

# LUNGA SCHOOL CURRICULUM



## INTRODUCTION

This document is meant to serve as a foundation for the LungA School. As in any place that deals with education, we have asked ourselves ‘what is the purpose?’ The purpose of education in general and the purpose of this particular education. From this purpose we have built the curriculum and the pedagogical approach with a solid base in a set of values, and around a way of teaching that aligns with the purpose. This document is intended to explain these different aspects of the LungA School.

The curriculum has been built through sparring, conversations and input from several people to whom we are very grateful for their help.

This document was published in July 2015 and has been endorsed by the LungA School Board of Directors.

*\*This document has been amended in May 2023 and re-endorsed by the LungA School Board*

## ORIGIN

People meet and things happen. And the other way around.  
It is strangely heart-warming that most stories can be boiled down to this.

The LungA School was an idea that arose out of a number of circumstances and as the rather surprising result of a meeting between a place and a community.

Seyðisfjörður. It is unknown how this town got its name, partly because it is unknown what it actually means. It could mean something along the lines of ‘the mysterious mist between the mountains’, but this would just be a guess. A more qualified suggestion is that Seyðis is a word that comes from the Sami word ‘Sieidis’ which means a sacred place that was worshiped as a gateway to the spirit world. A magical place, so to speak. Another suggestion is that it comes from the Old Norse word ‘seid’ which is one of two words that were used to describe magic as it was carried out by the few that possessed these powers, the powers to bridge the world of the gods with the world of humans. Both seem quite fitting once you know the place.

This is the place, with its unpredictable currents, where all the streams and rivers meet before they rush into the ocean.  
This is where we are.

## THE SITUATION WE CALL THE LUNGA SCHOOL

The LungA School is constituted by all the individuals that activate the school twice a year for 12 weeks at a time. This is the situation we are in. This is where we insert our presence. The numbers look like this: The School Director, Two out of four rotating Program Directors, the Facility Director, the 18 participants, the two interns, the two artists in residence and the body of visiting artists that host workshops. It seems important to also include the community and friends of the LungA School that play a big part in the thriving of the School, not to mention its surroundings like the peaky narrowing mountains with its endless streams running into the deep, long fjord, the constantly changing weather situation and the buildings that hold us. In this mention, there is a sense that all the individuals that have taken part in previous programs at the school, still play a vital role. Maybe as satellites moving around the globe making connections, spreading seeds of schooling situational ideas.

At last there is the board who we like to think of as the school's guidance counselor. They are in charge of the School Director position and they are there to guide us through bigger financial and structural decisions. The school turns to them with any situation that needs more attention, expertise and experience than what lies within the faculties competences.

The LungA School holds a housing situation in the old hospital that works as a hostel in the summertime and a studio situation being the facilities available. These situations are intertwined in the program as the participants host the visiting artists in their house, the visiting artists host workshops for the participants. This reciprocal hospitality plays out throughout the program and becomes a balance act that enforces curiosity, conviviality and respectful learning situations.

The Studio spaces are shared and are distributed by the participants themselves in the beginning of and along the program. When carving out and setting up frames for yourself to grow in, you cultivate a fruitful praxis that has the agency to influence other praxises and situations - a world, worlding worlds.

The LungA School holds a climate in which all those involved matter and impact the program. While the School imposes an overall structure, the works and the questions influence, inform and change the ways we as a school move, bend, shape and thrive. We want to place art as the core of questions that form the way we experience the world. This is why we give attention to letting surroundings be a part of decision making in an artistic practice, this is why we pay attention to nature and the climate, to gender and all its bodies, to technology and its qualities and conflicts. These subjects become the matter that we surround ourselves with and mold into works through experimenting, contemplating, sharing and insisting.

You are welcome

The LungA School is an international art school and all information and workshops are held in English. Individuals doubting their English language skills are very welcome to apply.

## PURPOSEFUL ORIENTATION

The LungA School is an independent, artist-led institution and situation, where we experiment with artistic practice as a way of doing, thinking and being in order to cultivate, disturb, distort and transform our notions of aesthetics, learning, perception and judgment.

Art serves as a speculative praxis joining materials and ideas and awareness of information and knowledge that then questions individual approaches, structural behavior and social interactions.

