

# Research Week

29 Jan.

— 3 Feb.

2017

**Konstfack**

**University**

**College of**

# Arts, Crafts and Design

**Research Week is an annual event highlighting and discussing research practices at Konstfack and research perspectives related to Art, Craft, Design, Interior Architecture, Visual Communication, and Visual Studies and Art Education, in Sweden and internationally.**

**The program includes presentations of ongoing research at Konstfack as well as related perspectives from invited Swedish and international guests. It combines presentations, lectures, discussions, and workshops and targets Master's and PhD students, researchers and faculty members at Konstfack, as well as a wider public interested in these issues.**

**Contributors include:**  
**Michael Barrett,**  
**Rossella Biscotti, Erling**  
**Björgvingsson, Alfredo**  
**Cramerotti, Mahmoud**  
**Keshavarz, Thomas Laurien,**  
**Tor Lindstrand, Michele**  
**Masucci, Rossana Miele,**  
**Daniel Norell, Yuka Oyama,**  
**Saskia Sassen, Carl-**  
**Oscar Sjögren, Andrew**  
**Whitcomb, Cheryl Akner-**  
**Koler, Martín Avila,**  
**Magnus Bärtås, CuratorLab,**  
**Magnus Ericson, Camilla**

**Gåfvæls, Anette Göthlund,**  
**Rikard Heberling, Ulrika**  
**Karlsson, Maria Lantz,**  
**Johanna Lewengard, Anders**  
**Ljungberg, Ulla Lind, Moa**  
**Matthis, Magnus Mörck,**  
**Luis Rafael Berríos-Negrón,**  
**Håkan Nilsson, Research**  
**Lab, Johanna Rosenqvist,**  
**Joanna Rubin Dranger,**  
**Tensta konsthall, Palle**  
**Torsson, Joanna Warsza,**  
**Bo Westerlund, Christina**  
**Zetterlund, and others.**

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**Sunday**

**29 Jan.**

OPENING ACT

Sunday 29 January

Location: Tensta Konsthall

12.00—18.00

# The Trial

## —A Performance by Rossella Biscotti Based on the Original Courtroom Recordings from the 1982— 1984 Trial of Members of Autonomia Operaia

Participants: SAMIRA ARIADAD, FLORIN BOBU,  
DOMNA GOUNARI, MADELENE GUNNARSSON,  
EMILY FAHLÉN, NIKKI KANE, SARAH KIM,  
ANNA KOCH, JÉRÔME MALPEL, MICHELE  
MASUCCI, BURAK MUNGEN, CANDACE  
GOODRICH, SOUHEIL BCHERI, MATHIAS WÅG,  
CHRISTINE LANGINAUER, JULIA LINDBLOM,  
MARIA LIND, STAFFAN LUNDGREN, SAIMA  
USMAN, JOANNA WARSZA and others

This event is a collaboration between Tensta konsthall, CuratorLab and Konstfack Research Week,  
supported by the Italian Institute in Stockholm

On April 7, 1979, a number of militants and intellectuals, members of Potere Operaio (Workers Power) and Autonomia Operaia, including Antonio Negri and Paolo Virno, were arrested across Italy on charges of terrorism. They were accused of leading the armed organization Brigate Rosse (the Red Brigades) and creating the intellectual backing for left-wing radicalism. The original trial took place between 1982 and 1984 before the Criminal Court of Rome, the high-security courthouse that hosted important trials of Italy's *Anni di piombo* (Years of Lead)—a period of social turmoil and extremism in Italy (its name comes loosely from the number of bullets being used back then).

Rossella Biscotti edited a six-hour material from the original recordings by Radio Radicale, a radio station run by Italy's Radical Party. The original audio recordings are translated and interpreted live by Stockholm cultural producers with CuratorLab participants, as well as invited artists, activists, citizens and Tensta inhabitants.

The act of translation is also an act of mediation and embodiment of the ideas developed by Autonomia Operaia. The piece offers the performative act of transversing and translating the trial with one's own body, experiencing and re-expressing concepts such as labor, wage negotiation, precarity, immaterial working conditions, and other core notions that we, the cultural workers of today, could rethink in order to potentially gather around in solidarity and organization. Needed today more than ever.

**Monday**

**30 Jan.**

## INTRODUCTION TO RESEARCH (PART 1)

Monday 30 January

Location: Svarta Havet

9.00

# Welcome

by MARIA LANTZ

9.15

# Introduction

by MAGNUS ERICSON

9.30—10.00

# Introducing Research —A Brief Overview of Organization, Finance and Politics of Research in Sweden and Europe

Presentation by MAGNUS MÖRCK

According to the Higher Education Act, the Swedish universities conduct education and research. But what is really research? One way to understand and describe it is according to how it is controlled, organized and financed, and to compare this with education. How has the perception of the role in society changed over the last few years? What impact has this change had and what trends are likely in the future?

MARIA LANTZ is a visual artist, curator, teacher, writer and since 2012 Vice Chancellor at Konstfack. Her works often deal with photography in relation to contemporary life and culture. Over the years she has conducted several projects on informal cities involving artists, activists and scholars from various fields and disciplines.

MAGNUS ERICSON is an independent project coordinator and curator based in Stockholm. Between 2009 and 2014 he was a Senior Advisor/Coordinator and Curator at Arkdes (former Swedish Museum of Architecture) in Stockholm. Between 2007 and 2009 he was assigned as a Project Manager at Iaspis, The Swedish Arts Grants Committee's International Programme, to pursue and develop their activities within the fields of design, crafts and architecture. He is the coordinator of Konstfack Research Week.

MAGNUS MÖRCK is Head of Division of Education and Research Administration (UFA) at Konstfack. He is working with Konstfack's strategy for research and research education. He is especially interested in how artistic educations, for example Konstfack, can be more based in artistic research and how artistic education can prepare students for research.

PROGRAMME PERSPECTIVES (PART 1)

Monday 30 January

Location: Svarta Havet

10.30—11.00

# To Cut the Bean Open —Modes and Strategies within Artistic Research

Presentation by MAGNUS BÄRTÅS

11.00—11.30

# Research Through Design

Presentation by BO WESTERLUND

11.30—12.00

# The Need for Practice Based Research in the Field of Visual Communication

Presentation by JOHANNA LEWENGARD,  
JOANNA RUBIN DRANGER  
and MOA MATTHIS

MAGNUS BÄRTÅS is an artist, writer and Professor of Fine Art at Konstfack. His dissertation in artistic research, *You Told Me: Work Stories and Video Essays*, was published in 2010. Together with Fredrik Ekman he has published three books of essays. Their latest, *Alla monster måste dö (All Monsters Must Die)*, was shortlisted for the Swedish national August prize, and published in the U.S. in 2016. Recent exhibitions include *Rainbow in the Dark*, Malmö Konstmuseum, 2015; 1st Research Biennial at the Venice Biennial, 2015; *The Miracle in Tensta*, Tensta konsthall, 2014; and *ABCDEFGHI*, Marabouparken, 2013.

BO WESTERLUND is Professor of Industrial Design at Konstfack and has done participatory design research for 15 years in several projects, one of them the seminal *interLiving*. His research has focus on the design processes, methods and approaches that designers can work with in order to create proposals for products, services and systems that will be regarded as meaningful by future users and other stakeholders. He is committed to narrowing the gap between cutting-edge research and current professional practice, and is especially interested in co-design and human-centred design approaches, where designers, prospective users, and other stakeholders are active, but still considering the ecology that the issue is situated in.

JOHANNA LEWENGARD is Professor of Graphic Design at Konstfack. Her design practice is characterized by collaborative means where studies of surrounding structures, such as conditions of production and relations of power, intersect with the making of form. She is a co-writer of *Normkreativ* (2014), a book discussing how norm-critical approaches can be translated into everyday practices.

JOANNA RUBIN DRANGER is Professor of Illustration at Konstfack and works as an illustrator and author. Since 2007 she has been in charge of the Bachelor's programme in Graphic Design and Illustration, as well as the Master's programme Storytelling. Together with Johanna Lewengard, she created the new Master's programme in Visual Communication in the fall of 2014, using norm-creative methodologies to investigate the production and reproduction of identities, norms and boundaries through and within the field of visual culture. In 2013 she was awarded as Educator of the Year at Konstfack, in recognition of her pedagogical achievements in public debates about racism in popular culture and children's literature.

MOA MATTHIS has a PhD in English Literature, but has always been more interested in working at the intersections of academic thinking and writing for a broader audience. Aside from her work as critic, she has published a number of non-fiction books, ranging in subject matter from horse-culture to a 17th-century Swedish Queen. While essentially based in the practice of writing, interpreting and contextualizing text-based communication, her work at Konstfack entails bringing her experience to bear on—and be challenged by—the praxes of visual communication, exploring and understanding its particularities and self-definitions, as witnessed e.g. by the joint writing of the essay “Decolonizing Visual Representation” together with Joanna Rubin Dranger, published in the anthology *Radical Re Re Re Rethinking* (2015).

PROGRAMME PERSPECTIVES (PART 2)

Monday 30 January

Location: Konferens Kobran (Studion), Telefonvägen 30

(a few minutes walk from Konstfack,

[www.coorkonferens.se/konferens-kobran](http://www.coorkonferens.se/konferens-kobran))

13.00—13.30

## Influence

Presentation by **ULRIKA KARLSSON**

13.30—14.00

## Crafting Theory

Presentation by **ANDERS LJUNGBERG**  
and **JOHANNA ROSENQVIST**

14.00—14.30

## Visual Culture and Learning für alle!

Presentation by **ULLA LIND**, **ANETTE GÖTHLUND**  
and **CAMILLA GÅFVELS**

14.30—15.30

## Fika and programme Q&A

**ULRIKA KARLSSON** is Professor at Konstfack, where she acts as the chair for the Interior Architecture programme. She is also Professor of Architecture at KTH Royal Institute of Technology, where she previously served as the Director of the Architecture programme. She is a partner and founding member of the research and design collaborative *servo* Stockholm. She has been a visiting faculty at Bartlett, UCL, London where she taught Urban Design and she has also taught architecture at UCLA's Department of Architecture and Urban Design, Los Angeles. Ulrika Karlsson received her Architecture degree from Columbia University (MsAAD) and her Landscape Architecture degree from the Swedish University of Agricultural Sciences (MLA).

**ANDERS LJUNGBERG** is since 2016 Professor at CRAFT! with the specialization in Jewellery and Corpus. He was Professor in Metal and Jewellery Art at the Oslo National Academy of the Arts between 2014 and 2016. At Konstfack, he was first a student between 1989 and 1994, returning as a Senior Lecturer between 2000 and 2010. He has exhibited, lectured and been a guest teacher around the world, while being based in Gustavsberg. One of his favorite topics, which can clearly be seen in his artistry, is the relationship between human, object and space. While working at Konstfack in 2010 he carried out the Degree Exhibition project *Emotional Aspects Upon Everyday Life Use* and at the Oslo National Academy of the Arts he pursued an artistic development project called *Re-Public Jewellery*, which examined the potential within jewellery in public space.

**JOHANNA ROSENQVIST** is Senior Lecturer in History and Theory of Craft at Konstfack, besides her tenure as Senior Lecturer in Art History and Visual Studies at Linnaeus University. She wrote her thesis *An Aesthetics of Sexual Difference? On Art and Artistry in Swedish Handicraft of the 1920s and 1990s* (2007) in Lund, and has since continued to investigate the field of handicraft in relation to a wider field of cultural production. With Christina Zetterlund and Charlotte Hyltén-Cavallius she co-edited and contributed to the most recent overview of craft in Sweden, *Konsthandverk i Sverige del 1* (2015).

**ULLA LIND** is a Senior Lecturer at the Department of Visual Arts and Sloyd Education at Konstfack, with a PhD in Educational Studies. Trained as an art teacher, her research background is in Child and Youth Studies, Art Education, archived and contemporary child drawings as visual cultural and social history. A current research interest is also performative social science, learning in and with visual culture and posthumanist educational philosophy. She is responsible for and co-funder of the international Master's programme Nordic Visual Studies and Art Education (NoVA), and the Master's programme Visual Culture and Learning with orientation to Art Education.

**ANETTE GÖTHLUND** is Professor at the Department of Visual Arts and Sloyd Education at Konstfack since 2005. She holds a PhD in Communication from Linköping University and the interdisciplinary research department Tema Kommunikation (1997). With a background in art history and visual culture studies, her research has combined this with youth culture, gender studies and ethnography. Recent research projects focus on knowledge, performativity and location. She is a teacher in and co-funder of the international Master's programme Nordic Visual Studies and Art Education (NoVA), and the Master's programme Visual Culture and Learning with orientation to Art Education. Her teaching is focused on research methodologies, theory, visual culture and visual ethnography.

**CAMILLA GÅFVELS** is a former student at the Department of Visual Arts Education at Konstfack (2004—2008), with a Master in Art History at Stockholm University (2010), and Master studies in Visual Communication at the Department of Visual Arts Education at Konstfack (2010). She started her PhD studies in 2011 at the Postgraduate School in Vocational Pedagogy, Department of Education, Stockholm University with the thesis title *Dekorativot hantverk: Skolad blick på blomsterbinderi* (*Decorative Craft: Schooled Vision in Floral Design*).

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INTRODUCTION TO RESEARCH (PART 2)

Monday 30 January

Location: Konferens Kobran (Studion), Telefonvägen 30

(a few minutes walk from Konstfack,

[www.coorkonferens.se/konferens-kobran](http://www.coorkonferens.se/konferens-kobran))

15.30—16.30

# City Fables/Follow the Money —Collaboration and Critique in Time of Financialization Capitalism

Lecture by ERLING BJÖRGVINSSON

Introduction by BO WESTERLUND

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Relational and participatory forms of engagement in art and design have for the last decades become commonplace, not least in relation to urban and social development. How such relations can be arranged and what forms of collaborative critique and practices it can produce is contested. In *City Fables/Follow the Money* we have studied those that benefit from capitalistic place production instead of those that suffer under the regime of financialization capitalism and are seen in need of participatory support. This we have done by studying how public narratives on Malmö have been narrated and how they can be counter-narrated. Through interviews with politicians, bankers, a lawyer and an activist and by analyzing corporate data, the work has resulted in a set of counter-narratives in the form of economic hand puppet plays and animation films, essays, a homo economicus quiz, a dictionary, and a manual. Through these the project critiques participatory consensus processes and argues that dissensus processes and negative critique is at times needed.

ERLING BJÖRGVINSSON is Professor of Design at HDK School of Design and Crafts, Faculty of Fine Arts, Gothenburg University. He also works with the art research platform PARSE. A Central topic of research is participatory politics in design and art, in particular in relation to urban spaces and the interaction between public institutions and citizens. He recently led the art- and design-led research project *City Fables* that focuses on the relationship between urban space, narratives and counter narratives. He also just ended his research in *The Living Archives* project where he explored, together with feminist organisations and heritage institutions, the politics of making public memory. He has published in international design and art journals and anthologies.



RESEARCH VIEWS (PART 1)

Monday 30 January

Location: Konferens Kobran (Studion), Telefonvägen 30  
(a few minutes walk from Konstfack,  
[www.coorkonferens.se/konferens-kobran](http://www.coorkonferens.se/konferens-kobran))

17.00—18.00

# The Trial —On the Tedious and Fascinating Research around the Restaging of the Operaist Trial

Artist talk by **ROSSELLA BISCOTTI**  
and **ROSSANA MIELE**  
Moderated by **CuratorLab**

On April 7, 1979, a number of militants and intellectuals, members of Potere Operaio (Workers Power) and Autonomia Operaia, including Antonio Negri and Paolo Virno, were arrested across Italy on charges of terrorism. They were accused of leading the armed organization *Brigate Rosse* (the Red Brigades) and creating the intellectual backing for left-wing radicalism. The original trial took place between 1982 and 1984 before the Criminal Court of Rome, the high-security courthouse that hosted important trials of Italy's *Anni di piombo* (Years of Lead)—a period of social turmoil and extremism in Italy (its name comes loosely from the number of bullets being used back then).

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Rossella Biscotti edited a six-hour material from the original recordings by Radio Radicale, a radio station run by Italy's Radical Party. The original audio recordings are translated and interpreted live by Stockholm cultural producers with CuratorLab participants, as well as invited artists, activists, citizens and Tensta inhabitants.

ROSSELLA BISCOTTI has taken part at major international exhibitions including Sonsbeek '16, Arnhem (2016), the 55th Venice Biennial and the 13th Istanbul Biennial (2013), Documenta 13 (2012) and Manifesta 9 (2012). She will participate in the coming Contour Biennial, Mechelen. Her work has been presented in solo exhibitions at Museion in Bolzano (2015), Wiels in Brussels, Sculpture Center in New York (2014), Secession in Vienna, e-flux in New York (2013), CAC Vilnius (2012) among others.

ROSSANA MIELE is an art producer working with Rossella Biscotti since 2010. She is interested in the processes that come before the formalization of a work. Her most recent collaboration is with the Spanish Academy in Rome. She was also the Director of the artist-in-residence programme at the Museum of Contemporary Art of Rome, which began in 2012.

RESEARCH VIEWS (PART 1)

Monday 30 January

Location: Konferens Kobran (Studion), Telefonvägen 30

(a few minutes walk from Konstfack,

[www.coorkonferens.se/konferens-kobran](http://www.coorkonferens.se/konferens-kobran))

18.00—19.00

# At the End Someone Has to Say It —The Violence in Public Speech in Relation to *The Trial*

Lecture by MICHELE MASUCCI

*The Trial* by Rossella Biscotti points to a central theme in Paolo Virno's philosophy, namely the concrete and sometimes violent action contained in public speech. Virno was one of the defendants in the historical *operaist* trial. In Biscotti's artwork, we witness the embodiment of such juridical violence by speech from a safe distance, performed by a number of interpreters. This artistic gesture not only calls for us to remember the trial as a historical event, but most importantly prepare us for similar trials to come. This lecture will attempt to reset an emphasis on the political importance of the spoken and the embodied. Whatever infrastructure of production and circulation function, at the end someone has to speak or be silenced.

MICHELE MASUCCI is an artist and researcher living in Stockholm. He currently conducts PhD studies at Karolinska Institutet and the Academy of Fine Arts Vienna. His interest concerns how conceptions of "life" manifested in science, philosophy and art, are translated in society. He has also worked as a translator of Italian political philosophy into Swedish, including Paolo Virno's *Grammar of the Multitude*.

**Tuesday**

**31 Jan.**

RESEARCH VIEWS (PART 1 CONTINUED)

Tuesday 31 January

Location: Svarta Havet

10.00—12.00

# Reading groups around Rossella Biscotti's *The Trial* —Readings from Antonio Negri's *Books for Burning* and Paolo Virno's *A Grammar of the Multitude*

Presented by CuratorLab

Moderated by MICHELE MASUCCI  
and MATHIAS WÅG

At the heart of the so-called Years of Lead in Italy (a political turmoil from the end of the 1960s until the end of the 1980s) a conflict emerged between the social struggles and the state. The state's claim of a monopoly of its exercise was put in relation to the structural violence in the everyday life of workers, women and students. In powerful coalitions across society general living conditions and the social implications of wage labor were contested. From these movements came a need to revisit Marx not as distant forefather of the Communist Party, nor as an academic subject, but as a tool in ongoing and lived struggles.

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We will read selected translations of texts written by Antonio Negri preceding his arrest in 1977 collected in *Books for Burning*, published in 2005. These texts will be paired with passages from the English translation of Paolo Virno's *The Grammar of the Multitude*, first published in 2004.

The translations of these texts are documents that add to the contextualization of the historic events of the trial on April 7, 1982. The act of reading together both echoes the radical practices of the social movements in Italy and exemplifies a recurring score in contemporary post-Fordist cultural work. These readings will challenge us to think in what way we experience violence in our everyday life and what we perceive as possible in terms of political action from where we stand.

MICHELE MASUCCI is an artist and researcher living in Stockholm. He currently conducts PhD studies at Karolinska Institutet and the Academy of Fine Arts Vienna. His interest concerns how conceptions of "life" manifested in science, philosophy and art, are translated in society. He has also worked as a translator of Italian political philosophy into Swedish, including Paolo Virno's *Grammar of the Multitude*.

MATHIAS WÅG is a journalist, activist, researcher active in anti-fascist organizing. He is one of the driving forces of the Swedish autonomous left and a translator of Antonio Negri into Swedish.

RESEARCH VIEWS (PART 1 CONTINUED)

Tuesday 31 January

Location: Svarta Havet

13.00—14.30

## *The Rite (Riten)*

# —Ingmar Bergman's TV Film about a Theater Company Staging Their Play (Accused of Being Obscene) in front of the Court

Screening presented by CuratorLab

Introduction by MAGNUS BÄRTÅS

Three members of a theatrical group are brought before a judge, they are charged with committing an act of obscenity on stage. The judge questions the actors, the play is reenacted, creating a new crisis.

*The Rite (1969)* is one of Ingemar Bergman's less known, but most experimental works (made for Swedish television). It is a stylised, dark drama (or comedy?) where the courtroom becomes a place with unclear demarcations between life and theater. *The Rite* may be viewed as a comment on the symbiosis of ethical and aesthetical judgements, a story about delusion and revenge, about the relation between the actors ("the theater"), the audience, and the critiques.

RESEARCH VIEWS (PART 2)

Tuesday 31 January

Location: Svarta Havet

15.00—16.00

# The Material and Design Politics of Movement —On Design's Inherent Violence in Making a Secure World for Some through Insecuring It for Others

Lecture by MAHMOUD KESHAVARZ

Introduction by BO WESTERLUND

The politics of movement is performed through materialized things and relations; artefacts that are not only made but are also designed to communicate as well as excommunicate certain meanings, functions, actions, possibilities and practices. These include various artefacts, sites and spaces, and in different sizes and scales through passports, visa regimes, border guards and checkpoints, airports and train stations, camps and detention centers, deportation techniques and devices, etc. They do not only give services to the state's oppressive and productive politics of movement in the interest of capital and national discourses but they actively direct, frame and articulate our understanding of contemporary politics in general and of migration politics in particular. It is important to understand, discuss and think of these practices as design practices by tracing, locating and intervening to the ways in which design is co-constitutive of such exclusive and discriminatory distribution and ordering of wealth and capital. This is not about resisting the co-optation of design and its epistemologies. This tracing is rather about recognizing design's inherent violence in making a secure world for some through insecurity for others, which has its own histories in colonial and imperial practices.

MAHMOUD KESHAVARZ is a Senior Lecturer in Design at the Linnaeus University and a visiting research fellow at the University of Gothenburg. His recently completed doctoral dissertation, *Design-Politics: An Inquiry into Passports, Camps and Borders* (Malmö University, 2016), investigates the contemporary politics of movement and migration and its counter-practices as a series of design and designing.

**Wednesday**

**1 Feb.**

RESEARCH VIEWS (PART 3)

Wednesday 1 February

Location: Svarta Havet

9.00—12.00

# What Does History Do? —Investigating History as an Active and Critical Method for Rethinking the Past and Where Current Art, Craft and Design Take Place in the Present

Seminar with **CHRISTINA ZETTERLUND,**  
**JOHANNA ROSENQVIST,** **MICHAEL BARRETT,**  
**HÅKAN NILSSON,** **RIKARD HEBERLING,**  
**JOHANNA LEWENGARD,** **THOMAS LAURIEN**  
and **TOR LINDSTRAND**

Today we see an increasing interest in history. A rise that is evident in popular culture as well as in politics where the past is increasingly becoming a sellable argument. In an “experience economy” it seems to offer authenticity. History is clearly not a neutral but something that is actively used. This seminar will stage four discussions about history.

**MICHAEL BARRETT** is a cultural anthropologist and Curator for Africa at the Museums of World Culture in Sweden. He curates exhibitions, archives and public programs relating to the cultures and societies of the African continent and the African Diaspora. His research interests include the history of collections, migration, global fashion, materialities of African religions, and art and subjectivity in colonial archives.

**RIKARD HEBERLING** works as a graphic designer. He holds an MFA from studies at Konstfack, Beckmans College of Design, and ECAL/Ecole cantonale d'art de Lausanne. He currently conducts the research project *A Swedish Typeface 1897—1930* at Konstfack. He is regularly invited as a guest teacher at schools such as Konstfack, Beckmans, HDK School of Design and Crafts, Linnaeus University, and the Royal Institute of Art.

**THOMAS LAURIEN** is a Senior Lecturer and designer, positioned at HDK School of Design and Crafts. In 2016 he earned his PhD with the thesis *Händelser på ytan: shibori som kunskapande rörelse (Events on the Surface: Shibori as Knowledge Forming Motion)*. In the thesis, the art form shibori shed light on and was understood through cultural heritage dynamics, the practice of curating, and Affect theory.

**JOHANNA LEWENGARD** is Professor of Graphic Design at Konstfack. Her design practice is characterized by collaborative means where studies of surrounding structures, such as conditions of production and relations of power, intersect with the making of form. She is a co-writer of *Normkreativ* (2014), a book discussing how norm-critical approaches can be translated into everyday practices.

**TOR LINDSTRAND** is Associate Professor at the KTH School of Architecture and a co-owner of LLP Arkitektkontor. Together with choreographer Mårten Spångberg he initiated International Festival (2003—2010), a practice working on context specific projects spanning from buildings, publications, films, installations, public interventions and situations. In 2010 he founded Economy together with art director Jessica Watson-Galbraith, a practice working with architecture, art, education and performance. He is on the board of Eva Bonniers

donationsnämnd, the advisory board of Interior Architecture and Furniture Design at Konstfack, the advisory board of and on the jury for Ung Svensk Form. He works as an architecture critic for Form Magazine.

**HÅKAN NILSSON** divides his time between being Professor of Art and Art History at Konstfack, and Associate Professor of Art History at Södertörn University, where he is currently working on a research project on contemporary alternative architecture together with Tor Lindstrand. He received his PhD in 2000 on a dissertation about the role that modernist Clement Greenberg played in the construction of (American) postmodernism, and has since then returned to questions concerning abstraction, painting and modernity. This has resulted in the book *Måleriets rum* (2009) among other things. From 2016 he will engage in a new research project concerning cooperations between artists and architects in post-war Europe.

**JOHANNA ROSENQVIST** is Senior Lecturer in History and Theory of Craft at Konstfack, besides her tenure as Senior Lecturer in Art History and Visual Studies at Linnaeus University. She wrote her thesis *An Aesthetics of Sexual Difference? On Art and Artistry in Swedish Handicraft of the 1920s and 1990s* (2007) in Lund, and has since continued to investigate the field of handicraft in relation to a wider field of cultural production. With Christina Zetterlund and Charlotte Hyltén-Cavallius she co-edited and contributed to the most recent overview of craft in Sweden, *Konsthandverk i Sverige del 1* (2015).

**CHRISTINA ZETTERLUND** is Professor in Craft History and Theory at Konstfack. She is also active as a freelance curator and writer within the fields of craft and design. Previously she worked as a curator at the Röhsska Museum of Fashion, Design and Decorative Arts in Gothenburg, and as a special advisor in design to the Swedish Ministry of Enterprise, Energy and Communications. Recently she has been the secretary in the governmental report on architecture and design politics, *Gestaltad livsmiljö: ny politik för arkitektur, form och design*. She is the author and editor of several publications on design and craft, most recently *Konsthandverk i Sverige del 1* (2015).



RESEARCH VIEWS (PART 3)

Wednesday 1 February

Location: Svarta Havet

13.00—14.30

# Male Fantasies and the Far Right

Lecture by ANA TEIXEIRA PINTO

Introduction by JOANNA WARZSA

After Trump's campaign and subsequent electoral triumph, and with the continued electoral success of nativist, far-right and anti-liberal movements across Europe, conflicts over sexual mores and gender roles have again become a decisive site for political struggle. For the seminar at Konstfack, we will examine a number of seminal texts on the notions of gender, media and the political economy in order to map out the ideological coordinates of present-day forms of fascism.

This lecture is part of the Higher Seminar. The lecture is open for all, the following seminar (14.30—16.00) requires pre-registration to: [magnus.bartas@konstfack.se](mailto:magnus.bartas@konstfack.se)

ANA TEIXEIRA PINTO is a writer and cultural theorist based in Berlin. She is currently a lecturer at Universität der Künste Berlin and a research fellow at Leuphana University Lüneburg. Her writings have appeared in publications such as e-flux journal, art-agenda, Mousse, Frieze, Domus, Inaesthetics, Manifesta Journal, and Texte zur Kunst. Ana Teixeira Pinto is the editor of *The Reluctant Narrator* (2014) and has recently contributed to *Alleys of Your Mind: Augmented Intelligence and Its Traumas* (edited by Matteo Pasquinelli, 2015).

JOANNA WARZSA is Senior Lecturer at CuratorLab, Konstfack and a curator, researcher, writer in the fields of visual and performing arts and architecture. Her recent curatorial commissions include the Public Program of Manifesta 10 in St. Petersburg, the Georgian Pavilion at the 55th Venice Biennale, and the exhibition *Finnish Landscape* with Checkpoint Helsinki. She recently edited a reader, *I Can't Work Like This: On Recent Boycotts in Contemporary Art* (2017).

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RESEARCH VIEWS (PART 4)

Wednesday 1 February

Location: Svarta Havet

15.00—15.30

# Formation of Gaze within an Institutional Craft Setting —Ways of Seeing Objects in Teaching

Dialogue between ULLA LIND  
and CAMILLA GÅFVELS

The dialogue aims to give input on how vision can be analysed in conjunction with talk and objects, as forms of knowing. By putting the concept skilled vision (Grasseni, 2011) in the foreground, we discuss the role of “the visual” as a cultural construction when producing data, and its intrinsic relation to the analytical process. Our intention is to provide perspective on how vision and seeing can be conceptualized as situated practice within arts and craft education. By doing so, we discuss vision as a contemporary and a historical phenomenon (Haraway, 1991), as well as its relation to power/knowledge (Foucault, 1977), and that the researcher’s gaze inevitably forms part of the analytical processes.

CAMILLA GÅFVELS is a former student at the Department of Visual Arts Education at Konstfack (2004—2008), with a Master in Art History at Stockholm University (2010), and Master studies in Visual Communication at the Department of Visual Arts Education at Konstfack (2010). She started her PhD studies in 2011 at the Postgraduate School in Vocational Pedagogy, Department of Education, Stockholm University with the thesis title *Dekorativt hantverk: Skolad blick på blomsterbinderi* (*Decorative Craft: Schooled Vision in Floral Design*).

ULLA LIND is a Senior Lecturer at the Department of Visual Arts and Sloyd Education at Konstfack, with a PhD in Educational Studies. Trained as an art teacher, her research background is in Child and Youth Studies, Art Education, archived and contemporary child drawings as visual cultural and social history. A current research interest is also performative social science, learning in and with visual culture and posthumanist educational philosophy. She is responsible for and co-funder of the international Master’s programme Nordic Visual Studies and Art Education (NoVA), and the Master’s programme Visual Culture and Learning with orientation to Art Education.

RESEARCH VIEWS (PART 4)

Wednesday 1 February

Location: Svarta Havet

15.30—16.00

# Design for Sustainable Co-Creation/Back to the Land 2.0 —Reconnecting Urban and Rural Food Systems

Presentation by CHERYL AKNER-KOLER

The aim of this course is to introduce different approaches to design for sustainable development that addresses a live issue regarding food systems. The course will investigate ways to enhance food culture and security by supporting local food systems that connect aesthetic, social, ecological and economic factors. Design interventions will be developed collaboratively rooted in an understanding of local context and issues, and achieved with input from leading national and international experts and research leaders. The course includes a live workshop in a rural region of Sweden, in which Swedish and international students, partners, experts and teachers share their experiences, and adapt models and approaches tested in local contexts.

CHERYL AKNER-KOLER is Professor of Theoretical and Applied Aesthetics at the Design programme at Konstfack. She is a sculptor and design researcher and educator with a PhD from Chalmers University of Technology, Department of Architecture. Her thesis *Form and Formlessness* covers a broad research area from aesthetic abstractions of 3D form, space with roots in a geo-organic sculptural tradition to material transformation and breakdown. She held a guest professorship at the School of Hospitality, Culinary Arts and Meal Science at Örebro University during 2008—2012 where she supported teachers and researchers in developing new courses and projects that, in part, build on haptic perception and aesthetic abstractions. The HAPTICA project, funded by the Swedish Research Council, that she is now leading emerged during her collaboration with culinary artists and researchers.

RESEARCH VIEWS (PART 4)

Wednesday 1 February

Location: Svarta Havet

16.00—16.30

# Symbiotic Tactics —Three Projects Enacting Responses that Deal with Socio-Ecological Issues at Specific Scales

Presentation by MARTÍN AVILA

This postdoctoral project *Symbiotic Tactics* (2013—2016) was financed by the Swedish Research Council, and involved collaborations with different institutions internationally. On this occasion, the presentation will show three projects developed in Argentina as a result of the collaboration with researchers at the Multidisciplinary Institute of Vegetal Biology in Córdoba. Each of these projects were developed to enact responses that deal with socio-ecological issues at specific scales, ranging from the intimate interactions with medicinal plants to detached relations with agricultural industries. The projects were design-driven, biocentric, and developed through a speculative and ideational practice that aimed at making explicit alternative versions of the present/near future, becoming an experimental platform to reimagine aspects of everyday life.

MARTÍN AVILA is a designer, researcher and Senior Lecturer in Design for Sustainable Development at Konstfack in Stockholm. He obtained a PhD in Design from HDK School of Design and Crafts in Gothenburg. The PhD work (*Devices: On Hospitality, Hostility and Design*), was awarded the 2012 prize for design research by the Swedish Faculty for Design Research and Research Education. His postdoctoral project *Symbiotic Tactics* (2013—2016) has been the first of its kind to be financed by the Swedish Research Council.

RESEARCH VIEWS (PART 4)

Wednesday 1 February

Location: Room S1

15.00—16.30

# Where We Are Now —Thoughts and Work in Progress Explorations from Research Lab

Presentations by **SOFIA BJÖRKMAN**,  
**ANNIKA PETTERSSON** and **MARIE O'CONNOR**  
Moderated by **JOHANNA ROSENQVIST**

Participants of this year's Research Lab programme at Konstfack will present work in progress explorations of their self-selected project in the field of craft. Research Lab aims to give space to the development of research skills, encouraging students to develop their own area of enquiry drawing on a wide variety of theoretical and practical sources. The programme encourages artistic expression that draws on both practice and theory, and is manifested in both acts and reflection.

**SOFIA BJÖRKMAN** received her MFA from Konstfack in 1998. A year after she founded Platina gallery and studio for contemporary jewelry. Since then she has been working as a jewelry artist and curator with all kinds of projects that creates scenes for the jewelry field. She has exhibited internationally, for example in Europe, USA, Brasil, New Zealand and China. She cooperates with artists, curators, galleries, museums and institutions around the world. She gives lectures and workshops and is a board member of Art Jewelry Forum and Konsthantverkscentrum.

**ANNIKA PETTERSSON** is an artist working with in the crafts field, predominantly in the field of contemporary jewelry. Through her work she explores traditional jewelry through a reinterpretation of the classical adornment shapes. Repeatedly she uses repetition, distortion and glitches as a method to develop her work. She is interested in the transformation from the classical to the contemporary; what information is being added or subtracted through the re-creation process. She is a founding member of the group A5, an artistic collaboration focused on adornment, installation and jewelry in cultural contexts.

**MARIE O'CONNOR** is primarily craft-based in her approach as a designer and educator. She uses an array of found materials, collage and textile techniques alongside digital and animation processes. She is interested in creating surprising interplays between the body and clothing, display and wear, image and object and scale and distance. A recurring theme is the interplay between two and three dimensions when working with textiles or "textile thinking"; exploring this in notions of play, perspective, materiality, surface, pattern and physical relationships. She creates work for herself, commercial clients, exhibitions and public workshops. She is currently a tutor for the Master's programme CRAFT! at Konstfack. Previously she has been Senior Lecturer in Fashion Textiles and Fashion Illustration at Beckmans College of Design, and has taught as a visiting tutor at Camberwell College of Arts, Chelsea College of Art and Design, London College of Communication and Glasgow School of Art in graphic design, illustration, textiles and fashion courses.

**JOHANNA ROSENQVIST** is Senior Lecturer in History and Theory of Craft at Konstfack, besides her tenure as Senior Lecturer in Art History and Visual Studies at Linnaeus University. She wrote her thesis *An Aesthetics of Sexual Difference? On Art and Artistry in Swedish Handicraft of the 1920s and 1990s* (2007) in Lund, and has since continued to investigate the field of handicraft in relation to a wider field of cultural production. With Christina Zetterlund and Charlotte Hyltén-Cavallius she co-edited and contributed to the most recent overview of craft in Sweden, *Konsthantverk i Sverige del 1* (2015).

Thursday

2 Feb.

RESEARCH VIEWS (PART 5)

Thursday 2 February

Location: Svarta Havet

9.00—12.00

# Impasse Finesse Neverness (the course formerly known as Immediate Archaeologies) —From Stockholm to Bahia

Presentations by **LUIS RAFAEL BERRÍOS-NEGRÓN**  
and Master's students **CALLUM HARPER,**  
**KAMEN ZLATEV, TESSA VAN THIELEN,**  
**RICHARD KRANTZ, ALEXANDER HÖGLUND,**  
**FLORENCE WILD, SOPHIE ERLANDSSON,**  
**JOSEFIN TINGVALL**

There is something paradoxical about the idea of archaeology: you subtract to produce. Our sculpture, installation, and performative works often also require subtractive processes to reveal invisible and unforeseen aspects, neither for the sake of results nor purpose, but as intransitivity and unintentionality.

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With that in mind, Impasse Finesse Neverness (the course formerly known as Immediate Archaeologies) hypothetically asked the essential question: How do we enact and display such subtractive processes, especially in the context of the neocolonial advance, the dematerialization of sculpture, and the crisis of environmental form?

At Research Week 2017, the eight Master's students that participated in this year-long research focus group by Luis Rafael Berríos-Negrón will present and perform artworks that emerged during the year. They will also present their contributions to an exhibition by Berríos-Negrón at the Museum of Archaeology and Ethnography, and the Museum of Modern Art of Bahia in Salvador, Brasil (see p. 39).

*Impasse Finesse Neverness* is a teaching work by **LUIS RAFAEL BERRÍOS-NEGRÓN**. Recent teaching works include "Living Archive Course" at the Münster University of Applied Sciences (2014), and the "Archive Building Workshop" at the University of Copenhagen, Department of Arts and Cultural Studies (2013). Recent exhibitions include *Undisciplinary Learning* at District-Berlin (2016), and *Earthscore Specularium* at Experiment Stockholm (2015). Previously he showed at the 3rd Biennial of Art of Bahia (2014), was core-collaborator with Paul Ryan in the *Threeing* project at Documenta 13, and was a commissioned artist in Ute Meta Bauer's *Future Archive* at the Neuer Berliner Kunstverein (2012). He is a PhD candidate at Konstfack/KTH (2015—2019), holds a Master of Architecture from Massachusetts Institute of Technology, and a Bachelor of Fine Arts from the Parsons New School for Design.

RESEARCH VIEWS (PART 5)

Thursday 2 February

Location: Mandelgren

9.00—10.00

# The Stubborn Life of Objects

Lecture by YUKA OYAMA

The Norwegian Artistic Fellowship Programme (PhD) allows artists to contribute new knowledge to the relevant artistic fields through pursuing their artistic practice. The artistic research project *The Stubborn Life of Objects* has been conducted at the Art and Craft Department of Oslo National Academy of Arts from 2012 to 2017. In this research the emphasis has been on cross-disciplinary and active research methods. The research implemented various sizes of public intervention, interviews, salons, interdisciplinary teamwork with students and professionals of multiple fields such as contemporary art, contemporary art jewelry, costume, performance, film, dance/choreography, and anthropology. What is it like to conduct an interdisciplinary artistic research?

YUKA OYAMA's artistic practice lies at the intersection between contemporary art, sculpture, performance, costume, contemporary art jewelry, and craft art. She investigates an artistic medium that consists of two intertwined components: an object and a person. The integral and intermediary relations between the (worn) object and the subject are exactly where her interests lie. Furthermore, the aspect of transforming and being activated to behave differently while under the influence of objects is another of her core interests. She received her BFA (Jewelry and Light Metals) at Rhode Island School of Design, and MA at Munich Art Academy (Art Jewelry and Sculpture). Currently she is concluding her artistic research at Oslo National Academy of Arts funded by the Norwegian Artistic Research Fellowship Programme.



**PRACTISING RESEARCH***Parallel workshop sessions*

Thursday 2 February

Location: Mandelgren

Maximum participants: 10\*

10.00—17.00

# Your Double

## Workshop with YUKA OYAMA

A man in Australia buys a large ship so that it can float in his small pond next to his house. A woman marries the Berlin wall. I was fascinated by these rather unconventional anecdotes. Some objects take on a form of life within our minds, cause inconvenience and make us behave differently. Objects almost implore us to imagine they might have a will of their own, a kind of obstinacy, if you may: It is if they have an innate form of life. Certainly there is creative potential in this, as objects activate us to construct narratives and set immobile entities into motion. How can the physical and psychological impacts of objects be transformed into a creative method? In this workshop I will introduce my methods and approach to artistic research in *The Stubborn Life of Objects*, carried out at Oslo National Academy of Arts under the Norwegian Artistic Research Fellowship Programme.

YUKA OYAMA's artistic practice lies at the intersection between contemporary art, sculpture, performance, costume, contemporary art jewelry, and craft art. She investigates an artistic medium that consists of two intertwined components: an object and a person. The integral and intermediary relations between the (worn) object and the subject are exactly where her interests lie. Furthermore, the aspect of transforming and being activated to behave differently while under the influence of objects is another of her core interests. She received her BFA (Jewelry and Light Metals) at Rhode Island School of Design, and MA at Munich Art Academy (Art Jewelry and Sculpture). Currently she is concluding her artistic research at Oslo National Academy of Arts funded by the Norwegian Artistic Research Fellowship Programme.

\* The workshops require pre-registration to: [krw@konstfack.se](mailto:krw@konstfack.se)  
Please indicate first and second choices (first come, first served)  
Workshops are primarily reserved for year 1 Master's students

**PRACTISING RESEARCH***Parallel workshop sessions*

Thursday 2 February

Location: Room S6

Maximum participants: 10\*

13.00—Friday 12.00

# We All Worship Flux, but Hey... What's Your Fix?

## Workshop with THOMAS LAURIEN

What are “fix cards,” and how can they help you move your artistic research/practice forward? Fix cards designate stuff of high importance for you and your artistic and knowledge forming trajectory. You make the cards. In the play you place your cards in any kind of arrangement. You make a very short presentation of your cards before the co-players start to engage with them. Engagement means responding to your arrangement as well as rearranging the cards in order for new meanings to evolve. In a good game the cards ignite a generative discussion. During the workshop you will play two rounds of the game, where the second round means holding more cards in your hand compared to the first round. The play aims at clarifying important issues like discourse belonging, and where you and your fantastic energy are heading.

THOMAS LAURIEN is a Senior Lecturer and designer, positioned at HDK School of Design and Crafts. He is currently creating fix point cards for himself with lily beetles, multispecies figurations, more-than-human agencies, and new gardening poetics and politics. In 2016 he earned his PhD with the thesis *Händelser på ytan: shibori som kunskapande rörelse (Events on the Surface: Shibori as Knowledge Forming Motion)*. In the thesis, the art form shibori shed light on and was understood through cultural heritage dynamics, the practice of curating, and Affect theory.

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**PRACTISING RESEARCH***Parallel workshop sessions*

Thursday 2 February

Location: The Library (Magasinet)

Maximum participants: 10\*

13.00—Friday 12.00

# History Breaking Down

## Workshop with RIKARD HEBERLING

Departing from the format of the pictorial essay, this workshop sets out to explore the potential of images as means to write and understand history politically. Quite the opposite of mood boards, Pinterest collections and “visual research,” the writing with images approached here does not function as illustration, inspiration or reference.

Rather, the found image—and its reproduction into constellations, juxtapositions, and superimpositions—will be dealt with as a tool and space for thinking and acting. It is an attempt to reconsider not only the artistic process of “thinking-in-images” but also the role of the artist and designer as a producer of history. The site for this exploration is the depository of art and design periodicals in the lower level of the Konstfack library. The working materials found here will be approached with strategies drawn from a wide array of fields such as iconology, divination, dream analysis, stereoscopy, astrology, materialist pedagogy, and composting.

RIKARD HEBERLING works as a graphic designer. He holds an MFA from studies at Konstfack, Beckmans College of Design, and ECAL/Ecole cantonale d'art de Lausanne. He currently conducts the research project *A Swedish Typeface 1897—1930* at Konstfack. He is regularly invited as a guest teacher at schools such as Konstfack, Beckmans, HDK School of Design and Crafts, Linnaeus University, and the Royal Institute of Art.

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Workshops are primarily reserved for year 1 Master's students

## PRACTISING RESEARCH

*Parallel workshop sessions*

Thursday 2 February

Location: Room S4

Maximum participants: 10\*

13.00—Friday 12.00

# The Post-Digital Practice Sampler

## Workshop with DANIEL NORELL

An increasing number of architects, designers and artists casually use the term “post-digital” to describe their current work and thinking. But what characterizes such a practice and its work? Is it about creatively incorporating design opportunities offered by new technologies that straddle the abstract and the material realms, such as scanning and simulation? Or does it imply that the pervasiveness of digital technology has made distinctions between traditional design mediums such as drawings or models meaningless? The workshop will examine this emergent condition by compiling, categorizing and theorizing a host of contemporary practitioners and their works into a sampler: an edited collection. It will try to discern tendencies and approaches by looking at specific works from an aesthetic as well as a technological point of view.

DANIEL NORELL is an architect, educator, and researcher. He is Senior Lecturer and Director of the Master's programme in Architecture and Urban Design at Chalmers University of Technology in Gothenburg, and co-founder of Stockholm-based architecture studio Norell/Rodhe. Norell/Rodhe are frequent participants in competitions, conferences, symposia, publications and exhibitions in Europe and the U.S. He recently completed a practice-based licentiate thesis at the KTH School of Architecture titled *Taming the Erratic: Representation and Materialization in Post-Digital Architectural Design*. He holds Master's degrees in architecture from the KTH and from UCLA in Los Angeles.

### Required reading prior to the workshop

Gail Peter Borden and Michael Meredith, “Foreign Matter,” in *Matter: Material Processes in Architectural Production* (Routledge, 2012), 1—4.

This text will be distributed to signed up workshop participants.

Sam Jacob, “Drawing as Project: Post Digital Representation in Architecture,” *Strange Harvest*, 2015.

[www.strangeharvest.com/drawing-as-project-post-digital-representation-in-architecture](http://www.strangeharvest.com/drawing-as-project-post-digital-representation-in-architecture)

Christiane Paul, “From Immateriality to Neomateriality: Art and the Conditions of Digital Materiality” (paper presented at ISEA 2015).

[www.isea2015.org/proceeding/submissions/ISEA2015\\_submission\\_154.pdf](http://www.isea2015.org/proceeding/submissions/ISEA2015_submission_154.pdf)

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Please indicate first and second choices (first come, first served)  
Workshops are primarily reserved for year 1 Master's students

**PRACTISING RESEARCH***Parallel workshop sessions*

Thursday 2 February

Location: Room S1

Maximum participants: 8\*

13.00—Friday 12.00

# Ecologizing Decolonizing, Biocentric Material Interventions

## Workshop with MARTÍN AVILA

This workshop will explore, through artistic practices, potential human-nonhuman relations, particularly those relations that delink from human-centred responses. By using the gerund form (“ing”) as in “ecologizing” and “decolonizing,” the title suggests the core concerns of this workshop: To conceive design and art practices in terms of (human) processes that affect human and nonhuman ways of knowing and being. The results of the workshop will lead to reconsiderations of the ecological effects and affects of ongoing everyday life situations.

MARTÍN AVILA is a designer, researcher and Senior Lecturer in Design for Sustainable Development at Konstfack in Stockholm. He obtained a PhD in Design from HDK School of Design and Crafts in Gothenburg. The PhD work (*Devices: On Hospitality, Hostility and Design*), was awarded the 2012 prize for design research by the Swedish Faculty for Design Research and Research Education. His postdoctoral project *Symbiotic Tactics* (2013—2016) has been the first of its kind to be financed by the Swedish Research Council.

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**PRACTISING RESEARCH***Parallel workshop sessions*

Thursday 2 February

Location: Room S2

Maximum participants: 10\*

13.00—17.00

# Communicating the Ethics of Design

## Workshop with ANDREW WHITCOMB

In this constructive session we will explore how designers share knowledge from their ethical experiences. Today, ethics appears to be a growing concern in design, with prominent individuals and companies publicly promoting greater ethical awareness among designers. While many discussions of ethics in design revolve around principles such as responsibility, transparency, and democracy, they often fail to communicate the uncertain and ambiguous ethical experiences that emerge in the practice of designing. During the workshop, participants will investigate, reflect on, and communicate their experiences of ethics through concrete design activities. The session begins with a short group exercise, from which participants will identify ethical moments that arise. A mapping activity follows, where participants reflect on the qualitative factors involved in their experience. The session concludes with each participant creating an “expressive account” that communicates an ethical experience to others. Ultimately the workshop highlights how design research can contribute to discussions of ethics by enhancing the aesthetic dimension of ethical inquiry.

ANDREW WHITCOMB, PhD, is a researcher at the design and innovation consultancy Veryday. In 2016 he earned his doctorate from the University of Gothenburg, completing his degree with the publication of his dissertation, *(Re)Forming Ethics in Design*, which explores how designers experience and communicate the ethics of their work. Before joining Veryday, he was a Research Fellow of DESMA, a Marie Skłodowska-Curie actions programme for developing research in the field of Design Management. He entered the world of design as a graphic designer in 2004 and since then he has been exploring ways to enhance how humans shape the artificial world.

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Please indicate first and second choices (first come, first served)  
Workshops are primarily reserved for year 1 Master's students

PRACTISING RESEARCH

*Parallel workshop sessions*

Thursday 2 February

Location: Svarta Havet

Maximum participants: 8\*

13.00—17.00

# Impasse Finesse Neverness (the course formerly known as Immediate Archaeologies) —Disseminating the Memory of the Work

Workshop with LUIS RAFAEL BERRÍOS-NEGRÓN  
and Master's students

Impasse Finesse Neverness will further open itself to the public (see p. 31) as a workshop about its real-time methods of recollection and dissemination of its institutional memory.

The group initiated a Tumblr ([impassefinesseneverness.tumblr.com](http://impassefinesseneverness.tumblr.com)) in November 2016 as a depository of materials accrued during the year-long course. It also serves as a Transatlantic interface between its partner-participants in Brasil: exhibition curators, students of the Federal University of Bahia, and the museological teams of both host institutions in Salvador.

During the workshop the public will be invited to be part of the indispensable process the group has to confront to recover, catalogue, and disseminate the ephemera that was produced during the year and for the exhibition. The workshop will primarily contend with the question: What are the most dynamic and affective modes of communication that sidestep traditional media as outreach to our desired audiences?

*Impasse Finesse Neverness* is a teaching work by LUIS RAFAEL BERRÍOS-NEGRÓN. Recent teaching works include "Living Archive Course" at the Münster University of Applied Sciences (2014), and the "Archive Building Workshop" at the University of Copenhagen, Department of Arts and Cultural Studies (2013). Recent exhibitions include *Undisciplinary Learning* at District-Berlin (2016), and *Earthscore Specularium* at Experiment Stockholm (2015). Previously he showed at the 3rd Biennial of Art of Bahia (2014), was core-collaborator with Paul Ryan in the *Threeing* project at Documenta 13, and was a commissioned artist in Ute Meta Bauer's *Future Archive* at the Neuer Berliner Kunstverein (2012). He is a PhD candidate at Konstfack/KTH (2015—2019), holds a Master of Architecture from Massachusetts Institute of Technology, and a Bachelor of Fine Arts from the Parsons New School for Design.

\* The workshops require pre-registration to: [krw@konstfack.se](mailto:krw@konstfack.se)  
Please indicate first and second choices (first come, first served)  
Workshops are primarily reserved for year 1 Master's students

## PRACTISING RESEARCH

*Parallel workshop sessions*

Thursday 2 February

Location: Room S5

Maximum participants: 10\*

13.00—17.00

# Places for Learning —A Guided Tour of the LM Ericsson Factory

Workshop with CARL-OSCAR SJÖGREN,  
ULLA LIND, ANETTE GÖTHLUND and Master's  
students LOTTA INGSCHÖLD, IRYNA HAUSKA,  
ÅSE AHLSTRAND, BINO NYLUND

The first Swedish municipality Ljusnarsberg in Bergslagen has become the point of departure for the artist group The Non-Existent Centers (TNEC). They made the abandoned mine in Ställberg to a small cultural center, a hub and an experimental space where contemporary complex capitalist consumer society can be understood through ongoing artistic and social processes. Carl-Oscar Sjögren represents the artist group with backgrounds in curating, art, music, social psychology, design, directing, choreography, architecture, energy technology, psychology, writing, and lighting design. The Master's programme Visual Culture and Learning, at Konstfack, met with TNEC for a workshop last November. Their work is in the intersection between scientific and artistic research, between activism, art, stage performance, critical branding, and participatory design and they enable and examine a site together with its inhabitants, new and old.

During Research Week we would like to share these experiences in two workshops. *Places for Learning: A Guided Tour of the LM Ericsson Factory* deals with mapping and a/r/thography as methods for researching a place, with an introduction by Carl-Oscar Sjögren followed by students' examples on ways of mapping, learning about and showing a place. The second workshop, *Layer Cake: Fika as a Cultural Archaeological Research Methodology*, is held on Friday (see p.44).

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\* The workshops require pre-registration to: [krw@konstfack.se](mailto:krw@konstfack.se)  
Please indicate first and second choices (first come, first served)  
Workshops are primarily reserved for year 1 Master's students



**PRACTISING RESEARCH***Parallel workshop sessions*

Thursday 2 February

Location: Room S7

Maximum participants: 7\*

13.00—Friday 12.00

# How We Share

## Workshop with PALLE TORSSON

This workshop aims at making the participants think about the possibilities of sharing. In the last years a combination of relatively cheap electronics, open hardware, free software and vibrant communities have lowered the threshold for technical DIY experimentation and have brought about an explosion of non-institutional creative projects, Open source and Peer2peer. A common stock of projects is shared among self-organized groups like hackerspaces and a maker culture is expanding to create a unique global environment for experimentation. Modifications uncover new possibilities and inventions, for example, when a web cam becomes a microscope, the Xbox Kinect becomes a 3D scanner and an Arduino-Raspberry Pi setup enables CNC farming in small scale. Yet in opposition to the original openness of the internet, there has also been a centralization of technology to a few large companies, leading to a simplification, monopolization, and enclosure of our social systems of knowledge, or as Evgeny Morozov puts it: invisible barbed wire. Between these systems, how do we create environments of sharing and use the communal possibilities and political imagination of technology? How can we take on the reduction of scale and capital and how can we break the creative logic of self-expression that eclipses the greater transindividual vision of sharing and openness, and decentralization of power?

PALLE TORSSON is a Stockholm based artist and programmer, pioneering computer game art. In the recent years he has worked through collaborative practises in online-pranksters-art-pirate-hacker-collectives. He has exhibited widely and his collaborative research has been manifested in exhibitions at Manifesta 7, the Venice Biennial, Furtherfield Gallery, London, Palais de Tokyo, Paris, Kunsthalle, Vienna, Musée d'art contemporain, Lyon Biennial, Metronom, Barcelona, CAC, Vilnius, Art Hall of Riga, Bergen Kunsthall, Bergen, Kiasma, Helsinki, Gallery Niklas Belenius (Trolled), Gallery Andréhn-Schiptjenko and Moderna Museet, Stockholm. He has recently completed a research project financed by the Swedish Research Council about how hacker and pirate strategies can inform critical art production. He holds an MFA from the Royal Institute of Art and is a Senior Lecturer in Art at Konstfack where he aims to build a hackerspace.

\* The workshops require pre-registration to: [krw@konstfack.se](mailto:krw@konstfack.se)  
Please indicate first and second choices (first come, first served)  
Workshops are primarily reserved for year 1 Master's students

RESEARCH VIEWS (PART 6)

Thursday 2 February

Location: Svarta Havet

17.00—18.00

# A Massive Loss of Habitat —Explaining the New Migrations

Lecture by **SASKIA SASSEN**

Introduction by **MARIA LANTZ**

The larger context within which migration flows emerge is often left out of the analysis of migrations (unlike refugees). Most major migrations of the last two centuries, and often even earlier, can be shown to start at some point—they have beginnings, they are not simply there. My focus here is on a particular set of new migrations that have emerged over the last one or two years. New migrations have long been of interest to me in that they help us understand why a given flow starts and hence tell us something about a larger context. This is the migrant as indicator of a change in the area where they come from. Once a flow is marked by chain migration, it takes far less to explain that flow. Today's rapid surge in a whole range of flows combined with the conditions they leave behind raise a question that organizes much of my analysis: Are the categories we use to understand and describe migrations—that is, the notion of people in search of a better life, who leave behind a family and home that they want to support from afar and possibly return to—enough to capture the specificity of these emergent flows?

This lecture is part of the Friday Lectures program

SASKIA SASSEN is the Robert S. Lynd Professor of Sociology, and Member of the Committee on Global Thought, Columbia University. Her new book is *Expulsions: Brutality and Complexity in the Global Economy* (2014), now out in 15 languages. Recent books are *Territory, Authority, Rights: From Medieval to Global Assemblages* (2008), *A Sociology of Globalization* (2007), and the 4th fully updated edition of *Cities in a World Economy* (2012). Among older books are *The Global City* (1991/2001) and *Guests and Aliens* (1999). Her books are translated into over 20 languages. She is the recipient of diverse awards and mentions, including multiple doctor honoris causa, named lectures, and being selected as one of the top global thinkers on diverse lists. Most recently she was awarded the Principe de Asturias 2013 Prize in the Social Sciences and made a member of the Royal Netherlands Academy of Arts and Sciences.

**Friday**

**3 Feb.**

## PRACTISING RESEARCH

*Parallel workshop sessions*

Friday 3 February

Location: Room S4

Maximum participants: 12\*

9.00—12.00

# Layer Cake —Fika as a Cultural Archaeological Research Methodology

Workshop with CARL-OSCAR SJÖGREN,  
ULLA LIND, ANETTE GÖTHLUND and Master's  
students ANNA RAMBERG, LOTTA INGSCHÖLD,  
ANNA GUSTAVSSON BERGLUND,  
IRYNA HAUSKA, ÅSE AHLSTRAND,  
BINO NYLUND

The first Swedish municipality Ljusnarsberg in Bergslagen has become the point of departure for the artist group The Non-Existent Centers (TNEC). They made the abandoned mine in Ställberg to a small cultural center, a hub and an experimental space where contemporary complex capitalist consumer society can be understood through ongoing artistic and social processes. Carl-Oscar Sjögren represents the artist group with backgrounds in curating, art, music, social psychology, design, directing, choreography, architecture, energy technology, psychology, writing, and lighting design. The Master's programme Visual Culture and Learning, at Konstfack, met with TNEC for a workshop last November. Their work is in the intersection between scientific and artistic research, between activism, art, stage performance, critical branding, and participatory design and they enable and examine a site together with its inhabitants, new and old.

During Research Week we would like to share these experiences in two workshops. The first workshop, *Places for Learning: A Guided Tour of the LM Ericsson Factory*, is held on Thursday (see p. 40). *Layer Cake: Fika as a Cultural Archaeological Research Methodology* is an open space for shared experiences about inclusion and storytelling in cultural archaeological studies.

\* The workshops require pre-registration to: [krw@konstfack.se](mailto:krw@konstfack.se)  
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Workshops are primarily reserved for year 1 Master's students

RESEARCH VIEWS (PART 7)

Friday 3 February

Location: Svarta Havet

13.00—14.00

# Aesthetic Journalism —The Uncertain Domains of Information, Communication and Aesthetics

Lecture by ALFREDO CRAMEROTTI  
Introduction by MAGNUS BÄRTÅS

Aesthetic journalism is not about delivering information; “journalistic art” is preoccupied with this, and I am not preoccupied with the artist-as-journalist. What I care about, seeing it from a certain distance, is a cultural practice that weaves together the criteria of journalism and art, questioning and possibly reversing the tradition of both fields. An activity—either produced by artists or journalists or technologists—that queries the realm of fiction as the site of imagination, and that of journalism as a site for reality. This brings me to issue an invitation to embrace a notion of information, communication and aesthetics which includes the artistic treatment of reality; because ultimately, we start to get closer to the core of the matter (ourselves included) when we make our reality not a given, irreversible fact, but a possibility among many others.

ALFREDO CRAMEROTTI is Director of Mostyn, Wales’ foremost contemporary arts center. He complements this with active participation in the international visual art world, including co-curating pavilions at the Venice Biennial, e.g. Mauritius (2015), Wales and Maldives (2013), Expo Video in Chicago, and the biennials Sequences VII in Reykjavik and Manifesta 8, Region of Murcia, Spain. He is in demand as Visiting Lecturer at universities throughout Europe and the Americas and is a significant figure within writing, broadcasting, and publishing as Editor of the Critical Photography book series by Intellect. His own publications include *Aesthetic Journalism: How to Inform without Informing* (2009) and the forthcoming *Forewords to the Hyperimage*.

**SUMMARY**

**Friday 3 February**

**Location: Biblioteksgatan and Svarta Havet**

**14.00—15.00**

# **Fika and debriefing Q&A**

**15.00—16.00**

# **Workshop presentations and summary**

**Moderated by JOHANNA ROSENQVIST**

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