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 spring semester at Faculty of Fine Art, Music and Design

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.

How to apply for courses
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.

You can apply on Studentweb from 10 December 2017. The deadline to apply for admission to courses is 5 January 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 15 January 2018. Students will automatically be registered on Mitt UiB for the relevant courses.

If some courses still have openings after the first round of admissions, students will have the opportunity to register for these. The second round of registration is done on Studentweb. Registration opens at 09:00 AM, 15 January 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 2, 4, 6 og MAKU 2 og 4).

You will also find information regarding the semester fee on Studentweb. Please remember to pay the fee and enrol by 1 February 2018.
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One Way or An Other: Luce Irigaray and Helene Cixious on The Other, The Body, and The Text

"By writing herself, woman will return to the body which has been more than confiscated from her, which has been turned into the uncanny stranger on display - the ailing or dead figure, which so often turns out to be the nasty companion, the cause and location of inhibitions. Censor the body and you censor breath and speech at the same time. Write yourself. Your body must be heard. Writing is for you, you are for you; your body is yours, take it
- Helene Cixious

This 'truth' was genealogically passed between (male) disciples, thus instantiating a solipsistic male discourse exchanged only between men amongst themselves. It was thus at this very moment when woman became a 'beyond' of discourse, a gap, something outside the logos, a trace nevertheless, through the enclosure of the male world paralleling/doubling the real of life and of the relation with Her.
- Luce Irigaray

The Other has been a concept fundamental to conceptual thinking since the postmodern era and one which interrogates the creation of boundaries to the self and what will, therefore, be the essential characteristics of the world, its objects and the subjects which inhabit its landscape. According to this direction of thought, in order to justify and construct the boundaries to any singular object we look not to the object itself, but those "other" objects around it which create the object in its contextual situation. In fact, the object is only itself as a function of those objects outside of itself and how this external condition will manifest aspects of the object. If we use the postmodern position and understand the object as a textual construction, "the Other must first of all be considered the locus (location, context, circumstance) in which speech is constituted, and therefore (this will determine) how the object is formulated" (Lacan). Any determination of an object is by way of consideration of the Other and to become the actual (which is only imaginary in language) means for the object (or subject) to be in action with the outside.

As with objects (created in language and interaction with Others) Subjectivity to is founded not on an enclosed and internal self, but becomes itself only in interaction with the other.

For Irigaray, this entering into the world through the Other was both fundamental and problematic in that women are excluded from full subjectivity (in being the outside other) while being the means of the inside (male dominated position) to obtain their enclosed subjecthood. The privileged actualization of male subjectivity comes into being only in its relation to the Other of women.

The totalizing male script of the self as e.g. entering the core and becoming a self-conscious, self-enclosed entity is paradoxical as to construct the body comes about only through the place of the outside, the Other. Additionally as the Other has no center to strive towards the placement of outside becomes a open field for release conceptions of the self. The Other is Free.

For Cixious, as the body is constructed in the textual, more and better texts are to be created in a open and diverse cultural vocalizations freed by the Other. This new writing, escaping the misguided search for a singular text to totally represent the world (patriarchic language), is to be formulated on the other of a "white ink" and "écriture féminine". This writing of the female body, is a new desired way of writing which will transcend the single body and containments of the static self. “Writing is for you, you are for you; your body is yours, take it”. Cixious’ reiteration to a new writing is the Other. Women, as other, must write for themselves as they are now free from the core of the static self, and therefore they must make a written-body that transcends the artificial break (created in patriarchy) between the materiality of the body and a authorship enacted in a script of the body. Outside of the discourse of patriarchal systems, Écriture feminine is a writing that marks the excessive multiplicities of being allowing women, finally, a true claim to identity.
This lecture will look at the thinking of Luce Irigarary and Helene Cixious, especially in regard to the conceptions of the Other, the Body, and Language. Additional Focus will be on the influence of their work on a slew of artists of the postmodern era and how this has resonated up to the contemporary period. Introductory remarks will be laid out on Jacques Lacan’s notion of the Mirror stage, and the concept of the Other, to contextualize these two important thinkers’ acceptances and rejections of the Lacanian approach.

To become a subject carried with it the promise of autonomy, sovereignty, agency. To be a subject was good; to be an object was bad. But, as we all know, being a subject can be tricky. The subject is always already subjected. Though the position of the subject suggests a degree of control, its reality is rather one of being subjected to power relations. Nevertheless, generations of feminists—including myself—have strived to get rid of patriarchal objectification in order to become subjects. The feminist movement, until quite recently (and for a number of reasons), worked toward claiming autonomy and full subjecthood. But as the struggle to become a subject became mired in its own contradictions, a different possibility emerged. How about siding with the object for a change?

Reading: A Thing Like You and Me, Hito Steyerl 2010

Note: Requirement for seminar: Read and be prepared to discuss text.

Outlines of The Margin: O’Doherty and Derrida on the Theory of the Frame and the Seeings of the Border

Pictures begin to appear that put pressure on the frame. The archetypal composition here is the edge-to-edge horizon... Formal composition is gone; the frames within the frame (coulisses, repoussoirs, the Braille of perspective depth) have slid away. What is left is an ambiguous surface partly framed from the inside by the horizon. Such pictures are poised between infinite depth and flatness... The powerful convention of the horizon zips easily enough through the limits of the frame.

Brian O’Doherty

These questions of wood, of matter, of the frame, of the limit between inside and outside, must, somewhere in the margins, be constituted together. Between the outside and the inside, between the external and the internal edge-line, the framer and the framed, the figure and the ground, form and content, signifier and signified, and so on for any twofaced opposition. Neither simply outside nor simply inside.

