

MA programme  
Fine Art

# **CURRICULUM**

## **2015–2016**

DEPARTMENT OF FINE ART  
ICELAND ACADEMY OF THE ARTS

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**DISCLAIMER**

Course descriptions are available subject to unpredictable and necessary changes.



# COURSE DESCRIPTIONS

## 1. SEMESTER - AUTUMN 2015

### ARTISTIC PRACTICE AND SEMINARS - MANDATORY COURSES

#### THE STUDIO I

**16 ECTS**

**Course number:** MM-V1016MS

**Language:** English

**Learning outcomes:** At the end of the course, students should:

- be able to present a project plan and follow this through responsibly,
- have acquired new knowledge through research and artistic practice and be able to use this in their work,
- have adopted procedures and methods with regard to their works and final presentation,
- have the ability to independently develop their concepts, implement works and present on their own artistic assumptions,
- have enhanced their critical awareness and be able to utilise critical discussion in creative work,
- be able to present their works, in speech and in writing, participate in discussions on these and present an argument for their decisions on professional grounds,
- demonstrate an increased understanding of the visual artist's independent work process.

**Description:** The core work of the master course takes place in the students' studios. The foundation is laid from the beginning of the course with the student's study proposal; a short description of artistic intent and aim. The students then work steadily on further implementation and development of their works in consultation with the programme director and other instructors. Each student is expected to have no less than four studio consultations for the run of the course; with academic faculty in the department as well as with part-time lecturers and other guests, both artists and academics. Students deliver a short critical analysis on their studio visits and development of projects at the end of the course. A great deal is demanded of students in terms of independent procedures, that in their artistic practice and research there is systematic building up of knowledge in relation to both practical methods and the processing of ideas, as well as relating to the theoretical assumptions of the profession.

Students have access to the Department of Fine Arts' workshops and the assistance of their specialists in the fields of printing, photography, video and audio, carpentry and moulding. At the beginning of the autumn semester, introductions take place on the facilities available in the workshops and students are taught to use relevant equipment. After this, students can seek out the workshops' facilities as need dictates during their course.

**Assessment:** Progression, review, exposition and portfolio

**Supervisors:** The MA Programme Director ultimately supervises MA students' independent work.

**Teachers:** To be announced

**Period:** 24.08.15 - 18.12.15

#### FINE ART SEMINAR I

**4 ECTS**

**Course number:** MM-VF104MS

**Language:** English

**Learning outcomes:** At the end of the course, students should:

- have knowledge and clear understanding of individual elected subjects in the fields of the fine arts, art theory and related disciplines, such as philosophy and cultural studies,
- be able to place their own subject of artistic practice in a wider context and independently assess their own artistic thinking and works based on their knowledge of the field of the fine arts and related academic disciplines,
- be able to apply their knowledge and understanding in their artistic practice and take a well-argued stance in professional debates on their own work and that of others, in front of fellow students and specialists in the field of the fine arts,
- be able to participate in debates on the fine arts and art theory and demonstrate an interest, understanding and respect of other people's point of view and artistic practice.

**Description:** In the Fine Art Seminar, the profession's specialist subjects are discussed and an attempt made to place students' artistic practice in the context of art history and theory. Theories and methods are introduced in lectures and in the discussions of academics, artists and other specialists on the fine arts and students' theoretical foundation are strengthened. In addition to lectures on art theory, cultural studies, history of ideas and philosophy of art, to name a few, the Department of Fine Arts' Theoretical Seminar is intended to increase students' ability and knowledge in applying critical thought; to analyse the special characteristics of visual language and visual expression at different times and in different societies. The professional environment of the arts is discussed along with preparing students for the discussion and presentation of their own work. There is also a common discussion between students, teachers of theory (Programme Directors and guests) and artists (teachers and guests) in the seminars.

**Assessment:** Participation, attendance and presentation.

**Supervisors:** Hulda Stefánsdóttir and Jóhannes Dagsson

**Teachers:** To be announced

**Period:** 31.08.15 - 18.12.15

## INTERDISCIPLINARY SEMINARS - MANDATORY COURSES

### **ARTISTIC RESEARCH AND ACADEMIC WORKING METHODS**

**4 ECTS**

**Course number:** MM-F0004MS

**Language:** English

**Learning outcomes:** At the end of the course, students should:

- have gained an understanding of the concept "research in the arts" and be able to discuss this in relation to different artistic fields,
- have gained an understanding of different research methods and be able to take a well-argued stance on where and how different research methods may be applied,
- have had training in applying certain research methods,
- have had training in discussing the arts and design in a theoretical context,
- have had training in writing theoretical texts,
- know frame of reference and rules on copyright and moral rights and be able to take an ethical stance on these issues,

- know how to use search systems to gather source material in research work, know rules and frame of reference when recording source material and be able to apply these

**Description:** The seminar forms the foundation of students' theoretical studies at MA level. In the seminar, research and research methods are discussed with special emphasis on research in the arts and the integration of artistic practice and research. Academic procedures, copyright, the gathering of source material, the recording of source material and the writing of academic texts will be discussed. The seminar is based on lectures, discussions, assignments completed in class and students' independent homework.

**Assessment:** Lectures, project work and discussions.

**Supervisor:** Aðalheiður Lilja Guðmundsdóttir, Jóhannes Dagsson

**Teachers:** Aðalheiður Lilja Guðmundsdóttir, Jóhannes Dagsson

**Period:** 31.08.15 - 18.12.2015

## DEALING

**2 ECTS**

**Course number:** MHV10002DE

**Language:** English

**Learning outcomes:** At the end of the course, students should:

- have obtained an comprehensive view of the historical and conceptual trajectory of the seminars subject matter,
- have enhanced their critical awareness and be able to utilize critical discussion in creative work,
- be able to situate themselves as students within a broader socio-political context of the subject matter and be able to articulate verbally and in written form their own critical understanding and view on the subject,
- be able to apply their imagination and creativity to the subject matter and ask relevant questions,
- be able to contribute to and lead cross-disciplinary discussions.

**Description:** Dealing is a cross-disciplinary seminar that takes on the space of creativity from a wide perspective. It intertwines artistic practice and theory by addressing a chosen topic of concern, which is then discussed and explored in a broad context. The subject matter must be a relevant and complex issue in contemporary society and be of concern for art and design students. Visiting lecturers contribute to the program with short talks and introductions of a specific focus, which will be discussed in student led seminars.

**Assessment:** Attendance, participation, journal writings and final presentation; a practical output as a reaction to and reflection on the seminars' subject focus.

**Supervisors:** NN

**Lecturers:** To be announced

**Period:** To be announced

MA THEORY COURSES - MANDATORY

## THE THEORETICAL DIMENSION OF

## CONTEMPORARY ART

4 ECTS

Course number: MM-F0104MV

Language: English

**Learning outcomes:** At the end of the course, students should:

- have systematically acquired an understanding of recent research and critical debates in the field of international fine arts, contemporary art theory and related subjects, e.g. philosophy and cultural studies.
- be able to place their own subjects of artistic practice and research into a wider context and independently assess their works, taking into consideration the newest knowledge in the field of contemporary fine arts,
- be able to gather source material on the newest knowledge in contemporary art theory and apply their knowledge and understanding in their artpractice and research on the fine arts.

