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

You are now holding the course catalogue for Department of Fine Art. 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 the 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 fall semester at Department of Fine Art (DoFA).

Please note that changes in this catalogue may occur after the catalogue went to print. Please use Mitt UiB to keep track of updated information.
HMS Courses
(for access to workshops)

BAKU
Introduction courses

Theory / Writing
Textile
Photography
Painting
Printmaking
New Media
Clay / Ceramics
Performance
Sculpture / Installation
Curator practice
MAKU

Course calendar
(Weekly overview)

How to apply for courses in Studentweb
HMS Courses
Courses you must attend to get access to workshops
Grafikkverksted

Tid og sted
Mandag uke 36, 08.30 – 10.00

Kursleder
Odd Melseth

Mål og innhold
Introduksjon til silketrykk, dyptykk, lito og boktrykkutstyr

Krav til forkunnskaper
Ingen

Undervisningform
Praktisk visning og fortelling

Læringsutbytte
Studenten skal kunne bruke utstyret knyttet til grafikk verkstedet

Språk
Norsk/skandinavisk

Kurs kode
HMS-GRA-100

Keramikk

Tid og sted
Tirsdag uke 36, 09.00 – 12.00

Kursleder
Erik Lytskjold

Mål og innhold
Kort introduksjon til verksted og utstyr

Krav til forkunnskaper
Ingen

Undervisningform
Praktisk og samtale

Læringsutbytte
Ha en forståelse av hvilke muligheter som ligger i verstedene knyttet til keramikk

Språk
Norsk/skandinavisk

Kurs kode
HMS-KER-100

Støp / gips

Tid og sted
Onsdag uke 36, 09.00 – 12.00

Kursleder
Erik Lytskjold

Mål og innhold
Introduksjon til rommet, utstyr og teknikker

Krav til forkunnskaper
Ingen

Undervisningform
Praktisk og samtale

Læringsutbytte
Ha kjenskap til hvilke muligheter som ligger i verksted knyttet til støp (gips)

Språk
Norsk/skandinavisk

Kurs kode
HMS-KER-101

Ovnsrom

Tid og sted
Onsdag uke 37 og 46, 09.00 – 16.00

Kursleder
Verksmester

Mål og innhold
Ovnsertifisering.

Krav til forkunnskaper
Intro til keramikk og erfaring fra kurs som Ba1 leire og keramikk/ Malleable construction/ Monumentality

Undervisningform
Demonstrasjon og praksis

Læringsutbytte
Sertifisering ovnsrom. Kunne bruke ovner og ovnsutstyr selvstendig.

Språk
Engelsk

Kurs kode
HMS-KER-102
Metallverksted

_Tid og sted_  
tirsdag-torsdag (3 dagers varighet)  
Uke: 35, 37, 39, 41, 43, 45, 47, 49  
(med forbehold om endringer)

10.00-15.00

_Kursleder_  
Bjarte Bjørkum

_Mål og innhold_  
Kurset gir generell innføring i bruk av maskinene på verkstedene og vil ha hovedvekt på sikkerhet og rutiner for adgang til verkstedene.

Trinn-målgruppe får plassprioritering, men andre interesserte kan få plass om ikke kurset blir fylt opp.

_NB: Ta med personlig verneutstyr (øreklokker og vernebriller, vernesko og arbeidstøy)_

_ Krav til forkunnskaper_  
Elementær kjennskap til verktøy og materialerfaring er en fordel

_ Undervisningform_  
Kurset har 3 dagers varighet og består av div. orientering rundt verkstedsbruk og praktisk gjennomgang på benkeverksted, maskinverksted, sveis og skjæring. Enkle øvelser og oppgaver knyttet til bruk av maskiner, utstyr og materialer.

_Læringsutbytte_  
Kurset er obligatorisk for adgang til bruk av metallverksted ved KMD.

_Språk_  
Norsk/skandinavisk

_Kapasitet_  
8

_Kurs kode_  
HMS-MET-100

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Treverksted

_Tid og sted_  
tirsdag og torsdag (1 dags varighet)  
Uke: 35, 37, 39, 41, 43, 45, 47, 49  
(med forbehold om endringer)

10.00 - 15.00

_Kursleder_  
Mattias Arvastsson

_Mål og innhold_  
Det gis generell innføring i bruk av maskinene og vi har hovedvekt på sikkerhet og ordensrutiner. Enkle oppgaver vil bli gitt.

Grunnet stor pågang skal kurset være forankret i den enkeltes studieplan. Trinn-målgruppe får plassprioritering, men andre interesserte kan få plass om ikke kurset blir fylt opp.

_NB: Ta med personlig verneutstyr (øreklokker og vernebriller)_

_ Krav til forkunnskaper_  
Elementær kjennskap til verktøy og materialerfaring er en fordel

_ Undervisningform_  
Det gis generell innføring i bruk av maskinene og vi har hovedvekt på sikkerhet og ordensrutiner. Enkle oppgaver vil bli gitt

_Læringsutbytte_  
Kurset er obligatorisk for adgang til verkstedarealet, treverksted-2, og bare for de maskiner du har gjennomgått sikkerhetsopplæring. Du får tilgang til verkstedet kun ved full deltakelse.

_Språk_  
Norsk/skandinavisk

_Kapasitet_  
8

_Kurs kode_  
HMS-TRE-101
Videostudio

**Tid og sted**
Uke 35: tirsdag - torsdag
10.00-12.00 + 13.00-15.00

**Kursledder**
Mattias Arvastsson

**Mål og innhold**
Kommer

**Krav til forkunnskaper**
Kommer

**Undervisningform**
Kommer

**Læringsutbytte**
Kommer

**Språk**
Norsk/skandinavisk

**Kapasitet**
10 + 10

**Kurs kode**
HMS-NYE-102

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Lydstudio

**Tid og sted**
Uke 34
13.00-15.00

**Kursledder**
Mattias Arvastsson

**Mål og innhold**
Kommer

**Krav til forkunnskaper**
Kommer

**Undervisningform**
Kommer

**Læringsutbytte**
Kommer

**Språk**
Norsk/skandinavisk

**Kapasitet**
10

**Kurs kode**
HMS-NYE-101

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Media Lab

**Tid og sted**
Uke 34: 21.-23. august
10.00 - 11.30

**Kursledder**
Mattias Arvastsson

**Mål og innhold**
Kommer

**Krav til forkunnskaper**
Kommer

**Undervisningform**
Kommer

**Læringsutbytte**
Kommer

**Språk**
Norsk/skandinavisk

**Kapasitet**
10 + 10

**Kurs kode**
HMS-NYE-102
BAKU 1
Lectures & seminars
only for BAKU 1 students
First year students are encouraged to participate in the study trip to Berlin in Week 34. This trip is not mandatory, but is recommended as a supplement for the Theory program. Motto: “Learn to know The Art World, and you will learn to know contemporary art.”

The study trip will be significantly subsidized by Department of Fine Art (DoFA). DoFA will cover accommodation and entrance to all official events in the program. Students are expected to cover costs for travel to and from Berlin, as well as travel while being in Berlin.

Students arrange for the travel to Berlin individually and the group will meet in the lobby of the hotel, most likely on Tuesday the 21st. of August. Exact dates and more details regarding the trip will be announced in due time before the semester starts.

The Berlin Biennale for Contemporary Art is a major world forum for contemporary art, taking place in Berlin, right now a melting pot for crossing currents of visual strategies and ideas.

Every two years at changing locations throughout Berlin, a composition of artworks and events of internationally renowned and also emerging artists are presented, shaped by the different concepts of well known curators appointed to enter into a dialogue with the city, its general public, people interested in art, and the artists of this world. Each edition of the Berlin Biennale shows around 50 Berlin-based, national and international artists with the majority of them producing new works for the exhibition. Participation in the Berlin Biennale has proven to be the launch pad for international careers of numerous artists.

The 10th Berlin Biennale for Contemporary Art titled We don’t need another hero takes place from June 9 to September 9, 2018 at four permanent exhibition venues: Akademie der Künste at Hanseatenweg, KW Institute for Contemporary Art, Volksbühne Pavilion, and ZK/U – Center for Art and Urbanistics.

For mer informasjon om biennalen, sjekk [www.berlinbiennale.de](http://www.berlinbiennale.de)
### Week 35

<table>
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<tr>
<th>Subject</th>
<th>Ceramics &amp; Clay</th>
<th>&quot;Inn i det tekstile&quot;</th>
<th>Performance</th>
<th>Printmaking</th>
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<tr>
<td>With</td>
<td>—</td>
<td>Tone Saastad</td>
<td>Frans Jacobi</td>
<td>Thomas Kilpper</td>
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<tr>
<td>When</td>
<td>09.00-16.00</td>
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<td>Tuesday</td>
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<td>Group 3</td>
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<td>Group 1</td>
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<td>Friday</td>
<td>Group 4</td>
<td>Group 1</td>
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### Week 36

<table>
<thead>
<tr>
<th>Subject</th>
<th>Sculpture and Installation</th>
<th>&quot;Inn i det tekstile&quot;</th>
<th>Performance</th>
<th>Painting</th>
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<tbody>
<tr>
<td>With</td>
<td>Pedro Gomez Egaña</td>
<td>Kari Dyrdal</td>
<td>Frans Jacobi</td>
<td>Lars Korff Lofthus</td>
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<table>
<thead>
<tr>
<th>Subject</th>
<th>Sound and Sonic Practices</th>
<th>Photography</th>
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<tbody>
<tr>
<td>With</td>
<td>Brandon LaBelle</td>
<td>Johan Sandborg</td>
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<tr>
<td>When</td>
<td>10.00-12.00*</td>
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<td>Friday</td>
<td>Group 1</td>
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Mål og innhold
Tema: Spillets regler. Hvordan forstår vi kunst?
Essensialisme og kontekstualisme. Modernisme / postmodernisme (part 1)

Må dagens kunstnere være gode teoretikere?
Svaret kommer an på hva man legger i begrepet «teori». Teori i kunstfagene må forstås som noe som er tett knyttet til praksis. To sider av samme mynt som kontinuerlig er i utveksling med hverandre. Teori er i bun og grunn et forsøk på å tenke høyt, på å formulere og reflektere over kunstnerisk praksis. En pendling mellom det å være inne i verket - og utenfor.


