Welcome to the new spring semester at Faculty of Fine Art, Music and Design

You are now holding the course catalogue for the spring semester 2019. All courses, seminars and teaching activity described in the catalogue concerns students in the Bachelor Programme of Fine Art and the Master’s Programme of Fine Art.

The catalogue has its own Programme-section with specific events for students enrolled in that specific Programme. Please note that some of these activities may be mandatory.

The educational structure at the Department of Fine Art is as follows:

- Lectures and presentations occur preferably on Mondays. These may be single lectures or happen as part of courses, seminars or external activities
- Courses, workshops and seminars are mainly scheduled for Tuesday, Wednesday and Thursday
- Summaries, group discussions, presentations and exhibitions are usually scheduled to Friday
- Tutorials, both individually and in groups, are made by appointment with the professors
- The core period for teaching is from 08:30 to 16:00, but times may vary.

Welcome to the new spring semester at The Art Academy – Department of Contemporary Art!

Please note that changes in courses may occur after the catalogue went to print. Please use Mitt UiB to keep track of updated information.
Dear students!

This course catalogue reflects our staff’s commitment and exceptional competence in the different areas in the art field. It is therefore a pleasure to introduce our courses for the spring term 2019! Our educational core is the development of each student’s artistic practice, in close dialog with main tutor and staff at The Art Academy. We offer a rich selection of courses from the 8 focus areas. It will enable in-depth studies, a possibility to pursue your interests and experiment across disciplinary boundaries. You will find introductory courses, specialised and advanced courses, and research based courses (KU-course). In addition, students will find an short overview of class specific activities, such as seminars, theory and writing courses.

This is the fourth semester and catalogue since we moved to Møllendalsveien 61. We are happy to notice that the educational structure slowly, but steadily has started to fall into place. This is not to say that everything yet is perfect, but we try our best to solve issues as they occur. Our professors have put much work and dedication into these courses. To really realise each course’s full potential, it is important that students contributes and that they are active in the learning environment. Please show up for the courses you have signed up for and been admitted to! If you for some reason are prevented from participating, it is important that you contact the course administrator or student adviser as soon as possible. Often other students are on the waiting list and want to attend that particular course.

Best wishes for the spring term!

Christine Hansen
Head of Education – The Art Academy
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### Description
The tensions which assail the body and its production of desires are both interrupted and eliminated at the extreme of death, yet at the same time the idea and “form” of death is only conceivable within the domain of desires and consciousness, and the language we have to address the configuration of death. As no system is available for the Being-in (experiencing) while conceptualizing death (i.e. it is only possible to think of death from within life, consciousness of life, and tension/desire in life-production), the position of death becomes one where the twin polarities of definite knowing and ultimate ignorance collapse entirely into one another. At the edge of meaning death becomes a limiting case of sense melting into the senseless, where certainty becomes infested with uncertainty and vice-versa. In short, the most certain of what is to be as referenced to not-being, ultimately undermining the certainties of a viable, totalizing language. Language cannot work as the most certain points only to the abyss.

The address of Art, in the grip of this internal dilemma of the obscurity and definiteness of death, and in the absence of adequate signifying systems to define this other side of life, is to enfold the contrary binary as elemental pursuit towards the bound dualities of control and un-control, being and nothingness, understanding and meaninglessness. The directive of the art of death becomes a method to propel the ambiguities of meaning towards the

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**Maria Ionova-Gribina, Natura Morta, from series 2010-13**

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### Subject Area
Theory

### Course type
Seminar/lecture

### Level
All

### Language(s)
English

### Course administrator
Steven Dixon

### Course teacher(s) /
guest teacher(s)
Steven Dixon

### Week / Days
Week 4
21.01

### Hours
10.00-12.00

### Location
T.B.A (MittUiB)

### Max Students
Open for everyone

### Course code
KMD-TEO-221
manifold of alternate pathways leading to indefinite multiple understandings; a deconstruction of, both, strict social separations (differences and binaries) and meanings assured. The concept of death depicts a basic non-control to the meters and measures of languages and the institutional controls of what is "the speakable" (meanings), which the artist wishes to confront, question and reap as new directions and questions.

Goals and contents
This Lecture will explore contemporary arts confrontation of the ideas, language, and visualities of death.

Learning goals
Focus on the critical and theoretical considerations artists engaged towards the finale of the personal, and the symbolic exchanges of the end.


"Here death can no longer be called death... (but) the fabrication of corpses... fabrication of corpses implies that it is no longer possible truly to speak of death, that what took place in the camps was not death, but rather something infinitely more appalling. In Auschwitz, people did not die; rather corpses were produced. Corpses without death, nonhumans whose decease is debased into matter of serial production. And, according to a possible and widespread interpretation, precisely this degradation of death constitutes the specific offense of Auschwitz, the proper name of its horror." In one case (humans have been stripped to) the non-living, as the being whose life is not truly life; in the other case, (their) death cannot be called death, but only the production of a corpse--as the inscription of life in a dead area, and in death, of a living area." "As we later called them, The Living Dead...."

"This is the... "third realm" the perfect cipher of the camp, the non-place in which all disciplinary barriers are destroyed and all embankments flooded. [Producing a] indefinite being in whom not only humanity and non-humanity, but also vegetative existence and relation, physiology and ethics, medicine and politics, and life and death continuously pass through each other.

Agamben interrogates what the State of Exclusion (being excluded from the political application of "rights") and Bare Life (stripping subjecthood to elemental basic "life") as breed in the concentration camp and what this entails for society and the contemporary notions of life and death. Focus will be on the definitions of rights and governance in authoritative state structures, how this informed the biopolitical subject and what this means as applied to the individual as produced subject of the social regime at the contemporary moment.

Goals and contents

Learning outcomes
Agamben ideas of the biopolitical subject and what this entails for life and death in the politics of current social mechanisms.
Artists of all times have displayed a taste for re-searching the past in their quest for inspiration, content and paradoxically also; newness. The cubists looked for inspiration in primitive art, the surrealists used methods from psychoanalysis and psychotherapy to uncover hidden layers in their own psyche. Some recent artists have turned their attention towards long forgotten Stasi archives and yet others, like Mark Dion and our very own project "Topographies of the obsolete", have used models from archaeology as a way of working and thinking and as a frame of mind.

In the words of the theorist, philosopher and curator Dieter Roelstraete, the early twentieth century art have experienced a "historiographical turn" in it’s way of responding to the world. In his pivotal essay "The way of the shovel", from 2009, he concludes;

"the alignment of art and archeology compensates for the one tragic flaw that clearly cripples the purported critical claims and impact of the current “historiographic turn” in art: its inability to grasp or even look at the present, much less to excavate the future".

In this one-day seminar Dieter Roelstraete will give a lecture based on his essay "The way of the shovel", from 2009 and the exhibition at Museum of Contemporary Art Chicago, by the same name from 2014.

Belonging to no country that anybody knows of:

“The installations now being made all over the world are of two different types: first, there is the installation that is essentially a collection of objects, of which one large object is composed; second, there is the installation that rejects, or claims to reject, the object as a matter of principle but nevertheless completely transforms space and is the principal agent of such transformation.”

“Many are wary of the fact that to some extent installation represents an intrusion of orthodoxy into the territory of a modernist or postmodernist world picture—not only in the realm of visual representation, but in the arena of social life in general. I am referring to Guy Debord’s society of the spectacle, or, in newer terminology, the “society of the installation.” Televangelists, political and financial institutions, mass media, advertising, and so on—all, without exception, try to instill certain ideological constructs, identity frames, and images of desire in our
consciousness. Thus, the consumers of visual representations become easy prey for those who would force spiritual, political, or material salvation on them.

