



Faculty of Fine & Performing Arts

KONT20, The Artist, the Researcher: about Darkness, 15 credits

Konstnären, forskaren: om mörker, 15 högskolepoäng
Second Cycle / Avancerad nivå

Details of approval

The syllabus was approved by Department Board of Malmö Art Academy on 2020-09-09 to be valid from 2020-09-09, autumn semester 2020.

General Information

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

Optional course for the MFA in Fine Art (KAFKO) and the MFA in Fine Art Artistic Research programme (KAFPS).

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

Theoretical course.

The aim is to provide the students with deepened knowledge and insight in both the artistic field which their work will be a part of and the history of how that field has developed.

To integrate analytical knowledge into their own artistic work, both in the spoken and the written language, will be given special attention.

The course aim is to enhance the students' ability to formulate and show a well-motivated artistic wholeness.

The goal is that the students shall develop a deepened understanding of artistic work.

Course content

The artist, the researcher: about darkness.

The artist as a researcher chooses a direction but she or he finds more or less surprises on the way. This seminar will begin by examining some artistic practices that relate to process of "investigation", be it of real life or not. It will consider as well the way these investigations engage an exploration of the medium.

Research seems to be a "natural" condition for an art practice. But some artists are specifically dealing with some unavailable historical facts.

Opposed to the belief that abstraction or expressionism can reach on some repressed truth, they know about authority and that referring to truth can be a legitimization procedure.

So it is about some missing history, the history of the defeated, or the repressed history in the long tradition of domination between humans. The question stays: why art? And how does art deal with memory and justice through its forms and not through a discourse or a straightforward narrative? Given that there is ideology into most representations, how can the artist provide representations of history without becoming an ideologue? And it is also about history of art itself, the categories it carries, and the fact this discipline took time to gradually include a diversity of voices.

Avant-gardes are linked with history of violence. There were times when practices were displaced from one cultural context to another, from transmission to reinvention, from a medium to others and had to confront alien gestures so to escape logic of power. In the context of changing relationship between history, history of art and cultural history, can art offer an exit to theoretical closures?

This seminar will extend from a few modern and contemporary art practice or positions to explore how David Hammons gestures toward invisibility have built an "œuvre" by stepping voluntarily in the dark.

The artist as a researcher

We will start from historical relationship between research and art, with the valorization of formal experiments as a way to reconsider categories and definitions, to question high and low, and more specifically hierarchies between practices. Some historical figures are Joseph Albers and his reinvention of color, Ani Albers and her exploration of new medium, Eva Hesse's investigations in the vocabulary of assemblage, Lygia Clark and Helio Oiticica cannibalism of Occidental art.

Looking at the teaching project at Black Mountain College, we will remember the necessary redefinition in academic transmission of knowledge that happened at the time of the collapse of the German scientific model, WWII and its aftermaths, when art seemed to provide a paradigm as a potential "redemption" for science.

From European avant-gardes to experimental art in the US: Anni and Josef Albers, Eva Hesse and process art.

Avant-gardes, experimentation and partial knowledge

Cannibalism of culture:: Lygia Clark and Helio Oiticica

Otobong Nkanga, Kapwani Kiwanga, about art and ethnography.

Archive: Babel of languages

Looking carefully at Walid Raad's strategies with the Atlas Group, and at the very special moment of the 90s in Lebanon, we will look at art dealing with the making of history and the disparities between a single or a collective voice. Artist are treating archive as a medium: some found-or-invented material are providing elements of languages to utter the missing history in some traumatic contexts. And they activate the poetic to raise the politic.

From the film montages of Pier Paolo Pasolini or Black Audio Collective to those of Yto Barrada and Penny Siopis, as well as in Eija Lisa Athila's first films we will explore how the polyphonic can inform the montage. The dramatization of voices can manage to bring some space to resist the authority of a discourse and of ideology.

The Atlas Group, Rabih Mroué's Three Posters, Paola Yacub and archeology : critical languages of archive.

P.P. Pasolini, Black Audio Collective and history making from news to the projection room. Yto Barrada, Penny Siopis, Eija Lisa Athila, home movies are building history in the dark.

About darkness

These points will drive us to the part played by fiction, to the strategies for including reverse angles and spaces for missing point of view: in Marcel Broodthaers defense of Stéphane Mallarmé's poetical revolution, in Peter Friedl dramaturgy of Franz Kafka's Report for an Accademy, in invisibility and strategies of listening as a political gesture with Pauline Oliveiros, Lawrence Abu Hamdan. These different practices will be questioned in regard to Edouard Glissant's theory of opacity, and an approach of David Hammons' strategies with darkness.

Poetical, political: Marcel Broodthaers, Peter Friedl, Rosemarie Trockel, Pauline Oliveiros, Lawrence Abu Hamdan.

A shot in the dark: David Hammons.

Course design

Duration is 8 weeks. Each week is 2 sessions of three hours each (that could two successive days as it could bring more focusing).

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

Subcourses in KONT20, The Artist, the Researcher: about Darkness

Applies from H20

2001 The Artist, the Researcher: about Darkness, 15,0 hp
Grading scale: Fail, Pass