Krav til forkunnskaper

Undervisningsformer og omfang
Arbeidsform (gjennomgående i hele teoriprogrammet): Forelesninger, galleri- og museumsbesøk, gruppediskusjoner og presentasjoner (»Theory workshops»).

Note: 50% of the lectures will be held in English.
Obligatory writing: Week I and III are supposed to be “signed out” by a student-paper (a short thesis) reflecting on the main theme of the week. Teamwork is recommended (thinking, talking and writing in groups of two or three). The two papers, with comments from theory teacher, should finally be included in the “student portfolio”, preferably registered as a “course” (by many) as a part of the first year student evaluation.

Læringsutbytte

Pure Red Color, Pure Yellow Color, Pure Blue Color
Kunst og mening / verk og tolking. Form og struktur. «Art & Language»

Mål og innhold
Det samme gjorde kunstneren og konstruktivisten Aleksandr Rodchenko i 1921 med bildet som får stå som et nøkkelverk for denne uken: «I reduced painting to its logical conclusion and exhibited three canvases: red, blue, and yellow. I affirmed: It's all aver. Basic colors. Every plane is a plane, and there is to be no more representation. » (see “Art Since 1900” side 178). Med dette bildet, denne «ikoniske gesten» hadde maleriet nådd den absolutte sannhet. Det var slutt, hevdet Rodchenko, likevel ser vi at spillet fortsetter. Hva er sannheten i kunsten?


Krav til forkunnskaper
Forkunnskaper som i teoriuke 1: kjennskap til resonnementer, presentasjoner og eksempler fra oversiktsverket “Art Since 1900” (Foster, Krauss, Bois og Buchloh) vil være en fordel. Undervisningsformer og omfang Arbeidsform (gjennomgående i hele teoriprogrammet): Forelesninger, galleri- og museumbesøk, gruppediskusjoner og presentasjoner («Theory workshops»). NOTE: 50% of the lectures will be held in English. Discussions in both Norwegian and English.

Læringsutbytte
Styrking av den faglige observasjonsevnen. Utvikle bruken av teori i kunstfagene. Relevante tema til diskusjon i Teoriuke 2: Det er ingenting utenfor verket! Rammen er bildets viktigste grense. Er det mulig å leve seg inn i kunsten 100% uten å svikte verden? («Looking is political») Vi ser nærmere på bruken (ikke bare forklaringer) av begreper som autentisitet, formalisme, semiotikk og fenomenologi.
Mål og innhold
Tirsdag: om å komme i gang. Øvelser i førskriving. Om myke og harde skriveoppgaver. Om modeller for roller og språk. Special guests: danseren og samleren.


Krav til forkunnskaper

Referanselitteratur: «Skriveboka» (Merete Morken Andersen) og «Den gode oppgaven» (Rienecker / Stray-Sørensen)

Undervisningsformer og omfang

Læringsutbytte
En større fortrolighet med skriving som en del av den skapende prosessen. Fagteksten som tankeutvikling.
Introduction courses

The introduction courses are scheduled in two periods: one running in week 39-42, and the second running in week 44-47.

In each of the two periods, four courses from four different focus areas will be offered. This will cover the eight different focus areas in total.

BAKU 1 students must choose one introduction course for each period. You apply in Studentweb.
Subject Area
Photography

Level
BAKU 1

Course administrator
Adrià Julià

Course teacher(s) /
guest teacher(s)
Adrià Julià
Ina Steiner

Week / Days
39, 40, 41, 42
Monday through Friday

Time
09.00 - 16.00

Location
Møllendalsv. 61

Max Students
15

Course code
KMD-FOT-102

Goals and outcome
Students are expected to develop they own projects, present their works, and participate actively in conversations and field trips.

Week 1: Photography and Body
During this first week we will be looking at photography in relation to the body. When did photography capture the first bodies? How does the body work in relation to the camera? what does it mean to be in front or behind it? when were the first selfies? why do we keep taking them? We will experiment with different bodies and cameras, discuss, shot, process, and print. Guest artists will come to the course and present their work.

Week 2: Photography and Chance
The second week is dedicated to chance. When do we press the button? for how long? how many times? When do we miss a shot? what does require a photograph to be a photograph? We will analyse photography in relation to repetition and uniqueness. We will experiment with different techniques that can and cannot be reproduced, both in digital and analogue photography.

Week 3: Photography and Text
Third week is centered on text. What happens when a photograph has no text? what can be written about a photograph? How does a text frame a photograph or how does a photograph frame a text? Artists have been working in different ways to combine both. We will create different narratives, look at artist books, visit exhibitions, and see how text and photographs are very powerful tools that can transform each other.

Week 4: Photography and Archive
The fourth and last week focuses on archives. Where are all these photographs going? What do we do with all these new and old photos? Do we look back? We will visit different archives, look at many photographs from various periods and discuss their processes and techniques. We will talk about archiving your material, both analogue and digital. We will invite photography conservators and see how an archive is activated by artists and by other researchers form different disciplines.
Requirements for prior knowledge
No prior knowledge necessary

Teaching methods
Lectures, individual guidance, field trips, historical contextualization, experiments with analogue and digital techniques, direct contact of students with professional artists, archivists, guidance from idea, to realization, to presentation and discussion.

Learning outcomes
Students will develop a deeper understanding of fundamental theories, processes, techniques, and history of photography in connection to contemporary art. They will reflect on these concepts within their own self-directed art practice without forgetting to present and share with their peers their approaches, intuitions, and reflections. They will also find the necessary support structure to keep developing their art practice from the resources provided by the institution at large, including university archives and other relevant departments. The firsthand contact, feedback, and conversations with practicing artists, archivists, technicians, and theoreticians, will help them develop a closer relation to their work and acquire critical knowledge and tools to incorporate to their practice.

Mål og innhold

Uke 44: Studentane skal lære å legge på emulsjon, eksponere og gjere klar rammer til trykking, blande farge, trykke eit opplag, vaske og gjere reine rammer etter bruk.

Uke 45: Studentane skal lære om grunnmaterial, tre og linoleum, verkty, papir, farge og å trykke eit opplag, reingjering og etterarbeid.

Uke 46: Studentane skal lære grunnteknikker i metallgrafikk, koldnål, mjukgrunnssettings, hardgrunnssettings og akvatint. Dei skal lære om trykksverte, bruk av jernklorid, preparering av papir, trykking av eit opplag og reingjering av plater og utstyr.

Uke 47: Studentane skal lære å slipe litosteiner, teikne på dei, preparere for trykking, både stein og papir, trykke eitopplag, gjere rein valser og glasplater etter trykking.

Krav til forkunnskaper
Ingen
Undervisningsformer og omfang
Det er gruppeundervisning hovudsaklig, ein til ein der det er nødvendig

Læringsutbytte
Læringsutbytte skal vere å gjere dei i stand til å gjere disse prosessane (Silketrykk, Tresnitt, Metallgrafikk og Litografi) på egen hand og utvikle disse vidare. Etter kurset skal dei kunne utvikle teknikken vidare sjølv.

Reanimating the corpse

Subject Area
Skulptur

Level
BAKU 1

Course administrator
Bjørn Mortensen

Course teacher(s) / guest teacher(s)
Bjørn Mortensen

Week / Days
44,45,46,47

Time
09.00-16.00

Location
Møllendalsv. 61

Max Students
12

Course code
KMD-SKU-104

I consider the process of making a book – even writing it – like making a sculpture: I consider how it can or can’t be used, how it relates to an idea of function, what it looks like and how it feels, most of all how it gets built. And above all, making a book (like making a sculpture) is always a way of answering the question of why to make a book. Reanimating the corpse.

- Oscar Tuazon

From Joseph Beuys Idea of Social Sculpture, to an amorphous undefinable shape by Rachel Harrisson, the harsh and confrontational sounds of Merzbow, and the bookmaking and text constructing of Oscar Tuazon. The notion of what sculpture can be has expanded far since traditional carvings and modelings of prehistoric times.

This will be an intense 4 week course where you are encouraged to develop your own project with in relation to sculpture. We will primarily be working in a shared space and we will have daily meetings, group and individual tutorials. The focus will be on the process and experience of physical making and doing, with critical reflection on the process and our decision making, as well as the results we achieve.

The course is intended to be a site for production. You can bring in work that are already in progress or it could be an opportunity to start something new. You are free to work in which materials you want and it does not have to be typical art materials. There is also planned film screenings, gallery visits and tutorials with visiting artists.

The course will culminate in a presentation/exhibition of work developed during the course.
BA 1 four-week course 2018

Subject Area
Painting

Level
BAKU 1

Course administrator
Eamon O’Kane

Course teacher(s) / guest teacher(s)
Thomas Pihl
Sveinung Unneland
Gerd Tinglum
Lars Lothhus

Week / Days
39-42
Monday-Sunday
All hours

Time
09.00-16.00

Location
Møllendalsv. 61

Max Students
15

Course code
KMD-MAL-102

Goals and contents
From idea to white cube- Painting and Drawing
subject area This is a BA 1 four week introductory
course which is intended to introduce students to a
number of methodologies in developing artwork and
realising an exhibition of that artwork.

Requirements for prior knowledge
This is a BA 1 four week introductory course and the
only requirement is that students will have previ-
ous work to present in the first week of the course.