The artists Ilya Kabakov, Margarita Tupitsyn and Victor Tupitsyn discuss the function of Installation art from ritualistic endeavor verses capitalist consumption to the autonomy of installation productions through artistic anonymity.

**Goals and contents**

**Learning goals**
Discussion of the function of Installation art from ritualistic act to capitalist consumption, and the possibility of it’s autonomy of production.

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...the nomadic trajectory may follow trails or customary routes, it does not fulfill the function of the sedentary road, which is to parcel out a closed space to people, assigning each person a share and regulating the communication between shares. The nomadic trajectory does the opposite; it distributes people (or animals) in an open space, one that is indefinite and noncommunicating.

“The nomas came to designate the law, but that was originally because it was distribution, a mode of distribution. It is a very special kind of distribution, one without division into shares, in a space without borders or enclosure. The nomas is the consistency of a fuzzy aggregate: it is in this sense that it stands in opposition to the law or the polis, as the backcountry, a mountainside, or the vague expanse around a city ("either nomos or polis").”

“Therefore.... there is a significant difference between the spaces: sedentary space is striated, by walls, enclosures, and roads between enclosures, while nomad space is smooth, marked only by "traits" that are effaced and displaced with the trajectory.”

This seminar will explore the theory and practice of Nomadology developed by Deleuze and Guattari. The nomadic concept is a unfolding embryonic condition of being. An incessant changing vector of becoming. This Becoming, as multiple possible trajectories of the subject/object, grounds itself on the open and continuous action of the potential, evading the static, catatonic closures of the actual. The figure of the nomad represents the movement of the multiple possible, called forth by affective intensities (traits) and aided by vectors as manifold movements at various velocities (speed). The nomad is the production of deterritorialization, and hesistant reterritorializations, intrinsic to all phenomena.

**Goals and contents**

**Learning goals**
Seminar will explore the theory and practice of Nomadology developed by Deleuze and Guattari and how it relates to Spatial and subjective concepts.
Room for Doubt: 
The Performative Place, 
Unsettled Objects and Elusive 
Events of Installation Art

Installation art, though having a history beginning with works such as Kurt Schwitter’s Merzbau, Wagners notion of Gesamtkunstwerk, and its establishment of terminological usage in the 1960’s, continues, to this day, to have an open and questionable meaning. Claire Bishop in her text “But is it installation art?”, still finds it meaningful to ponder what the perimeters and materialities of the term “installation art” entails. The open-endedness of an art which encompasses an immersion in arrangements conjoined to motion, of necessity, motivates a hesitation of description which has become problematized in the blurry binary of subject/object. As Bishop laments: “Almost any arrangement of objects in a given space can now be referred to as installation art, from a conventional display of paintings to a few well-placed sculptures in a garden. It has become the catch-all description that draws attention to its staging, and as a result it’s almost totally meaningless.”

Beyond this ambiguity, however, art consensus still recognizes a set of material events that resolve the meaning of the term “installation art”, i.e. spatial

Subject Area
Theory

Course type
Seminar/lecture

Level
All

Language(s)
English

Course administrator
Steven Dixon

Course teacher(s) / guest teacher(s)
Steven Dixon

Week / Days
Week 21
20.05

Hours
10.00-12.00

Location
T.B.A (MittUiB)

Max Students
Open

Course code
KMD-TEO-226
arrangements delineated by place-of-objects through which spectators must move. Given this expansive topology of Installation art, conditions would seem to include: 1) Encompassing environment, 2) location-specific, 3) Spatial/Objective Arrangements 4) Cross-Medium/ Material categories, 5) Spectator Activation, 6) Recontextualizing Objects per Viewpoints, 7) Uncertain Temporality, and 8) Site as critique. Forms of knowing are confronted in the open experience of the installation undermining stability both of the arrangement of objects and the internal/external constructions of the subject. Place, space, and objects as active relations performativity informs installation art. The immersive experience reinforced this performance of the objects of installation to cause a disjunction with habitual assessments and throw the viewer into a re-evaluation of the fuller experience of the multiple “beings” of space.

Goals and contents
This lecture will explore at the historical and theoretical trajectory of installation art

Learning goals
Focus will be on shifting space, ambiguity of the object/subject, the productive absence, and flowing appearance in Installation Art.

Modernismen i nyere forskningsperspektiv

Forelesningene finner sted hver fredag i perioden f.o.m. 1. mars t.o.m. 5. april i tidsrommet 13.00-15.00 i Presentasjon 1.

«Verden vil gå til grunne, men vi har ingen ende»

I denne forelesningsserien skal vi sette søkelyset på modernisme, det vil her si den amerikanske efterkrigstidsmodernismen som i sin samtid gikk under betegnelsen «den abstrakte ekspresjonisme» og som var den ledende retning i USA i perioden 1945-1965.

Serien er indelt i to deler, én del bestående av 2 forelesninger, hvor vi forsøker å denne retningen innenfra, dvs. med utgangspunkt i denne retningens samtid.

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2. Forelesning: 8. mars (UKE 10): 
Den abstrakte ekspresjonisme (II): 

I denne forelesningen skal vi ta for oss neste fase i den amerikanske etterkrigs-kunstens utvikling. Utgangspunktet for dette er den omstendighet at den abstrakte ekspresjonismen i tiden omkring 1960 ble utfordret av en ny fremadstrebbende retning på det amerikanske Kontinent, minimalismen. Og den som tok på seg oppgaven med å lose kunsten helskinnet gjennom denne utfordringen, var Greenbergs yngre kollega, kunsthistorikeren og kritikeren Michael Fried. Og det er med sistnevnte ideologiske leder-skikkelse i førersetet, at denne kunsten på mange måter kan sies å ta av i kreativ utnyttelse av det non-figurative formspråk.

Vi har i de to ovenstående forelesningene sett, hvordan den amerikanske etterkrigsmodernismen i det lengste forsøkte å holde stand mot utviklingen. Men at den til slutt måtte gi tapt vis-à-vis den fremadstormende minimalismen og det som fulgte i denne retningens kjelvann, konseptkunsten, også kalt anti-kunsten (av Peter Bürger kalt «neo-avantgarden»)[2]. Det siste vil si retninger som så det som sin overordnede målsetning å bryte med den eldre kunstens skjønnhetsideal og erstatte det med et kunstparadigme, hvor skjønnhetsopplevelsen må vike for sjokkerfaringen. Eller, om man vil, hvor det skjønne må vike for det sublime. – Og dog, vel å merke, uten at det sublime herved knyttes til en form for overskridende erfaring (les: transcendens) og dermed til det man i Kants generasjon kalte «det opphøydete» («das Erhabene»).

Kunsthistorikeren Thierry de Duve bidrog til analyse av denne polariserte debatten mellom ekspresjonister og minimalister i den tidlige etterkrigstid kommer til uttrykk i boken Kant après Duchamp (1996). Hans standpunkt er at etterkrigstidens avantgarde-bevegelses radikale ambisjon om general-oppgjør med tradisjonen, er noe som ikke lar seg realisere innenfor dens (les: antikunstens) egen selvforståelse. Og at dens prosjekt på dette punkt er å anse som uttrykk for en overmodig (les: modernistisk) illusion om bruddets mulighet. Som han ser det, lever Kants estetiske paradigmes fremdeles i beste velgående, kun med den forskjell at Skjønnheten, som var så viktig for tradisjonens kunstnere, er byttet ut med et nytt ideal, nærmere bestemt med det vi i dag kaller «Kunsten». Eller, sagt på annen måte, skjønnhetsidealet, les: idealet om å skape skjønnhet, er i dag byttet ut med idealet om å produsere kunst.


Practicing identity

We look at artistic practices where personal identity appears to be present, and relate to each student’s practice. Queerness will be an underlying position, but we will also be looking at more general otherness and investigate how this is expressed in artistic practices.