**Description:** Contemporary fine art practice has become increasingly implicated in theoretical and ethical questions as the boundaries of art have extended beyond the tactile physical space into the social, political and ethical dimensions. Invigorated by current research, the course explores the ways in which contemporary art practice and theory interrelate in varying degrees, cutting across different projects and discourses. Practice is theorised and theory is viewed as a tool of the practice. As a result our understanding of the history and context shaping contemporary art has enhanced, and sparking critical involvement of artists in issues of theory, culture and society. How this encounter has become central to the contested space of much recent art is examined through selected theoretical articles, statements and examples of methodologies adopted by a diverse range of artists and examinations of artworks that question the theoretical and ethical conditions in which contemporary art is produced and experienced.

**Assessment:** Project work and written assignments

**Supervisor:** Magnús Gestsson

**Teachers:** Magnús Gestsson

**Period:** To be announced

### MA THEORY COURSES - ELECTIVE

Information on elective MA theory courses will be announced later.

### BA THEORY COURSES - ELECTIVE

## ART AND IDENTITY

2 ECTS

Course name: AA10004S

Language: English

**Learning outcomes:** At the end of the course students should:

- have an insight into how the arts have been used in creating a cultural and national identity in Iceland,
- have knowledge of selected artists and designers,
- have an understanding of selected artistic productions in a cultural and national context,
- be able to communicate their thoughts on an artistic production both in written form and

orally.

- be able to analyse an artistic production on the grounds of the material in the module.

**Description:** The arts play a large role in creating both a cultural and national identity. It has been stated that art is a reflection of the identity of an individual or a society. The module seeks to ask whether that is in fact the case and if the arts can and/or should be used to construct or reconstruct a notion of the individual, society, or nation?

During the module students visit the National Museum of Iceland twice and attend lectures from the Departments of Theatre and Dance, Music, Fine Arts and Design and Architecture that approach the topic in various ways. Students also attend artistic productions of their own choice on which they base their assignments upon.

**Assessment:** Projects, seminars and participation.

**Supervisor:** NN

**Teachers:** NN

**Period:** To be announced

Please be advised that this course is taught at the Department of Music

## **ARTISTS' WRITINGS**

**2 ECTS**

**Course number:** SKIL1002MFV

**Language:** English

**Learning outcomes:** At the end of the course, students should:

- have an overview of the diverse writings of artists,
- be able to analyze and interpret artists' writings,
- be able to place artists' writings in the context of their work and that of others, their historical period and the society in which they worked,
- be able research and work with sources related to the subject in an independent and critical manner.

**Description:** The course discusses artists' writings that illuminate their ideas on their artistic practice and that of others, as well as on institutions of art and the history and aesthetics of art. Artists' writings from various time periods and from diverse backgrounds will be studied, including declarations, articles, autobiographies, criticism, fiction, poetry and more.

**Assessment:** Written assignments

**Supervisor:** NN

**Teachers:** NN

**Period:** To be announced

## **CREATIVE WRITING**

**2 ECTS**

**Course name:** SSK0004Mv

**Language:** Icelandic

**Learning outcomes:** At the end of the course, students should:

- have acquired increased assurance and increased proficiency in the writing of text,
- understand the possibilities of text in relation to their own artistic practice,
- possess the ability to discuss their own writing and that of other participants logically and

analytically.

**Description:** The aim of the course is increased joy and assurance in the writing of any kind of text. There is little actual teaching or lectures but a great deal more of discussion and criticism/support from the group. In classes, exercises are offered which stir thought and can be useful for igniting writing but apart from these, it is assumed that each and every student dedicate an hour a day to work on a text, whether this is a novel, a short story or a mini story, film script, memoir, poetry or some mix of all of these. Participants need to be ready to share their work with others and to participate in the discussions that arise. At the end of the course, students are expected to submit a script, one piece or a few smaller.

**Assessment:** Attendance, participation and the handing in of assignments.

**Supervisor:** NN

**Teachers:** NN

**Period:** To be announced

## **FLUXUS, HAPPENING, AND PERFORMANCE ART**

**2 ECTS**

**Course number:** FLG1234MFV

**Language:** Icelandic

- have acquired solid knowledge of the history and distinctive features of Fluxus from 1952 to 2015,
- be able to analyse and evaluate the historical context, activities and work of Fluxus artists,
- have acquired insight into the historical, social, cultural and political backdrop to the period's theoretical perspectives,
- be able to take a well-argued stance on theoretical debates and compare the work of Fluxus artists with academic approaches and research,
- be able to independently gather source material on the latest theories and research in the field, and be able to apply their knowledge and understanding to written assignments and underpin their arguments with references to art, artists and academics.

**Description:** The course covers the history and context of Fluxus art between 1952 and 2015, looking at how artists who have operated in the context of Fluxus have acquired a vital position in contemporary debate about the multivocal changes that took place in art towards the end of the 1950s, and which have lived on in various forms to date. In the course, Fluxus will be discussed in the context of themes like the mass media, political ideology, literature, music, social criticism, medium, manifestos, publishing, feminism, art museums and the art market. The course will discuss artists and study their work with an emphasis on providing an international context, both in Iceland and abroad. Theoretically, the course will be based on ideas derived from modernism, postmodernism, sociology and altermodernism.

**Assessment:** Written assignments

**Supervisor:** Magnús Gestsson

**Teachers:** Magnús Gestsson

**Period:** To be announced

## **THE VENICE BIENNALE**

**2 ECTS**

**Course number:** FEN1234MFV

**Language:** Icelandic

**Learning outcomes:** At the end of the course, students should:

- know the history of the Biennale and understand its organizational structure and importance within the art world,
- be able to organize exhibition visits and articulate from a theoretical standpoint - both in speech and in writing - the most common characteristics and emphases of the exhibitions visited,
- be able to place the work of the most prominent artists exhibiting in Venice 2015 in a theoretical context.

**Description:** The Venice Biennale of Art will be held for the 56th time from May 9 till November 22, 2015. The course will introduce this largest and oldest art biennale in the world and give students an opportunity to see and experience new, international currents in contemporary art. The course will give an overview of the history of the Biennale, its organization, division into national pavilions and an international exhibition, and will look into the Biennale's meaning and position in the art world. The course will explore Iceland's participation in the Biennale through the years as well as the nature of biennales in general, their origin, their growth in the 1990's and their connection to the globalization of the art world. In October, students and supervisors will travel to Venice where they get to experience the Biennale, its exhibitions and pavilions, first hand as well as have the opportunity to attend other exhibitions and museums in Venice. Assessment will be based partly on assignments done in Venice. Students will have to pay their own flight, accommodation and stay in Venice.

**Assessment:** Written assignments and group assignments

**Supervisor:** Edda Halldórsdóttir

**Teachers:** NN

**Period:** To be announced

Please be advised that this course is taught at the University of Iceland

## **CINEMATIC MEDIA IN CONTEMPORARY ART**

**2 ECTS**

**Course number:** LMS1232MFV

**Language:** Icelandic

**Learning outcomes:** At the end of the course students should:

- have acquired a specialized knowledge and understanding of key concepts in philosophy that relate to the effectivity and functioning of art and cinema on individuals and society,
- have become proficient in the discussion and analysis of select works of contemporary art and cinema in terms of philosophical discourse,
- be able to utilize the knowledge and proficiency he has acquired to theoretically analyze the possible effects of contemporary artwork and cinema.