Teaching methods

Week 1- From idea to model
Introduction to exhibition making by Eamon O’Kane
with hands on workshop in google sketchup. This
week will involve all participants introducing their
previous work to the group in the form of short
5-10 min presentations. Eamon will then do a
presentation on an artist run gallery he co-founded
in the UK followed by an introduction to planning
exhibitions using google sketch up. There will
be daily screenings including documentaries on
how artists plan exhibitions. The workshop week will conclude with students
preparing their own virtual solo exhibition and presenting it to the group and an
afternoon discussion about Brian O’Doherty’s Inside the white cube.

Week 2- From idea to work
Gerd Tinglum will start this week by introducing her artistic practice. In the week
she will focus on getting acquainted with the way the group works, how is their
working process, and how it is presented. The students will work in their studio,
and Gerd will have individual follow ups, and on Friday all students will present
their work in a group. It is not expected to show finished works, it is all about being
conscious about intentions and connection between intention and the work.

Week 3- From idea to public
Thomas Pihl will visit various museums and galleries around Bergen including
visiting a public commission which he carried out himself. The final outcome
of the week will be students creating an imaginary proposal for one of these
spaces (including sketches) which will then be presented to the group.
Week 4 - From idea to exhibition

Lars Loftus will work with students to co-curate and hang an exhibition of the students’ artworks in e.g. the JOY Forum or project hall. The works for this exhibition will consist of works produced during the workshop period and students will use the skills learned to co-write a press release and design a poster etc. for the exhibition. This may include a short workshop in the basics of documenting artwork and/or a discussion which summarizes the process.

Learning outcomes

- Develop students understanding of planning and realising an exhibition
- Develop an understanding of presenting artwork in a considered and appropriate way.
- Develop an ability compare and apply relevant theories about the function and significance of art
- learn to work targeted and independently, individually and together with others
- 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

Making Matters

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<th>Tekstil</th>
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<td>BAKU 1</td>
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<tr>
<td>Course administrator</td>
<td>Tone Saastad</td>
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<tr>
<td>Course teacher(s) / guest teacher(s)</td>
<td>Ingrid Aarset, Kristina Aas, Kari Dyrdal, m.fl.</td>
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<tr>
<td>Week / Days</td>
<td>uke 44 - 47, tirsdag til torsdag</td>
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<td>Time</td>
<td>10.00 - 16.00</td>
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<td>Location</td>
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<td>Max Students</td>
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<td>KMD-TEK-107</td>
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Mål og innhold

Perioden vil gi kunnskap om grunnleggende metoder for oppbygging og påvirkning av tekstile materialer, som vev, farging og tekstiltrykk.

Krav til forkunnskaper

Ingen

Undervisningsformer og omfang

Direkte utprøvinger i verksted, individuell og gruppevis veiledning, samt forelesninger med relevant innhold.

Læringsutbytte

Kurset vil gi bakgrunn for selvstendig bruk av verksteder, grunnleggende forståelse for materialer og virkemidler på tekstil-feltet, og innsikt i potensialet for egne prosjekter. Studentene vil etter fullført kurs kunne arbeide i fargeri, vev og stofftrykk-sal.
Mål og innheld
Dette er en fullspekket kurs der vi kommer til å utforske materialitet med fokus på leire og gips etc. i relation til ditt eget kunstprosjekt. Kurset starter med to ganger tre dager grunnleggende innføring i arbeid med og håndtering av leire og gips. Sammen dykker vi ned i og utprøver materialenes egenskaper, i og utenfor verkstedene. Vi kommer til å berøre støping, bygging, modellering etc. for å gi mulighet til å utforske kursens tematikk på et praktisk plan. Inkludering av og kombinasjon med andre medier og materialer er velkommen.

Krav til forkunnskaper
Ingen

Undervisningsformer og omfang
Gruppen vil gjennom hele perioden diskutere (hverdags) observasjoner, egne og andre kunstneres arbeider og relaterte tekster. Halvparten av tiden er avsatt til utvikling av et individuelt prosjekt, ledsaget av individuelle veiledningssamtaler med kursleder og gjester.

Læringsutbytte
En inføring i å bruke liere, gips, støp og/eller keramikk som en del av det kunstneriske utrykk. Kurset vil gi deg tilgang til keramikkverkstedet og gipsverkstedet.

Exploring video, sound & installation

Goals and contents
1BA workshop exploring the production and presentation of artist moving image and sound. We will look at examples of video work from the 70ties until today, with specific intent to analyse how process, conceptual methods, and circumstances of production, has lead lead to various aesthetic output. Special attention will be given to how video and sound is set up in the gallery space as site-specific installations or immersive environments, to choreograph the viewer’s position and movement. The student will get a technical introduction to the use of recording equipment, video editing, and the set-up of presentation equipment. Throughout, there will be space and time for plenty of experimentation, testing and dialogue, with the aim to produce an individual work, which is presented in a small exhibition at the end of the workshop period.
Introduction to Performance

Mål og innhold
This course is general introduction to the art form of performance. In lectures, exercises and individual assignments the participants will gain knowledge and experience of the history of performance art as well as engaging in performative activities. The course will end with a performance event.

Krav til forkunnskaper
Curiosity

Undervisningsformer og omfang
Lectures, discussions, exercises and assignments.

Læringsutbytte
An introduction to Performance art
Goals and contents
“A performative understanding of discursive practices challenges the representationalist belief in the power of words to represent preexisting things. Performativity, properly construed, is not an invitation to turn everything (including material bodies) into words; on the contrary, performativity is precisely a contestation of the excessive power granted to language to determine what is real. Hence, in ironic contrast to the misconception that would equate performativity with a form of linguistic monism that takes language to be the stuff of reality, performativity is actually a contestation of the unexamined habits of mind that grant language and other forms of representation more power in determining our ontologies than they deserve.” Barad looks at the performance of discourse in the relocation of material beyond the representation and in the mediated, inbetween, interactive space of “intra-agency”

Requirements for prior knowledge
None

Learning outcomes
Karen Barad looks at the performance of discourse in the relocation of material beyond the representation and in the mediated, inbetween, interactive space of “intra-agency”. Explorations of the New Object theory and the Conditions of the Afterpostmodern
And I will make of you a Body without Organs:  
Art and the Idea of Continuous Open of Deleuze and Guattari

Goals and contents

When you will have made him a body without organs, then you will have delivered him from all his automatic reactions and restored him to his true freedom.

Antonin Artaud («To Have Done with the Judgment of God»)

The body without organs is an egg: it is crisscrossed with axes and thresholds, with latitudes and longitudes and geodesic lines, traversed by gradients marking the transitions and the becomings, the destinations of the subject developing along these particular vectors You never reach the Body without Organs, you can’t reach it, you are forever attaining it, it is a limit. People ask, So what is this BwO?—But you’re already on it, scurrying like a vermin, groping like a blind person, or running like a lunatic; desert traveler and nomad of the steppes. On it we sleep, live our waking lives, fight—fight and are fought—seek our place, experience untold happiness and fabulous defeats; on it we penetrate and are penetrated; on it we love...The BwO: it is already under way the moment the body has had enough of organs and wants to slough them off, or loses them.

Gilles Deleuze and Felix Guattari
In Anti-Oedipus, Deleuze and Guattari began the exciting development of their nuanced and perplexing concept of the BwO - body without organs, their term for the shifting, incessantly flowing social-personal bodymachine of emancipatory active desiring.

Since desire can inhabit as many forms as there are person-thing machines to implement it, the BwO constantly searches out, and prods at, innovative channels and diverse arrangements to realize itself, forming a BwO for every instance of its becoming (being which is incessantly moving). Desire, not limited to the single locale of affections of a subject, becomes an apparatus of plugging and unplugging with every field, tension and material of the world. The Body without Organs exposes and manifests itself in multiple transversals upon a defuse and open “plateau” in which all the flows which constitute the world stream completely freely, each into the others, so that no absolute distinctions exist among them any longer (thusly it is a body without organs moving into bodies without organs). With the BwO, Deleuze and Guattari inscribed and detailed a world in which everything is fluid and everything is made of flows and intensities: water, electricity, ideas, people, culture, books, hobbies, attachments, repulsions,
and conversations. All desiring machines flow and co-mingle with one another without separation. What makes difference within these flows (how to make distinctions one from other, to single out one or another) is the multiplicity of threshold intensities vaguely locating the fields of separations between object/subjectivities expressing, temporarily, immanance. Every flow is made by cutting off another flow, by restricting or drawing off a flow. Thresholds of intensities reside in the fields or resonances seemly creating objects and arrangements.

“Flow” does not want to be constrained nor restricted. This desire, the desire of a flow to flow unconstrained, is the fundamental and open nature of the BwO. The BwO in its continual movement to "movement" (flow, separation and mingling) is nothing other than a desiring machine which couples, mingles, dis-attaches and moves on from other machines, continually open and moving, territorializing and deterritorializing.

This lecture will look at the open field, eventful pauses, and rhizomatic hesitations, of the Body without Organs and explore how the notion of continuous movement, heterogenic fields, and the repetitive oscillations of deterritorialization/reterritorialization was utilized by art of the postmodern era. Primary focus of the lecture will be on the conceptual apparatus of the body without organs and how its ideological field was developed in the notions of Becoming and Potentiality and came to influence contemporary artists considerations of objects and material at the current moment.

Requirements for prior knowledge
None

Learning outcomes
This lecture will look at the open field, eventful pauses, and rhizomatic hesitations, of the Body without Organs and explore how the notion of continuous movement, heterogenic fields, and the repetitive oscillations of deterritorialization/reterritorialization was utilized by art of the postmodern era. Primary focus of the lecture will be on the conceptual apparatus of the body without organs and how its ideological field was developed in the notions of Becoming and Potentiality and came to influence contemporary artists considerations of objects and material at the current moment.
The Voice of the Artist

Goals and contents
The voice of the artist spans work made from early 20th century Dada to more contemporary practices, such as Frances Stark, Ed Atkins, James Richards, Mark Leckey, Bonnie Camplin, Dena Yago, Andrea Fraser, Karl Holmqvist, Susan Hiller, Hito Steyerl and more historical like Louise Lawler, Lawrence Weiner, Mike Kelley, Adrian Piper, Robert Smithson, Sol Le Witt and Agnes Martin.