Jacques Derrida

What is the Frame, and how does it speak within the production of meaning for art? Framing for the Modernist was a methodological constraint to give determinate boundaries to the reading of the artwork. The inside of the frame would always indicate where the exact location of the semiotic meaning of the artwork would reside. This border would reduce, or totally obliterate, the confusion of where, and how, the meaning of the artwork was to be understood. Knowing the exact perimeters of the artwork, as detailed by the frame, was the definitive means of severing inexact and loose meanings which could be wandering about the work, but not meaningful to its sense. The Frame was a clarification of the locale of meaning for the artwork.

As opposed to this, for the Postmodernist, there can be no singular place to locate the meaning of the artwork. Every artwork will operate in multiple frames each of which will be differently determinate in constructing the ideas, meanings, thoughts, and representations of the piece. A physical frame around a painting will never be able to indicate an absolute inside reading to a artwork as any understanding is culturally and socially determined at multiple layers. Each different environment...
in which the artpiece finds itself will trigger diverse framings giving multiple readings dependent on culture, site, architecture, situation, physical supports, etc.

As O’Doherty notes, starting in the modernist era: the only true stability for an artpiece is by acceptance of a singular and determinate frame. The limiting frame gives up the experience as total and generates a select number of meanings for the artpiece. “For this process, the stability of the frame is as necessary as an oxygen tank is to a diver. Its limiting security completely defines the experience within. The border as absolute limit is confirmed in easel art up to the nineteenth century”.

Yet, the outside begins to haunt the inside margins of the artwork as postmodernism enters the scene and the frame now begins to relinquish its hard status and becomes a fuzzy and unsettled glance: “As modernism gets older, context becomes content. In a peculiar reversal the object introduced into the gallery...frames, the gallery and its laws.”

The Frame, as this new era recognizes, begins to become unsettled, multiples and expands. All circumstances, situations, cultures, ideas, and locales are a “framing” of the artpiece. The Frame, the inside and outside, is more question than boundary.

In “The Parergon” Jacques Derrida critiques Kant’s notion of the universal value of beauty. This critique, however, is not motivated by an inquiry of the Beautiful itself, but by a questioning of art as its relation boundaries, i.e. the frame of the artwork. The frame of the artpiece is seen by Derrida as coming “against, beside, and in addition to the ergon, the work done [fait], the fact [le fait], the work, but it does not fall to one side, it touches and cooperates within the operation, from a certain outside. “Neither simply outside nor simply inside”. Derrida pushes the frame further to the outside suggesting that the frame exists in a detach realm where it “does not belong to the whole of the representation”, yet at the same time “Art” becomes “art” through the Frame. The boundaries that exclude its other --- the Not or Other Art.

This lecture will explore the notion of the frame, how the frame delimits and expands meanings in artwork, how the frame is integrated or rejects the art situation, the hidden frame of the environment, and how the idea of the Frame has changed from easel painting to the new abstraction. Special weight will be giving to looking at the concepts of Brian O’Doherty in his “Inside the White Cube” and Jacques Derrida’s “Truth in Painting”

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Reading and discussion seminar:

**A Way Beyond Narrative: Valie Export and Diana Thater in Resistance to Framing**

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<th>Level</th>
<th>Week / Days</th>
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<tr>
<td>Art Theory</td>
<td>Steven Dixon</td>
<td>BAKU 2 - 6</td>
<td>Week 11</td>
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<td></td>
<td></td>
<td>MAKU 2 - 4</td>
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</table>

that women use art as a means of expression so as to influence the consciousness of all of us, let our ideas flow into the social construction of reality to create a human reality.

**Valie Export**

All of this work must be understood as having been constructed and machined, yet in the end that is not the issue—that is not the matter—what is the matter is that the affect, transcendence, and exchange, which precludes the machined and is the happening. A happening which is just the same as the material. It happens without religious transcendence, It happens without mythic transcendence. It happens without capitalist transcendence.

**Diana Thater**

**Screening:** Untitled (Joe and Marc), (11 mins) 2011; A Series of Events, (3 mins) 2003 Diana Thater; Rare, (5 mins.) 2008 Diana Thater; Dark Matter (7 mins) 2003 Diana Thater; And Split Reality (5 mins) 1976 Valie Export; Man and Women and Animal (8:15 mins) 1973 Valie Export; ...Remote...Remote... (10 mins.) 1973 Valie Export.

**Reading:** Womens Art A Manifesto, Valie Export 1973 and More Stars than There Are In Heaven, 2015 (interview)

**Requirement for seminar:** Read and be prepared to discuss text.
Lecture

Matter out of Place: Abhorrence of the Lost Limit in the Thinking of Mary Douglas and Julia Kristeva

If we can abstract pathogenicity and hygiene from our notion of dirt, we are left with the old definition of dirt as matter out of place.

Mary Douglas

A wound with blood and pus, or the sickly, acrid smell of sweat, of decay, does not signify death. In the presence of signified death—a flat encephalograph, for instance—I would understand, react, or accept. No, as in true theater, without makeup or masks, refuse and corpses show me what I permanently thrust aside in order to live. These body fluids, this defilement, this shit are what life withstands, hardly and with difficulty, on the part of death. There, I am at the border of my condition as a living being.