Goals and contents
To gain confidence in your artistic practice, find out what is at risk and amp it up.

Requirements
No requirements (or you must have seen at least 3 John Waters movies, and read at least two books by black American writers.

Teaching and learning methods
Group discussions, tutorials, guest lectures etc.

Learning goals
To gain confidence in your artistic practice, find out what is at risk and amp it up.
Physical books are as popular as ever before. A book can be immersive, it can travel around the world and through centuries, you can bring it home, and your relationship to it can last for a lifetime. This course is aimed at students who would like to make and publish their own books. I will give an introduction to the chaotic and intriguing world of self-publishing, and talk about my own projects and experiences. The students will learn basic bookbinding techniques and make their own books, zines, or chapbooks during the course. We will look at and discuss a range of different artists books, talk about practicalities like printing and distribution, and discuss artistic questions like how to combine text and image.

The course is suitable for international students. It will be held in Norwegian or English depending on the students.

Teaching and Learning Methods
Seminar and practical work

Learning goals
Introduction to self publishing.
Textile
Lectures & Seminars

Hva Hvis – å lage rom for kunstnerisk utforskning

Seminar i uke 3 er en gjentagende hendelse, en kick-off for the nye semesteret. I årets seminar velger vi igjen å se på kunstneres perspektiv og praksis, i egen skaping av kunst. Vi vil i år også ha en feministisk vinkling på seminaret, gjennom kun kvinnelige deltakere og deres historier. Årets tittel – Hva Hvis – å lage rom for kunstnerisk utforskning.

Seminaret samler profesjonelle kunstnere, alumnis og studenter både fra KMD som institusjon og utenfor til en bred presentasjon som fokuserer på perspektiv og praksis grunnleggende for kunstneriske uttrykk.

Foreløpig program; Vanessa Baird og Mette Hellesnes, Gunvor Nervold Antonsen, Kari Steihaug, Anne Karin Furunes, Jorunn Veiteberg m.fl

Subject Area
Textile

Course type
KU-kurs

Level
All

Language(s)
Scandinavian

Course administrator
Kari Dyrdal & Åsil Bøthun

Course teacher(s) / guest teacher(s)
Aashild Grana

Week / Days
Week 3
18.01

Hours
09:00 – 16:00

Location
Knut Knaus

Max Students
Open

Course code
KMD-TEK-217

Gunvor Nervold Antonsen Kompendium 2018
Construction & Context II

Construction & Context II is a course offered every year for the students interested in pursing their competence in digital weave. The course builds on the Construction & Context I, fall semester 2018, where theory and technical guidance in weave construction were key factors. In C&C II the art process to communicate through woven textiles is strengthened through individual tutoring and lectures on textile art. We will continue focusing on the insight in technical construction for digital weave. Each student should plan for their own individual project which will end up being woven large scale in the factory in Innvik Sellgren in March. The course this year will also prepare for the possibility to apply for exhibitions and especially the subjectarea textiles own planned exhibition in Vilnius spring 2019.

The course is divided in Part 1 week 4-6 for KMD students, Part 2 week 9-11 for KMD students and KUNO/CIRRUS/EVU students.

Goals and contents
Knowledge relevant for artistic development and production of artwork in different context Prepare towards exhibition entry

Requirements for prior knowledge
Preferably Construction & Context I. Motivation letter needed.

Teaching and Learning Methods
Individual tutoring. Theory on building motives in woven textiles by basic and complex theory on weaves. Intro different Software, preparing files

Learning goals
Studytrip to weaving factory. Processing one own’s art project for realization in digital weave

Time Schedule
Week 4-6, Tuesday-Thursday, 0900-1600, for KMD students
Week 9-11, Tuesday -Thursday, 0900-1600 for KMD students and KUNO/CIRRUS/EVU students
This course will focus on size, colour and realisation of
works in order to exhibit at the Art Academy in Vilnius,
Lithuania in April.

Students have the possibility to work in the textile
workshops, while being supervised and given specific
introductions based on their individual needs and interests
within the textile print and dyeing areas. They will have the
opportunity to participate in a plant dyeing workshop later
in spring and offered introductions to possibilities within
digital textile printing with reactive dyes.

The course also connects to The Light and Colour Group,
initiated by Mette L’Orange.

Goals and contents
Realization of works in order to exhibit at the Art Academy
in Vilnius, Lithuania in April.

Requirements for prior knowledge
Some knowledge of textile printing or dyeing methods, and
an interest in realizing a project through these.

Teaching and Learning Methods
Introductions to relevant methods with regular
discussions and tutorials.

Learning goals
The student should be able to implement a project on a safer, professional base,
and get more experience in the making of an exhibition.
Why Images?

Why do images exist? Why do we make them or use them? Are there too many? Too few? Can we imagine a world without them, as William Bornefeld once did? Or a world filled with images only and deprived of text, as Vilém Štursa ventured to think? This course will study the production of images, their existence and distinct organizational and/or value systems; its aim is to learn to read and speak of images. We will undertake historical and contemporary issues by addressing concepts such as surface, reflection, display, material, readability, representation, illusion, appearance, manipulation, context, frame, technology, disappearance, abstraction, over-exposure, resistance, copyright, ideology, remembrance, obsolescence, decoding, encoding, censorship, subordination, witness, slippage. We will commit ourselves to group discussions and will dissect artists’ works, analyze key texts, engage with guest speakers, and visit specific exhibitions, sites, and archives.

Teaching methods
We will commit ourselves to group discussions and will dissect artists’ works, analyze key texts, engage with guest speakers, and visit specific exhibitions, sites, and archives.

Time Schedule
Week 3, 5, 7, 8, 17, 21 On Thursday. Starts at 16h. Week 5 there will be a trip to Oslo (Thursday January 31 through Sunday February 3rd)

Photographic Archeologies I

This seminar will probe into the material and cultural substance that made up Photography during its initial stages in the 19th century. We will experiment with some chemical components used in the attempted and failed standardization of photographic production. Regardless of “unsuccessful” results, these experiments are important to understand the subsequent development of photography into mass consumption and industrial production. Central to the seminar will be the study of the different layers or strata that compose this geology of trial and error. We will have guests in the form of chemists, scientists, historians, and artists sharing their research and their failures. Students are collectively expected to venture into these unsuccessful photographic stories and histories. Through it all, the classroom will be quite literally transformed into a laboratory of vanishing images.

Goals and contents
To engage in a speculative analysis of narratives, both successful and failed, around the history of photographic processes.

Teaching and Learning Methods
There will be direct cross-experimentation and contextualization of archaic photographic processes.

Learning goals
To promote a deeper understanding of material and historical facts generating the multiple narratives around the inception and evolution of photography.

Max students 8. Letter of interest is required. This is to be sent to course leader in good time before admission deadline.
Solastalgia.
Water, Desert, Vegetation

This course uses the concept of “Solastalgia” as a vantage point to reflect on and develop a practice around landscape and environment. The notion of Solastalgia was defined by the philosopher Glenn Albrecht in 2003 as a psychic or existential distress caused by environmental change. It can refer to climate change, but also more local disasters, such as drought, mining activity, and water pollution.

The course extends from the Desert Dwelling research project that Christine Hansen and Line Anda Dalmar initiated in 2018: https://www.researchcatalogue.net/profile/show-exposition?exposition=470771.

Solastalgia will build on the knowledge gained from Desert Dwelling, but expand the scope. It will encourage and foster discussion on artistic strategies that could transform environmental distress into productive art practices. On the one hand, using the concept of Solastalgia, the course will focus on the psychological aspects of climate change. On the other hand, it will discuss practices that utilize documentary methods in relation to landscape. The aim is to contribute to critical reflection in the field. In addition, the focus on landscape and environment plays into an urgent political issue. While many agree that it is important to protect the landscape, it is also important to conduct a thorough critical discussion about the means that we use to observe and document the landscape. On what grounds do we base our knowledge? How could this impact our distress?

