

# Lunga School



an artist-run folk school or situation

A school can be many things, but the kind of school that we are making is one that deliberately exists outside all systems of production and instrumental logics and therefore can offer its 'uselessness' as the virtue that, paradoxically, makes it valuable and useful. This is a school that insists on the value and existence of those things that cannot be measured and insists on making them felt. We insist on opening up the way we see, think and do. We insist that seeing, thinking and doing are not separate activities. We insist on the infinite potential that each situation and everyone in it holds and we insist on drawing out those potentials. We insist on giving time, space, support and amplification to everyone so that their own language, meaning the way they interact with all material and immaterial circumstances, may be developed and rooted in them and in their lives.

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. We believe that 'school' is not a place or a program, but rather a collective practice and quality that we all make and nurture together when we are gathered here in the fjord. 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 school is only there when the school is there. And these words will only get us so far. And that's fine.



The Janitors  
LungA School





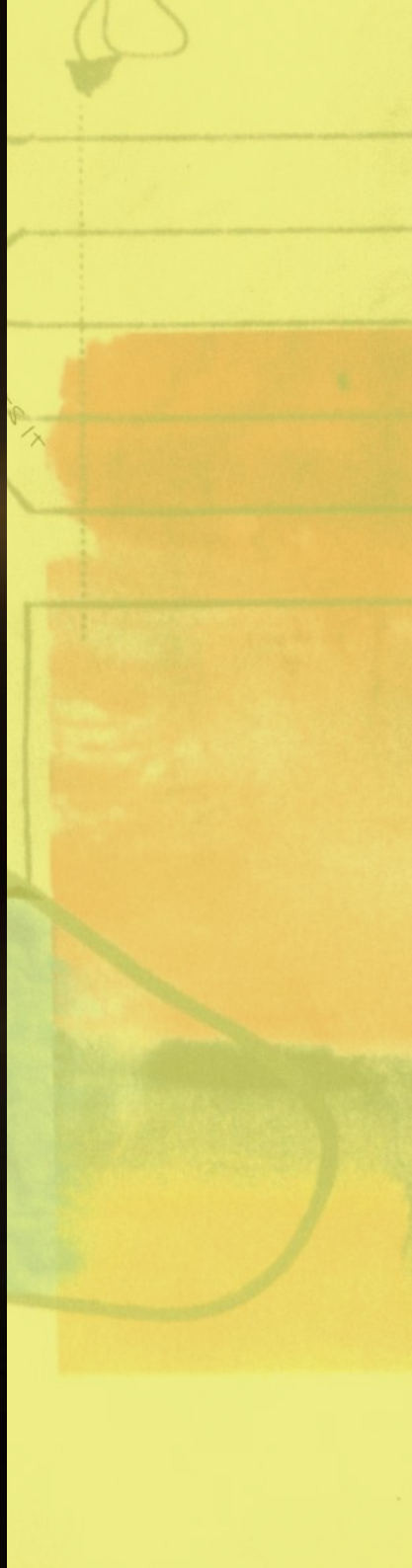
The LungA School is an independent, artist-led institution and situation for experimenting with artistic and land-based practices as a way of doing, thinking and being in order to cultivate, disturb, distort and transform our notions of aesthetics, learning, perception and good judgement.

As the name implies it considers itself a school, but if we imagine that we did not only call it a school, but something else such as 'a work of art', or 'a commune' these terms seem to be able to fit as well, and not only do they fit, but they seem to be able to describe some aspects of this place which we consider to be essential. Apparently, these terms and concept which we recognize through a range of more or less clearly defined conditions, have, in the case of this particular school, several overlapping conditions so that it is not enough to simply talk about this as a school if we wish to describe it in a way that might convey, more fully, the experience of being here. This means that we have been developing several voices that stand on all sides of the school and speak to the aspects that it sees. And together they form a fuller picture

We are a small school because that allows us to focus on each student that decides to attend. We encourage a person's uniqueness and support students on their path towards a stronger sense of self, along with developing an understanding of the world we live in and their ability to act in it. We do this through the language and practice of art.