Requirements for prior knowledge
It is mandatory to read An Artist’s Text Book by Jan Svenungsson before the workshop. Please make sure that you get a hold of a copy from the library of the school in time. They have 15 copies.

Teaching methods
We will also have language-based exercises where the focus is to bring out the joy and pleasure you can have when you work with text as an artist, and the importance to listen to the voice you have yourself and put that into words. In the exercises you will write about other artists as well as about your own practice. The workshop is short and intense, so be prepared for some long days.

It is important that you are present during the whole workshop so please bare that in mind when you are considering to apply.

Learning outcomes
I will be presenting a wide range of artists writing about their work and artistic practice, and different approaches and forms for this. We will also be looking at artists writing about the work of other artists, or working with text in the form of essays, statements, manifestos, film scripts and poetry. We will also be watching videos with artists talking about their practice.
Vårens forelesningsserie hadde tittelen «Den etiske vending (II)» og handlet i hovedsak om 90-tallets kunst, dvs. den kunsten som forbindes med Jean-Francois Lyotards estetiske teori. Det var en teori som på grunn av dens store vekt på sjakkets betydning for den estetiske erfaring («the Shock of the Sublime»), fikk betegnelsen «The Aesthetics of the Sublime» («det sublimes estetikk»). Og som på grunn av den dens front mot den estetiske dimensjon ved kunsten ble kalt «anti-estetikk».

Høstens forelesningsserie kan sees som en oppfølger til vårens serie ved at den tar for seg den etterfølgende periode, dvs. 2010-tallets kunst. Det siste vil si en kunst, hvor det teoretiske «omdreiningspunkt» ikke lenger er Lyotards «Aesthetics of the Sublime», men Ranciére med sitt budskap om «kunstens nye beskjedenhet». Det siste vil si en teoretiker som forholder seg kritisk til (det han oppfatter som) 90-tallskunstens ensidige vektlegning av det etiske – og tilsvarende sulteforing av den estetiske dimensjon ved kunsten. Som en motvekt mot dette lanserer Ranciére sin teori som ser det som sin fremste oppgave å ta ivareta det estetiske nivå ved kunsten. Og, dog, vel å merke, uten at denne vektlegning av det estetiske

Jacques Rancière (f. 1940)
går på bekostning av det politiske, i den forstand at kunsten frasier seg sine politiske ambisjoner. Snarere tvrt imot, i Rancières teoretiske univers er det estetiske og det politiske intimt forbundet med hverandre – og det estetiske en forutsetning for at kunsten skal fungere som en politisk kunst.

**Forelesning 1: Den etiske vending i kunst og i politikk**  
Uke 40: Fredag 5. oktober


Teori: Jean-Francois Lyotard: Det sublimes estetikk (Aesthetics of the Sublime)  
Kunst: Anti-kunstbevegelsen; konseptkunst  
Kunstnere: Young British Artists (YBA), Elmgreen og Dragset, Goksøyr og Martens, etc.

**Forelesning 2: Rancières og den relasjonelle estetikk**  
Uke 41, Fredag 12. oktober

I denne forelesningen skal vi se på Rancières kritikk av den eldre avantgarden og hans forslag til en ny måte å tenke på omkring forholdet mellom kunst og politikk. Sentralt i denne nyorientering står Rancières begrep om «kunstens nye beskjedenhet» og nært knyttet til dette igjen, hans begrep om «mikro-situasjoner». I forbindelse med gjennomgangen av disse begrepsene skal vi se litt nærmere på andre relevante retninger, først og fremst den relasjonelle estetikk med Nicolas Bourriaud som dens ledende skikkelse, men også situasjonismen. Sist, men ikke minst, skal vi ta en titt på Claire Bishopes kritikk av Bourriaud med utgangspunkt i det hun kaller «den institusjonelle omfavnelse».

Retninger: Den relasjonelle estetikk, Situasjonismen  
Teoretikere: Nicolas Bourriaud, Guy Debord  
Kunstnere: Felix Gonzalez-Torres, Rirkrit Tiravanija, Philippe Parreno, o.a.
Forelesning 3: Rancière og arkivkunsten
Uke 42, Fredag 19. oktober


Teoretikere: Hal Foster
Kunstnere: Thomas Hischhorn, Tacita Dean, Marianne Heier,

Det siste innebærer for det første at kunsten hos Rancière har en evne til å forholde seg kritisk til samfunnet eller, om man vil, til å fungerer som en sosialt forandrende kraft, og dermed en politisk dimensjon. Og for det annet, at denne evnen til å fungere politisk ikke er betinget av at kunsten går ut over sin bestemmelse som kunst, dvs. av at den forsøker å undertrykke sin egenart som kunst for å bli mere «politisk». Det er i Rancières øyne tvert imot av vesentlig betydning at kunsten for å fungere politisk ikke går ut over sin bestemmelse som sanselig fenomen. Denne evnen til å fungere politisk er nemlig hos ham i grunnleggende forstand knyttet til kunstens sanselighet, eftersom all politisk virksomhet – hos ham har en sanselig basis.

Retninger: Romantikken
Teoretikere: Rancière, Kant, Schiller
Kunstnere: Friedrich, Turner
Forelesning 5: Schiller og «den estetiske tilstand»
Uke 45, Fredag 9. november

På forrige forelesning gikk vi nærmere inn på Rancières estetiske teori, idet vi spesielt fokuserte på denne teoriens tese om den tette forbindelsen mellom sanselighet og politikk. Utgangspunktet for denne tesen finner Rancière i romantikkens estetiske paradigme, nærmere bestemt i den estetiske teori-bygning til den tyske dramatiker og litteraturteoretiker Friedrich Schillers (1759-1805). Vi vil i denne forelesningen se nærmere på Schillers tanke om det sanseliges politiske potensiale, slik denne kommer til uttrykk i Om menneskets estetiske oppdragelse i en rekke brev (1795). Spesielt viktig i Rancières øyne er Schillers syn på leken som et forbilde for kunsten og hans begrep om «den estetiske tilstand».

Retninger: Romantikken
Teoretiker: Friedrich Schiller: Om menneskets estetiske oppdragelse … (1795) (norsk utg. 2001)

Forelesning 6: Rancière og menneskenes kollektive lydhørhet for det sanselige avvik
Uke 46, Fredag 16. november

I denne forelesningen går vi videre med Rancières estetiske teori, idet vi ser den i lys av Schillers begrep om «den estetiske tilstand». Sentralt i denne sammenheng ved at det knytter Rancière til Schiller, er Rancières begrep om kunstens «sensorium». Det vil si en kollektiv måte å forholde seg til det sanselige på som innebærer en kritisk (les: politisk) holdning til det sansede. Spørsmålet vi stiller oss, er hvordan denne form for «kritisk sanselighet» kommer til uttrykk i dagens kunst.

Kunstnere: Toril Johannessen, Ane Hjort Guttu, Ingrid Book & Carina Hedén

Krav til forkunnskaper
Ingen

Undervisningsformer og omfang
6 forelesninger (seminarer eller samtalegrupper) å 2 timer hver fredag i perioden fredag 5. okt. (uke 40) til fredag 16. november (uke 46)

Læringsutbytte
Studentene forventes ved forelesningsseriens avslutning å kjenne til de viktigste problemstillingene i forbindelse med Rancières estetiske teori og dennes nedslag i dagens kunst.
Goals and contents

...we are all too accustomed to thinking purely and simply in terms of actualities, to interpreting in terms of the actual (as presence, ousia). For this reason we are still unprepared, we feel awkward and inadequate, when it comes to thinking possibility, a kind of thinking that is always creative...potential

Martin Heidegger

...the multiplying of connections and the wealth of creativity of a self that unfolds in processes of becomings. This affirmative view of life and thought situates philosophical nomadism in a logic of positivity... Creation, invention, the new can only emerge from the qualitative intensities....we insist on the incorporeal insistence of affects and precepts or becoming...

Rosi Braidotti

“linkages” between and within “open relations” — does seem to fall in the shadow of the alluring image of an everfree becoming — Inside a process of unending change, bodies and forces with duration are somehow emitted or excreted. ...What is this strange systematicity proper to a world of Becoming? What...initiates this congealing that will undo itself? Is it possible to identify phases within this formativity, plateaus of differentiation? If so, do the phases/plateaus follow a temporal sequence? Or, does the process of formation inside Becoming require us to theorize a non-chronological kind of time?

Jane Bennett

Becoming always has an element of flight that escapes its own formalization

Gilles Deleuze
In the postmodernist era the material object was decomposed into linguistic signs and representational markers. The idea of Being, and its concurrent ideological satellites of Actuality and Essence, was destabilized in this period and came to be supplanted by the notions of Potentiality and Flow. All objects, under the postmodernist conceptual framework, were merely nexuses of languages and culture acquiring meaningful sense only in the unfolding, continuous network of definitions it semiotically contained. Too secure object-hood, or to garner even the most tenuous of boundaries, was a function of the semantic function of culturally and linguistically definitions and grammatical operations. Matter and the object were, in the postmodern view, created solely in the realm of the linguistic and any recourse to considerations of a separate and enclosed material nature of the object was rejected as being an unnecessary attribution to what was merely a cultural informed idea. With the onset of affect theory in the contemporary moment, this easy dismissal of the material bases of objects was reconsidered and went through a number of conceptual revisions. Yet, even during this major revision of thinking regarding the material aspects of the world, certain considerations which informed the postmodern milieu where seen as still fundamental to understanding the material and its operations under the thinking of the new materialist movement. Primarily this was to included the notions of Becoming and Potentiality.