Subject Area
Photography
Course type
KU
Level
All
Language(s)
English
Course administrator
Christine Hansen
Course teacher(s) / guest teacher(s)
Åsne Eldøy,
Line Anda Dalmar,
Morten Torgersrud,
Marte Aas
Kjersti Vetterstad
Sabine Popp
Dolly Jørgensen
Week / Days
Week 4, 7, 8
Tues., Wed. & Thur.
Hours
See time schedule
Location
T.B.A (MittUiB)
Max Students
20
Course code
KMD-FOT-207

Methods
The course will be a series of seminars consisting of lectures, readings, film screenings, and a field trip. The course will also involve internal partners across different media and external partners with expertise in the field, who will be invited to give lectures and workshops. Students will contribute to the course and the content. The course will focus on how the students can find their own words and practice in their relation to landscape and climate change.

We will do smaller trips in Bergen and one field trip to Engebøfjellet i Naustdal municipality.

Learning goals
Learn to reflect their distress toward environmental change in art and text. Get a deeper understanding of the complexity in observation/documentation

Time schedule
Uke 4 tirsdag-tom torsdag 10-15
Uke 5 utflukt/field trip
Uke 8 Tirsdag -tom Torsdag 10-15
Painting Practice

Goals and contents
To develop students own practice in relation to painting and drawing.

Requirements for prior knowledge
Students must work with painting and/or drawing in some form in their practice and be in the process of developing their artwork and open to discussion.

Teaching methods
This is a rotational project and group critique group where students get to experiment and present work in the project space supported by staff and other students. This involves practicing group tutorials within the subject field of painting, student will be instructed on exhibition techniques, material processes and professional practice subjects. Students will have the opportunity to work on a large scale and in groups and there will be regular film screenings, guests and lectures.

Learning goals
To enable students to:
- critically evaluate work in relation to a developing knowledge and understanding of contemporary art practices and historical precedents
- initiate and generate a self directed art practice
- manage and plan time and studio resources effectively
- use support and research sources to develop a self initiated art practice in relation to ideas and concerns
- produce a body of artwork that demonstrates creative and appropriate use of media
- present artwork in a considered and appropriate way

Subject Area
Painting

Course type
KU

Level
All

Language(s)
English

Course administrator
Eamon O'Kane

Course teacher(s) / guest teacher(s)
Thomas Pihl

Week / Days
All day 7 days a week for all of the semester

Max Students
Open

Course code
KMD-MAL-208

Foto: Eamon O'Kane
Nomadic Structures

Nomadic Structures - ProtoStudio: The development of a modular mobile studio which can be used in the landscape as a research space for developing artwork and discourse around ecology and the environment.

The first phase was involved building JOY Forum a public gallery space which is now used for student exhibitions. The next phase will be to develop ideas for a mobile outdoor studio and begin building models and prototypes.

The workshop will involve using Google Sketchup and model making to design different model ideas. Then building some of these 1:1 in wood and testing them in spaces outside and inside the building.

The workshop is intended to stimulate ideas around the history of studio practice in relation to painting/drawing and other media and enable a critical discourse regarding contexts of production, reflection and dissemination.
Introduction into drypoint & etching (metall prints)

Tom Kosmo will introduce into the opportunities with metal print as drypoint & etching. The course is aiming to equip students with basic knowledge of intaglio printmaking, including drypoint, hard and soft ground etching, aquatint etching and experimental techniques. Metal plate intaglio printmaking is a versatile medium spanning several different approaches, and is also very suitable for intermixing with other printmaking techniques. If students have own found materials, be it metal (beer cans), acrylics or others to print with, please bring it along.

Goals and contents
approach the opportunities with metal print as drypoint & etching

Teaching and Learning Methods
practical workshop

Learning goals
student should be able to carry out metal print on their own after attending this workshop

Graphic Alchemy Workshop
2 days with London based artist HILARY POWELL

Hilary will give an introduction lecture into her work. Knut Knaus Tuesday, Feb. 12 at 10AM. Participants of the workshop will meet with Hilary in the printshop after the lecture at 1PM, workshop continues

PREPARE TO EXPERIMENT
I look forward to meeting with students and experimenting and collaborating with the place (Bergen...), processes and materials. We will dig deeper into the urban environment, collecting together fragments of a landscape and pushing the possibilities of working with found materials and images to the limit.

Gather and glean both inspiration and literal material from the surrounding suburb and city – be it colour, structure, history, plans and blueprints, wood, metal, dust...

• Gather – images (past, present and future)
• Gather – materials
• Bring a camera. Document your process. What happens along the way could be more important than the destination and hi res images of the work in progress could become the work or open up new possibilities for new work.
• The Experiment

SITE SPECIFIC PRINTMAKING: AN URBAN PALETTE
How to make a site-specific print of a place? working with the site as resource and collaborator. What is Møllendal or indeed Bergen made of? What would an urban palette of this place be?

Introduction to various possible processes and the potential of materials including: Photocopy etch – low tech image transfer process on stone or metal or as monoprint. Collagraph working with collaged found materials, rubbings. Pigment washes and stencil dustings. Basic pop-up/ paper architecture. Applying traditional methods to nonconventional materials eg found wood, metal. Experiments with stone lithography on other stones and bricks, participatory giant woodcut printing from construction site hoardings.
In this course we will explore some ways of making and thinking of artist’s books. One focus will be on the combination of text and image, another on the book as object, and as a timebased medium. We will look into the different genres of artist books, poetry, theory, comics, fanzines and so on.

Goals and content
we will explore some ways of making and thinking of artist’s books. We will look at works of artists who uses the book format in different ways.

Teaching and learning methods
During the workshop each student will develop an individual project. We will have both group discussions and time for individual work.

Learning goals
to have more practical and theoretical knowledge about artist books.

Time schedule
uke 17 tirsdag onsdag torsdag og fredag og uke18 tirsdag onsdag torsdag.
New Media
Lectures & Seminars

Work in new media is developed through a consideration of relevant issues and methods, with a particular focus on relational and open practices, new forms of poetics and narrative, and reflections on global culture. This includes an understanding of and experimentation with sound and moving image tools, dialogical and participatory approaches, and with an emphasis on transdisciplinary and cross-genre aesthetic strategies.

Daily Art

From diaries to morning rituals, day to day routines to forms of ongoing rehearsal, questions of art’s relation to daily life will be explored in this workshop. Through a series of examples drawn from the history of conceptual, minimal and narrative art, along with reflections on the contemporary creative worker, the aim of the workshop is to develop ideas in regards to students’ artistic works and labors reframed as a long-term diary. How do the everyday matters of friendships, errands, home-life and other practical activities influence what we make and present as artists? Can we understand our artistic activities as forming a “life diary” capturing the mundane movements and small struggles of being in the world?

The workshop is run by Brandon LaBelle and guest artist Riccardo Benassi, whose project Daily Desiderio will form a critical backdrop to our investigations. Daily Desiderio is an ever-changing public intervention by Riccardo Benassi located in Milan. The work is based on the fact that the artist committed himself to write and broadcast a new text message for every single day of his life, till the end. When the artist will die the messages will start again to be projected within the sculpture, from the first one, in a loop. The work therefore can be understood as a daily diary disguised as sculpture.

Through the workshop we will identify as well as imagine forms of art that draw from our daily activities, as well as speculate upon what we might call “daily art”, understanding aesthetics, as Gerald Raunig reminds, as a gesture of making a beautiful life.