We strive to give the students an experimental educational experience as a foundation for further artistic practices and studies, work life and life in general.

As LungA School is an international school, all parts of the program will be in English.



# the programs

The school has become and is still becoming. And in this process of becoming, it is not only transforming itself and being transformed, but it is also radically altering its own foundation and everyone involved. Seyðisfjörður is never the same. The students do not remain the same, and we are certainly not the same. The school has never been anything other than these constant transformations—this remarkable, living activity that escapes definition in order to be alive.

A program here is a composition, a set of arranged circumstances, notes on a string. Each note is in its proper place, which could be any place, but then again, it could not. It is where it is. These circumstances have a beginning, but each of them unfolds in largely unpredictable ways, filling out the empty space between the notes and creating a totality in the performance of a composition. And each version is different from the other, though it is easy to recognize the piece as being a particular composition and not some other.

We are conscious while we surrender to unfamiliar logic.





# ART / LAND





The school is an act of art and an act of land. It is less a place where you learn how to make art or work with the land, but more an artwork or a land where you might learn how to be a school. Each program is an ART program or a LAND program, and sometimes these programs will run across one another and blur their separations. But they are also different, and respond to different lenses or distances from the things that pass through. But our practice is often more. It escapes, like sound, and moves between making and life. Although the programs are ART and LAND, the programs are not so much about something; they are something.







A small white ceramic bowl containing a mixture of light-colored, chunky particles, possibly dried herbs or grains.

A glass jar with a red lid, containing a clear, light-colored liquid, possibly a honey or oil-based mixture.

A large glass jar with a silver lid, containing a clear liquid and several long, thin, light-colored strips, possibly dried fruit or vegetable slices.

A white ceramic bowl containing a reddish-brown, granular substance, possibly a spice or dried herb powder.

A glass jar with a white lid, containing a dark brown, viscous liquid, possibly honey or a thick oil.

A white ceramic bowl containing a light-colored, fine-grained powder, possibly a seed or grain powder.

A small glass jar containing a pale yellow, thick substance, possibly a paste or thick oil.

A large glass jar containing a large, dense pile of dried, fibrous material, possibly a natural fiber or dried plant matter.

A small glass jar containing a dark brown liquid, possibly a honey or oil-based mixture.

A clear glass bottle containing a grey, granular substance, possibly a mineral powder or dried herb.

A bundle of fresh green pine needles, used as a natural material in the project.

A bundle of fresh green pine needles, used as a natural material in the project.

A bundle of fresh green pine needles, used as a natural material in the project.

A bundle of fresh green pine needles, used as a natural material in the project.

# invitations

We have no students and no teachers here. We have and are only participants.

Several times during the course of each program, we invite practicing artists and specialists to come and be part of the school for a week or so. The invitation is not about coming to teach but about bringing their practice with them and inviting the other participants to join them in what they do – in their practice, in their doubts and (un)certainities, in the queries and experiments that they are engaged in at that particular moment. The invitation also goes the other way and facilitates the opportunity for their practice to rub up against all other participants and allow it to be disturbed.



# the town

The school is based in Seyðisfjörður, a small town nestled between mountains at the threshold of a fjord in East Iceland.

Seyðisfjörður has for many years been a hub for artists and other creatives, and it is the setting for many cultural initiatives all year round. This unique place gives an opportunity for deeper focus, inspiration, thorough experimentation and collaborations with the spaces, initiatives, people resident in the fjord. These include the Herðubreið Community and Cultural Center, HEIMA art collective, Skafffell Art Center, Skalanes Nature and Heritage Center and the Herðubíó, an independent cinema and the only cinema in East Iceland.

The LungA School facilities are placed all around the town and the students will create open events and exhibitions during the program and take part in the community in many ways.

“Their presence increases the cultural diversity of our society and strengthens the atmosphere, cohesion and understanding among residents and visitors. We have also seen many students form connections with the town, come repeatedly and maintain a positive image of the place as a destination and as a possibility for future residence.”

**Benedikta Guðrún Svavarsdóttir,**  
Director of the Hafaldan Hi Hostel Seydisfjordur



# the school day





The day starts with a morning gathering, a practice is opened, a shared language develops. Interaction with the material and with each other proceeds.

We have done a lot of different things in the past, but perhaps even this is not the place to talk about them. This is instead the place to talk about building your own school.



- (1)
- (2)
- (3)
- (4)
- (5)
- (6)

$\delta$

$\delta$

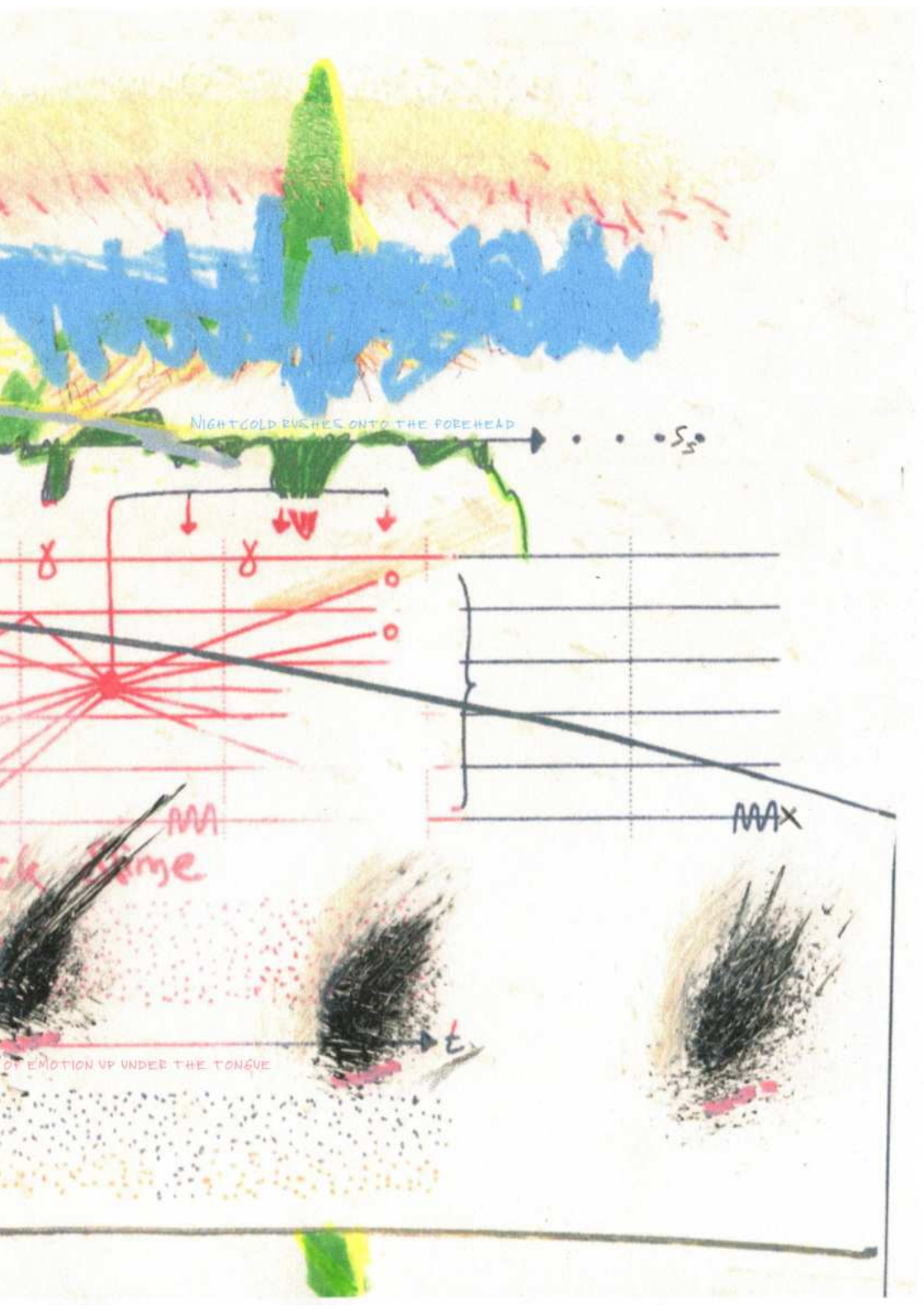
$\infty$

$-\infty$

THIS

AND AN AREA





NIGHTCOLD RUSHES ONTO THE FOREHEAD

• • •  $S_2$

MAX

Time

OF EMOTION UP UNDER THE TONGUE

# living together

Participants are accommodated together and our way of living and the responsibility for the house is communal. They stay at the heart of the life we share together.

The school is a shared responsibility. Participants take turns preparing breakfast for each other, and the guest artists and other visitors join this rhythm. However, during the week lunch and evening meals are prepared for the participants to allow them to focus on their practices.

Rhythms relating to cooking, cleaning, the social sphere, conflicts and so on are developed along the way through more or less painful, tiresome and encouraging processes and experiences.

It is simple. A process is underway which, to a greater or lesser extent, influences and alters all those involved.

No one simply submits to a program while others facilitate. We are all exposed to all of it, and that changes us.





applying



Each program at the LungA School is different. LungA has a range of participants who come from all over the world. The program numbers are carefully limited as each program is an intimate community of participants. When applying to join a program your educational background and experience are of no importance, only that you hold an interest in artistic practice if applying for the ART or land-based practices if applying for the LAND program and that you want to explore these fields deeper within yourself and with others. Program Directors read, contemplate and discuss the applications and group constellations we see as diverse, complimenting and intriguing.

If you are interested in applying, please visit the website at [lungaschool.com](http://lungaschool.com) for more information. Participants pay a fee for a full 12 week program, with current fees available on our website. As well as full participation in the program, this also includes a place to live, places to work and three meals a day (two in the weekends).







# arrange a visit

If you would like to arrange a visit online or offline, or have questions, please contact LungA School on (+354) 547 5477 or email [school@lunga.is](mailto:school@lunga.is)

Or visit [lungaschool.is](http://lungaschool.is) where you can find contact details for the school and program directors.



Much of the writing in this document has been adapted from writing created at LungA School over the years of its becoming. It is a collage of words written for and about the school by those here.

**Image credits: All images are from within, alongside or towards a LungA School program**

**Cover: Shan Turner-Carroll, 'Trees and Telepathy', 2024 / 2023 ART Fall Program**

**Pages 2-3: 2022 84 Fall Program**

**Pages 4-5: Natasha Malik, 'A Place for my Egg', 2024 / 2024 ART Winter/Spring Program**

**Page 6: 2022 84 Fall Program**

**Page 7: 2023 ART Fall Program in '8kg of sticky eyelashes' at Skaftfell Art Center, photograph by Shan Turner-Carroll**

**Pages 8-9: 2022 84 Fall Program**

**Page 10: LungA School ART studio in the Net Factory**

**Page 11: Some of the produce made by the 2023 LAND Beta Program**

**Page 13: Shan Turner-Carroll, 'Power Bottom', 2024 / 2023 ART Fall Program**

**Page 15: The Herðubreið Community and Culture House / 2023 ART Fall Program**

**Pages 16-17: 2023 ART Winter/Spring Program at Skálanes, photograph by Sanna Kartau**

**Pages 18-19: Page from the 2023 LungA School score**

**Pages 20-21: Luke McCreadie cooking in the Hafaldan, photograph by Motsonian**

**Pages 22-23: 2023 ART Winter/Spring Program at Skálanes, photograph by Sanna Kartau**

**Page 24: Kastró, 2024**

**Page 26: Vilhjálmur Yngvi Hjálmarsson, 'Untitled', 2023**

LungA School  
Austurvegur 4  
710 Seyðisfjörður  
Iceland

[school@lunga.is](mailto:school@lunga.is)  
(+354) 547 5477

Instagram: [lungaschool](#)  
Facebook: [LungA.School](#)

Seyðisfjörður Community Radio: [seydisfjordurcommunityradio.net](http://seydisfjordurcommunityradio.net)