Julia Kristeva

How do we think and behave in the presence of the clean and the polluted, the sanitary and the contaminated, the pure and tainted. What sort of symbolic relation is held in the notion of adulterated vs. the unadulterated, the pure vs. the impure? And, most importantly, how does this discussion, and living with the notions of the sullied and the sanitary, manifest themselves in individual desires and actions in the social realm?

For both Douglas, in her notion of material out of place, and Kristeva, with her concept of the object, the concept of the filthy and the clean was the means a society used to stabilize itself and create individuals who reject the chaos of the unclear and questionable border. In the Cultures of the Clean, the open, dirty lines of the misplaced was always to be met by a horrific revulsion in the individual and a grand moral horror by the social. This fearful nausea and abhorrence to the defiled was the cultural mechanism and communal operation to the creation of solidified and static borders of all objects by which a society founded its being. Leakage was horror manifested.

“Matter out of place”, for Douglas implied the existence of a strong social system with established organization and order while marking the contravention of the unclean as material leakage of corruption of Order and Being. Dirt as both symbolic and the physical unclean in contradistinction to the organization of the world.

In a like mode Kristeves concept of the abject sees human repulsion as the reaction to endangered breakdowns in understanding instigated by the loss of the boundaries between subject-object, “self-Other, object-object, self-self. The Abject is triggered in the lack of distinctions which cuts through the categories of subjectivities and the dissolutions of the world. The Abject erupts where the border “is radically excluded and draws me toward the place where meaning collapses”.

Horror and abhorrence is met at the fleeing from the Flows of the world.

This lecture will look at both Douglas’s and Kristevas ideas about the horrors of the broken boundary and follow line of argumentation, from the socio-anthropological fears of the animal to the ego-individual desires for a correct symbolic order.
Relational Spontaneity: Carolee Schneemann on Performance and the Borderless Body

Beauty is adhesive, it’s sticky. There’s also the traditional mind-body split. In order to be intellectually dependable, you can’t have a voluptuous, luscious, erotic body, because the split is between intelligence and sexuality. It has to do with a sensitized situation in which the participants practice relational spontaneity. I never have anyone enact anything that I wouldn’t do myself. There’s no separation between me and the performers. There’s no hierarchy except that it’s my vision, and the participants must want to be a part of it.

Screening: Up To and Including Her Limits (29 mins) 1976; Meat Joy (5 min, excerpt) 1964; Interior Scroll - The Cave (7 mins) 1975-1995; Infinity Kisses - The Movie (9 mins) 2008.

Reading: More than Meatjoy Carolee Schneemann 1964

Requirement for seminar: Read and be prepared to discuss text.

Seeing Red: The Flow of Words, the Statement of Bodies, and the Art of Menstruation

Menstruation is a biological process, but its meaning is gendered. And because it’s largely a woman’s experience, it’s devalued

Gloria Steinem
(If Men Could Menstruate)

Menstrual blood is the only source of blood that is not traumatically induced. Yet in modern society, this is the most hidden blood, the one so rarely spoken of and almost never seen

Judy Grahn
(Blood, Bread, and Roses: How Menstruation Created the World)

...menstrual activism strives to resist menstrual shame, and expand knowledge and care options. (Menstrual) Art challenges the viewer to assess their assumptions about menstrual taboos. (it) upends what is taken for granted, becoming power.

Chris Bobel
(New Blood: Third Wave Feminism and the Politics of Menstruation)

Even a cursory glance at the biological and cultural history of the human body, exposes the repression and obliteration of the menstrual cycle and its relocation to the undetected places of virtual invisibility and multiple silences. The concealed repressions encompassing the avoided language of menstruation not only suppresses the material syntax of the feminine body (and severs a larger detailed cultural speech surrounding the human body in general), but indicates how the bio-politics of life are spoken through societal power and misrepresented in interpersonal control.

Maybe not surprisingly, given the continuous silencing of the human body as a whole in western culture, menstruation is the penultimate grounding expression of both the undissolvable affiliation between the Material-biological and linguistic-cultural spheres. The consistent processes and continual oscillations of the menses and cycle captures the formulating body which moves from inside to outside, from bio-matter to a cultural-ideology, and then returns in hearty abandon.
Though often contained under the terms of the “natural” and “non-modifiable,” menstruation, exposes in its avoidances in the social vocabulary, its ground in the semiotics of politics, the language of social and ideology of the cultural.

Met in the multiple resistances of the body the representational discourse of the “period” confronts the silences imposed on it and exposes the menstrual as site of contention. This site of contention beckons for a language which ventures from the singularities and repressed of the material to a field of the reconsidered and reformulated body. Trace and core, a hint and a statement of the body, the absent social of Menstruation pushes off from stagnant material to a flowing, open process of matter rupturing the misplaced confinements of language.

This Lecture will look at the Representation and Body of Menstruation through the Art of the “Period” (Period art, Menstrual, Menstrual art, and infrequently called Menstralia, or Menstrala) and how a trajectory of art and artists looked at this art focus as a means to 1) problematize the patriarchic language imposed on the biology of the body (as a art methodology to indicate alternative economies and functions of the body), 2) indicate the invisibilities and obliterations on diverse subjectivities by totalizing systems of matter and understandings, or even use 3) Menstrual art as means to re-introduce the normality of bodily function into the play of social refusals.

Beginning with “Red Flag,” by Judy Chicago (1971) and “Menstruation Wait,” by Leslie Labowitz-Starus (1971), the course will work up to the contemporary including “Beauty in Blood,” by Jen Lewis (2015) and “The Night Garden” by Liv Strömquist (2017). This talk will look at the history and questions of Menstrual Art and what is entailed in both its art lineages (Body Art, Body Fluid Art, Body Boundary Art) and its contemporary art production methodology.