Under this re-evaluation of the materialist at the contemporary period, all objects are seen as having no essential, fundamental characteristics (as was accepted by the postmodernists as well), but are activated (and become active) to express the qualitative aspects of themselves dependent upon the given environment in which they are embedded. That is, an object will always be differently expressive of itself founded upon the interactions per the context, or environment, of its existence. The object, in the new materialist definition, could only be understood in relation to its environment and the networks this entailed. Every different locale and network in which the object was related would give further possibilities to the qualitative aspects the object could and would express opening the object to multiplicity and possibility.

Given this analysis, the afterpostmodern moment began a reevaluation of matter which came to see Being and Actuality as elemental misunderstandings of the object, which should be supplanted with the notions of Becoming and Potentiality. This way of thinking of the object blossomed and came to the fore, in the considerations of the new materialist inclinations of the contemporary artistic.

This lecture will look why the contemporary era came to embrace the concepts of Becoming and Potential and how these notions informed the ideas of the new materialism. Consideration will be given to how the artistic community began a re-evaluation of material after the de-materialization of the postmodernist era and how this re-materialization of the world was vastly different than the materialization of the world in its modernist iterations.

Requirements for prior knowledge
None
Learning outcomes
This lecture will look why the contemporary era came to embrace the concepts of Becoming and Potential and how these notions informed the ideas of the new materialism. Consideration will be given to how the artistic community began a re-evaluation of material after the de-materialization of the postmodernist era and how this re-materialization of the world was vastly different than the materialization of the world in its modernist iterations.
The Force of Things:
Goals and contents
Thing-power, as a kind of agency, is the property of an assemblage. Thing-power materialism is a (necessarily speculative) onto-theory that presumes that matter has an inclination to make connections and form networks of relations with varying degrees of stability. Here, then, is an affinity between thing-power materialism and ecological thinking: both advocate the cultivation of an enhanced sense of the extent to which all things are spun together in a dense web, and both warn of the self-destructive character of human actions that are reckless with regard to the other nodes of the web.

Jane Bennett gives a critical evaluation of the material in regards to the intensive powers of the object per self-organization, conjunction, interactivity, and actancy (Bennett’s reevaluation of Agency of the Object).

Requirements for prior knowledge
None

Learning outcomes
Jane Bennett gives a critical evaluation of the material in regards to the intensive powers of the object per self-organization, conjunction, interactivity, and actancy (Bennett’s reevaluation of Agency of the Object).

Exploreation of Bennett’s consideration of the activity and visibility of Matter and the Conditions of the material in the afterpostmodern moment.
Focus:. The questions we are interested in asking are shaped not only by recent debates within religious studies but also by significant changes within art theory and the aesthetics of philosophy. Along the way, some fascinating questions may crop up: What can contemporary art tell us about religion? What are people doing when they perform an act “in the name of God?” Is it possible to have “religion without religion”? Well into the 1970’s the predominance of formalism discouraged art critics from asking questions about religious and cultural identity, especially when looking at the “pure” domain of modern art. Approaches drawn from postcolonial theory encourage us to chart the confluence not only of religion and art but also attitudes and thinking reflected in concepts of race, class, gender and sexuality.

Relevant navn:
Kader Attia, Francis Alÿs, Vanessa Beecroft, Shirin Neshat, Tarkovskij, Von Trier, Damien Hirst, Mark Wallinger, Joan Jonas, Marina Abramovic, Wolfgang Laib, Chris Ofili...

Filosofer og tekster:
Krav til forkunnskaper
Ingen spesielle. Please note that this is not a serie of traditional lectures. Participation in the course is based on motivation (and curiosity) for the subject.

Undervisningsformer og omfang
Specific texts will be the starting point for each session - followed by discussions and presentations (of works, drafts and loose ideas relevant for the theme...). Merk: undervisning og samtaler vil foregå både på engelsk og norsk.

Læringsutbyte
A better grip on the use of theory in basic artistic research. More specific: An inquiry into the possibilities for critical art theory and philosophy facing “contemporary religion”.

**BAKU 3 Seminar**

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<td>Jane Sverdrupsen</td>
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<td>Duncan Higgins</td>
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**Mål og innhold**
BA3-seminaret handler om å få trening i å presentere arbeidet sitt for en gruppe, og øvelse i å delta i en felles konstruktiv diskusjon rundt hverandres arbeid. Seminaret vil gi oversikt over hva hver enkelt student på BA3/BAKU6 er opptatt av, og medvirker til å vise en individuell utvikling i forhold til det som vil bli presentert på BA3 seminaret i 6. semester. Det forventes at alle deltar på hverandres presentasjoner.

**Krav til forkunnskaper**
Ingen

**Undervisningsformer og omfang**
Hver student får tildelt 20 minutter til å presentere for resten av gruppen hva hen arbeider med og undersøker kunstnerisk ved KMD, og få tilbakemelding i form av diskusjon rundt det som blir presentert. Hovedveilederne deltar for å høre sine studenters presentasjoner, og gi tilbakemelding på studenters presenterte arbeid på linje med øvrige deltakere i seminaret.

**Læringsutbyte**
Økt kompetanse i å presentere kunstprosjekter og formidle eget kunstnerskap. Øvelse i å både gi og motta konstruktiv kritikk, og gjøre seg nytte av denne.
Textile
Lectures & Seminars
Mål og innhold
Målet er å gi et studentene et kunstnerisk språk gjennom trykkrelatert overflatebehandling av ulike tekstiler. En av materialets mange fortrinn er at det egner seg godt for prosjekter i store format og kurset vil legge til tilrette for dette. Det blir gitt introduksjoner i forskjellige innfargingsmekaner og trykkeprosesser. Tekstiler kan påvirkes på mange måter: som et lerret med enkle maleriske metoder, gjennom forskjellige typer monotypi i silketrykkrammer, ved overføring av fotografier, ved skjæring og gravering med laser og ved bruk av inkjet printing. Det legges opp til at studentene gjør egne undersøkelser og skaffer seg erfaring for bruk i egne prosjekter.

Kurset henger sammen med kurset “digital tools” som foregår i forkant og parallelt med kurset og gir utfyllende kunnskap i forhold til nye former for produksjon.


Utstilling i Villnius/Lithauen

Krav til forkunnskaper
Ingen

Undervisningsformer og omfang
Daglige introduksjonsforedrag gjennom hele perioden til alle metoder, praktisk veiledning i verksted. Forelesninger og diskusjonsforum om ovenfornevnte tema.

Læringstilrette
Innsikt i kunstprosjekter relatert til det tekstile fordypningsområdet på samtidskunstscenen. Kjennskap til bruk av utstyr på tekstilavdelingen, HMS, grunnleggende tekstilkjemi. Evne til å gjøre selvstendige og eksperimenterende undersøkelser i materiale. Evne til å prosjektere større prosjekter samt kunnskap om det “utvidende verksted”.

Prosess og metode: Stofftrykk
Tekstilt laboratorium 1

Mål og innhold
Tekstilt Laboratorium 1 er en åpen periode hvor studenter kan jobbe med egne prosjekter i stofftrykkverksted fargeri/vevesal og få veiledning og målrettede introduksjoner underveis.

Det bygger videre på kursene Digital tools og Prosess og metoder: stofftrykk og gir studenten mulighet til og veiledning i å ferdigstille prosjekter.

Fordypningsområde tekstil planlegger en studiereise til Villnius våren 2019 med utstilling av studentarbeider og dette vil bli innarbeidet som tema i perioden.

Krav til forkunnskaper
Tidligere kurs i Stofftrykk eller vev eller tilsvarende.

Undervisningsformer og omfang
Veiledninger og samling i grupper for felles diskusjoner om prosjekter og planlegging av utstilling i Vilnius. Læringsutbytte Evne til selvstendig utforskning og ferdigstillelse av egne prosjekter.
**Construction & Context 1**

- **Subject Area**: Textile
- **Course type**: KU-kurs
- **Level**: Alle
- **Language(s)**: English
- **Course administrator**: Jon Pettersen
- **Course teacher(s) / guest teacher(s)**: Kristina Aas, Åse Eriksen
- **Week / Days**: 48-49, mandag etter lunch - fredag
- **Hours**: 09:30 - 16:00
- **Location**: Textile workshop
- **Max Students**: 12
- **Course code**: KMD-TEK-212

**Goals and content**

To give access to knowledge, materials, and tools for experimental use and development of individual ideas. Provide the necessary background for self-reliant use of the workshop.

Content:

Introduction to different tools: analogue and digital looms, equipment and software. Focus on the wide range of possibilities and how choices will influence on the process and outcome.

Basic theory in close relation to practical trials will give experience in methods for construction of textiles and their potentials in 2D, 3D, and space.

**Requirements for prior knowledge**

None

**Teaching methods**


**Learning outcomes**

Get an overview of the possibilities in the workshop. Experience in using some of the tools including how to make plans for weave construction and dressing a loom. Tried out methods for developing a project.
Mål og innhold
Digitale verktøy i produksjon av samtidskunst
Kurset tar for seg en del av digitale verktøy/programvare som brukes i dag av samtidskunstnere. De forskjellige verktøyene blir diskutert i teoretisk og kulturhistorisk perspektiv. Vi skal se på kunstnere som bruker digitale verktøy både i Norge og internasjonalt.

Kurset skal være todelt: en del som varer i en uke (uke 34) der man ser på teorien og eksempler av kunst-prosjekter; inviterede kunstnere skal fortelle om sitt kunstnerskap og bruk av digitale verktøy.

Programmer som man skal innom er: Photoshop/Illustrator/InDesign/3D modelleringssprogram.

I løpet av kurset skal man få introduksjon til de verktøy som vi har på verkstedene våre på KMD, slik som digital vev/laserkutter/3D printere.

Del to skal være mer integrert i kursene Process og Methods 1 og Construction and Context 1 er rettet mer mot tekstiltrykk og digitalvev.

Krav til forkunnskaper
Generell datakunnskap

Undervisningsformer og omfang
Forelesninger, oppgaver, veiledning.

Læringsutbyte
Få oversikt over digitale verktøy relevant for kunst/design ideutvikling og produksjon
Photography
Lectures & Seminars
Why Images?