Goals and contents
To question contemporary forms of creative labor, and to develop new methods for enriching daily creative practices

Teaching and Learning Methods
lecture / seminar based with group discussion, artist presentation and creative thinking together

Learning goals
To deepen understandings of one’s own artistic work as related to the conditions and experiences of contemporary life
The Pirate Sound Lab

The workshop focuses on questions of sound and listening, and how these relate to practices of collaboration. Sound will be understood as a shared medium that enables forms of sociability and “common-ability”, the capacity to foster conditions of radical sharing. Common-ability locates us within a space of togetherness and leads to practices of “forming kinship” with the matters of the world, from things and materialities to bodies and creatures.

To explore these ideas, we will utilize the form of a Party as a creative device: festivity, social gathering, having fun, decorating and DJing – the Party will allow us to experiment with common-ability, creating a space for reworking conditions of singularity, loneliness and precarity. We will work through notions of hospitality and hosting, identity performance and community, felt experiences and the potentialities of new intimacy, all of which are active in a party. The Party forms a creative and energetic field of imagination that is equally a socio-material work that is actively shaped by musicality and the joy of listening.

Goals and contents
To investigate sound as a social and relational medium and how it may nurture forms of common space and creative life.

Teaching and Learning Methods
Discursive reflection and group discussion, hands on work and audio activity.

Learning goals
To gain understanding of sound and listening as creative tools that can impact forms of social engagement.

The Articulating Body

Today’s capitalist systems colonize and govern our subjectivity on the micropolitical levels of desire and imagination. They disconnect us from our sensing and knowing bodies, leading towards instability, apathy and an-aesthesia (Greek: an-aesthēsis: without sensation). It is a condition that smooths the way for manipulation, and shows itself, for example, in the recent rebirth of forms of fascism, racism, populism and more.

Countering trends of reactionary an-aesthesia, The Articulating Body is an intensive workshop that aims to create a temporal alternative space for experiencing a micropolitical and a holistic making of differences as practices of resilience, disobedience and resistance. This will include exploring diverse forms of performing discourse and discussion, as well as engaging in specific somatic methods, such as Social Presencing Theatre and Biodanza. Through such activities the workshop will aim at crafting embodied knowledge and relational sensibilities that can assist in enduring and embracing moments of instability and the unfamiliar.

Goals and contents
To explore methods and forms of somatic practice and embodied knowing, and how this may relate to understandings of contemporary art.

Teaching and Learning Methods
Discussion and group reflection; hands-on movement lab.

Learning goals
Developing skills for opening up the potentialities of the creative unconscious.
Sci-Fi Binge Reading Club
Theme: morphing biology

Please note that this course starts early in the term. Deadline to apply for admission is 21.12.18 on Studentweb.

This expanded seminar offers a space to explore the ideas and inspiration that speculative narrative fiction can bring to your artistic practise.

A focus for this space will be how we READ - TOGETHER. We will set up an experiment, with the aim to read whole books (or big chunks of books) together, over some compressed and time-bent sessions. The reading will be interspersed with bits of screening, mini presentations and sharing of food and reflections. So be prepared for a more immersive, out-of-normal-hours format.

For this semester the reading club will focus on science fiction that explores morphing biology and evolutionary craziness – from the microscopic to the tectonic. Nature (including our own species) takes on new and unexpected forms – and the boundaries between technology/body/architecture/cell/sound vibration/landscape blurs out.

We will start with:
Greg Bear – “Blood Music” and Octavia Butler “Lilith’s Brood” (Xenogenesis #1-3)

Goals and contents
This expanded seminar offers a space to explore the ideas and inspiration that speculative narrative fiction can bring to your artistic practise.

Learning goals
Develop ideas and enjoyment of reading. Possibly alter ones view on what is alien and what one consists of.

Strategies in filmmaking

Please note that this course starts early in the term. Deadline to apply for admission is 21.12.18 on Studentweb.

Course description in Norwegian, but can be taught in English if needed.


Øvelser vil gjøre kurs deltagerne oppmerksom på viktigheten ved location i en filmfortelling. Vi kommer til å arbeide site-specific med prosjektene på kurset. På location skal vi jobbe med kamera og diskutere hvordan hver enkelt location inneholder et enormt potensiale. Det er ofte nettopp locationen som er selve kimen til et filmprosjekt. I tillegg skal vi gjøre øvelser med lys, røyk, enkel scenografi og iscenesettelse i filmstudioet.

Under kurset blir det presentert et bredt utvalg av relevante filmverk både av historisk og av nyere karakter. Disse blir diskutert og analysert i gruppen i forhold til publikums avlesning og teknikker til egen produksjon. Studenten vil også motta en bred litteraturliste, samt andre kilder som kan være gode, hvis man ønsker å fordype seg i det som uavhengige kunstneriske filmkaperere rundt om i verden produserer akkurat nå. Under kurset vil hver enkelt student utvikle hvert sitt selvstendige kunstneriske filmprosjekt som de skal filme, klippe sammen, lydlege og ferdigstille selv.

Teaching and Learning Methods
Lectures, screenings, readings, individual support and tutorials. Practical / technical inductions. Site - specific excercises and studio work.
Performing with the machine
- Interactive video projections and performance

In this course we will work with new interactive technology, that makes it possible to map the performers movement, and generate images that respond directly in real time.

This will be a highly experimental workshop, where you can test new possibilities for interfacing with digital technology, and merge your body with the body of expanded silicone anatomies.

Goals and contents
experimentation with live animation.

Requirements for prior knowledge
curiosity and an interest in performing with the digital

Teaching and Learning Methods
This will be a highly experimental workshop, where you can test new possibilities for interfacing with digital technology

Learning goals
Experimentation with how to combine motion sensor technology with live performance, real-time video projection and sound.
By hand and tool: clay, process and mark making

The focus of this workshop will be in developing an understanding of the power and possibilities of marking clay, be it as a result of a process or figuratively narrative; all marks are welcome for inclusion.

Students will experiment with and investigate various modes and methods of mark making and clay. By hand and tool is process driven with hands on experimentation, group discussion and text reading.

We will begin with some technical demonstrations of mono printing on clay with slips, working into plaster for mark making templates and handmade tool developing. After covering the technical aspects students apply them to their own practices and develop their work alongside and in discussion with the others in the workshop. We will also discuss and read related texts, using the group as a resource for understanding and investigating the related contextual theories together referring and coming from our individual practices.

The course is open to all with or without working with clay before and is open to experimentation via clay in an open attitude to expression, be it based in:

- Painting
- Throwing
- Printmaking
- Casting
- Drawing
- Sculpture
- Instillation
- Performance
- Video

and so on, you are welcome to join.

Subject Area
Ceramics

Course type
Core course

Level
All

Language(s)
English

Course administrator
Corrina Thornton

Course teacher(s) / guest teacher(s)
Zoe Cameron

Week / Days
Week 12, 13, 14

Hours
09:00 - 16:00

Location
T.B.A (MittUiB)

Max Students
Open

Course code
KMD-KER-205

Goals and contents
Mixing clay slips and mono printing. Making hand made tools. Using plaster for marking clay. Developing individual expressions via markmaking

Teaching and Learning Methods
Demonstrations, Hands on experimentation, Group discussion. Text reading and group work.

Learning goals
Students will gain and understanding and new skills for mark making for individual expression via their own interests.

Time schedule
Tues, wend and thursday with mondays and fridays for individual development and tutorials with Corrina Thornton and possible guest teacher

William Cobbing from his work *The agony of water* Video Still. 2011

The blue vessel is: Sasha Wardell, Bone china vase
Fire Raku

This will be a two week introduction to the quick and action filled raku-firing process. It is a chance to get a different look to your ceramic objects and get a hands on experience of kiln building and gas firing. Students and staff will work together to make all preparations and execution.

Goals and contents
Together we will work with technical challenges and solutions in this process. We will also look at surface treatments, glazes and their possibilities.

Requirements for prior knowledge
Applicants with health and safety clearance in the ceramics and clay workshop will have priority.