Forgetting the Future: Robert Smithson and the Opening of Art

The new monuments seem to cause us to forget the future. Instead of being made of natural materials, such as marble, granite, plastic, chrome and electric light, they are not built for the ages but rather against the ages. they are involved in a systematic reduction of time down to the fractions of seconds, rather than in representing the long spaces of centuries. Both past and future are placed into the objective present. This kind of time has little or no space, it is stationary and without movement, it is going nowhere, it is anti-Newtonian, as well as being instant and is against the wheels of the time-clock.


Requirement for seminar: Read and be prepared to discuss text.
**Lecture**

**Den etiske vending (II)** Samtidskunsten og det sublime: 2000-tallets kunst lest i lys av ulike estetiske teorier fra Kant til Rancière.


Strategien vi benytter oss av for å avdekke de ulike kategoriene opplistet ovenfor, er følgende. Vi starter hver forelesning med å ta for oss et (eller flere) kunstverk fra samtiden og beveger oss derfra til ulike teorier innenfor samtidens så vel som fortidens estetikk som kan kaste lys over dagens tema.

Undervisningen er inndelt i 3 blokker å 2 forelesninger:

**Samtidskunsten og det estetiske: det sanseliges gjenkomst i dagens kunst**

1. Forelesning: Fredag 20. April (UKE 16)
2. Forelesning: Fredag 27. April (UKE 17)

**Samtidskunsten og det politiske: samfunnsengasjementets plass i dagens kunst**

3. Forelesning: Fredag 04. Mai (UKE 18)

Litteratur: Jacques Rancière: Malaise dans l’esthétique

**Samtidskunsten og det historiske: fortidens plass i dagens kunst**

5. Forelesning: 18. Mai (UKE 20)
6. Forelesning: 25. Mai (UKE 21)

Litteratur: Jacques Rancière: «Kunstens regimer og modernitetsbegreps fallitt»

Samlet forelesningsplan:
1. Forelesning: Fredag 20. April (UKE 16)
2. Forelesning: Fredag 27. April (UKE 17)
3. Forelesning: Fredag 04. Mai (UKE 18)
5. Forelesning: 18. Mai (UKE 20)
6. Forelesning: 25. Mai (UKE 21)

Undervisningen finner sted i form av to timers forelesninger (seminarer) som holdes én gang i uken, dvs. hver tirsdag kl. 13.00 - 15.00 i et mindre undervisningslokale (seminarrom).

Undervisningen er basert på mitt forskningsprosjekt (FoU), Det sublimes gjenkomst: 2010-tallets kunst lest i lys av Jacques Rancière.
Det skal handle om kunsten i samfunnet – og samfunnet i kunsten. Vi retter vi oppmerksomheten mot det systemet av krefter som inngår i og påvirker kunstproduksjonen, fra kunstneren til formidleren, fra innhold til kontekst. Uten et finmasket nettverk av relasjoner (hvor kunstneriske aktiviteter eller kunstobjektet bare er en av flere faktorer) vil den kunstneriske verdien og verkets betydning falle bort. Mening er noe som konstruktivt skapes. Mening produseres av noen i en historisk spesifikk sammenheng ut fra bestemte interesser. Dette resonnementet gjelder også kunsthistorien som lenge har hatt en sterk posisjon innenfor vårt fagområde. Etter de store fortellingers fall; snakker vi nå om historie, vitenskap eller diktning?


Prepare for a mix of lectures, screenings, open discussions, theory workshops and presentations.

Obligatory: you will “sign out” this week by writing a Student’s paper related to themes and artist’s practices presented in the program. Guidelines for the text will follow.

Introductory lectures (first day)

1. Kan kunsten forandre verden?


How has the impulse to the archive informed the art-production and institutional responses to this production in contemporary art? What form of presentation (as with the museum or exhibition space) can replicate the tensions and conclusions of the art piece most adequately and indicate the intrinsic activity of art products? Looking at Hal Foster’s evaluation of the “archives of modern art” this lecture will explore the concept of the archive as institutional response to the art piece and how the “exhaustion and reactivation” of the products of art (promoted by the stasis of exhibition itself) has haunted the structure and ideology of the museum and art exhibition system. (Steven)
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.


Samtidskunsten er rik på eksempler innenfor nær sagt alle sjanger og uttrykkssformer: Maleri, film, performance, stedskunst … Relevante navn: Kader Attia, Francis Alÿs, Vanessa Beecroft, Shirin Neshat, Andrej Tarkovskij, Von Trier, Damien Hirst, Mark Wallinger, Joan Jonas, Marina Abramovic, Wolfgang Laib, Chris Ofili …


Det nærmer seg avsluttende eksamen – med siste obligatoriske semesterrapport hvor dere skriftlig (og senere, muntlig) skal redegjøre for egen kunstnerisk praksis. Noen av dere forbereder kanskje videre studier på MA programmet. Dette skrivekurset er en praktisk oppfølger til de rådene og modellene som ble introdusert tidlig i studiet (”1BA faglig skriving”).


Målsetting: Den gode semesteroppgaven.

Krav til forskunnskaper: Ingen spesielle (de grunnleggende modellene fra førstepårskurset vil bli repetert) men det er viktig at alle har forberedt et lesbart oppgaveutkast før kursstart. Denne teksten behøver ikke være lang. Det viktigste er at hovedpoenget er klart formulert.

Kurset går over to dager, fra 10:00 – 14:00. Med hele gruppen samlet.