Goals and contents
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 Fusser 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.

Requirements for prior knowledge
No requirements

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.

Learning outcomes
Learning outcomes
Painting
Lectures & Seminars
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.

Subject Area
Painting

Course type
Core course

Level
All

Language(s)
English

Course administrator
Eamon ÓKane

Course teacher(s) / guest teacher(s)
Thomas Pihl
Sveinung Unneland
Gerd Tinglum
Lars Lofthus

Week / Days
Week 34-51
Monday to friday

Hours
24 hours day

Max Students
15

Course code
KMD-MAL-208

54
Learning outcomes
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
Painting 1
Supports Grounds

Subject Area
Painting

Course type
Core course

Level
All

Language(s)
English

Course administrator
Eamon O’Kane

Course teacher(s) / guest teacher(s)
Marie Louise Lorenzten

Week / Days
Week to be confirmed
(hopefully one week during weeks 37-42) Set up of room
Monday and teaching
Tuesday-Friday

Hours
09:00 - 16:00

Location
T.B.A (MittUiB)

Max Students
12

Course code
KMD-MAL-209
On different supports and grounds for painting (canvas, paper, fiber-board, aluminum etc), in terms of expression and suitability, cost and ageing.

Workshop: Preparation (sizing and priming) of canvas and panel (traditional).

Students should have worked with painting before but this is an introductory course in relation to Supports, Sizes and grounds.

**Learning outcomes:**
Painting 1- Introduction to Supports, Sizes and grounds.
Students will be introduced to a variety of materials and methods (see below)

**Size – What and Why?**
Size is a substance used to coat and fill the fibers of a support.

**Ground – Why and What?**
Grounds are layers, or coats, applied to a support to paint on.

**RECIPES**
Size – Hide glue
Size – Gelatin
Size – Starch
Ground for panels – Glue chalk primer
Grounds for panels and canvases – half oil primer
Ground for paper (a silver-point ground)
Oil ground – Recycling
Painting 2
Pigments & Mediums

Subject Area
Painting

Course type
Core course

Level
All

Language(s)
English

Course administrator
Eamon OKane

Course teacher(s) / guest teacher(s)
Marie Louise Lorenzten

Week / Days
Dates to be confirmed but hopefully will take place during one week during week 44-48

Workshop will be set up on Monday with teaching taking place from Tuesday - Friday

Hours
09:00 - 16:00

Location
T.B.A (MittUiB)

Max Students
12

Course code
KMD-MAL-210
Color and paint, pigments and dyes. On the origin of pigments and binders, their history, use and quality, health and safety.

Workshop: Grinding pigments, making oil paint and tempera.

**Learning outcomes:**
Students will be able to make oil and tempera paint.
They will understand the history of the materials.
They will have an introduction to health and safety regarding oil paint.

Students will have a greater understanding of colour theory.
Nomadic Structures

Goals and contents
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.

Requirements for prior knowledge
Students should have some knowledge of building models and working with tools.

Teaching methods
Lectures, Hands on workshops and discussion

Learning outcomes

• relate your practice to the broader context of contemporary art practices and historical precedents;
• recognise personal strengths and weaknesses and employ relevant and appropriate working strategies;
• gain knowledge and understanding through direct experience of the relevance of different forms of presentation;
• identify and synthesise the connections between processes and ideas;
• identify and analyse relevant sources to inform your practice and develop conceptual skills;
• evaluate, discuss and critically reflect upon your own art and the art of others;
• interact with others through collaboration, negotiation and group discussion.
Study trip to New York

Seven day study trip to New York City. The aim of the course is to introduce students to the art scene in New York. The goal is to view and study art developed in the USA and New York since 1945. We will visit both museums and galleries in Manhattan and Brooklyn. Museum of Modern Art, Guggenheim and Whitney Museums, DIA art Foundation and the New Museum will be central resources for our study. On one of the days, we will visit Dia Beacon - north of Manhattan. We will facilitate discussion and critical analysis based on the observations we make throughout the week. All students have to research and prepare a presentation on a chosen theme.

The course of study will focus on the various institutional frameworks that art operates within, and different critical themes in art. The goal is to achieve a deeper and direct knowledge of art historical developments since 1945 as well as the contemporary art scene. We will visit artists who live and work in New York in their studios, at the Elisabeth Foundation for the Arts. In addition, we will visit both commercial and artist-run galleries and institutions. We also have the possibility to visit the Masters program in Fine Art at Hunter College of the City University of New York. Students can apply for the course with a written letter describing their motivations and interest by August 20th to Thomas Pihl (Thomas.Pihl@uib.no).

Required previous knowledge
None

Date motivation letter:
August 20th
Printmaking
Lectures & Seminars
Workshop Time with Thomas Kilpper & a colleague
(to be announced)

Students shall engage and bring their own projects and work. So will do Thomas Kilpper & one of his colleagues (tba). Interaction with and talking to them will be possible.

Subject Area
Printmaking

Level
BAKU2 / BAKU3 / MAKU1 / MAKU2

Language(s)
English

Course administrator
Thomas Kilpper

Course teacher(s) /
guest teacher(s)
Thomas Kilpper
T.B.A

Week / Days
Week 38 & 39

Max Students
10
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.
Goals and contents

Film and video has developed as a distinct language throughout the 20th and 21st centuries’, solidifying intorecognisable genres and narrative structures. Still, since its infancy, the medium has always been experi-
mental and rule-bending, be it as a blockbuster, propa-
ganda clip or Avant-garde output. As the medium has
moved into the age of digital video, non-linear options,
digital effects, sampling, and compositing has greatly
advanced our possibilities to cut and sculpt the moving
image in its representation of space and time. Now that
we are increasingly immersed in amedia reality, it is
interesting to reflect how we can literally cut, paste and
combine our own sense of reality.

This workshop will look at how artists and avant-garde
filmmakers have been instrumental in this devel-
opment throughout, both in productive, innovative
ways, and through strategies of resistance to the
manipulative and illusory aspect of the medium. In the
more contemporary examples, we will take a closer look
at work that function as stylistic composites; mixing
formats, and crossing though genres, exemplified in the
works of artists like Jeremy Deller, Cecilia Bengolea,
Hito Steyerl, Elisabeth Price, Loure Prouvost, and more.

Requirements for prior knowledge

Intermediate. The student need to have some experience with video editing from
before.

Teaching methods

Throughout this editing workshop, we will take a hands-on approach, and play
around with various sources of footage and editing techniques. The student can
approach the workshop as a new start but are also welcome to bring existing ma-
terial and ideas, that can be discussed and developed within the framework of
the course. (Please note; this workshop emphasises the editing process – there
will be no time for filming. The students will get information nearer the time, of
how to prepare the footage for the workshop)

Learning outcomes

Further development in the students individual practise, within the field of
moving image and sound.
A/V CLUB and Video studio

Goals and contents
The A/V Club is a forum for digital and time-based media. It will be open one day every two weeks, on dates that will be announced in the autumn term.

The AV Club will host short in-depth looks at different aspects of tools connected to our media lab, sound and video studio. Here you can come and learn how to edit video, sound and a variety of effects work. You can also come if you have questions about developing skills further or troubleshooting some technical issues in your work. The support and teaching will be done on an individual basis, according to the student’s needs.

There will also be announced certain days for introduction to the Video studio with light rig, backdrops, green screen, mounts and cameras.

You can sign up for a A/V newsletter to get updates on these coming courses and get-togethers. Send an email with subject “a/v club signup” to: johan.arvastsson@uib.no

Around these times you are also always welcome to contact Mattias Arvastsson with any A/V and light related questions.

Requirements for prior knowledge
no requirements

Teaching methods
The support and teaching will be done on an individual basis, according to the student’s needs.

Learning outcomes
Technical skills.

Subject Area
New Media

Course type
Technical support

Level
BAKU 3, BAKU 5, MAKU 1 & MAKU 3

Language(s)
English

Course administrator
Sidsel Christensen

Course teacher(s) / guest teacher(s)
Mattias Arvastsson

Week / Days
One or two days every second week, throughout the term. Dates to be announced at the beginning of Autumn term 2018.

Hours
09:00 - 16:00

Location
T.B.A (MittUiB)

Max Students
10

Course code
KMD-NYE-207
The Voice Seminar

Goals and contents
What does it mean to speak, and how does voice work to define us as subjects? If voice is the thing that mediates between inner life and the world around, how does it sound within our contemporary global condition? Is the voice under new forms of pressure today? The seminar sets out to unfold the voice as a performative act deeply connected to issues of identity, social and political representation, testimonial work, language and embodiment. Through four sessions over the course of the semester, voice will be explored as an extremely complicated project – as a thing held between language and the body. This will lead to a deeper engagement with four vocal modalities: the whisper, the stutter, the testimony, and the laugh. Through these forms of vocalization, voice will be probed as a dynamic material and act by which to nurture as well as challenge relations. Further, we’ll consider how voice operates within artistic, performative and sonic practices, and how it may contribute to forms of narrative and counter-narrative.

Requirements for prior knowledge
None

Teaching methods
Lecture, reading, discussion

Learning outcomes
Knowledge of voice as a poetic and political issue.
Anarchist Ashram

Subject Area
New Media

Course type
Technical support

Level
BAKU 3, BAKU 5, MAKU 1 & MAKU 3

Language(s)
English

Course administrator
Brandon LaBelle

Course teacher(s) / guest teacher(s)
Brandon LaBelle & Joulia Strauss

Week / Days
45, 46
Nov. 7 - 14th

Hours
09:00 - 16:00

Location
Kunsthall 3,14

Max Students
Open

Course code
KMD-NYE-209

Goals and contents
As part of the Imaginary Republic exhibition held at Kunsthall 3,14 (October 18th – December 16th, 2018), participating artists and activists Joulia Strauss will lead a one-week workshop dedicated to collectivity and commoning.