**Description:** The course is focused upon an examination of the diverse modes of effectivity of cinematic media in relation to contemporary art. A selection of works by artists that utilize cinematic measures in a unique manner—Yoko Ono, Vito Acconci, Chris. Marker, Dodda Maggý, and Sigurður Guðjónsson, to name a few—will be examined and analyzed in relation to

philosophical discourse. Key ideas about time, space, and memory will be used in an attempt to explain the effects of the cinematic on the spectator, the surroundings, and society at large. With this in mind a special focus will be put on the writings of diverse authors, such as Jean-François Lyotard, André Bazin, Jean Mitry, Roland Barthes, Jacques Lacan, Bröchu Ettinger, Alfred North Whitehead, Henri Bergson, Félix Guattari, and Gilles Deleuze.

**Assessment:** Group work and written projects

**Supervisor:** Hlynur Helgason

**Teachers:** NN

**Period:** To be announced

Please be advised that this course is taught at the University of Iceland

## 2. SEMESTER - SPRING 2016

### ARTISTIC PRACTICE AND SEMINARS - MANDATORY COURSES

#### THE STUDIO II

**18 ECTS**

**Course number:** MM-V2018MS

**Language:** English

**Learning outcomes:** At the end of the course, students should:

- be able to present a project plan and follow this through responsibly,
- be able to use fine arts and art theory research procedures to develop their projects and place them in context,
- have adopted working procedures and have good grasp of methods and techniques with regard to the making of their works and final presentation,
- have adopted an ability to independently develop concept work, to implement their work and present on their own artistic assumptions,
- have enhanced their critical awareness and be able to utilise critical discussion for creative work,
- have acquired good training in the professional discussion of the fine arts and be able to present an argument for their artistic work in the context of the professional environment of the arts,
- be able to read their own work and that of other people's on the professional assumptions of the fine arts,
- demonstrate an increased understanding of the visual artist's independent work process.

**Description:** The core of the Master course takes place in the students' studios. In the second semester students continue develop their works and projects in consultation with the programme director and other instructors. Students prepare and set up a solo exhibition during the semester and participate in a group exhibition project in the spring. Each student is expected to have no less than four studio consultations for the run of the course; with academic faculty in the Department as well as with part-time lecturers and other guests, both artists and academics. Students deliver a short critical analysis on their studio visits and development of projects at the end of the course.

A great deal is demanded of students in terms of independent procedures, that in their artistic practice and research there is systematic building up of knowledge in relation to both practical methods and the processing of ideas, as well as relating to the theoretical assumptions of the profession. Students have access to the Department of Fine Arts' workshops and the assistance of their specialists in the fields of printing, photography, video and audio, carpentry and moulding.

**Assessment:** Progression, work in the solo and group exhibitions, review, exposition, presentation and portfolio.

**Supervisor:** The MA Programme Director ultimately supervises MA students' independent work and is responsible for their progression and assessment.

**Teachers:** To be announced

**Period:** 01.01.16 - 19.05.16

## **FINE ART SEMINAR II**

**4 ECTS**

**Course number:** MM-VF204MS

**Language:** English

**Learning outcomes:** At the end of the course, students should:

- be able to analyse the special characteristics of visual language and visual expression at various times and in different societies and be able to clearly present their analyses in relation to their own artistic thinking and research in the field of fine arts.
- be able to place their own subjects in artistic practice in a wider context and independently assess their own work based on knowledge of the field of the fine arts and related academic disciplines.
- be able to assess what artistic methods are appropriate to their own and others' artistic practice and what theoretical solutions are appropriate in each instance.
- be able to take initiative on subjects, gather data, research and clearly present, in practice, in speech or in writing, for others to participate in discussion.
- possess knowledge of the ethics of artistic practice and debate.

**Description:** In the Fine Art Seminar, the profession's specialist subjects are discussed and an attempt made to place the students' artistic practice in the context of art history and theory. Theories and methods are introduced in lectures and in the discussions of academics, artists and other specialists on the fine arts and students' theoretical foundation are strengthened. In addition to lectures on art theory, cultural studies, history of ideas and philosophy of art, to name a few, the department of Fine Art's Theory Seminar is intended to increase students' ability and knowledge in applying critical thought; to analyse the special characteristics of visual language and visual expression at different times and in different societies. The professional environment of the arts is discussed along with preparing students for the discussion and presentation of their own work. There is also common discussion between students, teachers of theory (Programme Directors and guests) and artists (teachers and guests) in the seminars.

**Assessment:** Engagement, participation, attendance and presentation.

**Supervisors:** Hulda Stefánsdóttir and Aðalheiður Lilja Guðmundsdóttir

**Teachers:** To be announced

**Period:** 11.01.16 - 12.05.16

**INDEPENDENT RESEARCH PROJECT****2 ECTS****Course number:** MM-F2002MV**Language:** Icelandic / English**Learning outcomes:** At the end of the course, students should:

- be able to develop research in the context of their own artistic practice, make a clear research plan and follow this through to a final conclusion,
- be able to gather, analyse and assess data in the research project specialist area and place this in an overall context with the methods of artistic practice and related academic disciplines.
- be able to accept the guidance of a specialist in a specific professional area, to make use of it and present an argument for own solutions and conclusions,
- be able to integrate specialist research with their own artistic practice and communicate this in practice, in speech and in writing,
- be able to read research in the fine arts and its conclusions.

**Description:** Students have the opportunity to work on an independent research project in connection to their own area of interest and artistic practice in order to deepen and widen their knowledge of a specific specialist area. The project is defined in consultation with the MA Programme Director and the Theory Programme Director of the Department of Fine Arts. Students work on the research project under the supervision of a teacher.

**Assessment:** Written and visual exposition on research assumptions and conclusions**Supervisors:** Hulda Stefánsdóttir and Aðalheiður Lilja Guðmundsdóttir and/or a designated tutor of project**Teachers:** To be announced**Period:** To be announced**ART EDUCATION AT THE UNIVERSITY LEVEL:  
ASSISTANT TEACHING****2 ECTS****Course number:** MM-V002MV**Learning outcomes:** At the end of the course students should:

- be able to outline a simple teaching plan that includes learning and assessment objectives,
  - be able to transmit their knowledge and ideas in a clear manner,
  - be capable of reflecting on and assessing their teaching performance.
- Field studies included:
- be able to assess BA student projects in art with reference to assessment objectives.

**Description:** The course provides insight into the art educator's working methods at the university level. Methods to organize teaching and assessment will be introduced. Students are given opportunities to self test methods for leading discussions and organizing group work. If the 4 ECTS option is taken, assistance teaching at the BA level is added, giving students an opportunity to work under the supervision of a university teacher, both for project revision and teaching.

**Assessment:** Application and project work

**Supervisors:** Hulda Stefánsdóttir and Aðalheiður L. Guðmundsdóttir

**Teacher:** NN

## INTERDISCIPLINARY SEMINARS - MANDATORY COURSES

### **ARTISTIC RESEARCH AND REPRESENTATION**

**2 ECTS**

**Course number:** MM-F2002MS

**Language:** English

**Learning outcomes:** At the end of the course, students should:

- have effective knowledge and understanding of main ways to communicate research methods within different professional fields,
- be able to analyse and assess the position of research in the arts and compare this with methods used in other areas of contemporary research,
- be aware of different ways to communicate the research criteria and outcome of their artistic practice and that of other artists and/or designers,
- be able to place their artistic practice and research in professional and theoretical context, analytically and critically,
- be capable of leading interdisciplinary discourse on research in the arts,
- have the ability to communicate their research and works in the arts publicly, in speech and in writing.