Forslag: UKE 4, onsdag 24.01 og torsdag 25.01. Oppfølgingsuke med individuell veiledning etter behov. Forslag: UKE 6 (05.00 – 09.02) eller UKE 11 (12.03 – 16.03). Du er selv ansvarlig for å avtale dag og tid med prosjektleder på email.
THE WORK NEED NOT BE BUILT
(OR HOW TO BECOME A NON-ARTIST)

Subject area: post-structuralism and deconstruction.

Summing up and overall themes: Is it art if it doesn’t sit on a pedestal or hang in a gallery? If it isn’t made by human hand? If it isn’t the product of an inspired moment? If it isn’t eduring or pleasing? If visual stimulation is not the artist’s primary concern? And: why does art need to be explained?


Steven Dixon nærmer seg problemet via refleksjoner rundt arkivet: “How is knowledge organized and arrange in our society? What does this organization mean to our ideas of reality and the functions of individual action and thinking?”

Kunst og sannhet, dokumentasjon og dekonstruksjon er emner som dukker opp flere ganger i løpet av denne uken, men i varierte former: forelesninger, galleri- og museumsbesøk, screenings, gruppediskusjoner og presentasjoner (Theory Workshops).

Subject Area

Textile

Course code

KMD - TEK - 105

Course Leaders

Kari Dyrdal

Location

Knut Knaus

Time

09.00 - 16.00

Week / Days

Week 3

Jan. 19th

Max Students

Open

Preliminary program: Gunvor Nervold Antonsen, Line Ulekleiv, Hanne Friis, Laila Kongevold, Eamon O’Kane

Making Presence – on the individual presence of ideas and realization
## Construction and Context 2

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<td>Textile</td>
<td>Jon Pettersen</td>
<td>BAKU 2 - 6, MAKU 2 - 4</td>
<td>Week 4 - 9, Jan. 22nd - Mar. 2nd</td>
<td>15 (including guest students from Kuno, Cirrus and EVU)</td>
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### Requirement
Core course in weaving or other relevant background. NB: Motivation letter.

### Aim:
- Give access to knowledge relevant for artistic development through theory, digital tools and practice in the studio for weaving.
- To find new ways of building textiles in 2D and 3D by use of construction in combination with materials, textures and colours.

### Content:
- Basic and complex theory on weaves.
- Construction of weaves and combinations in one or more layers / systems.
- Introduction to different software: Weave Point, Nedgraphics (Texelle / Product Creator)
- Experiments / sampling in digital dobby looms, TC-1, TC-2 and digital Jacquard.
- Preparation of files for handlooms and industrial power looms.
- Study trip to a weaving factory.

## Lecture

### TxDI – Textile Identity

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<tr>
<td>Textile</td>
<td>Kari Dyrdal</td>
<td>BAKU 2 - 6, MAKU 2 - 4</td>
<td>Week 6 - 8, Feb. 9th, 16th &amp; 23rd</td>
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Textile is one of the oldest aesthetical traditions in the world. How do contemporary art and craft relate to this history? What references are relevant from this universal legacy, viewed socially, politically, economically and aesthetically?

Through artist presentations we focus on artists’ own works, how they contextualise and materialize their own expressions.

The lectures are continuing the day seminar Making Presence 19th of January 2018, week 3. The three presentations will discuss Making Identity through colour, tradition and labour.

## Course

### Textile Lab 2, it’s workshop time

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<th>Course Leaders</th>
<th>Level</th>
<th>Week / Days</th>
</tr>
</thead>
<tbody>
<tr>
<td>Textile</td>
<td>Lise Finne, Ingrid Aarset, Tone Saastad</td>
<td>BAKU 2 - 6, MAKU 2 - 4</td>
<td>Week 11 - 12, Mar. 12th - 23rd</td>
</tr>
</tbody>
</table>

This course is an open period where students have the possibility to work in the textile workshops, while being supervised and given specific introductions based on their individual needs and interests within the textile print and dyeing areas.
How to Make Money: Chapter I

Subject Area: Photography
Course code: KMD - FOT - 202
Location: TBA
Time: 09.00 - 16.00
Max Students: 10
Course Leaders: Adrià Julià

The seminar How To Make Money aims to study physical and conceptual aspects surrounding the production of money. It will focus on the one hand on the actual objects and technologies used to make currency with economic value, while on the other it will explore the creation of money as necessity, a psychological state, or a system.

We will study the history of the dematerialization of money: from its ancient relation to different objects, to coins, to the more recent paper or plastic, to computerized digital numeric values. This dematerialization of money can be paralleled to the history of dematerialization of art, and specifically to photographic processes. In other words, the seminar aims to cover a range from craft-intensive manual techniques to full automation and digitalization.

It will engage with artists, philosophers, economists, designers, and historians investigating these issues and proposing models for rethinking the question of how to make money.

During this semester we will be working with the old paper factory in Alvøen Manor, which produced until 1970’s the paper for Norwegian banknotes, and now part of the Bymuseet i Bergen, Bergen Museums.

Why Images?

Subject Area: Photography
Course code: KMD - FOT - 201
Location: Room 429 & 203
Time: 16.00 -
Max Students: 25
Course Leaders: Adrià Julià

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.
Painting Courses

Painting Practice 4

- **Subject Area**: Painting
- **Course Leaders**: Eamon O’Kane, Thomas Pihl, Sveinung Unneland
- **Level**: BAKU 2 - 6, MAKU 2 - 4
- **Time**: 09.00 - 16.00
- **Max Students**: 15
- **Location**: Painting/Drawing 2

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.