The workshop will focus on the presentation and practice of forbidden, discredited and peripheral forms of knowledge. With the current decentering of the West, art is opening up to the deep database of alternative techniques of Enlightenment which are crucial for our socio-political struggles today. The workshop will act as an Imaginary Republic, where the Imaginary become the Real through which to marginalize the perverted, pre-quantic “Reality” of biocapitalism. Through such work we’ll explore ways of manifesting a new social body, undoing and unlearning certain patterns inscribed onto our imaginations. Side effects: we might never be able to come back to our depressive ego-based individualistic art studios.

Requirements for prior knowledge
None

Teaching methods
Please join us: we will sleep, cook, engage with somatic and poetic paths of knowledge, possibly collaborate on collective art works in public space, and dance, together.

Learning outcomes
Understandings and methods of creative resistance and collective work.
Clay / Ceramics
Lectures & Seminars
From replica to unica
– Mould making

Se informasjon på side 81
See information on page 81.
Workshop with Blomgren

Mål og innhold
For students with an individual project related to ceramic/clay materials/techniques and the possibility to work for a longer focused time with Karin Blomgren. Testing out a new format of working together in the workshop not only through tutorials but with the chance to practice and observe processes and development more closely. Crucial is the combination of different individual projects creating a condensed focus and platform for discussion, learning, mutual help and benefit. Depending on needs and wishes we can practice different techniques and processes form hand building, modeling, throwing, glaze and firing.

Krav til forkunnskaper
All levels. Students with HMS ceramic/clay course will be prioritized. Please send a defined project description to Karin Blomgren, before 1/9 2018.

Undervisningsformer og omfang
All day workshop time, working alongside your fellow students and tutor. Individual tutorials and group discussions.

Læringsutbytte
To follow your own clay/ceramic related project from start to finish. Discuss your process and outcome with your fellow students as well as being self-reliant in clay and ceramics.
Timebased Art / Performance
Lectures & Seminars
Moving bodies and interactivity

Subject Area
Performance

Course type
Core course

Level
BAKU 3, BAKU 5, MAKU 1 & MAKU 3

Language(s)
English

Course administrator
Frans Jacobi

Course teacher(s) / guest teacher(s)
Sandro Masai

Week / Days
Week 41: 9. - 11.okt.

Hours
09:00 - 16:00

Location
T.B.A (MittUiB)

Max Students
Open

Course code
KMD-PER-203

Mål og innhold
Moving bodies and interactivity:
how to use the body as a performative tool.
how to relate to and engage an audience

Krav til forskunskaper
nysgerrighet

Undervisningsformer og omfang
this is a performative workshop.
various performative exercises and assignments.

Læringsutbyte
Moving bodies and interactivity
The Singular Plurality of Performance 2: collaborative context

Performance with a collaborative focus:
Performance involves people: the artist(s) performer(s) audience: both invited & random; are people performing or things – or a combination? (orchestrated by people?)

Collaboration – artists working together to create performance, through an agreed/negotiated balance of input; this is the focus of this course: co-operation, partnership, relationship – both inside the creative process of conceiving/producing a work & potentially externally: with audience &/or context.

COLLURA/LAUNDER operate both as a collaborative performance duo, working a dynamic conversation between two conventions with shared space: Art and Theatre; they also have individual practices. They have performed at International venues i.e Manifesta 11 Contemporary Art Biennial, Zurich 2016; BEIRUT: Bodies in Public, Lebanon 2014; they are members of PAB & Performance Philosophy.

As another example of the ‘inclusive plurality’ of the contemporary art scene – where old restraints, borders and territories no longer require policing or patrolling – where interdisciplinarity has become the new ‘norm’ of practice.

An intense 2 week research-led workshop focusing upon developing collaborative Performance, examining both these positions and conventions; each with their own forms of practice/praxis and theoretic backgrounds, then landing the resultant collaborative works into the Art Performance arena.

Taking theory directly into practice, developing a ‘tool-box’ of experience, knowledge, references and body-memory via short dynamic, focused sketch’s: i.e. ‘still-image’ from observational field-work. Focusing upon both Performance Art in the contexts of both Gallery/Institution and in the open urban landscape.

All participants will locate their own position/meaning of what is collaboration/a collaborative piece.

Referencing precedents such as Situationism/Fluxus, Augusto Boal/Theatre of the Oppressed/Invisible Theatre, Politically Engaged/Activist, Relational/Partici-
Circus in Situ

Mål og innhold
This course is a Performance Event, organised by Lilibeth Cuenca and Frans Jacobi, somewhere outside of KMD.

Each semester Circus in Situ will happen at a new location in Bergen. The aim is to challenge students to prepare and perform a Performance, in a given situation. The context will be connected with a theme, that the students will work with in the days leading up to the performance. The day after the performance-event we will evaluate the results in a group-critique.

Krav til forkunnskaper
A desire to perform

Undervisningsformer og omfang
Preparations, group-discussions, evaluation.

Subject Area
Timebased Art / Performance

Level
BAKU 3, BAKU 5, MAKU 1 & MAKU 3

Language(s)
English

Course administrator
Frans Jacobi & Lilibeth Cuenca

Course teacher(s) / guest teacher(s)
Frans Jacobi & Lilibeth Cuenca

Week / Days
uke45: 5.-9.11.

Hours
10:00 - 16:00
Event 8.11. evening

Location
JINOOS – new performance space, Møllendalsbakken 11

Max Students
Open

Course code
KMD-PER-205
Art in the Age of Global Challenges

Subject Area
Timebased Art / Performance

Course type
Lecture series

Level
BAKU 3, BAKU 5, MAKU 1 & MAKU 3

Language(s)
English

Course administrator
Frans Jacobi

Course teacher(s) / guest teacher(s)
Various guests – artists and others

Week / Days
First session: 11.-12.9. in collaboration with PAB, Bergen International Performance Art Festival
Further dates to be announced, ongoing

Hours
Varying

Location
Knut Knaus & JINOOS – new performance space, Møllendalsbakken 11

Max Students
Open

Course code
KMD-PER-204

Mål og innhold
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 a 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.

Læringsutbytte
Knowledge and engagement
This course explores various formats of time-structure, in performance, in film/video, in music and in text. How to structure a performance, a film, a lecture or another time-based art-format?

How to start? How to end? Is there a dramatical curve?


Krav til forkunnskaper
Curiosity

Undervisningsformer og omfang
Lectures, discussions, various time-line exercises and assignments.

Læringsutbytte
Thinking in time
The sculpture and installation focus area takes two different approaches based on the research of the two professors Ásil Bøthun and Pedro Gómez-Egaña. On the one hand there is an approach to materiality, exploring how certain physical objects relate to, and comment on, virtual and post-industrial landscapes. On the other hand, there is the question of not just how objects are made, but how we look at them. The circumstances for viewing and the importance of temporal structures is addressed from the perspective of ritual, cinematics and theatricality. Another point of exploration has to do with the installation as a momentary political arena where navigation and spatial composition translate to narrative and hierarchical re-configurations.
This hand-on course will introduce you to methods of casting and mould making. Through demonstrations, discussions, and exercises, you will learn a variety of techniques used to create a wide range of forms. Materials used are silicone, plaster, wax, alginate, gel flex and concrete. Both weeks will consist of technical introductions, where you also get practical experience along side with the demonstrations.

**Mål og innhold**

**Krav til forkunnskaper**

None

**Undervisningsformer og omfang**

Two weeks workshop

**Læringsutbyte**

Gives you an introduction to the possibilities of casting and mouldmaking.

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**Art in Urban Context:**

**CITY/SUBURBIA?**

**Goals and contents**

Working from the position of artist driven & initiated works inserted into the urban context; in both public and private space - Outside the Domain of the Institution. The city as an experimental lab, as the raw material – utilizing its very complexities, to navigate, explore, investigate and comprehend from new and changed perspectives; disorientation is routinely applied – taking theory into practice.

Project includes a mix of the following:

- Mapping, with reference to Situationism, the Flaneur, Fluxus, Agit Prop & Cartography.
- Artist strategies, as tools to realising innovative thinking.
• Performative workshop (invisible Theatre, Boal...)
• Nomadic systems; questions of transience/permanence.
• The collective/the group/the collaborative.
• Place/Site/Location/Address/X: content carriers.
• Liminal space.
• Mapping Meal.
• Walking as art process
• Discussion of relevant articles
• Lecture series
• Visit to Bergen’s underground
• Audience identifying/building

Requirements for prior knowledge
This project draws upon individual students individual knowledges/experiences, all of which can be re-sourced within the concept of Art in Urban Context. Specifically: installation/sculpture/performance; site specific/site sensitive/contextual; theories which relate to these (Situationism etc) - in all using whatever mediums/disciplines are relevant to the contextual concepts.

Teaching methods
Workshops/lectures/curating/exhibiting/discursive/performative/interactive/interventive/socially inclusive; participatory - relational aesthetics/mapping/situationism/destruction art theory: Gustav Metzger/oblique strategies/etc.
Learning outcomes Knowledge of accessing the city/suburbia to embed, inclusively with the art work, contextualising found urban space; social, cultural, political, historical context.

Subject Area
Sculpture

Course type
Core course

Level
BAKU 3, BAKU 5, MAKU 1 & MAKU 3

Language(s)
English

Course administrator
Richard Launder

Course teacher(s) / guest teacher(s)
Jeffery Horrigan
Julia Collura
Peter McCaughey

Week / Days
weeks ? some evening workshops/lectures

Hours
10:00 - 17:00

Location
T.B.A (MittUiB)

Max Students
12

Course code
KMD-SKU-203
Curatorial Practice
Lectures & Seminars
Goals and contents
This public seminar created by the students at MA Curatorial Practice is a mandatory component of the education, and a seminar that is offered to all other students at KMD to take part in. The MA Curatorial Practice students are responsible for the format, the invitation of guests, the production of the public seminar, announcement, documentation etc.