Teaching and Learning Methods
Two week workshop

Learning goals
Have a greater understanding of firing, surface treatments and glazes as well as a deeper knowledge of the ceramic process.

Subject Area
Ceramics and Clay

Course type
Core course

Level
All

Language(s)
English

Course administrator
Karin Blomgren

Course teacher(s) / guest teacher(s)
Kjersti Olsen

Week / Days
Week 17 & 20

Hours
09:30 - 16:00

Location
Ceramics and clay workshop

Max Students
8

Course code
KMD-KER-206

Foto: Jane Sverdrupsen

From Replica to Unica

This hands on course will introduce you to methods of casting and mould making. Through demonstrations, discussions, and exercises you will learn a variety techniques used to create a wide range of forms. Materials used are silicone, plaster, clay, alginate, gelflex and concrete.

Goals and contents
This hands on course will introduce you to methods of casting and mould making. Through demonstrations, discussions, and exercises you will learn a variety techniques used to create a wide range of forms. Materials used are silicone, plaster, clay, alginate, gelflex and concrete.

Requirements for prior knowledge
None. Applicants that previously applied for this course without being admitted, will have priority.

Teaching and learning methods
Two week technical workshop

Learning goals
Gives you an introduction to possibilities of casting and mold making as well as access to the plaster room.

Subject Area
Ceramics and Clay, Sculpture and Installation

Course type
Core course

Level
All

Language(s)
English

Course administrator
Martin Woll Godal

Course teacher(s) / guest teacher(s)
Karin Blomgren, Åsil Bøthun

Week / Days
Week 4 – 5

Hours
09:00 - 16:00

Location
Ceramic and clay workshop

Max Students
8

Course code
KMD-KER-207

Foto: Jane Sverdrupsen

Casting face two

See page 67

3-D Practice

See page 70
Developing objects in artistic practice

Since Marcel Duchamp’s work Fountain introduced the ready made into the art world in the early 20th century, object appropriation and numerous ways of treating and developing objects has become an important method for many artists to create art practices that connect to narratives concerning everything from temporality and materiality to commodity culture or politics.

How do we include objects in our art practices? How do we locate, re-contextualize or change them? What is an authentic object? How can gestures of transformation effect the status of an object? Are there boundaries between objects and images?

We will investigate the transformative aspect of bringing objects of various origins into art practice. It will build on the alchemical notion of transformation, but will expand on our understanding of objects in relation to their context and how they are mediated. We will touch upon topics like, authenticity, instrumentality, ruination, archiving, allegory, non-locality and site specificity. We will explore concepts of transformation such as juxtaposition, displacement, disintegration, duplication, projection, destruction etc. Through practice based research, originating in the participating student’s fields of interest, the goal is to allow for speculations where known hierarchies, systems and locations of objects might be questioned.

The course does not go specifically into clay and ceramics but rather explores sculpture and installation. It may be seen as a reflection of the course Alchemic Matters and it is suggested that both courses are attended.

The task for participating students will be to locate objects, identify them and integrate them into your art practice or an art context, exploring methods and gestures of transformation.

Goals and contents
The course will offer a take on how to understand and work with objects as an artist with background in the student’s practices.

Teaching methods
Presentations, analysis of artworks, tutorials and possible local excursions.

Learning goals
To identifying existing methods, gain deeper understanding and develop strategies for working with objects in artistic practice.

NINA CANELL, “Affinity Units”, 2012, Neon, stone, Cable, 5000 volt, Photograph: Robin Watkins
The transformation of clay into ceramics through fire has greatly impacted upon how we live our lives today - from bricks used in architecture to toilets and pipes employed in sanitation. As sophistication in ceramic technologies evolved throughout history, the Chinese during the Tang Dynasty (618—907AD) were the first to fire a mixture of china clay and china stone at high temperature to create a white, translucent porcelain. Western trade with the Far East resulted in many attempts in Europe to imitate imported oriental porcelain from the 16th century onwards. As secrecy surrounded the development of these successful formulas on the continent, experiments continued in Britain into the 18th century to include the ashes of burned cattle bones (calcium phosphate) by Thomas Frye – a recipe that was to be perfected by Josiah Spode known as ‘Stoke China’. This ‘alchemy’ of ceramic production evident in the 18th century where ‘everything yields to experiment’, achieved what was then an unparalleled unity between the sciences and the arts.

Without following the dogma of textbook formulas widely available in ceramics today, this workshop sets out to revisit this process of early empirical experimentation to yield a new vocabulary and possibilities of material knowledge. Through a series of experimental process and material enquirys it will provide an opportunity for you to channel new/established concepts which draw upon the traditional language of the past.

It will examine the potentials of unconventional mould forming materials which embrace the unpredictable rather than the traditions of uniform repetition. The flexibility and physical limitations of clay, cardboard, fabric, etc. will be utilised to aid the metamorphosis of your individual reference points. In conjunction with this you will be able to invest the mixing of ceramic materials, to explore the ‘performativity’ of matter under variants of heat.

Goals and contents
To promote new discoveries and ways of seeing that might inspire or influence ongoing work, emphasis will be upon embracing open-ended enquiry

Teaching and Learning Methods
Lectures, material based workshops and practical enquiry

Learning goals
Understanding the transformative properties of materials through practical knowledge and empirical testing via crossdisciplinary exchange.

Time schedule
Session 1 -
Mon 25 Feb 2019 - 1.00 - 3.00 lecture, 3.15 - 5.00 workshop demo
Tues 26 Feb 2019 - 9.30 - 5.00 - Thursday 28 workshop
Fri 29 Feb - 9.30 -12.00 Workshop

Session 2
Mon 11 Mar 2019 10.30 - 12 lecture, 1.00 - 5.00 workshop demo
Tues 12 Mar 2019 - 9.30 - 5.00 - Thursday 14 workshop
Fri 29 Feb - 9.30 -12.00 Workshop
Art in the Age of Global Challenges

A series of public lectures, artist-talks, films, performances and other events accompanied by studio-visits.

How does art cope with global geopolitical challenges? We live in a time of great global changes; continuous and rapidly developing crises on scales that are hard to grasp. All over the world artists and various art-projects are trying to come to terms with these challenges. In this series of events we present examples of these ongoing investigations, thereby trying to open up a platform for discussion. We aim to connect to UiB’s overall research theme Global Challenges, maybe creating a cross-disciplinary discussion.

Krav til forkunnskaper
Curiosity

Undervisningsformer og omfang
Lectures, artist-talks, films, performances and other events accompanied by studio-visits.

Learning goals
Knowledge and engagement
Poet CA Conrad says: (Soma)tic Poetry Rituals are a different kind of investment in the everyday. If you hate your job, for instance, you can build a ritual to be inside this space that can reveal the unexpected and make a poem through the previously unexplored aspects of the work environment. If you have a job you dislike, that is entirely too many hours of your short life to waste. Hours you are never going to get back. For over a decade I have been building personalized rituals with people who hate their jobs and so far there is no job where a ritual is not possible.

CA Conrad will create (Soma)tic Rituals with the participants, enabling for writing and artmaking.

**Requirements for prior knowledge**
- curiosity and braveness

**Teaching and Learning Methods**
- automatic writing, rituals, discussions and crystals

**Learning goals**
- Art in its broadest sense.

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**Performance and participation**

Participatory performances allow the audience to experience themselves as part of an art work. The confrontations that evolve from such experience can facilitate a broader discussion related to authority, hierarchy and social power dynamics.

In the course "Performance and participation" we will discuss if and how art can be a frame that allows the viewer to challenge personal and social borders in order to experience moments of transformation or liberation. We will use the discussions as a starting point for the development of individual performances that are completed through individual talks and performative group exercises and subsequently presented to each other.