You will have the opportunity to work on a large scale and in groups and there will be regular film screenings, guest and lectures.

Nomadic Structures

- **Subject Area**: Painting
- **Course Leaders**: Eamon O’Kane, Sveinung Unneland
- **Level**: BAKU 2 - 6, MAKU 2 - 4
- **Week / Days**: All of spring semester
- **Time**: 09.00 - 16.00
- **Max Students**: 15
- **Location**: Painting/Drawing 2

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.

This project will be run by an interdisciplinary group of staff and students from Art, Design and Music and will be incorporated into the BA and MA curriculums for all students through lectures, workshops and screenings. The first phase will involve building a public gallery space which will be used for student and staff exhibitions. This Gallery has the working title The Joy Forum.

New Media Courses

The Pirate Seminar

- **Subject Area**: New Media
- **Course Leaders**: Brandon LaBelle
- **Level**: BAKU 2 - 6, MAKU 2 - 4
- **Week / Days**: Week 2, 4, 7, 10 Jan. 10th, 23rd Feb. 13th, Mar. 20th
- **Time**: 13.00 - 16.00
- **Max Students**: 25
- **Location**: TBA

Delving into the ideological promises and shortcomings of capitalism and socialism, The Pirate Seminar will engage philosophies and manifestations of Pirate Culture in order to redirect our attention toward what Stavros Stavrides terms “common life”. From appropriations of consumer goods and services to illegal broadcasting and new models of democratic work, Pirate Culture will be examined as the basis for resisting systems of capitalistic exploitation as well as undoing the dominating state structures of socialism. Instead, through readings and discussions into anarchy, DIY labor, open media, free culture, gifting and commoming, we’ll work towards new understandings of living together within today’s deeply fraught globalism. Importantly, we’ll consider how artistic practice may act as a framework for fostering methods of self-organization.

The seminar will run through the first half of the spring term, with each session focusing on specific topics and cultural examples. As a group, we’ll explore possibilities for concluding the course with a self-organized form of pirated work.
In parallel to The Pirate Seminar, the Sound Lab will focus on working with sound and how it relates to practices of Pirate Culture. From histories of Pirate Radio to practices of sampling and streaming, sonic expressions are often at the forefront of independent cultures. As Salomé Voegelin and others suggest, sound is fundamentally a “non-representational” medium, and is therefore particularly equipped to move in and around social structures and systems of capture in support of “autonomous culture”. Following this idea of free sound, we’ll work to develop a set of sonic concepts and individual works, focusing on processes of appropriation, copying, open sharing, and theft. Finally, we’ll focus on constructing a collective sound installation.

The fundamental component of anything visual is light. When creating images within the media of photography and video, one works with the effects of natural and artificial light sources. Adjusting how much light goes through the lens and adding or removing lamps; blocking, reflecting, focusing or defusing light – is all about creating the desired aesthetic of the image.

In this course, we will work in the video studio, and give the student a practical and analytical toolkit to work with the lighting equipment that the school has to offer. We will look at how to create space, texture and color in the image, and work with setting light on people, architecture and objects. There will also be time to look at lighting for green screen as well as keying and compositing images.

Along the way, we will look at examples of artwork, across the mediums of installation, performance, film and video - and explore how one can sculpt the work with the tools of light.

Core course: Technical Introduction to video recording and editing, using Adobe Premier Pro. The course will also introduce students to the various recording devises with focus HD video. Students will gain basic, practical knowledge of central codecs, compression formats and how to choose the right format for output and storing of video.

The participants are welcome to bring their work and ideas, and there will be good opportunity for individual support and guidance on their own work along the way.
From replica to unica
- Carting and Mould making

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

The first two weeks will consist of technical introduction. During the final week the technical experience will be brought forward into making your own art project using casting methods.

To be followed up by tutorials.

Malleable seductress
- Introduction to Clay and Ceramics

With this course you will get started working with clay and ceramics. The first week there will be a short introduction to plastic clay, firing and glazing. You will get familiar with the basic tools and processes of the workshop.

The second week you will work on your own project related to clay and ceramics, supported by technical and artistic tutorials.

This course will give you access to the ceramic workshop.

Alchemic Matter

Alchemy is described as the art of fire- in this workshop will focus on experimentation and reflection over material and matters reaction to the transformative powers of fire. Through basic geological and cultural components of matter: clay, ceramic-material, plaster and substances used for glass-forming (glaze) we will explore fires transformative power on geological matter.

We will in the first week explore the surface possibilities and properties of clay and glaze through slip, and glaze, and the second week explore material combinations to create different qualities and possibilities. Including lectures/presentations.

You will get basic Health and Safety introduction for working with glaze and the kilns.
**Malleable Construction** – an extension of Clay and Ceramics techniques

These three weeks we will extend our knowledge in clay techniques. Focusing on solutions for more complicated projects we will work with ways to build bigger, avoid cracking and tricks to get your desired result. We will also learn to mix glazes and look at different kind of surface treatments.

When finishing "Malleable Construction" you can, with advantage, take the course "3-dimensional practise" to convert your technical knowledge into artistic skill.

