



**LUND**  
UNIVERSITY

Faculty of Fine & Performing Arts

## **KONB94, On Duration: How Long should a Film Work Be?, 3 credits**

*Om speltid: hur långt ska ett filmverk vara?, 3 högskolepoäng*  
**First Cycle / Grundnivå**

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### **Details of approval**

The syllabus was approved by Department Board of Malmö Art Academy on 2022-09-09 and was last revised on 2022-09-09. The revised syllabus applies from 2022-09-09, autumn semester 2022.

### **General Information**

Elective course within the BFA programme in Fine Arts (KGFKO), as well as the MFA programme (KAFKO) in Fine Arts at Malmö Art Academy, Lund University.

*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**

#### **Knowledge and understanding**

Theoretical course. Shall provide theoretical knowledge and practical skills with relevance to the students' future artistic practice.

### **Course content**

Since the 1960s, the ever-merging of artforms and disciplines, the hyper-commercialization of film industries, and the closure of arthouse cinemas among others, the art gallery has become a place where experimental filmmaking migrated to en masse. This emancipation of the viewing conditions is what filmmaker Stan Van Der Beek has called "Expanded Cinema." Nowadays it's rare to step inside a contemporary art exhibition and not see a screen or a projection.

This is a translation of the course  
syllabus approved in Swedish

In this course, we will reflect on both the possibilities and the limitations of employing moving images as a medium, with a focus on the question of duration: how long should a film work be? Alongside the image dimension, the number of channels, and other spatial and viewing properties of a film or video installation, duration is the size of the artwork in temporal terms and as such, an important aspect for artists to work with intentionally. We will watch and discuss various conceptual and practical uses of duration, repetition, and tempo in films and installations by artists and filmmakers such as Tacita Dean, Kevin Jerome Everson, Harun Farocki, Tsai Ming Liang, and Apichatpong Weerasethakul. Furthermore, we will read texts on cinematic time by cultural critics Giuliana Bruno and Tom Gunning, as well as a thesis on size by biologist J. B. S. Haldane.

The objective of the course is for the students to acquire basic theoretical and applied knowledge and language skills around the filmic medium. This includes developing an awareness of the aesthetic, material, formal, and above all, temporal implications of working with moving images within the art's context and from our contemporary standpoint.

## Course design

The teaching is conducted in the form of lectures and seminars, with elements of individual supervision by the responsible teacher.

## Assessment

For a passing grade, at least 80% attendance at seminars and lectures is required, as well as approved text when applicable.

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 KONB94, On Duration: How Long should a Film Work Be?

Applies from H22

2201 On Duration: How Long should a Film Work Be?, 3,0 hp  
Grading scale: Fail, Pass