



Faculty of Fine & Performing Arts

KONS82, Fine Arts: The Disoeuvre: Integrating / Disintegrating / Recuperating practices, 4 credits

*Fri Konst: Avverket: Integrerande / Disintegrerande / Återställande
verksamhet, 4 högskolepoäng*
Second Cycle / Avancerad nivå

Details of approval

The syllabus was approved by Department Board of Malmö Art Academy on 2018-09-26 to be valid from 2018-10-27, autumn 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

How does a practice cross between studio, the social and the institutional? You will be invited to consider to what extent this might be desirable and motivations for both integrating a practice across different aspects of life/work, or for maintaining distinctions. We will think short-term, long term and retrospectively, informed by ideas of maintenance (Mierle Laderman Ukeles), Wages for Housework (Silvia Federici et al) and the international preoccupation with art-as-life that threaded through C20 art (Allan Kaprow, Joseph Beuys, and their antecedents). In a time of precarious (or feminised) labour and, as Cornell West puts it, 'mass distractions', is this cross-over desirable?

We will explore working alone and with others and consider constraints and opportunities of working informally and institutionally. Consciousness of our own pedagogical strategies can support our individual reflection as well as inform the work we do with others: we will try out possibilities. We will listen, listen again, listen back; write, write again, write back; and so on. How do we individually and collectively work with contingencies and limitations? How to do this internationally, across cultures?

Questions likely to emerge might concern artistic authority, voice, maintenance, support, and interpretation, in relation to working alone, working with others, and working with institutions or organisations. The course is based in mutual learning and shared contribution, and you will be involved in trialing and observing pedagogical, practical, embodied and text-based strategies as part of the workshops.

As course leader I will present and reflect on aspects of my own work, and will encourage participants to do the same. The workshop will be based on an idea of artistic and curatorial labour (including pedagogy) as practice.

Felicity Allen is an artist, writer and educator who works independently and collaboratively, in the studio, socially and institutionally. She recently produced *Eleven Impediments*, a video by a British and a Syrian artist (both anonymous for safety reasons), and is making several series of *Dialogic Portraits* (through painting, talk, text and video), including with *Refugee Tales* (activist-walking-writing) and with the cross-disciplinary research project *People Like You*. She developed the concept and neologism, *The Disoeuvre*, in her PhD (2016, Middlesex University) and with Althea Greenan she is making work for the exhibition *Dark Energy* in Vienna, 2019 which builds on their exhibition at *Limbo*, Margate (March 2018), *Slidewalking to The Disoeuvre*. At *Ex Libris* gallery, Newcastle April 2018) George Vasey curated her solo show, *The Disoeuvre* which heralds the beginning of a long-term project exploring the concept.

Felicity has considerable experience working in higher and gallery education, including at Goldsmiths and at Tate, and several articles have come from this as well as her book *Education* (MIT/Whitechapel Documents of Contemporary Art, 2011). A former

Guest Scholar at the Getty Research Institute, recent residencies include Bon Volks (2018, Margate), CEC (2017, St Petersburg), Hospitalfield (2016, Arbroath), and Turner Contemporary (2015, Margate), from which she has made the video *As If They Existed* and a small press book out with Litmus Press later this year.

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 KONS82, Fine Arts: The Disoeuvre: Integrating /
Disintegrating / Recuperating practices

Applies from H18

1801 The Disoeuvre, 4,0 hp
Grading scale: Fail, Pass