**JINOOS / Morning Has Broken**

As a daily ritual, the subject area of timebased/performance will gather for a morning situation. Sometimes student led, sometimes teacher led: Sometimes a song, sometimes a cup of coffee, sometimes a talk, sometimes a meditation, sometimes a piece of music, sometimes a laugh, sometimes an emptiness, sometimes a birthday, sometimes a dance, sometimes something really serious, sometimes something else, sometimes political, sometimes a poem, sometimes collaboration, sometimes only one thing, sometimes a mess, sometimes performative, sometimes spiritual, sometimes completely down to earth, sometimes theoretical, sometimes timebased, sometimes art, sometimes not, sometimes breakfast, sometimes a guest, sometimes a very special morning, sometimes to be together, sometimes to begin the day, sometimes hang-over, sometimes fresh orange juice, sometimes silly, sometimes in English, sometimes very early and sometimes a little later.

In August 2017, Jinoos Taghizadeh from Teheran was the first guest artist to talk in projectspace 206 (performance). We have decided to name the space after her:

Welcome to JINOOS!

**Note:** Students who sign up for this course are expected to organize at least one morning.
Course
Mask Replica

<table>
<thead>
<tr>
<th>Subject Area</th>
<th>Course Leaders</th>
<th>Level</th>
<th>Week / Days</th>
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<tbody>
<tr>
<td>Timebased performance</td>
<td>Frans Jacobi</td>
<td>BAKU 2 - 6</td>
<td>Week 7</td>
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<td>MAKU 2 - 4</td>
<td>Feb. 13th – 16th</td>
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<tr>
<th>Location</th>
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<th>Max Students</th>
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<tr>
<td>206</td>
<td>10.00 – 16.00</td>
<td>Open</td>
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Since the beginning of civilization MASKS have been central parts of rituals, ceremonies and theatre. A mask might have an independent object character or might be part of or a costume in itself. The mask is closely connected to the performative – it is tool to carry us into other realms; fictive, spiritual or strange. It is an identity tool – to masks yourself is to become other.

In this workshop we will develop our own masks and we will read about and look at various examples of what a mask is and how it has been used in different contexts.

Each students is asked to develop a character and the masks belonging to this character.

The Mask Replica course is the first of 3 related courses and might be combined with:

Week 9: What you say is what you mean!
Week 11: Manifestos & Masques

Course
Manifestos and Masques

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<td>Mar. 13th – 16th</td>
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Interdisciplinary performance: manifestos, words, masques, costumes, sound, staging. Week 11 is about staging your own or group performance. There is an optional dialogue with external experts on text, body, sound etc. The courses MaskReplica and WhatYouSayIsWhatYouMean! respectively taking place in week 7 and 9 are building up workshops for week 11.

During the week external guests with different artistic fields visit and share their and knowledge to inspire your process on your work: a dramaturg, voice coach a literary figure.

On March 13th the entire day is a special workshop with voice and speech coach and specialist Lone B. Skovgaard. http://stemmeteknik.net/ (Maximum 30 persons)

Thursday March 15th performance evening + Friday 16th group tutorial on the works.

CircusInSitu previous events:
SuperMatrixXXX at Hulen in 2016,
BRAAM!, An evening of performances at Kalfarlien 18, 2017
Unfolding WORDS at Bergen Public Library, 2017.

Place to be announced...

The Manifesto course can be combined with MaskReplica course in week 7 and the Manifestos and Masques course in week 11.

A manifesto is a public declaration of principles, policies, or intentions, especially of a political nature. (Dictionary definition).

Course
What you say is what you mean!

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<tbody>
<tr>
<td>Timebased performance</td>
<td>Lilibeth Cuenca</td>
<td>BAKU 1 - 3</td>
<td>Week 9</td>
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<td>MAKU 1 - 2</td>
<td>Feb. 27th – Mar. 2nd</td>
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What do you say, what do you mean, why do you say it and for what and to whom? Why? To read and write a manifesto!

In 1855 Gustave Courbet wrote the Realist manifest, in 1886 the Symbolist Manifesto was written by poet and essayist Jean Moréas. The first art manifesto was written by the futurist Filippo Tommaso Marinetti. The first feminist by Mina Loy, and recently by Chimamnda Ngozi Adichie. The manifesto of Lust by Valerie de Saint Point. Artist manifestos by Marina Abramovic and Kendal Geers, The queer nation manifesto ... etc. During the course we read manifestos to understand their nature and intentions. You will write a group and an individual manifesto!
The Perception Machine Crisis Conglomerate - 4 entries into the methodology of Synsmaskinen

Synsmaskinen is an artistic research conglomerate based at the Institute of Art at the University of Bergen. Synsmaskinen proposes a multifaceted inquiry into contemporary crises. Through a variety of interrelated artistic projects, a politically-charged horizon comes into focus: apocalyptic abysses, systemic entanglements, and hyper-complex realities.

In 4 talkshows Synsmaskinen now attempts a final overview. Organised around 4 themes, PERCEPTION/CRISIS/MACHINE/CONGLOMERATE, each talkshow will draw lines and content form the 7 research projects and the vast mesh of research material accumulated in the 3-4 years existence of Synsmaskinen.

The 4 talkshows are aimed at the MA-program at the Institute of Art and the PHD-program at KMD, but are open to all KMD students, all KMD staff and visitors for outside as well.

The Perception Machine Crisis Conglomerate is funded by PKU and KMD.

