



Faculty of Fine & Performing Arts

KONT23, The Weight of Vision: Choreographing the Gaze, 9 credits

Vikten av det visuella: blickens koreografi, 9 högskolepoäng
Second Cycle / Avancerad nivå

Details of approval

The syllabus was approved by Department Board of Malmö Art Academy on 2021-10-04 to be valid from 2021-10-04, autumn semester 2021.

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 body isn't a thing, it's a situation; it's our grasp on the world and our sketch of our project. —Simone de Beauvoir.

Choreography, according to Xavier Le Roy, is a set of artificially staged actions and/or situations.

This seminar's mission will be to explore how choreography, as a constructed artistic gesture, builds a "body" at every stage of its development. The investigation will imply many others: what kinds of situations—and what kinds of projects—does choreography engage? What worlds does it grasp, and how? How has it influenced the other visual arts, either directly or indirectly, and how do interactions between these two domains feed redefinitions of artistic gesture?

From the myth of Dionysos to that of Icarus, from different body practices to a renewed ecology of relation, gravity as a foundation to vision is not only diversely enacted, it is also staged. This quality of being staged extends to the different worlds we deal with in life (or not), through gestures as well as representations, always to be understood as implicating social realities and political situations. How is the body thought of? This is a question that will drive us to ask: How does the body think? Together with other bodies or by itself? With awareness or not? We will reflect on the fact that the seminar will be taking place at a time when a virus travels through our bodies at a global scale, drastically changing power relationships, lives, behaviors, and the very sense of visibility itself.

A main thread in the seminar will follow the ways in which visual art engages with gravity and how these engagements transform into a politics of the body: into a body project. As gravity translates into weight and its manipulation serves as a tool for balance, it will be used here to "lift" many different things. It will be used to understand the building of consciousness (of the "situation") and the unconscious states that are constitutive of this building. It will engage the notion of eroticism as an experience that brings us into the world.

It will probably include a presentation by Dan Graham of one recent film (through zoom).

Course design

Five chapters, each one in two sessions of four hours:

Body Restraint: alterations of Accadémie.

About verticality: reversed and suspended restraints (Hildegard von Bingen, Vaslav Nijinski, Oscar Schlemmer, Noguchi and Martha Graham, Piero Manzoni, Yves Klein, Trisha Brown...)

About fragmentation: ecology of relations (Philippe Descola, Eva Hesse, Yvonne Rainer, Tanaka, Pia Arke...)

Gravity and Grace

Eyes Wide Shut – Baroque, Dada, the Cursed Part (Georges Bataille, Thérèse d'Avila, Sophie Taeuber-Arp, Rudolf Laban, Murakami Sabur, Robert Smithson, François Chaignaud...)

Upside-down (Simone Weil, Little Nemo, Charlot, Buster Keaton, Shiraga, Bas Jan Adder, Xavier Le Roy, La Ribot ...)

Falling as a process (Helen Frankenthaler, Alice Neel, Giovanni Anselmo, Ruth Asawa, Lynda Benglis, Lygia Clark, Anna Mendieta, Marie Menken...)

Altered states of consciousness (Tony Conrad, Peter Roehr, Brian Gysin, Gregory Markopoulos & Robert Beavers, Sigmar Polke, Matt Mullican...)

Haptic Writings: gestures and traces

Ecology of languages (Jérôme Bel, Marwa Arsianos, Mathilde Monnier and La Ribot, Tino Seghal, Boris Charmaz, Tarik Kiswanson...)

Hands, voices, and the camera (Catherine Perret about Fernand Deligny, Dan Graham, Tatsumi Hijikata, Kazuo Ono, Raimund Hoghe, Mounira Al Solh ...)

Stand by Me: A body "together"

An "antagonistic cooperation" – collage of the self (Edouard Glissant, Romare Bearden, Betye Saar, David Hammons, Alice Ripoll, Yto Barrada...)

Techniques of the Body (Fernand Deligny about Marcel Mauss, Simone Forti, The Play, Jeremy Deller, Lia Rodriguez, Bruno Beltrao, Myriam Gourfink, Bruno Beltrao ...)

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 KONT23, The Weight of Vision: Choreographing the Gaze

Applies from H21

2101 The Weight of Vision: Choreographing the Gaze, 9,0 hp
Grading scale: Fail, Pass