Whether the students have a background in art, or wish to pursue further education within this, is not important. It is important that they have a desire to be present with the becoming of the school unfolding and with that challenging their praxis, be open to surprises and unforeseen connections. As a school we want to support and enhance cultural and artistic growth at any stage of artistic development to establish nutritional and ungovernable practices.

We believe that education in general must function as both the soil and the trellis for the cultivation of the individual. As the fertile ground wherein a strong foundation can be built, and as the guiding trellis that will support the continuous growth. Education for us is a lifelong process of human development.

While we see most of the educational system moving towards more formal learning environments guided by quantifiable measuring tools, we believe in the importance of offering a space for informal learning and practice. A space for reflection, contemplation, experimentation and sparring where the students can ask themselves the questions that they find relevant instead of the questions they are being told to ask.

'The purpose of the LungA School is to be a trellis for the cultivation of the kind of phenomenology and of those virtues associated with, and necessary, for living an artistic life'

In short, we strive to offer an education that both develops the students' sense of self, their understanding of the world around them, their creative capacity, as well as their skills to work artistically. We wish to educate artists that strive to create something of value for themselves as well as for others. Something that represents the realisation of their creative potential and aligns with their sense of purpose. During the program they will develop their ability to engage in society through art and creative practice, and ultimately this will enable them to question, transform and challenge society to actualise other ideals.

We believe that the school will have to be of value to both the individual as well as its surroundings and society, as it is impossible on neither an ethical or a practical level to separate the two.

We, as an education, are here to guide the student's praxises, inspire them and encourage them to find their direction and act within it. We are here to develop a skill set that enables praxises to shape and grow, elongate and narrow and to be present with the becoming of...

# THE PROGRAM / CURRICULUM

“What would an extraordinary, artistic, experimental education look like that would provide the students with a strong foundation for their further artistic practice, their work-life and their life in general?”

- was the question we asked ourselves and that has been guiding the design of this curriculum.

The school is activated two times a year with 12 week programs. First runs in winter/spring and second runs in fall/winter. The courses at LungA School vary from each program and are curated by the rotating program directors to secure an evolving and current program.

The programs consist of a mix of workshop weeks hosted by guest artists followed by praxis weeks focused on developing both individual and collective praxes through experimentation, conversation and reflection.

The program is structured around an integrated curriculum that fosters connections between artistic disciplines, as well as between art, science, humanities etc.

The guest workshops and the praxis and studio based work enables the individual to form their own artistic vision when combined with the dialogues, debates and experiments in and around the community of the LungA School.

We believe that the study of artistic practice and theory alongside studies in humanities and social sciences and communal life is an essential combination in creating the foundation for further artistic practice. This we will provide on a scale that suits the overall purpose and structure of the program.

- Through the program we aim to develop:
- A connectivity to the surroundings and an understanding that everything is co-creation
- Sense of self and own identity and agency
- Skills within creative and artistic processes, as well as their individual artistic vision.
- Creative capacity and maturity.
- Understanding of the role, and the potential, of art in society and culture.
- Repertoire of artistic forms, media and ways of creatively expressing themselves.
- Understanding of current society from various perspectives.
- Ability to see the world from different perspectives and to form their own.
- Relational competence - the ability to create meaningful relations to others and to engage in a community.
- Understanding of group dynamics and ability to work in groups and engage in meaningful collaborations.

## LEARNING SPACES

At the LungA School you stay and live at the school for the duration of the program. We believe that the close social interaction and relation is a big part of the experience of being at the LungA School. Parts of the social experience will be facilitated, and parts of it is ‘free time’ for the students, but it is all part of the learning environment.

Our idea of the learning space entails both the physical space as well as the intellectual space. The physical learning space will for the most part take place in Seyðisfjörður at the many facilities connected to the school. Classrooms, studios, dorm buildings etc. These facilities will be accessible for the students 24/7.

A part of the intellectual learning space, is the culture of curiosity and eagerness to learn, that is being sparked by the lecturers and artists that will be facilitating and teaching at the school. We strive to create an environment where the students’ own desire to learn is being met by engaged teaching and by accessibility to knowledge, sparring and materials.

### Guest workshops

Guest artists host workshops that are intended to inspire and challenge the participant’s ways of carrying an artistic praxis and grow awareness of distinct gestures and language that can link information, research and knowledge into abstraction and the necessity to do so. Here the participants are exposed to a variety of formats like, video, drawing, installation, writing, performance etc.