The goal of the course will be to develop a new performance addressing or including the viewer(s) as well as to investigate and discuss the following questions:
- What are the formal parameters of performance?
- How can viewers become participants?
- How can performance be shown in the context of an exhibition?

**Goals and contents**
- The goal of the course will be to develop a new performance addressing or including the viewer(s)

**Teaching and Learning Methods**
- to discuss how art can be a frame that allows the viewer to challenge personal and social borders in order to experience moments of transformation.

**Learning goals**
- What are the formal parameters of performance?
- How can viewers become participants?
- How can performance be shown in the context of an exhibition?
Casting face two

This course is exclusively for students who have already completed the first basic casting course *From Replica to Unica*. The four weeks module will further your knowledge of casting, where several tutors will be involved in the different methods.

Materials like concrete, wax, bronze and possibly others will be explored. The focus will be the development of your own project, where you will be able to test out a variety of approaches. There will be demonstrations and practical guidance thru out. The first two weeks will be led by David Teager-Portman, where you will look at the concept and applications for bronze casting practically and conceptually. There will be a focus on bronze and wax, where he will demonstrate the theory and technique of lost wax bronze casting. It will include working with wax, creating an original object in wax and producing a wax channel system. Making a ceramic shell mould and preparing a ceramic shell for casting. Melting metal in a furnace and pouring bronze. Cleaning the casting and bronze metalworking. Patina and finishes for bronzes.

Participants will have the opportunity to produce their own bronze sculptures, learn about the history and techniques and why it is one of the most widely used methods in producing sculpture today. The last period will be led by Astrid Sleire, where there will be a focus on concrete. You will be encouraged to explore the use of complex yet disposable molds, by testing out different types of concrete, and colored additives to produce complex shapes and forms.

Mål og innhold
Different casting méthodes; lost wax casting, bronze, concrete, plaster

Krav til forkunnskaper
Basic casting course *From Replica to Unica*

Learning goals
The participant will get a deeper understanding of the various casting processes, with a broader take on potential materials that are available.
Intro 1.0.1
- Additive manufacturing

In this course, you will learn how to make a 3D virtual model and print it on a 3D printer. Through the 6 day period (over two weeks), you will be introduced to the history of 3D printing, a brief review of 3D printing projects by emerging contemporary artists, and hands-on technical experience needed to make your own 3D prints. You will first learn how to generate your own 3D models using Fusion 360 and Mudbox 3D modeling platforms. We will then convert your virtual models into printable files, print them, and finish retouching the surfaces using some post-processing techniques.

Come with a project in mind or just to learn.

Goals and contents
Learning software and methods on how to do 3-D printing

Teaching and Learning Methods
practical tutoring, workshop based

Learning goals
The student will be able to produce and print 3-D objects

Subject Area
Sculpture

Course type
Core course

Level
BA 1, BA 2, BA 3, MA 1 & MA 2

Language(s)
English

Course administrator
Åsil Bæthun

Course teacher(s) / guest teacher(s)
Lindsay Lawson
www.lindsaylawson.com

Week / Days
Week 3 – 4

Hours
10:00 – 17:00

Location
T.B.A (MittUiB)

Max Students
15

Course code
KMD-SKU-205
3-D Practice

This is a meeting point for the focus area 3-d practice, where you will be able to have a allocated working space specially for your practice who is sustainable for large scale work, meet other students who are interested in the same focus area, have the possibility to join group critiques, guest teachers, lectures, text readings, film screenings etc.

Teaching and Learning Methods
group critiques, tutorials, text readings, lectures, seminars

Class specific activities
Lectures & Seminars

BAKU

Subject Area
Sculpture & Installation, Ceramics & Clay

Course type
meeting point focus area

Level
BA 1, BA 2, BA 3, MA1 & MA2

Language(s)
English

Course administrator
Åsil Bathun
Karin Blomgren

Course teacher(s) / guest teacher(s)
several other teachers involved

Week / Days
Week 5 – 12

Hours
09:00 - 16:00

Location
T.B.A (MittUiB)

Max Students
Open

Course code
KMD-SKU-206

From Replica to Unica

See page 57
How might the canon and the art historical narratives themselves have changed through a widening and multiplication of perspectives? With these questions as starting points, Theory week III unfolds in varied formats as lectures, screenings, gallery visits and theory workshops.

Goals and contents
Fokus: The Art World: the system of forces that are involved in and affect the art production, from the artist to the intermediary, from content to context.

Requirements for prior knowledge
Ingen spesielle. The Art Since 1900 Book gives an overview on pages 22-31 and 545-560 (Frankfurter Skolen).

Teaching methods
Forelesninger, "screenings", "Theory-workshops" med presentasjoner og samtaler i galleriet.

Learning goals
Utvikle et kritisk, undersøkende blikk på kunstens og kunstnerens rolle i et finmasket nettverk af samfunnsmessige relasjoner.

Is it art if it does NOT sit on a pedestal or hang in a gallery? If it is NOT made by human hand? If it is NOT the product of an inspired moment? If it is NOT enduring or pleasing? If visual stimulation is NOT the artist’s primary concern? Why does art need to be explained?

Goals and contents
Fokus: Dekonstruksjon. How is knowledge organized and arranged in our society? What does this organization mean to our ideas of reality?

Requirements for prior knowledge
Ingen spesielle, men lenker til oppslagsverket Art Since 1900 anbefales: "Poststructuralism and deconstruction" (Introduction, p. 40-48).

Teaching methods
Forelesninger, gjennomgående avbrutt og supplert med galleribesøk, gruppearbeid og presentasjoner ("Theory-workshops"), screenings og kritisk debatt.

Learning goals
Gi studenten innsikt i diskusjonene rundt "Det postmoderne". Dekonstruksjon som kunstnerisk praksis.
Praktisk oppfølgingsdel til de rådene og modellene som ble introdusert tidligere i BA studiet («1BAK Faglig skriving»).

Fokus: eksamenstekst hvor dere skriftlig (og muntlig) skal redegjøre for egen kunstnerisk praksis - med et sideblikk til søknad for MA.

Mål og innhold
Praktisk og teoretisk om: Sjangerforventinger, praktisk planlegging og utforming.Tekstens fokus, innholds- elementer, bruk av teori.

Krav til forkunnskaper
Ingen spesielle men det er viktig at alle har forberedt et lesbart oppgaveutkast (formulert et hovedpoeng) før kursstart.

Arbeids- og undervisningsformer
Skriveøvelser, individuelt og i responsgrupper. Korte presentasjoner av egne prosjekter.

Læringsutbytte
Innføring i, og utforskning av, faglige skrivemodeller tilpasset egen kunstnerisk praksis.

Tidsplan
Kurset går, i første omgang, over to dager, fra klokken 10:00 – 14:00. Med hele gruppen samlet. Forslag: UKE 7: onsdag 13.02 og torsdag 14.02.

Oppfølgingsuke med individuell veiledning etter behov. Forslag: UKE 9 (25.02- 01.03) eller UKE 10 (04.03 - 08.03). Du er selv ansvarlig for å avtale dag og tid med prosjektleder på email.


Studentenes eget skrivearbeid vil stå sentralt i kurset, og det blir mulighet for å komme godt i gang med bacheloroppgaven i løpet av kursperioden. Vi vil se på hvordan man kan skrive om egen kunst, men også åpne opp hybridsjangre og for at teksten kan være en del av kunsten.
BA 3 Seminar

På BA 3 seminaret gir studenten en presentasjon av eget gruppe foran studentgruppe og stab.
20 min presentasjon, 10 min Q and A

Mål og innhold
Studentene vil få kjennskap til ulike måter å bruke tekst i kunsten på. De vil også få støtte og opplæring til å skrive om sitt eget arbeid og jobbe med BA-oppgaven.