**Description:** In this course, the communication of research in art and design is discussed. The focus is on the exploration and analysis of different ways to communicate research projects in artistic practice and how that knowledge and insight, both premise and product of artistic practice, can be communicated in different ways with research data in the form of talks, texts, drawings, images, films, music, performance art and more. In this course, we seek to answer questions about the purpose and aim of communicating research in the arts in ways other than works presented and also about the importance of developing new ways for the communication of art research processes, which rest on both knowledge of traditional methods within academic communities and the creation of hitherto unknown ways.

**Assessment:** Written and musical/visual communication of research in the arts and a public talk

**Supervisor:** Hulda Stefánsdóttir and Aðalheiður Lilja Guðmundsdóttir

**Teachers:** To be announced

**Period:** To be announced

## MA THEORY COURSES - ELECTIVE

### **PERCEPTION AND CREATIVE PROCESS**

**4 ECTS**

**Course number:** MM-F2004MV

**Language:** English

**Learning outcomes:** At the end of the course, students should:

- know and be able to assess the main theories in phenomenology and philosophy of mind about perception, the creative process and the role of the audience and the artist,
- be able to discuss the interaction of perception and creativity and how contemporary artists and designers have been involved with describing and analysing this,

- be able to apply the main theories and concepts discussed in the analysis of works of art and/or design, in speech and in writing,
- have acquired an understanding of the main concepts about the creative process and perception,
- be able to independently discuss the role of the audience and the artist / designer in a professional context,
- be able to utilise ideas and theories discussed in the course for further development of their own creative processes,
- be able to work independently on analysis, gathering of source material, writing or works in relation to the course subject.

**Description:** The creative process has for some time been a prominent subject among artists and academics. Contemporary artists, designers and art philosophers have increasingly looked to this process and its analysis as a key issue in their work and theories. This course focuses on ideas about the creative process based on the premise of modern art and modern design. The relationship of the creative process to other concepts, such as perception, responsibility, use value, interpretation and meaning, are looked at specifically, in addition to theories in the field of phenomenology and philosophy of mind. However, the main focus is on those factors that can be useful for artists or designers and that have directly influenced ideas about the role of the artist, the designer or the audience.

**Assessment:** Essay, diary and presentation in class

**Supervisor:** Jóhannes Dagsson

**Teachers:** NN

**Period:** To be announced

## **ECOLOGIES OF ART AND ANIMALS**

**4 ECTS**

**Course number:** MM-F2004MV

**Language:** Icelandic

**Learning outcomes:** At the end of the course, students should:

- should be able to identify artists and art works situated within this field and to understand the contribution art plays in relation to ecological and sustainable issues,
- have read main theories in the field of post-humanist discourse,
- be able to contextualize art works and ideas through writing.

**Description:** As long as humans have made art, animal others have been mobilised in the service of representation reflecting deities, behavioural archetypes and a spectrum of human emotion. With research-based art practices and the thought processes of creativity and the imagination foregrounded as a model for a sustainable future, animals and art are now a significant focus of contemporary thinking in the humanities. The epistemology of basic terminologies such as ‘landscapes’, ‘nature’ and ‘wilderness’ have to be challenged when humans are no longer seen as the centre of the Universe. With this imperative for revolutionary thinking art and its lateral and imaginative processes might be offering new research paradigms.

The course will explore the role of animals and our relationships with them through fine art, design and film with a view to investigate how this kind of critical scrutiny applied in the practice of contemporary artists/designers and activists such as; The Harrison’s, Snæbjörnsdóttir/Wilson,

Art Orienté Objet, Natalie Jeremijenko and filmmakers such as Werner Herzog (Grizzly Man), Hegedus & Pennebaker's (Unlocking the Cage), Arne Sucksdorff & Marina Zurkow (A Divided World), and Liz Marshall (The Ghosts in Our Machine). Their works may hold the key to a radical ecological awareness and thus a more sustainable future. The course will be interdisciplinary and is of relevance to art, art theory, film, and cultural studies. It's content will be of interest for students in visual arts, ecology, aesthetics, and epistemology.

**Assessment:** Written projects

**Supervisor:** Æsa Sigurjónsdóttir

**Teachers:** Bryndís Snæbjörnsdóttir, Susan Muska og Jan van Boeckel

**Period:** To be announced

Please be advised that this course is taught at the University of Iceland

## BA THEORY COURSES - ELECTIVE

### ART AND IDENTITY

**2 ECTS**

**Course number:** AA10004S

**Language:** English

**Learning outcomes:** At the end of the course students should:

- have an insight into how the arts have been used in creating a cultural and national identity in Iceland,
- have knowledge of selected artists and designers,
- have an understanding of selected artistic productions in a cultural and national context,
- be able to communicate their thoughts on an artistic production both in written form and orally,
- be able to analyse an artistic production on the grounds of the material in the module.

**Description:** The arts play a large role in creating both a cultural and national identity. It has been stated that art is a reflection of the identity of an individual or a society. The module seeks to ask whether that is in fact the case and if the arts can and/or should be used to construct or reconstruct a notion of the individual, society, or nation?

During the module students visit the National Museum of Iceland twice and attend lectures from the Departments of Theatre and Dance, Music, Fine Arts and Design and Architecture that approach the topic in various ways. Students also attend artistic productions of their own choice on which they base their assignments upon.

**Assessment:** Projects, seminars and participation.

**Supervisor:** To be announced

**Teachers:** NN

**Period:** To be announced

### INSTALLATIONS AND THE PREMISES OF THE ART OBJECT 2 ECTS

**Course number:** RFL2004MFV

**Language:** Icelandic

**Learning outcomes:** At the end of the course, students should:

- understand the premises behind spatial art in the first half of the twentieth century and how

they changed and developed towards installations and relational art.

- know and be able to critically discuss the most prominent concepts and theories with regard to the art object and spatial art,
- be able to analyze and interpret the assumptions behind spatial art within the theoretical framework of politics, philosophy and art theory,
- be able to situate their artistic subject matter within the critical framework of theories on spatial art,
- be able to critically discuss and write about the spatial context of the art object, installations, and relational art.

**Description:** As the lines between traditional mediums in art began to blur the relationship between the art object and the space in which it is presented became a prominent subject matter in visual art. The experiments of artists in the sixties and seventies, traditionally placed in the category of minimalism or performance art, often focused on this relationship. This raised urgent questions concerning the material, social and political space surrounding art. Installations and other spatial art, as well as relational art that focus on the participation of spectators are the main subjects of this course. The historical precedent for work of this kind is looked at in conjunction with the political, philosophical and theoretical dimensions of the spatial aspect of artwork.