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From replica to unica
- Carting and Mould making

This hands-on course will introduce you to methods of casting and mould making. Through demonstrations, discussions, and exercises you will learn a variety of casting techniques used to create a wide range of forms. Materials used are silicone, plaster, wax, alginate, gelflex. The first two weeks will consist of technical introduction. During the final week the technical experience will be brought forward into making your own art project using casting methods. To be followed up by tutorials.
Art in Urban Context: AIUC

Subject Area: Visual Art
Course code: KMD-SKU-201
Level: BAKU 2-6, MAKU 2-4
Week / Days: Week 7 – 8
Location: 206
Time: 10.00 – 16.00
Max Students: 16
Course Leaders: Jefford Horrigan, Julia Collura, Peter McCaughey, Richard Launder

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

Rooms/dates:
- Mon. 12 & 19 Feb: Lecture room (arranged with Mon. Lectures, time flexible) for guest presentations
- Mon. 12 – Fri. 23 Feb: Project room – that is suitable for performance, drawing, group discussions, presentations...
- Mon. 12 – Fri. 23 Feb: a room in city centre, as practical project base – that is suitable for performance, drawing, group discussions, presentations & to get dry/warm-up!

Book launch & Seminar for the publication of the research project: Art in Urban Context: AIUC. NOT COLD.

This publication is the culmination from 16 years + (2001 – present) of the above research-led teaching project; after exhibitions & seminars in 2016/15/13: Room 8 Gallery for Research in Art KHIB.

Guest: Ben Parry (Artist/Curator UK), Tommy Olsen (Art critic S/N), Oystein Hauge (Art theory/critic N) & AIUC Alumni (approx. 5: N/S/IR) together with the other AIUC guests: Jefford Horrigan (Artist UK), Julia Collura (Artist UK/USA), Peter McCaughey (Artist UK/IR)

Introduction: Aashild Grana

3-dimentional Practice

Subject Area: Sculpture
Course code: KMD-SKU-103
Level: BAKU 2-6, MAKU 2-4
Week / Days: Week 18 – 20
Location: Nedre hall
Time: 10.00 – 16.00
Max Students: 12
Course Leaders: Bjørn Mortensen

This course has a focus on 3-dimentional practice, with an emphasize on all its endless possibilities. Having your own practice in mind, you can work with everything from pure form to an interplay of assembled forms, involving a broad range of techniques and media. If you have done a technical 3-dimentional course earlier this year, this could also be an opportunity to translate that knowledge into an artistic project.

In addition to Bjørn Mortensen, there will also be two guest teachers invited (to be confirmed), who’s approach to the 3-dimentional will complement each other and give you various takes on how to approach the subject area.
The ephemeral, periphery, transitory, time-based – actualised into concrete works, is the position taken to the contextual; where sculpture/installation blends into performance or vice versa. The works are selected from different art research (R&D) projects, which Launder is involved with, on-going & stabilized momentarily for this publication. Presenting a field of works generated via research-led teaching projects which he is currently involved with, as well as works from his studios in London & Italy: Peripheral Practice/Peripheral Place, Art in Urban Context, Brick as Cultural Sign, Beirut: Out of Ruinous Conditions projects, & in particular participation in Topographies of the Obsolete where a large installation, collaborative performances, sculptures, photographs, videos & text were all curated from this umbrella project.

This project developed as a result of participation in Topographies of the Obsolete (2012 – present) Publication funded by Topographies, PAB (Performance Art Bergen) & others; published by PABlish.

Date is approximation, to be confirmed (tbc)

Guests: Anne Helen Mydland (Topographies/KMD N), Julia Collura (collaborative partner USA/UK), Lorcan O’Neill (Contemporary Gallery Rome /IIR), Tommy Olsen (Art critic S/N), Asta Vaiciulyte (curator LT) Seminar introduction: Julia Collura
Master specific activities

During the spring semester some seminars and meetings will be organised for master students. Please note that some of these events may be mandatory. The activities include group critiques, theory writing, exhibition practice, lectures and tutorials by Dominique Hurth, Alena Alexandrova, Espen Gleditsch, Daniela Cascella and Annika Eriksen. Please follow Mitt UiB for updated information.

Practicing Identity

In this course we look at artistic practices where personal identity appears to be present, both as a topic and as a way of relating to each participant's practice. The topic of queerness is an underlying position to work from, but we will also be discussing a more general outsider-position and investigate how this is expressed in artistic practices.

Lars Korff Lofthus will give an introductory lecture on the queer approach in contemporary art. For the period there will be scheduled tutorials with each participant, and there will be a group discussion at the end of the period, based on each student's work. Here we will focus on how personal identity is manifesting itself in the work. There will also be screenings to highlight key strategies for expressing outsider positions in recent art.
## Course Calendar

### Weeks:

<table>
<thead>
<tr>
<th>Week</th>
<th>Subject</th>
<th>Days</th>
<th>Pages</th>
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</table>
| 1 | I Like America and America(...)
Theory | Jan. 8th - 12th | 20 | 20 |
| 2 | TexID - Textile Identity
Textile | Feb. 9, 16 & 23rd | 27 | 27 |
| 3 | Making Presence(...)
Textile | Jan. 19th | 25 | 25 |
| 4 | From Replica to Unica
Clay/Ceramics | Jan. 22nd | 24 |
| 5 | Malleable Seductress
Clay/Ceramics | Jan. 23rd | 35 | 35 |
| 6 | Light
New Media | Page 29 | 29 |
| 7 | The Perception Machine(...)
KU Talkshow | Jan. 30th | 40 |
| 8 | The Perception Machine(...)
KU Talkshow | Mar. 6th | 40 |
| 9 | From Replica to Unica
Clay/Ceramics | Mar. 9th | 35 |
| 10 | One Way or An Other(...)
Theory | Feb. 12th | 9 |
| 11 | Outlines of The Margin(...)
Theory | Mar. 12th | 9 | 9 |
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.