



Faculty of Fine & Performing Arts

## KONP32, Rethink, Undo, Remake, Let go: Towards a Decolonial Praxis, 5 credits

*Tänk om, upphäv, gör om, släpp taget: Mot en avkolonialiseringsspraxis, 5 högskolepoäng*  
Second Cycle / Avancerad nivå

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### Details of approval

The syllabus was approved by Department Board of Malmö Art Academy on 2018-01-23 to be valid from 2018-01-24, spring semester 2018.

### 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

Rethink, Undo, Remake, Let go: Towards a declonial praxis is a course composed as montage, and a space for dialogue and co-production. It will combine mixed-media seminar and workshop formats that also make room for moving the body, sketching, and reflecting. The course will take place predominantly on site with a field trip to a local arts/cultural heritage institution in Malmö.

It is fair to say that the world of images and signs has reached a tipping point. On the one hand, over 70 million Instagram photographs are uploaded every day, adding to a vast bank of global digital data that produces the double effect of superabundance and entitlement to "capture" – arguably a renewed expression of coloniality. At the same time, public space is haunted by a backlog of signs (remains) from contested histories, which include monuments to colonial/genocidal representatives that are increasingly difficult to live with. Some have already been forcibly destroyed. Amidst these polarities of image making and breaking, data exhaust and absence, artists, cultural producers and institutions continue to wrestle with their roles (their legitimacy) as communicators and custodians. So, how are we going to ethically deal with all of these representations, on and offline? What kind of mindset is required to honour and reconcile with histories that are unfinished? Could we listen, feel, or speculate our way into alternative futures, with and without images? Through mixed-media workshop and seminar sessions, this course will explore these questions in order to envisage new possibilities for decolonial practices in arts and education.

Course participants will be required to hold a respectful, open, and inclusive discursive space for one other. The selected readings are important for critically engaged participation. There will be one excursion to a local arts/cultural heritage institution. Finally, I ask that participants submit a short response statement to the course (max 2000 words) by the final session, which can also be presented in another format (video or recorded sound).

### Instructor's Bio:

Temi Odumosu is an art historian, creative educator, and postdoctoral researcher for the Living Archives Research Project at Malmö University. Her international research and curatorial practice is concerned with the visual politics of slavery and colonialism, Afro-Diaspora aesthetics, decolonial praxis, archival re-enactment(s), critical use of locative media technologies (AR/MR), and more broadly exploring how art mediates social transformation and healing. Recent curative interventions in Scandinavia include "What Lies Unspoken: Sounding the colonial archive" (National Gallery & Royal Library of Denmark, 2017-2018); "Milk & Honey" (Botkyrka Konsthall, Sweden, 2017); and "Possession: Art, Power & Black Womanhood" (New Shelter Plan, Denmark, 2014). Her historical monograph *Africans in English Caricature 1769-1819: Black Jokes, White Humour* is published by Brepols (2017).

## 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).

## Further information

Course content that completely or partly are common with another course may not be counted for twice in the examination.

## Subcourses in KONP32, Rethink, Undo, Remake, Let go: Towards a Decolonial Praxis

Applies from V18

1801 Rethink, Undo, Remake, Let Go, 5,0 hp  
Grading scale: Fail, Pass