The artists we invite are active in their praxis and we invite them to inject that praxis into the school situation. This means that the participants are invited into the decision making, challenges, deep research, experiments, failures, frustration and releases that are present in any artistic practice.

While the school appreciates skill sets of external practitioners it is the content of their praxes we wish to encounter and unfold. With this comes a natural introduction to materials, tools, conceptual workflow etc.

### Praxis weeks

The praxis weeks are hosted by the permanent staff and are there for the participants to dive further into their chosen artistic paths individually or collectively. It is where we develop alliances with surroundings like the mountains, the wind, the supermarket, our colleagues, technology etc., that can help us curve our views on human behavioral patterns. This is a necessary position to take in a world that offers structures that mostly serve human needs.

The Praxis week is also where each individual is invited to open up their praxis to discuss, fabulate and speculate with the group to gain understanding of their artistic work from other perspectives and through this gain a deeper acquaintance with their own praxis and what placement and opinion it can obtain in the world.

All workshops, sharings, experiments and events are carried out holding the social responsibilities within the school and its co-habitual situation.

## DIDACTICS/SCHOOLING TOGETHER

We will have several experiences and learning curves taking place and developing alongside as they will focus on a variety of aspects. These different layers that are occurring simultaneously will make it possible for the students to not only reflect on the experience from a current standpoint, but also to relate it to the other disciplines unfolding. In this way the development of one aspect will contribute to the development of the other.

At the LungA School we work with art and creativity in action. The program is based on practical experiences and experiments. This means that you will not only develop knowledge and understanding, but also the capability to convert this into action and personal expressions.

We are building the educational frames around the ideas of experience based learning. Through experiences, followed by reflections on the experience, you will develop your conceptual understanding and from there move on to take further action.

We believe that personal fulfillment is achieved through practical activity that promotes the development of one's own individual talents and abilities which in turn lead to the development of one's surroundings.

The work with creativity is an essential part of both the design and the content in order to develop the students creative capacity. We believe that part of being human means that you have an innate creative capacity, but that this can be developed in many directions, and needs to be nurtured to develop the individual's creative maturity.

Our framework for the work with creativity revolves around seven development strands that create a foundation for creative maturity and sustained creative practice.

- Collaboration
- Self-instigation and exploration
- Research / investigation
- Generative development
- Experimentation
- Analytical skills
- Creative sustain

All of these will be expressed and worked with as part of the learning style and culture, as well as being reflected in the content of the program.

We are combining an emphasis of these elements with our approach of experience based learning as we believe it is impossible to educate for creativity in a way that is not creative itself, and that it is impossible to separate 'creativity' from 'creation'.

The Program Directors are there to inform the overall structure of the artistic program to guide each individual through their artistic development. This is done through experiments in plenum, bigger collective sharing sessions, smaller collective sharing sessions and individual sharing sessions. We strive to create a strong platform for peer to peer learning where the students' can learn from each other.

It is important for us to impose our praxis on each other to give the ideas a life beyond the artist and the work; To enforce that no one creates alone and that artistic praxis does not equal originality or uniqueness but is rather a set of circumstances that is enhanced and given attention through presence and insistence.

The program is furthermore an ongoing exploration of what an arts programme can be. All participants are part of shaping, molding, disturbing and maintaining this conversation – and the programme itself. A way of inducing this mind-set is "Schooling Together" - Schooling together doesn't necessarily mean to teach your skills to others. It necessarily means to share your experiments and ideas in non-verbal or verbal or non-gestural or gestural ways.

## Reciprocal hospitality/School behavior/Rules

- The participants are expected to respectfully and thoughtfully insert themselves in the surroundings and community that permanently resides in Seyðisfjorður.
- An art community often beautifully brings a diversity of individuals that don't put judgment on gender, race, sexual orientation, age, disability, nationality, religion or opinions. Participants are expected to embrace this fluently and gently.
- Participants are expected to treat all habitual and school buildings, materials, tools and devices with utmost respect for the ability for all of this to outlast our lifetime.
- Participants are expected to show curiosity towards their own praxis and their fellow practitioners, ask questions and open their praxis to their colleagues to evolve its current state.
- Participants are expected to attend and show curiosity towards the workshops and bring their learnings from the workshops into their own praxes.
- Participants are expected to be present in a way that doesn't necessarily mean pure attendance as the LungA School highly values a participant's reasoning for non-attendance and their ability to communicate so.
- If severe non-attendance plays in, the school takes measures through individual conversations with the participant as to how to continue. If agreements can't be found in which the school feels it is beneficial for the participant to continue or that the school cannot hold the situation, the school will terminate the commitment.
- The School is committed to upholding an anti-bullying environment. If bullying is experienced by one or more participants the school will get involved in the situation with both individual meetings and collective meetings if deemed necessary. If there is no positive progression in the matter the school assesses if it needs to involve a third party or immediately terminate the commitment with the individual(s) bullying.
- Violent or abusive language is not accepted at the school and will firstly be investigated with the individuals involved.
- If a situation cannot be solved and it is the school's conclusion that such language has been used, such acts lead to termination of commitments.
- The School does not in any way accept sexual harassment and the school will terminate commitment of any affiliation with an abuser.
- The School holds a responsibility to the structure and power structures that lies within any institution. We insist on a culture in which all faculty, residents, interns, and visiting artists are aware of their position in a hierarchy of a school situation and that no one abuses their position and privilege of power.
- If a situation at the LungA School calls for a presence of more than what the faculty can offer a team of individuals from Seyðisfjorður is activated to take action and resolve the situation. This team holds a variety of expertise within social competences and trauma treatment.

## Supportive structure

If a participant needs extra support because of a disability or personal matters, the school first assesses the specific situation and asks for the participant to be in strong contact with their chosen expert practitioners or together find a solution that meets the individuals need to be able to attend the school. We support the participant with extra conversations and attention and if needed mold the running program to fit the individual situation.

LungA School strongly believes that diversity is of highest value in a learning setting and that a variety of minds and bodies is fruitful to a thriving school situation.

## Cohabiting and thriving

In the 12-week situation, cohabiting studio spaces and living spaces calls for healthy communication within the group. In their living spaces this is initially facilitated and guided by the faculty and takes the participants through practical and emotional weavings that live and evolve together. At organized house meetings the participants talk through ongoing practical and emotional challenges and if needed these subjects are brought to the staff that will then assess the situation and take measures as to how to proceed.

If more guidance, than what the faculty can provide, is needed, an external team of individuals that is situated in Seyðisfjorður is activated, to guide the situation.

## ADMISSION

In order to ensure the most valuable learning experience for the students, the admission process is designed so that the students will explore their motivation for attending the school in order to make sure that it is the right choice for them. The level of ambition of the program requires a certain degree of commitment and openness.

The admission process consists of two elements:

Submission of application based on application document.  
Individual conversations with each applicant.

The application document is designed so that the students will reflect on their own motivation for attending the school and will communicate this in the way that they prefer.

The individual conversations are designed to get a deeper understanding of the applicant and to serve as an addition to the basis for selecting the team.

In selecting the team we are striving to create a team with much diversity in gender, age, background, experience etc. to gain a full body of artistic presence. We believe that this diversity will contribute to the overall learning experience in many ways such as group work, in worldview perspectives, in peer-to-peer learning situations and much more.

## QUALITY ASSESSMENT

The LungA School holds running evaluations throughout the program through individual talks with participants making sure every individual feels challenged in their current artistic state and that they are thriving in any explorations they are at.

After each program the current team evaluates the twelve weeks through the level of artistic content and how it has been carried and what methods worked and where we can improve.

The team assesses the cohabiting and social situation in the entire school and discusses successes and failures within the current program and how to amend conditions if needed.

The team assesses the workflow and internal parameters of the program to align the tasks and obligations each faculty member is responsible for and whether they have been met and how to improve or change these.

Twice a year the permanent faculty meet to evaluate school performance and what projects and challenges and opportunities lies ahead

## FINAL REMARKS

We believe that everyone has the will to realise their own creative potential if given the frames for this. That everyone has an innate desire to experiment and to learn. Those are the frames we want to create. Frames where the students can be curious and explore their own potential and where they can build the foundation for realising it.

The LungA School is an intense, exciting experience and it is demanding and challenging on both a personal, practical and intellectual level. And it is an amazing place of joy, fun and love.