



Faculty of Fine & Performing Arts

## KONB87, What does the Painter Do?, 6 credits

*Vad gör målaren?, 6 högskolepoäng*

First Cycle / Grundnivå

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### Details of approval

The syllabus was approved by Department Board of Malmö Art Academy on 2021-02-25 to be valid from 2021-02-25, spring semester 2021.

### General Information

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

Optional course for the BFA programme (KGFKO) and MFA programme (KAFKO).

*Language of instruction:* Swedish and English

*Main field of studies*

Fine Arts

*Depth of study relative to the degree requirements*

GXX, First cycle, in-depth level of the course cannot be classified

### Learning outcomes

The aim is to enhance the students' ability to formulate and show an artistic wholeness.

The aim is the students' comprehensive development for artistic work.

Special importance is attributed to the object that analytical insight should be shown in the artistic creation.

### Course content

This course aims at and asks for participants who mainly sees themselves as "painters".

Since two years I am working on a research project supported by the Swedish Research Council with the title "What Does the Grid Do" – here follows my short abstract: I have come to a point in my art practice and teaching where I would like to pose a deceptively simple question in relation to painting: what does the grid do?

This is a translation of the course syllabus approved in Swedish

The meanings of the grid -as developed in the Italian Renaissance – an aid for the composition and organization of painting – has shifted in profound ways. I have worked with the grid for many years and I find it holds an allusive quality, always open.

The aim of this project is to focus on ways of seeing in relation to contemporary painting practices, and to trace what it is that remains, the ruins perhaps of artistic knowledge connected to the concept of the grid – so rooted in Western art history. Whether it is; the recent return to abstract painting, historically associated with the grid, or the amplification of the uses of the grid in the context of a quantum shift in our time of planetary- scale computing – in a culture dominated by the mediations of the screen, how might the grid frame what it is that we inherit.

This research will adopt a heterogeneous approach, initially based in painting – and as in my practice, there will be inevitable encounters through other mediums. My methods derive from teaching, as well as archival research and those experiments and dialogues that take place within the studio context. The realization of this project will be through publication and exhibition, with the aim to underscore the concept of the grid as it is used as a visual code, as well as a prism to look 'through'.

As part of my research, I have become more and more interested of the day-to-day work in the painters studio have changed over time. How is internet, the digital image, the computer, the screen and social media influencing ways of seeing and contemporary painting practices – what older techniques and ways of seeing are after all still remaining? What kind of knowledge/craft does the painter need to know?

In this course we will read/discuss texts, artistic practices and contemporary working methods – all related to the participants own practice. Subjects to discuss could be for example how do we as painters decide: size, preparation, material and subjects for the painting, and how do we plan and compose our paintings. What I am mainly interested in is to map and to discuss is habits and repetitions – also the choices you do that may be completely unconscious.

## Course design

This course will have different moods and stages and starts in February with individual interviews made by me of all the participants on Zoom (separate schedule will be sent out) – March we will have two text seminars together on Zoom. At the end (if the pandemic allows us) in late May or early June we will meet in person for one day seminars, you will present one work each and discuss and evaluate the questions this course have raised.

## Assessment

For the grade pass the student needs to be at least 80% present at lectures and seminars and receive the grade pass on tasks, if any.

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**

General requirements for university studies in Sweden

## Subcourses in KONB87, What does the Painter Do?

Applies from V21

2101 What does the Painter Do?, 6,0 hp  
Grading scale: Fail, Pass