**Assessment:** Written assignments and spatial artwork

**Supervisor:** Jóhannes Dagson

**Teachers:** NN

**Period:** To be announced

## **PHOTOGRAPHY AND CONTEMPORARY ART**

**2 ECTS**

**Course number:** MLJ2002MV

**Language:** Icelandic

**Learning outcomes:** At the end of the course students should:

- have an overview of the historical development of the photographic medium,
- know the works and ideas of important visual artists who have worked with photographs,
- be able to analyze and interpret the medium's particular position, its potential and limitations,
- be able to assess the ideas and theories of scholars on the function of photography in fine art,
- be able to place their own artistic practice in the critical context of scholars' and artists' assumptions,
- be able to collect sources and process these independently in connection to the course's subject matter.

**Description:** The course focuses on the development of the photographic medium within fine art from the middle of the nineteenth century to the present time. A particular emphasis is placed on artists whose works had wide ranging impact on our understanding of contemporary art. The medium's particular position is analyzed and the ideas of artists and scholars on the potential and limitations of the medium are explored. The course departs from the cross-disciplinary vantage point of fine art, art history, philosophy, art history and cultural studies to explore contemporary photographic works as well as the artistic thinking of those who use photographs in their works.

**Assessment:** Journal, hands-on projects and report

**Supervisor:** Aðalheiður L. Guðmundsdóttir

**Teacher:** Aðalheiður L. Guðmundsdóttir

**Period:** To be announced

## **TRADITION AND RUPTURE**

**2 ECTS**

**Course number:** HST2004MFV

**Language:** Icelandic

**Learning outcomes:** At the end of the course, students should:

- have knowledge of religious imagery and its deconstruction in the context of myth, religion, philosophy and art,
- be able to assess the meaning and function of the rupture or breakdown of tradition in the fine art of different time periods, from Ancient Greece to the Middle Ages, the Renaissance, the Baroque period and Romanticism, and to be able to analyze that history from a contemporary viewpoint,
- be able to connect the history of ideas and art,
- be able to place their own artistic practice in the critical and creative context of the history of ideas and art.

**Description:** This course focuses on religious imagery through history and the various expressions of rupture with tradition through the ages. The history of religious imagery and its ruptures through the ages is explored in the context, not only of different revolutions in form, but also of the function of the image in its quest to understand and explain the condition of man in society and in the world. The course explores the rupture between the Classic and Christian periods, the Renaissance and the Middle Ages, the rupture between the Baroque era and the utopia of humanism, the rupture between Romanticism and the Enlightenment and how the rupture between traditions has become the status quo of the continuous and present breakdown of our times. The course uses selected texts from the past and present.

**Assessment:** Hands-on work and supporting essay as well as a take-home exam

**Supervisor:** Ólafur Gíslason

**Teachers:** NN

**Period:** To be announced

## **INSIDE AND OUTSIDE THE FRAME - PAINTING IN ICELANDIC ART 1965-2015**

**2 ECTS**

**Course number:** IRU2004MFV

**Language:** Icelandic

**Learning outcomes:** At the end of the course, students should:

- be able to identify and articulate main currents within contemporary painting in Iceland,
- be able to account for the characteristics of this medium in relation to cultural contexts and the development of contemporary art during the past few decades,
- understand the methods and processes related to the work and exhibitions of artists who deal with painting as a medium.

**Description:** The course traces the developments of the medium of painting in Icelandic art from 1965 to 2015, during a period when the medium has opened up to new possibilities of exploring

reality. The course enquires into how these developments reflect radical shifts in the fields of technology and ideology in international art, leading to a significant expansion of the concept of painting. Based on the perusal of several texts in addition to visual material, the course aims to shed light on these developments and the medium's relation to other media and art forms, such as sculpture, textiles, photography, video, performance art, installations and street art. Students will be encouraged to consider questions relating to the boundaries of painting and its characteristics in Icelandic and international contexts. Artists' studios and exhibitions will be visited.

**Assessment:** A study diary, writing about exhibitions and participation in discussion groups.

**Supervisor:** Æsa Sigurjónsdóttir

**Teacher:** Anna Jóhannsdóttir

**Period:** To be announced

Please be advised that this course is taught at the University of Iceland

## ICELANDIC CONTEMPORARY FINE ARTS

**2 ECTS**

**Course number:** LIS1314Mv

**Language:** Icelandic

**Learning outcomes:** At the end of the course, students should:

- have acquired knowledge and understanding of the nature and characteristics of Icelandic contemporary art in the last decades of the 20th century and the beginning of the 21st century, e.g. with reference to different mediums, the ideology of a younger generations of visual artists, their position towards the art tradition and relationships to foreign contemporary visual art,
- know main artists and directions in the period in question,
- be able to analyse main movements and actors within the world of fine arts in the Icelandic context,
- be able to apply the concepts of art history and aesthetics in order to explain different artistic approaches,
- be able to gather source material in an independent way and to discuss analytically and critically, in writing and in speech, the content of the course, make independent deductions and argue their opinions with reference to the thought and works of theorists and artists.

**Description:** Individual artists and formative powers in Icelandic visual arts, in the last decades of the 20th century and the beginning of the 21st century, will be discussed. The development and characteristics of Icelandic visual art of the period, with view to Icelandic social conditions and context of foreign art developments will be studied. The position of a younger generation of artists on the visual art heritage at each time will be discussed, e.g. with reference to "natural heritage" and "national" manifestations in Icelandic visual art. Emphasis is placed on looking at the relationship of Icelandic fine arts development with directions in foreign fine arts – how influences and new art ideas are carried to the country and how their "recycling" takes place in the Icelandic context. Changes in arts education, main characteristics in the discourse on fine arts, the management of exhibition spaces, participation in the Venice biennale and various other conditions of existence of Icelandic contemporary fine arts will be discussed.

**Assessment:** Group project, accounts and essays.

**Supervisor:** To be announced

**Teachers:** NN

**Period:** To be announced

Please be advised that this course is taught at the University of Iceland

### 3. SEMESTER - AUTUMN 2015

#### ARTISTIC PRACTICE AND SEMINARS - MANDATORY COURSES

#### THE STUDIO III

**18 ECTS**

**Course number:** MM-V3018MS

**Language:** English

**Learning outcomes:** At the end of the course, students should:

- be able to gather, assess and apply abstract research methods in their artistic work and complete works on the basis of these,
- have adopted working procedures and have good command of methods and techniques that relate to their work and its final presentation,
- demonstrate originality, intuition and imagination in the development and creation of works,
- be able to utilize knowledge, understanding and ability to find solutions in new and unfamiliar circumstances and in the interdisciplinary context of the arts and related academic disciplines,
- be able to understand and engage with complex subjects in their work and develop these in the professional context of contemporary art,
- be able to take an independent and critical stance on the application of different analytical methods in research and artistic practice,
- be able to initiate artistic projects, manage these and shoulder responsibility for the work of individuals and groups, alone or in collaboration with others,
- demonstrate good understanding of the visual artist's independent working process.
- king process.

**Description:** The core work of the master's course takes place in the students' studios. In the fall semester of the second year students begin to prepare their MA projects for the coming spring semester by further implementation and development of their research and art practice in consultation with the programme director and other instructors. Each student is expected to have no less than four studio consultations for the run of the course; with academic faculty in the department as well as with part-time lecturers and other guests, both artists and academics. Students deliver a short critical analysis on their studio visits and development of projects at the end of the course. A great deal is demanded of students in terms of independent procedures, that in their artistic practice and research there is systematic building up of knowledge in relation to both practical methods and the processing of ideas, as well as relating to the theoretical assumptions of the profession. Students have access to the Department of Fine Arts' workshops and the assistance of their specialists in the fields of printing, photography, video and audio, carpentry and moulding. At the end of the semester students should have handed in the first draft of their MA project thesis (see further: MA project seminar). At the end of semester review (portfolio review) they must be

able to present and discuss the outlines and plans for their MA project work.

**Assessment:** Progression, reviews, exposition and portfolio presentation describing development of work and plans for the upcoming MA project in the spring. Attendance in group reviews and other announced tutorials are obligatory.

**Supervisors:** The MA programme director ultimately supervises MA students' independent work.

**Teachers:** To be announced

**Period:** 24.08.15 - 18.12.15

## **FINE ART SEMINAR III**

**4 ECTS**

**Course number:** MM-VF304MS

**Language:** English

**Learning outcomes:** At the end of the course, students should:

- have acquired knowledge and understanding of the professional environment of the arts, domestically and abroad.
- be able to analyse their own artistic thinking and works in the context of international movements and directions within fine arts and art theory.
- be able to work systematically with their knowledge, understanding and independent research in their own artistic practice.
- have received training in discussing their artistic practice and works clearly before specialists in the field of fine arts.
- know the main ways of maintaining their knowledge and be able to independently and responsibly gather further knowledge in the field of fine arts with regard to their own research and artistic practice.
- have considered the ethical side of artistic practice and formulated a stance on debates.

**Description:** In the Fine Art Seminar, the profession's specialist subjects are discussed and an attempt is made to place students' artistic practice in the context of art history and theory. Theories and methods are introduced in lectures and in the discussions of academics, artists and other specialists on the fine arts and students' theoretical foundation is strengthened. In addition to lectures on art theory, cultural studies, history of ideas and philosophy of art, to name a few, the Department of Fine Arts' Theory Seminar is intended to increase students' ability and knowledge in applying critical thought; to analyse the special characteristics of visual language and visual expression at different times and in different societies. The professional environment of the arts is discussed along with preparing students for the discussion and presentation of their own work. There is also a common discussion between students, teachers of theory (Programme Directors and guests) and artists (teachers and guests) in the seminars.

**Assessment:** Attendance, participation, engagement and presentation

**Supervisors:** Hulda Stefándóttir and Jóhannes Dagsson

**Teachers:** To be announced

**Period:** 31.08.15 - 11.12.15

## **MA PROJECT SEMINAR**

**4 ECTS**

**Course number:** MM-F3042MS

**Language:** English

**Learning outcomes:** At the end of the course, students should:

- be able to engage critically with complex research and artistic practice subjects in the theoretical context of contemporary art,
- know how to use search engines to gather source material in research work for further analysis,
- be able to take an independent and critical stance on how thought processes, research methods and individual artistic practice should be communicated, both verbally and orally,
- have mastered organized working procedures in writings on their artistic practice,
- have the ability to make a detailed work plan and clearly define the approach, progression and structure of the written part of the MA project.

**Description:** The seminar aims to prepare students to take an analytical approach to their work and construction of a paper that constitutes the written part / supplement of the MA project. The objective is to strengthen students' research and theoretical assumptions within their specialist area before the actual work begins on the MA project with the support of supervisors in artistic practice and in art theory. The integration of research, artistic practice and writing is discussed with an emphasis on independent and systematic working methods in thesis writing. Students are introduced to a range of methods, from writing creatively in the context of their artistic practice, to a more structured academic writing approach with regards to textual and visual documentation, formalization of topics and progression of the writing. Students are also introduced to methods of oral presentation and receive further training in presenting and discussing their work with an audience. Discussions between teacher and students provide detailed analysis of possible approaches to the students' theses part of the MA project. At the end of the seminar, potential methods for integrating the recording of the project work and the thesis for publication of the MA Fine Art project will be discussed.

**Assessment:** Project, presentation, lecture and discussion.

**Supervisor:** Aðalheiður Lilja Guðmundsdóttir

**Teachers:** NN

**Period:** To be announced

## ARTISTIC PRACTICE AND SEMINARS - ELECTIVE COURSES

### INDEPENDENT RESEARCH PROJECT

**2 ECTS**

**Course number:** MM-F2002MV

**Language:** Icelandic / English

**Learning outcomes:** At the end of the course, students should:

- be able to develop research in the context of their own artistic practice, make a clear research plan and follow this through to a final conclusion,
- be able to gather, analyse and assess data in the research project specialist area and place this in an overall context with the methods of artistic practice and related academic disciplines.
- be able to accept the guidance of a specialist in a specific professional area, to make use of it and present an argument for own solutions and conclusions,
- be able to integrate specialist research with their own artistic practice and communicate this in practice, in speech and in writing,
- be able to read research in the fine arts and its conclusions.

**Description:** Students have the opportunity to work on an independent research project in connection to their own area of interest and artistic practice in order to deepen and widen their knowledge of a specific specialist area. The project is defined in consultation with the MA Programme Director and the Theory Programme Director of the Department of Fine Arts. Students work on the research project under the supervision of a teacher.

**Assessment:** Written and visual exposition on research assumptions and conclusions

**Supervisors:** Hulda Stefánsdóttir and Aðalheiður Lilja Guðmundsdóttir and/or a designated tutor of project

**Teachers:** NN

## MA THEORY COURSES - ELECTIVE

### **THE THEORETICAL DIMENSION OF CONTEMPORARY ART PRACTICE** **4 ECTS**

**Course number:** MM-F1004MS

**Language:** English

**Learning outcomes:** At the end of the course, students should:

- have systematically acquired an understanding of recent research and critical debates in the field of international fine arts, contemporary art theory and related subjects, e.g. philosophy and cultural studies.
- be able to place their own subjects of artistic practice and research into a wider context and independently assess their works, taking into consideration the newest knowledge in the field of contemporary fine arts,
- be able to gather source material on the newest knowledge in contemporary art theory and apply their knowledge and understanding in their artpractice and research on the fine arts.

**Description:** Contemporary fine art practice has become increasingly implicated in theoretical and ethical questions as the boundaries of art have extended beyond the tactile physical space into the social, political and ethical dimensions. Invigorated by current research, the course explores the ways in which contemporary art practice and theory interrelate in varying degrees, cutting across different projects and discourses. Practice is theorised and theory is viewed as a tool of the practice. As a result our understanding of the history and context shaping contemporary art has enhanced, and sparking critical involvement of artists in issues of theory, culture and society. How this encounter has become central to the contested space of much recent art is examined through selected theoretical articles, statements and examples of methodologies adopted by a diverse range of artists and examinations of artworks that question the theoretical and ethical conditions in which contemporary art is produced and experienced.

**Assessment:** Project work and written assignments

**Supervisors:** Magnús Gestsson

**Teachers:** NN

**Period:** To be announced

## BA THEORY COURSES - ELECTIVE

## ART AND IDENTITY

2 ECTS

**Course name:** AAI0004S

**Language:** English

**Learning outcomes:** At the end of the course students should:

- have an insight into how the arts have been used in creating a cultural and national identity in Iceland,
- have knowledge of selected artists and designers,
- have an understanding of selected artistic productions in a cultural and national context,
- be able to communicate their thoughts on an artistic production both in written form and orally.
- be able to analyse an artistic production on the grounds of the material in the module.