Læringsutbytte
Studenten vil lære å artikulere sin egen praksis. Studenten vil lære å motta feedback på eget arbeid.
This course looks at current working conditions, and artistic responses to increasing pressures of time and on “productivity”. The reading departs from Hannah Arendt’s three different forms of human activity: labour, work and action, before moving on to critiques of contemporary technological culture, characterised by hyperconnectivity, a new labour “precariat”, and the blurring of the boundaries between work and leisure. What does it mean to work as an artist under such conditions? How can artistic work be characterised as “useful”? What does “working together” entail?

Artists:

Exhibitions:

Reading:
Hannah Arendt, The Human Condition (1958)
Jonathan Crary, 24/7 – Late Capitalism and the Ends of Sleep (2013),
Tiziana Terranova, ‘Free Labor: Producing Culture for the Digital Economy’, MIT Social Text 63 (Volume 18, Number 2), Summer 2000 (available online as a PDF).

MA 2 Seminar

Presentation of your art practice. What is at stake? What is the context?

20 minutes presentation + 10 minutes Q+A

Mål og innhold
The student will learn to present and discuss their work in front of an audience.

Læringsutbytte
The student will learn to articulate their artistic practice. The student will learn to receive feedback on their work

Subject Area
Theory

Course type
Seminar/forelesning

Level
MA 2

Language(s)
English

Course administrator
Christine Hansen

Course teacher(s) / guest teacher(s)
Stab

Week / Days
Week 3
Tues. - Fri.

Hours
09:00 - 16:00

Max Students
Åpent for alle

MA 1 Seminar

Presentation of your art practice. What is at stake? What is the context?

20 minutes presentation + 10 minutes Q+A

Mål og innhold
The student will present and discuss their work in front of an audience

Læringsutbytte
The student will learn to articulate their artistic practice. The student will learn to receive feedback on their work

Subject Area
Theory

Course type
Seminar/forelesning

Level
MA 1

Language(s)
English

Course administrator
Christine Hansen

Course teacher(s) / guest teacher(s)
Stab

Week / Days
Week 11
13 - 15.03

Hours
09:00 - 16:00

Max Students
Åpent for alle
## Course calendar

### Weekly overview

<table>
<thead>
<tr>
<th>Week</th>
<th>Activity</th>
<th>Time</th>
<th>Location</th>
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Extracurricular

Practicing Identity
Practicing Identity is a student group and a community at KMD. The title has its origin in a workshop, run by assistant professor Lars Korff Lofthus every spring semester.

The group also functions as an editorial office for Practicing Identity - *the fanzine*. The first issue was launched in June 2018 and the plan is to publish future issues. The group also made an exhibition and several events at Joy Forum, as part of the fanzine launch. Everyone who is interested in discussing identity in artistic practice is welcome to join in.

Find us on Facebook or ask around!

KMD Queer Forum
KMD queer Forum is a platform for queer matters. The idea is not only to assemble people who identify as LGBTQI, but to create an arena where we discuss different aspects of gender and identity, both in artistic practices and socially. Since the start up we have been arranging screening nights; *the Queer Forum Screening Program* where everyone is welcome to suggest and present films. We also aim to host reading, and discussion groups and invite people of interest to come and give lectures. The format of the forum takes form as we go, in collaboration and with initiative from students and staff involved. Our Facebook page functions as an informal message board to throw out ideas, material, clips etc.

Find us on Facebook or ask around!

Monday Lectures
Monday lectures are a lecture series organized by MA-students. The lectures are open for students on all levels and the public. They are usually scheduled to Mondays, but sometimes happen on other weekdays. Lectures are announced a week or two before happening and are usually taking place in Knut Knaus in Møllendal.

For information on the program please add the course *KMD TEO 100 - Monday Lectures* so that it appears on your HYPERLINK "http://mitt.uib.no" mitt.uib.no calendar.

You can also check the KMD website calendar: kmd.uib.no/en/Calendar, follow @mondaylectureskmd on Facebook and visit the archive: mondaylectures.squarespace.com. Email mastudentcourses@gmail.com from your UiB address to receive the password.
Joy Forum is an arena where works are exhibited, concerts and performances are held by students, academic staff and professionals from outside the institution. Almost every week the Joy Forum present new exhibitions available to audience both internal and external to the institution.

Joy Forum is an independent gallery and exhibition space run by a group of students and staff at the Faculty of Fine Art, Music and Design (KMD) in Bergen. The gallery is located inside the institution, built as a separate unit in the reception area.

Joy Forum wants to be a kind of anti-statement and anti-architecture by confronting the surrounding environment and building. An important goal with the initiation of Joy Forum has been to create an inter-institutional platform where it can be explored and played, and where different themes and issues can be developed through a critical exhibition practice.

The starting point has been to redefine and move the “Testing Room” from the paint factory hall in a neighbouring building into the foyer area of the faculty building in Møllendalsveien 61, and thus create a temporary gallery.

The Testing Room was set up in order to investigate and test functions and materials in relation to the building processes of KMD’s new faculty building. Joy Forum also moves along this path yet with a completely different focus. In addition to the physical manifestation and the exploration of the new building, the project aims to investigate different possible organizational forms, profiling strategies and forms of collaborations. As such, the inclusion of and bringing together of KMD’s three Departments are seen as important objectives to Joy Forum.

The actual organization of how the gallery is operated is an ongoing process developed by a group of students, staff and professionals that together in a forum create suggestions. The program is mainly put together of applications sent in as a result of the open call announced three times every year. The forum follows a similar path open to enter by application. It is possible to apply from all institutes of the faculty.
How to apply for courses on Studentweb:

According with individual education plan and agreements with main tutor, students must apply for admission to courses. This does not apply to open lectures. The course description shows which lectures are open to the public.

Students must apply for admission to courses on Studentweb. Studentweb is the students’ online registration service.

Each course has a code in the catalogue. You will find the code in the course’s description. When you apply on Studentweb, you can use this code, or the course’s title.

You can apply on Studentweb from 10 December 2018. The deadline to apply for admission to courses is 5 January 2019. Registration in Studentweb will close after this date.

Please note that some courses require motivation letters. Send these to the responsible professor, with main tutor in copy.

Students can find their admission to courses on Studentweb by 15 January 2019. Students will automatically be registered on Mitt UiB for the relevant courses.

If some courses still have openings after the first round of admissions, students will have the opportunity to register for these. The second round of registration is done on Studentweb.

Registration opens at 09:00 AM, 15 January 2019. The students who register first will be directly admitted to the course. The registration will close when courses are fully booked.

Enrolment
All students must register the «semesteremne» on Studentweb at the beginning of each semester (BAKU 2, 4, 6 and MAKU 2 & 4). You will also find information regarding the semester fee on Studentweb. Please remember to pay the fee and enroll by 1 February 2019.
**C)** You must confirm part 2 of your educational plan (register semesteremne):

**D)** Check «Status og oversikt»:

**E)** Check your profile and update information if relevant:

**F)** Check confirmation email and choose My active courses to apply for admission to courses:
G) Search after available courses and teaching activities:

H) Select Add to apply to the course:

I) Select semester and go to Next

J) Select Next on request of exam (courses do not have exams):

K) Select Finalize when asked to add course to educational plan:

L) Confirmation - Select Close:
M) You will notice the course under Active Courses:

Active courses

N) Select the relevant course to see details regarding the admission process:

Active courses

O) If some courses still have openings after the first round of admissions, students will have the opportunity to register for these. Registration opens at 09:00 AM, 15 January 2018.

P) Students who register first will be directly admitted to the course. The registration will close when courses are fully booked. The registration procedure is the same as the first round of admission.

Melde til restplasser – velg kurs:
Q) If the course is fully booked, you will be receive information on this:

Melde til restplasser – det er fullt: