



LUND
UNIVERSITY

Faculty of Fine & Performing Arts

KONS79, After Critique, 7 credits

After Critique, 7 högskolepoäng

Second Cycle / Avancerad nivå

Details of approval

The syllabus was approved by Department Board of Malmö Art Academy on 2017-09-14 to be valid from 2017-09-15, autumn semester 2017.

General Information

Lund University, Malmö Faculty of Fine and Performing Arts, Malmö Art Academy.

Optional course within the MFA-program in Critical and Pedagogical Studies (KAKPS)

Language of instruction: English

Main field of studies

Fine Arts

Depth of study relative to the degree requirements

AXX, Second cycle, in-depth level of the course cannot be classified

Learning outcomes

The aim is to provide concentrated education in contemporary theory within art, culture, pedagogy, mediating, literature, philosophy, sociology, politics, media and other areas concerning the idea of critical theory. The education aims to strengthen and develop the student's individual artistic work through group critics and individual tutoring.

The aim is to provide the students with deepened knowledge and insights to the field of contemporary art and culture and an understanding about how this field has developed.

Special attention is given to provide the students with impression and experiences that they can use in their own artistic creation and/or organizational activity.

Course content

The course will introduce perspectives from the development of critical theory. Perspectives drawn from the foundation of the discipline in the context of the 1930's Frankfurt School, as well as from different fragmentations of the discourse of today. Fragmentations allowing for a constantly renewed critique of constructions of class, gender and race as well as an ongoing debate on the epistemological foundations of theory itself. At large Critical Theory could be argued to be a tradition of thought that has tried to decentralize power by questioning its economic, social and political fundamentals from different positions and perspectives. A certain emphasis is in the course put on the relations and use of critical theory within art practices, art institutions and arts role in society.

The course takes the shape of reading seminars with assigned readings and a writing assignment. And also includes lectures introducing different perspectives on critical theory.

The participants are asked to hand in a 2-3 page review of an exhibition, or ongoing art project in Malmö. The text should draw from the different critical perspectives introduced in the course and could, for example, analyse the production of art from an institutional perspective, the reception of a specific exhibition in media and elsewhere, the mediation strategies of one or several art institutions or the artist role produced in media around a specific art event. The text could also situate the art presented in an exhibition (art)historically, socially and politically, and critically evaluate these different contexts.

To enable a constructive discussion, the participants are also asked to prepare three questions based on the assigned texts, to present to/ask the group during each reading seminar. The questions should be of such kind that they open up a discussion to what the different text (or the subject matter of the texts) achieve, and fails to achieve, in terms of their critique of power and established norms.

Silvia Federici

Silvia Federici is an Italian-American scholar, teacher, and activist from the radical autonomist feminist Marxist tradition. She is a professor emerita and Teaching Fellow at Hofstra University in Hempstead, NY, where she from 1987 to 2005 taught international studies, women studies, and political philosophy courses. In 1972 she was one of the co-founders of the International Feminist Collective, the organization that launched the international campaign for Wages For Housework (WFH). In the 1990s, after a period of teaching and research in Nigeria, she was active in the anti-globalization movement and the U.S. anti-death penalty movement. Federici has written books and essays on philosophy and feminist theory, women's history, education and culture, and more recently the worldwide struggle against capitalist globalization and for a feminist reconstruction of the commons. Among her published works *Revolution at point zero : housework, reproduction, and feminist struggle* (2012) and *Caliban and the Witch: Women, the Body and Primitive Accumulation* (2004) could be mentioned.

Federici present some of the themes that are recurrent in her writings and theories, as they has developed since the 1970s. For example: what connections and differences

there are between the analyses of the domestic unpaid labour, and the descriptions of a world economy where globalisation creates zones of free labour and constant oppressive structures. Federici will talk about how she has worked within a Marxist context - still criticising its fundamentals and widening its critique.

Diana Mulinari *Feminist Genealogies . Feminist futures.*

Diana Mulinari is Professor of Gender Studies, Lunds University. Her work is located within the tradition of Black, Chicano and Post-colonial /De colonial feminist theory with particular focus on analysis of racism, gender and the field of the political (<http://www.gender.lu.se/diana-mulinari>)

In her talk Mulinari will draw on the concept of intersectionality, today at the core of feminist scholars and activists reading of the social. The concept has been contested and translated through diverse frameworks. In the Swedish/Scandinavian context, the term was introduced, aiming to challenge forms of banal nationalism and to illuminate the centrality of racial regimes for the construction of diverse forms of femininity and masculinity.

Gertrud Sandqvist

Gertrud Sandqvist is professor in the theory and history of ideas of visual art and Rector at the Malmö Art Academy. Sandqvist was a board member of the National Foundation for Swedish Culture of the Future 2003- 2012, and chair of Baltic Art Center 2003- 2008. 2007- 2010 she was chairing the steering committee of KUNO, the network organization of all Nordic Art Academies. 1992-1994 she was director of Galleri F 15, Norway. She founded *siksi* the Nordic art magazine in 1986 and was its editor until 1990. She curated *Channeled*, a show with contemporary artists and Hilma af Klint at Lunds Konsthall, Sweden, 2013, and *Against Method* for Generali Foundation, Vienna, 2013. Currently she is researching Swedish visionary artist Hilma af Klint.

One of the fundamental pillars of the MFA programme in Critical and Pedagogical Studies at The Malmö Art Academy is Critical Theory. Today, this is a relatively wide concept, but it is based on Critical Theory as it developed at the Institute for Sozialforschung in Frankfurt and later in New York from the mid 1920s onwards. Critical Theory is an attempt to understand the world beyond its appearance, historically, politically and psychologically. Central to the Critical Theory is the dialectical image, as it was developed by two of the Frankfurt School's leading theorists, Walter Benjamin and Theodor Adorno. Together with Max Horkheimer, Erich Fromm and Herbert Marcuse, they developed something that, like one of the most important works of the Institute, was called the *Dialectics of Enlightenment*. In the book with the same title, Adorno and Horkheimer showed how the one sided emphasis on enlightenment is drawn to and eaten up by its shadow, barbarity. The same barbarism that forced Benjamin into suicide and the rest of the institution's members to flee to the United States. Almost all members of the institute were German-Jewish intellectuals which contributed to the disaster.

Institut für Sozialforschung attempted to understand the great problems of its time by means of neomarxism and psychoanalysis: the emergence of fascism and Nazism and the inability of the German working class to start a revolution. But the analyzes of the institute have been important far beyond this sphere, not least culturally and philosophically.

Fredrik Svensk

Fredrik Svensk is active as a critic, educator, researcher, editor and curator. He holds a position as Lecturer in Art Theory at Valand Academy, University of Gothenburg and is editor-in-chief of Paletten Art Journal. In his research and teaching he is specialized on the biopolitics of art. He has been guest lecturer in many art academies since 2002 all around Europe and he writes art criticism for Artforum, Kunstkritikk, Aftonbladet Kultur and his essay writing has been published in many books and anthologies. In 2017 he is curating the The Bosnia and Herzegovina National Pavilion, at the 57th Venice Biennale.

In this talk Svensk will discuss the genealogy of critique in contemporary art in the light of the current debates on both non-anthropocentrism and alt-right appropriation of critical strategies associated with left avantgardism as well as feminist and postcolonial struggles.

Course design

The educational form will be with workshops and seminars with discussions under the supervision of the teacher responsible. Excursions, group critics and individual tutoring are an important part of the educational form.

Assessment

For the grade passed there need to be at least 80% presence at workshops, seminars, lectures and study visits.

The examiner, in consultation with Disability Support Services, may deviate from the regular form of examination in order to provide a permanently disabled student with a form of examination equivalent to that of a student without a disability.

Subcourses that are part of this course can be found in an appendix at the end of this document.

Grades

Marking scale: Fail, Pass.

Entry requirements

The applicant must be registered at the MFA programme in Critical and Pedagogical studies (KAKPS) or the MFA programme (KAFKO)

Subcourses in KONS79, After Critique

Applies from H17

1701 After Critique, 7,0 hp
Grading scale: Fail, Pass