**Description:** The arts play a large role in creating both a cultural and national identity. It has been stated that art is a reflection of the identity of an individual or a society. The module seeks to ask whether that is in fact the case and if the arts can and/or should be used to construct or reconstruct a notion of the individual, society, or nation?

During the module students visit the National Museum of Iceland twice and attend lectures from the Departments of Theatre and Dance, Music, Fine Arts and Design and Architecture that approach the topic in various ways. Students also attend artistic productions of their own choice on which they base their assignments upon.

**Assessment:** Projects, seminars and participation.

**Supervisor:** NN

**Teachers:** NN

**Period:** To be announced

Please be advised that this course is taught at the Department of Music

## ARTISTS' WRITINGS

2 ECTS

**Course number:** SKL1002MFV

**Language:** English

**Learning outcomes:** At the end of the course, students should:

- have an overview of the diverse writings of artists,
- be able to analyze and interpret artists' writings,
- be able to place artists' writings in the context of their work and that of others, their historical period and the society in which they worked,
- be able research and work with sources related to the subject in an independent and critical manner.

**Description:** The course discusses artists' writings that illuminate their ideas on their artistic practice and that of others, as well as on institutions of art and the history and aesthetics of art. Artists' writings from various time periods and from diverse backgrounds will be studied, including declarations, articles, autobiographies, criticism, fiction, poetry and more.

**Assessment:** Written assignments

**Supervisor:** NN

**Teachers:** NN

**Period:** To be announced

## **CREATIVE WRITING**

**2 ECTS**

**Course name:** SSK0004Mv

**Language:** Icelandic

**Learning outcomes:** At the end of the course, students should:

- have acquired increased assurance and increased proficiency in the writing of text,
- understand the possibilities of text in relation to their own artistic practice,
- possess the ability to discuss their own writing and that of other participants logically and analytically.

**Description:** The aim of the course is increased joy and assurance in the writing of any kind of text. There is little actual teaching or lectures but a great deal more of discussion and criticism/support from the group. In classes, exercises are offered which stir thought and can be useful for igniting writing but apart from these, it is assumed that each and every student dedicate an hour a day to work on a text, whether this is a novel, a short story or a mini story, film script, memoir, poetry or some mix of all of these. Participants need to be ready to share their work with others and to participate in the discussions that arise. At the end of the course, students are expected to submit a script, one piece or a few smaller.

**Assessment:** Attendance, participation and the handing in of assignments.

**Supervisor:** NN

**Teachers:** NN

**Period:** To be announced

## **FLUXUS, HAPPENING, AND PERFORMANCE ART**

**2 ECTS**

**Course number:** FLG1234MFV

**Language:** Icelandic

- have acquired solid knowledge of the history and distinctive features of Fluxus from 1952 to 2015,
- be able to analyse and evaluate the historical context, activities and work of Fluxus artists,
- have acquired insight into the historical, social, cultural and political backdrop to the period's theoretical perspectives,
- be able to take a well-argued stance on theoretical debates and compare the work of Fluxus artists with academic approaches and research,
- be able to independently gather source material on the latest theories and research in the field, and be able to apply their knowledge and understanding to written assignments and underpin their arguments with references to art, artists and academics.

**Description:** The course covers the history and context of Fluxus art between 1952 and 2015, looking at how artists who have operated in the context of Fluxus have acquired a vital position in contemporary debate about the multivocal changes that took place in art towards the end of the 1950s, and which have lived on in various forms to date. In the course, Fluxus will be discussed in the context of themes like the mass media, political ideology, literature, music, social criticism, medium, manifestos, publishing, feminism, art museums and the art market. The course will discuss artists and study their work with an emphasis on providing an international context, both

in Iceland and abroad. Theoretically, the course will be based on ideas derived from modernism, postmodernism, sociology and altermodernism.

**Assessment:** Written assignments

**Supervisor:** Magnús Gestsson

**Teachers:** Magnús Gestsson

**Period:** To be announced

## **THE VENICE BIENNALE**

**2 ECTS**

**Course number:** FEN1234MFV

**Language:** Icelandic

**Learning outcomes:** At the end of the course, students should:

- know the history of the Biennale and understand its organizational structure and importance within the art world,
- be able to organize exhibition visits and articulate from a theoretical standpoint - both in speech and in writing - the most common characteristics and emphases of the exhibitions visited,
- be able to place the work of the most prominent artists exhibiting in Venice 2015 in a theoretical context.

**Description:** The Venice Biennale of Art will be held for the 56th time from May 9 till November 22, 2015. The course will introduce this largest and oldest art biennale in the world and give students an opportunity to see and experience new, international currents in contemporary art. The course will give an overview of the history of the Biennale, its organization, division into national pavilions and an international exhibition, and will look into the Biennale's meaning and position in the art world. The course will explore Iceland's participation in the Biennale through the years as well as the nature of biennales in general, their origin, their growth in the 1990's and their connection to the globalization of the art world. In October, students and supervisors will travel to Venice where they get to experience the Biennale, its exhibitions and pavilions, first hand as well as have the opportunity to attend other exhibitions and museums in Venice. Assessment will be based partly on assignments done in Venice. Students will have to pay their own flight, accommodation and stay in Venice.

**Assessment:** Written assignments and group assignments

**Supervisor:** Edda Halldórsdóttir

**Teachers:** NN

**Period:** To be announced

Please be advised that this course is taught at the University of Iceland

## **CINEMATIC MEDIA IN CONTEMPORARY ART**

**2 ECTS**

**Course number:** LMS1232MFV

**Language:** Icelandic

**Learning outcomes:** At the end of the course students should:

- have acquired a specialized knowledge and understanding of key concepts in philosophy that relate to the effectivity and functioning of art and cinema on individuals and society,

- have become proficient in the discussion and analysis of select works of contemporary art and cinema in terms of philosophical discourse,
- be able to utilize the knowledge and proficiency he has acquired to theoretically analyze the possible effects of contemporary artwork and cinema.

**Description:** The course is focused upon an examination of the diverse modes of effectivity of cinematic media in relation to contemporary art. A selection of works by artists that utilize cinematic measures in a unique manner—Yoko Ono, Vito Acconci, Chris. Marker, Dodda Maggý, and Sigurður Guðjónsson, to name a few—will be examined and analyzed in relation to philosophical discourse. Key ideas about time, space, and memory will be used in an attempt to explain the effects of the cinematic on the spectator, the surroundings, and society at large. With this in mind a special focus will be put on the writings of diverse authors, such as Jean-François Lyotard, André Bazin, Jean Mitry, Roland Barthes, Jacques Lacan, Bröchu Ettinger, Alfred North Whitehead, Henri Bergson, Félix Guattari, and Gilles Deleuze.

**Assessment:** Group work and written projects

**Supervisor:** Hlynur Helgason

**Teachers:** NN

**Period:** To be announced

**Please be advised that this course is taught at the University of Iceland**

## 4. SEMESTER - SPRING 2016

### ARTISTIC PRACTICE AND SEMINARS - MANDATORY COURSES

#### MA PROJECT

**30 ECTS**

**Course number:** MM-VF430MS

**Language:** English

**Learning outcomes:** At the end of the course, students should:

- have a clear overview of contemporary art's main movements, methods and works.
- be able to present a project plan and apply specialist research methods in their artistic work and follow this until its conclusion.
- be able to develop and present complex subjects in artistic practice and analyse these on the art form's professional assumptions before the general public and specialists.
- have good command of the relevant methods, technique and software in the implementation of work.
- possess knowledge of the ethics of artistic practice, research and professional debates.
- demonstrate originality, intuition and imagination in the development and making of work and be able to adapt knowledge, understanding and ability to find solutions to unfamiliar circumstances or contexts.
- be able to initiate artistic projects, manage these and shoulder responsibility for the work of individuals and groups, alone and in collaboration with others.
- demonstrate good understanding of the visual artist's independent work process and be able

to use knowledge in their professional work and the professional working environment of the arts.

- have developed the necessary study skills and independence in artistic practice to be able to engage in further study and/or work in the professional field of the fine arts.

**Description:** For their MA project, students are to hold a public exhibition, either in the form of a presentation of work or works or in the form of an exhibition, performance or event. The development of the student's art practice and research is crystallised in the MA Project. Art practice takes first place but the student is also to submit a thesis. The thesis is a supplement and support to the student's art practice and final project. It should demonstrate a good understanding and knowledge of context, history and cultural references of the project within the contemporary art. The students each work under the supervision of individual instructors, specialists in their field of research and artistic focus.

**Assessment:** Project work and thesis

**Supervisors:** Hulda Stefánsdóttir, Aðalheiður Lilja Guðmundsdóttir and individual project instructors.

**Teachers:** NN

**Period:** 11.01.16 - 11.05.16

## ARTISTIC PRACTICE AND SEMINARS - ELECTIVE COURSES

### **ART EDUCATION AT THE UNIVERSITY LEVEL: ASSISTANT TEACHING**

**2 ECTS**

**Course number:** MM-V002MV

**Learning outcomes:** At the end of the course students should:

- be able to outline a simple teaching plan that includes learning and assessment objectives,
- be able to transmit their knowledge and ideas in a clear manner,
- be capable of reflecting on and assessing their teaching performance.

Field studies included:

- be able to assess BA student projects in art with reference to assessment objectives.

**Description:** The course provides insight into the art educator's working methods at the university level. Methods to organize teaching and assessment will be introduced. Students are given opportunities to self test methods for leading discussions and organizing group work. If the 4 ECTS option is taken, assistance teaching at the BA level is added, giving students an opportunity to work under the supervision of a university teacher, both for project revision and teaching.

**Assessment:** Application and project work

**Supervisors:** Hulda Stefánsdóttir and Aðalheiður L. Guðmundsdóttir

**Teacher:** NN

## MA THEORY COURSES - ELECTIVE

### **ECOLOGIES OF ART AND ANIMALS**

**4 ECTS**

**Course number:** MM-F2004MV

**Language:** Icelandic

**Learning outcomes:** At the end of the course, students should:

- should be able to identify artists and art works situated within this field and to understand the contribution art plays in relation to ecological and sustainable issues,
- have read main theories in the field of post-humanist discourse,
- be able to contextualize art works and ideas through writing.

**Description:** As long as humans have made art, animal others have been mobilised in the service of representation reflecting deities, behavioural archetypes and a spectrum of human emotion. With research-based art practices and the thought processes of creativity and the imagination foregrounded as a model for a sustainable future, animals and art are now a significant focus of contemporary thinking in the humanities. The epistemology of basic terminologies such as 'landscapes', 'nature' and 'wilderness' have to be challenged when humans are no longer seen as the centre of the Universe. With this imperative for revolutionary thinking art and its lateral and imaginative processes might be offering new research paradigms.

The course will explore the role of animals and our relationships with them through fine art, design and film with a view to investigate how this kind of critical scrutiny applied in the practice of contemporary artists/designers and activists such as; The Harrison's, Snæbjörnsdóttir/Wilson, Art Orienté Objet, Natalie Jeremijenko and filmmakers such as Werner Herzog (Grizzly Man), Hegedus & Pennebaker's (Unlocking the Cage), Arne Sucksdorff & Marina Zurkow (A Divided World), and Liz Marshall (The Ghosts in Our Machine). Their works may hold the key to a radical ecological awareness and thus a more sustainable future. The course will be interdisciplinary and is of relevance to art, art theory, film, and cultural studies. It's content will be of interest for students in visual arts, ecology, aesthetics, and epistemology.

**Assessment:** Written projects

**Supervisor:** Æsa Sigurjónsdóttir

**Teachers:** Bryndís Snæbjörnsdóttir, Susan Muska og Jan van Boeckel

**Period:** To be announced

Please be advised that this course is taught at the University of Iceland

## **PERCEPTION AND CREATIVE PROCESS**

**4 ECTS**

**Course number:** MM-F2004MV

**Language:** English

**Learning outcomes:** At the end of the course, students should:

- know and be able to assess the main theories in phenomenology and philosophy of mind about perception, the creative process and the role of the audience and the artist,
- be able to discuss the interaction of perception and creativity and how contemporary artists and designers have been involved with describing and analysing this,
- be able to apply the main theories and concepts discussed in the analysis of works of art and/or design, in speech and in writing,
- have acquired an understanding of the main concepts about the creative process and perception,
- be able to independently discuss the role of the audience and the artist / designer in a professional context,

- be able to utilise ideas and theories discussed in the course for further development of their own creative processes,
- be able to work independently on analysis, gathering of source material, writing or works in relation to the course subject.

**Description:** The creative process has for some time been a prominent subject among artists and academics. Contemporary artists, designers and art philosophers have increasingly looked to this process and its analysis as a key issue in their work and theories. This course focuses on ideas about the creative process based on the premise of modern art and modern design. The relationship of the creative process to other concepts, such as perception, responsibility, use value, interpretation and meaning, are looked at specifically, in addition to theories in the field of phenomenology and philosophy of mind. However, the main focus is on those factors that can be useful for artists or designers and that have directly influenced ideas about the role of the artist, the designer or the audience.

**Assessment:** Essay, diary and presentation in class

**Supervisor:** Jóhannes Dagsson

**Teachers:** NN

**Period:** To be announced

## **INDEPENDENT RESEARCH PROJECT**

**2 ECTS**

**Course number:** MM-F2002MV

**Language:** Icelandic / English

**Learning outcomes:** At the end of the course, students should:

- be able to develop research in the context of their own artistic practice, make a clear research plan and follow this through to a final conclusion,
- be able to gather, analyse and assess data in the research project specialist area and place this in an overall context with the methods of artistic practice and related academic disciplines.
- be able to accept the guidance of a specialist in a specific professional area, to make use of it and present an argument for own solutions and conclusions,
- be able to integrate specialist research with their own artistic practice and communicate this in practice, in speech and in writing,
- be able to read research in the fine arts and its conclusions.

**Description:** Students have the opportunity to work on an independent research project in connection to their own area of interest and artistic practice in order to deepen and widen their knowledge of a specific specialist area. The project is defined in consultation with the MA Programme Director and the Theory Programme Director of the Department of Fine Arts. Students work on the research project under the supervision of a teacher.

**Assessment:** Written and visual exposition on research assumptions and conclusions

**Supervisors:** Hulda Stefánsdóttir and Aðalheiður Lilja Guðmundsdóttir and/or a designated tutor of project

**Teachers:** NN

**Period:** To be announced