Requirements for prior knowledge
None

Teaching methods
Public seminar

Learning outcomes
All KMD-students are invited to take part in the seminar to gain updated knowledge on important contemporary issues in curatorial practice and contemporary art in general.
MAKU
Lectures & Seminars
only for MAKU students
MA programme component: Exhibition Practice

Through a series of week-long workshops, this course aims to investigate both practically and discursively exhibition practices. On one hand participants will earn professional skills related to exhibition making (from model-making, sketching, the writing of statements or proposals, documentation, publications, HKS MA week end, Graduation Show), on the other hand, this workshop is also aiming to question those sets of codes anew.

We will be looking together at exhibitions and what is around those same exhibitions (press releases, catalogues, documentation, curator, technician, etc.), at the history of exhibitions and the apparatus of the display, the impossible narration of the installation shot, discuss the further potentialities of this format, and – ideally – we will playfully experiment with the notion of exhibiting – from the physical dispersion of things to the immaterial alignment of thoughts. Historical and conceptual approaches to exhibition making by artists will be presented together with mechanisms of exhibition space(s) and its different frameworks (white cube, modernist exhibition space, site specificity, public space, exhibition as book, website, etc.).

Course leader
Dominique Hurth

Course Code
KMD-MAK-301

MA programme component: Writing, The Voice of the Artist

I will be presenting a wide range of artists writing about their work and artistic practice, and different approaches and forms for this. We will also be looking at artists writing about the work of other artists, or working with text in the form of essays, statements, manifestos, film scripts and poetry.

The voice of the artist spans work made from early 20th century Dada to more contemporary practices, such as Frances Stark, Ed Atkins, James Richards, Susan Hiller, Mark Leckey, Bonnie Camplin, Liam Gillick, Hito Steyerl, Lawrence Weiner, Jimme Durham, Mike Kelley, Adrian Piper, Robert Smithson, Sol Le Witt and Agnes Martin.
Espens writing course is aimed at MA students who write in Scandinavian languages. The course focuses on the importance of text in an artistic practice. Writing about one's own art is a fruitful way to pose central questions about one's projects, and hopefully, these questions will bring a further depth to one's artistic practice. It is never frictionless to translate an artistic practice into words and images on a computer screen, and in this course, the focus will be on building a bridge between work done in the studio and the text. In the artistic field, one is constantly met with texts that aim to deepen and contextualize works, often written by others than those who have created the art. The goal of the course is to establish a sense of safety and proximity to text as a direct extension of one's atelier practice, and to produce practical texts with a clear artistic voice.

Course leader
Espen Gleditsch

Course Code
KMD-MAK-305

MA programme component: Writing, Espen Gleditsch

We will also have language-based exercises where the focus is to bring out the joy and pleasure you can have when you work with text as an artist, and the importance to listen to the voice you have yourself and put that into words. In the exercises, you will write about other artists as well as about your own practice.

Course leader
Annika Eriksson

Course Code
KMD-MAK-303
MAKU Group Critique

The group critique series is a low-threshold forum for MAKU students to present and discuss projects, works, sketches, ideas or similar. The format of the presentations is open and in general there is no demand that the students have to present finished works. It is open to all MAKU students to present. This is a social forum and it is important that as many students as possible show up and participate. All professors are invited to show up and participate.

Students who want to present should sign up in advance to the hosting professor of the particular session. The MAKU coordinator will announce the Group crits. to the students through the mitt UiB calendar.

NB: The group critique sessions are dependent on availability of hosting professors from Department of Fine Art staff. Each session is unconfirmed until a hosting professor and presenting students are confirmed two days before each session.

Course leader
TBA

Course Code
KMD-MAK-308
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 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.

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!

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!
HAVE YOU SEEN

THIS WOMAN?
# Course calendar

## Weekly overview

<table>
<thead>
<tr>
<th>Week</th>
<th>Course</th>
<th>Description</th>
<th>Days</th>
<th>Time</th>
<th>Page</th>
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<td>33</td>
<td>A/V Club</td>
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<td>09.00 - 16.00</td>
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<tr>
<td>34</td>
<td>BAKU 1 Study trip: 10th Berlin Biennale</td>
<td>Tues. 21.08 - Sat. 25.08</td>
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<tr>
<td>35</td>
<td>The Voice of the Artist</td>
<td>Theory</td>
<td>August 28th - 31st</td>
<td>09.00 - 16.00</td>
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<tr>
<td></td>
<td>Digitale verkty</td>
<td>Textile</td>
<td>Tues., wed., thur.</td>
<td>09.00 - 16.00</td>
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<td></td>
<td>Painting Practice</td>
<td>Painting</td>
<td>Monday - friday</td>
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<tr>
<td>36</td>
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<td>Tues. &amp; thur.</td>
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<tr>
<td></td>
<td>The Voice of the Artist</td>
<td>Theory</td>
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<td>Prosess og metode: Stofftrykk</td>
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<td>09.30 - 16.00</td>
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<tr>
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<td>Digitale verkty</td>
<td>Textile</td>
<td>Tues., wed., thur.</td>
<td>09.00 - 16.00</td>
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<td></td>
<td>Workshop w. Blomgren</td>
<td>Ceramics</td>
<td>Tues. &amp; thur.</td>
<td>Week 36 - 42</td>
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<td>Painting Practice</td>
<td>Painting</td>
<td>Monday - friday</td>
<td>09.00 - 16.00</td>
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</table>

**Deadline for semester registration, course enrollment and semester fee:** 1 September.
<table>
<thead>
<tr>
<th>Page</th>
<th>Event Title</th>
<th>Type</th>
<th>Date/Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>37</td>
<td>Art in the Age of Global Challenges</td>
<td>Performance</td>
<td>Sept. 11th &amp; 12th 09.00 – 16.00</td>
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<tr>
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<td>The Voice Seminar</td>
<td>New Media</td>
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<td></td>
<td>Den estetiske vending (...)</td>
<td>Theory</td>
<td>October 5th 13.00 – 15.00</td>
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<td>38</td>
<td>Art in the Age of Global Challenges</td>
<td>Performance</td>
<td>Sept. 18th - 20th 10.00 – 16.00</td>
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<td>Workshop Time w. Thomas Kilpper &amp; (...)</td>
<td>Printmaking</td>
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<td>October 12th 13.00 – 15.00</td>
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<td>There are Noises in the Attic</td>
<td>Photography</td>
<td>Tuesday &amp; Thursday 16.00 –</td>
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<td>Moving Bodies and Interactivity</td>
<td>Performance</td>
<td>October 9th 09.00 – 16.00</td>
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<tr>
<td>41</td>
<td>There are Noises in the Attic</td>
<td>Photography</td>
<td>Tuesday &amp; Thursday 16.00 –</td>
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<td>The Voice Seminar</td>
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<td>October 9th 09.00 – 16.00</td>
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<tr>
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<td>42</td>
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<td>13.00 – 15.00</td>
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<td>BAKU 3 Seminar</td>
<td>Theory</td>
<td>October 16 - 19th</td>
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<td>Why images?</td>
<td>Photography</td>
<td>Thursday</td>
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<td>Painting Practice</td>
<td>Painting</td>
<td>Monday – friday</td>
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</tr>
<tr>
<td>43</td>
<td>3D Practice</td>
<td>Ceramics</td>
<td>Tues. &amp; thu.</td>
<td>09.00 - 16.00</td>
</tr>
<tr>
<td></td>
<td>Workshop w. Blomgren</td>
<td>Ceramics</td>
<td>Tues. &amp; thu.</td>
<td>09.00 - 16.00</td>
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<td>Painting</td>
<td>Monday – friday</td>
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<td>44</td>
<td>Den estetiske vending (...)</td>
<td>Theory</td>
<td>November 2nd</td>
<td>13.00 – 15.00</td>
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<td>On Religion</td>
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<td>Painting Practice</td>
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<td>45</td>
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<td>13.00 – 15.00</td>
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<td>On Religion</td>
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<td>Editing in Time and Space</td>
<td>New Media</td>
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<td>Anarchist Ashram</td>
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<td></td>
<td>The Singular Plurality of(...)</td>
<td>Performance</td>
<td>5. 9. November</td>
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</tbody>
</table>
How to apply for courses on Studentweb:

In accordance with individual education plan and agreements with main tutor, students must apply for admission to courses. This does not apply to open lectures. It will be apparent in the course’s description which lectures are open.

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

Each course has a code in the catalogue. The course code can be found in the course’s description. When you apply on Studentweb, you can use this code, or the course’s title.

The deadline to apply for admission is 1 September 2018. 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 10 September. 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, 10 September 2018. 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 1, 3, 5 and MAKU 1 og 3).

You will also find information regarding the semester fee on Studentweb. Please remember to pay the fee and enroll by 1 September 2018.

On the next pages you can find a guide on how to apply in Studentweb.
A) Select «Start registration»

B) You must confirm part 1 of your education plan and information regarding submission of texts:
C) You must confirm part 2 of your educational plan (register semesteremne):

D) Check «Status og oversikt»:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>BAKU 4 Bachelor Fine Art, 4. semester</td>
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<td>Information about BAKU 4.</td>
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<tr>
<td>Include courses (no selectable courses)</td>
<td>Show only selectable courses</td>
<td>Show all courses</td>
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<table>
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<tr>
<th>Year</th>
<th>2018 SPRING</th>
<th>2018 AUTUMN</th>
<th>2019 SPRING</th>
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<tr>
<td>BAKU 4 Bachelor Fine Art, 4. semester</td>
<td>Bachelorstudiet i kunst</td>
<td>Bachelorstudiet i kunst</td>
<td>Bachelorstudiet i kunst</td>
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<tr>
<td>Credits</td>
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<td>30</td>
</tr>
<tr>
<td>Total earned and planned credits</td>
<td>80</td>
<td>180</td>
<td></td>
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</table>
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:

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

Se avslag
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.

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.
Q) If the course is fully booked, you will be receive information on this:

Melde til restplasser - det er fullt: