



PRACTICING RESEARCH

Konstfack Research Week 2015

RESEARCH AT KONSTFACK

Konstfack Research Week highlights research practices at Konstfack and perspectives on arts, crafts and design research in Sweden and internationally.

Arts, crafts and design have expanded within higher education and as research over the last decades. Opening new perspectives and possibilities, this sheds new light on these fields, as well as relations to other fields of knowledge and practice. The Research Week features examples of on-going research projects, different ways of working, issues, processes and methods in arts, crafts and design research which will be discussed throughout the week with leading researchers from Sweden and elsewhere. The program combines varied formats for highlighting research and engaging with researchers, including project presentations, moderated discussions, 'behind the scenes' experiences, keynotes and tools for students to navigate the week.

The Research Week is required for all Year One MFA students in the CRAFT!, Design, Fine Art and Visual Communication programs. It is not itself a course – credits will be given through the students' own programs. Masters students in the Teachers Education program and Year Two students from all programs are warmly welcomed. Many sessions are open to and explicitly address doctoral students, faculty and the public. Konstfack Research Week 2015 is the first in an annual series.

Research and Artistic development at Konstfack aims to broaden and deepen the school's existing body of knowledge. The main area in which research contributes new knowledge is through art, design, crafts, art education and visual communication. 2015 marks the launch of a doctoral programme in Art, Technology and Design, a joint venture between KTH Royal Institute of Technology and Konstfack, that addresses Konstfack's research strategy to "radically rethink the relationship between the individual, society and the environment". There are many successfully completed and ongoing research projects at Konstfack, funded from national research councils, public arts and cultural grants, industrial commissions, and internally funded as artistic development (ku).

Monday Jan. 26th

VENUE: SVARTA HAVET

- 09.00–12.30 *Introduction to Konstfack Research Week 2015*
Views on Research, PT 1
- 09.00 Welcome by Maria Lantz
09.15 Introduction and overview by Ramia Mazé and Magnus Ericson
09.45 *Tangibilities of Thinking – The potentials of hands-on design research*, keynote lecture by Maria Hellström Reimer

10.30 BREAK

- 11.00 *Views on research PT 2.*
Round-table with teachers from Konstfack's MFA and PHD programs: Petra Bauer, Catharina Gabrielsson, Johanna Lewengard, Agneta Linton and Bo Westerlund, moderator Ramia Mazé
12.00 *Introducing Feminist Power Tools*, presentation by Hélène Frichot

Please note!
For students and Konstfack faculty only.

12.30 LUNCH

Tuesday Jan. 27th

VENUE: SVARTA HAVET

- 09.00–12.00 *Research at Konstfack, PT 1*
Presentations of ongoing research projects at Konstfack

- 09.00 Introduction by Magnus Mörrck
09.10 Bo Westerlund, *Decode and Co-Design*
09.30 Anette Göthlund and Ulla Lind, *Visual and Performative Ethnography: On location Stockholm – Johannesburg*
09.50 Panel discussion, moderator Håkan Nilsson

10.10 BREAK

- 10.40 Christina Zetterlund, *Making Community Involvement*
11.00 Frida Hållander, *Whose Hand is Doing?*
– *On crafts, borders and counter movement*
11.20 Andreas Nobel, *A Dimmer Switch on the Enlightenment*
– *Text, form and knowledge*
11.40 Panel discussion, moderator Håkan Nilsson

12.00 LUNCH

- 13.00–16.00 *Behind the scenes workshops (Parallel program)*
Workshop Investigating Arts Space, Consumption Space, Educational Space and Out of Space, a workshop with Anette Göthlund and Ulla Lind
Co-Design, presentations and discussion with Bo Westerlund
Developing a Roman Alphabet Typeface Inspired by Korean Alphabet, Hangul, a project presentation with Kyuhyung Cho
National Typography and the Modernist Death Drive – A survey of Swedish book art and racial hygiene, a project presentation with Rikard Heberling

Please note!
For students and Konstfack faculty only.

Wednesday Jan. 28th

VENUE: MANDELGREN

- 09.00–12.00 *Research at Konstfack, PT 2*
Presentations of ongoing research projects at Konstfack

- 09.00 Introduction by Ramia Mazé
09.10 Emma Rendel, *Working with the Interspaced Narrative – The practice of graphic storytelling*
09.30 Petra Bauer, *Film as a Political Act*
09.50 Joanna Rubin Dranger and Moa Matthis, *Norm-Critical Visual Communication*
Panel discussion, moderator Ramia Mazé

10.30 BREAK

- 11.00 *Artistic Research, Desire and the Knowledge Economy*
– *What would Plato think?* keynote lecture by Fredrik Svensk

12.00 LUNCH

- 13.00–16.00 *Behind the scenes workshops (Parallel program)*
Embodied Drawing, workshop with Emma Rendel
Film Beyond Representational Politics
– *From post-structuralism to the non-human turn*, workshop with Petra Bauer and Fredrik Svensk
Crafts and Feminist Counter Movement, workshop with Frida Hållander and Olivia Plender
Texts Not Necessarily Meant to be Viewed as Art, a project presentation with Roger von Reybekiel

Please note!
For students and Konstfack faculty only.

Friday Jan. 30th

VENUE: SVARTA HAVET

- 12.30–16.00 *Radical Rethinking: Research*
- 12.30 Summary, MFA students, moderated by Ramia Mazé
13.30 *The Right to Opacity: Detour and deferral in artistic research*, lecture by Renate Lorentz
14.30 *The Art of Inquiry: Reflections of an anthropologist*, lecture by Tim Ingold
15.30 Mingle

First come,
first serve!

Please note that you must sign up for workshops in advance. Lists will be posted outside Svarta Havet on Monday Jan. 26th – there are limited spaces, first come first serve! See descriptions for workshop venues.

Welcome to Konstfack Research Week 2015

Maria Lantz

Monday Jan. 26th at 09.00, Svarta Havet

Maria Lantz is an artist and Vice Chancellor at Konstfack. She has worked as a teacher and vice-rector at the Royal Institute of Fine Arts and has worked as a critic, curator and editor. Her work revolves around photography, identity and memory in the photograph as culture and problem – for example, the role of photography in relation to desire and truth. Lantz has conducted several art and research project on urbanization and informal structures in many parts of the world. Maria Lantz's latest work *Månarmbandet* tells of photographs and objects related to the Apollo expeditions, the short film will premiere in January 2015.

Introduction and Overview

Ramia Mazé and Magnus Ericson

Monday Jan. 26th at 09.15, Svarta Havet

Ramia Mazé, PhD and Docent, is adjunct professor at Konstfack and guest teacher at the School of Architecture at KTH Royal Institute of Technology. Specializing in participatory and critical approaches to design, she has led research and published widely through interdisciplinary and international projects in sustainable development, design activism, smart materials, and interactive spaces. Recent projects include *Designing Social Innovation* (Interactive Institute 2010–13) and *DESIGN ACT* with Magnus Ericson (Berlin: Sternberg Press / Iaspis, 2011). Previously, she worked in corporate research and design consultancies in the us and uk and has degrees in architecture, computer-related design, and interaction design.

Magnus Ericson is an independent project co-ordinator and curator based in Stockholm, Sweden. Since 2014 he's a guest teacher at Konstfack University College of Arts, Crafts and Design responsible for the professional post-graduate course *Organising Discourse*. Between 2009 and 2014 he has been a senior advisor/co-ordinator and curator for a new design-related program 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.

TANGIBILITIES OF THINKING

— The potentials of
hands-on
design research

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Maria Hellström Reimer

Lecture, Svarita Havet

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Tangibilities of Thinking: The potentials of hands-on design research

Monday Jan. 26th at 09.45

Maria Hellström Reimer is professor in design in theory and practice and the Director of the national Swedish Faculty for Design Research and Research Education.

Central to my research is the situating of design practice in a wider cultural context of artistic experimentation and critical reflection. Design research should not only engage in the interpretation and evaluation of artefacts and environments. It should also actively challenge and expand the material and social conditions for design practice. At present, I am coordinating and participating in a number of interdisciplinary research projects within the fields of design, architecture, visual and urban studies.

Round-table with teachers from Konstfack's MFA and PhD programs

**Petra Bauer, Catarina Gabrielsson,
Johanna Lewengard, Agneta Linton
and Bo Westerlund**

Monday Jan. 26th at 11.00, Svarta Havet

Petra Bauer (*for biography see p.35*)

Catharina Gabrielsson is an architect and researcher at the School of Architecture KTH. Since her thesis on art, architecture and public space (published in 2006), her work is a series of investigations on the relationship between architecture amidst a broader field of transformation expressed through politics, economics and the social imaginary. She currently pursues an artistic research project on transversal writing as a means for unraveling architecture's complex involvements in overlapping ecosystems (with Hélène Frichot). She is co-editor for *Deleuze and the City* (Edinburgh University Press, forthcoming), an editorial member of *Architecture and Culture*, and Research Fellow at The Swedish Research Institute of Istanbul.

Johanna Lewengard is a professor in 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. Johanna is a co-writer of *Normkreativ* (Settings, Premiss, 2014), a book discussing how norm-critical approaches can be translated into everyday practices.

Agneta Linton is currently working as Curator at Eskilstuna Art Museum, in charge of exhibitions, collections and programme. In 2014 she became adjunct professor in Craft at Konstfack, Stockholm where she is teaching at the master programme on a regularly basis since 2011. Originally trained as a craft-artist (MFA 1996 Konstfack) her work is represented at a number of institutions in Sweden, among them Nationalmuseum and Statens Konstråd. She has held several board positions within the art and craft scene and is frequently engaged as freelance curator, guest critic, expert and moderator. In 2007 she was one of three founders of Gustavsbergs Konsthall, a public gallery for contemporary craft, where she also worked as director until 2013.

Bo Westerlund (*for biography see p.17*)

INTRODUCING FEMINIST POWER TOOLS

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Hélène Frichot

Presentation, Svarta Havet

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Introducing Feminist Power Tools

Monday Jan. 26th at 12:00

Dr. Hélène Frichot is an Associate Professor and Docent in Critical Studies in Architecture, KTH, Stockholm. Hélène is also currently an Adjunct Professor at RMIT University, where she has held positions since 2004. Her research examines the transdisciplinary field between architecture and philosophy, and her published research has ranged widely from commentary on the ethico-aesthetics of contemporary digital architecture operating within the new biotechnological paradigm, to the role of contemporary participatory and relational practices in the arts, including critical and creative spatial practices and an ongoing engagement in feminist practices. She considers architecture-writing to be her mode of research practice.

Introduction

Magnus Mörck

Tuesday Jan. 27th at 09.00, Svarta Havet

Magnus Mörck is Head of Division of Education and Research Administration (UFA) at Konstfack. Magnus 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 educations can prepare students for research.

Moderation of presentations and panel discussions

Håkan Nilsson

Tuesday Jan. 27th at 09.10, Svarta Havet

Håkan Nilsson divides his time between being a professor in art and art history at Konstfack, University College of Arts, Crafts and Design and associate professor in art history at Södertörn University, where he is currently working on a research project on contemporary alternative architecture together with architect Tor Lindstrand. Nilsson received his PHD in 2000 on a dissertation about the role 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, among other things, in the book *Måleriets rum* (*The space of Painting*) 2009.

DECODE AND CO-DESIGN

Presentation, Svarta Havet

Tuesday Jan. 27th at 09.10

Bo Westerlund

Decode and Co-Design

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» The research project Decode aims to develop design-driven, certified services in the form of collaboration platforms for complex planning processes. The project is innovative in that it will create new relevant knowledge, with respect to urban planning and citizen-related visions of sustainable cities, particularly in respect of social sustainability requirements.

We use two method-based approaches: Co-Design and Interdisciplinary Service Design. Co-Design focuses on participation and a solution-driven approach. The participants with experience of the local cooperate with people that have experience and knowledge of the general. In Interdisciplinary Service Design experts collaborate to create interdisciplinary and multi-dimensional, qualitative solutions. Through the combination of design-based, architectural, social, philosophical, organizational and artistic perspective – the project will create new relevant knowledge, with respect to urban planning and citizen-related visions of sustainable cities, particularly in respect of social sustainability requirements. The project also participates in an effort to establish a sustainability certification for neighbourhoods (HCS) and a Nordic and Swedish framework for sustainable urban development, to meet the requirements of quality and applicability.

Decode is funded by VINNOVA, Sweden's innovation agency, Upplands Väsby and Varberg municipalities, Sweden Green Building Council and Tyréns AB. Besides researchers from Konstfack, the project includes several researchers from Södertörn University and Stockholm University. Project coordinator is Professor Björn Hellström, Konstfack. «

Bo Westerlund, PHD, is Professor in Industrial Design from Konstfack and has done participatory design research for 15 years in several projects, one of them the seminal *interLiving*. Westerlund's 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.

VISUAL AND PERFORMATIVE ETHNOGRAPHY

On location
Stockholm — Johannesburg

Presentation, Svarta Havet

Tuesday Jan. 27th at 09.30

Anette Göthlund and Ulla Lind

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Visual and Performative Ethnography: On location Stockholm – Johannesburg

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» The project *On Location. Learning as a 3rd space in, through and between Arts, Crafts and Cultural Sites* aims to explore how local practices in visual and material culture develop knowledge. How can arts and culture education play an inventive and critical role in building inclusive structures from below? How can such a process enable opportunities for young people and communities and allow for the expression of current inquiries that negotiate the stories of the past, the present and the future? The project explores how it is possible to be manufacturers and facilitators of culture with participatory democratic values, and not only consumers. This is how learning in the fields of arts and culture can enact a third space as an ambiguous area emerging when two or more individuals or cultures interact. The concept *On Location* is a methodological position that offers perspectives 'from within', in field work, interventions and workshops. Small-scale projects establish 'long distance conversations' between continents. With on-line and on-location subprojects, the experience based research is generated through narratives, multimodality, performativity, artistic social interventions and engagements in social and culture entrepreneurship.

The project is founded and co-founded by Swedish Research Links Programme, and Konstfack (KU). Partners are: Wits School of Arts and Wits School of Education, Wits University, Johannesburg.«

Anette Göthlund is professor at the Department of Visual Arts 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. Teaching is focused on research methodologies, theory, visual culture and visual ethnography.

Ulla Lind is a Senior Lecturer at the Department of Visual Arts Education, at Konstfack, with a PhD in Educational Studies. Trained as an Art teacher the research background is in Child and Youth Studies, Art Education, archived and contemporary child drawings as visual cultural and social history. Current research interest is also performative social science, learning in and with visual culture and post-humanist educational philosophy. Responsible for further education courses and the master's program Visual Culture and Learning with orientation Art Education.

MAKING COMMUNITY INVOLVEMENT

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Christina Zetterlund

Presentation, Svaria Havet

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Making Community Involvement

Tuesday Jan. 27th at 10:40

» Making has within a contemporary discourse in Western societies increasingly been perceived as offering an alternative to the alienation of mass produced consumption. Making becomes here a material meaning-making, a non-exchangeable authenticity, and an engagement in a sustainable future. In this presentation I will discuss this craft discourse by putting it in a global perspective. What definition of making and materiality is to be found in this engagement? Who is community-engaged and in what society?

This presentation is part of my contribution to the anthology *Craft in Sweden* that investigates materiality and making from late 19th century up until today. The book collects writers and makers from a wide verity of disciplines from craft, sloyd, applied art, ethnology, art history, architecture and design research. It is both a survey of a field of research as well as suggesting a perspective within craft and history writing. It will be published by Mångkulturellt Centrum in August this year.«

Christina Zetterlund is professor in craft history and theory and a research leader for the research area Material culture at Konstfack and has also, together with Catharina Gabrielsson, been responsible for establishing the new doctoral program Art, Technology and Design. In collaboration with Charlotte Hyltén-Cavallius she is now developing the research project *Making Beyond the Norm* that challenges a normative Swedishness through craft and design. Currently she's working part time for the government as secretary in the committee formulating suggestions for a new politics for architecture and design.

WHOSE HAND IS DOING?

— On crafts, borders and counter movement

Presentation, Svarta Havet

Tuesday Jan. 27th at 11:00

Frida Hållander

Whose Hand is Doing? On crafts, borders and counter movement

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» The aim of my doctoral dissertation is to do artistic research, through crafts, while concurrently asking the question *whose hand is doing?* The question addresses crafts and its relations to institutionalized frameworks and *nation*; whereby notions of time and place are important.

The research project consists of two different tracks: the first track examines the politics of crafts. The second track concerns crafts strategies, whereby relations between craft and counter movements will be addressed.

Re-doing and re-returning are key concepts, and I am, throughout this project, working with many practitioners, many hands – all of the many hands make up the foundation of the research. The most important source of influence is the works of Lilli Zickerman (1858–1949) and specific techniques such as Plasterwork (Gachbori), Earthenware, Fruit-Craving, Nylon Stocking Flowers and many more.

An important part of this project is my engagement in developing 'crafts' as a way to do artistic research. The process of making and doing are important. A parallel intent of mine has been to enable corporal and bodily experience as a tool, and a method where by the methodology of auto-ethnography is important. Further parts consist of rethinking my field by activating contemporary feminist and postcolonial thinking.«

Frida Hållander is at the present a PhD candidate in Crafts. Her dissertation project has the working title *Whose Hand Is Doing? On crafts, borders and counter movement* is sited at Konsfack in collaboration with Konstnärlig forskarskola (Research School in The Field of Arts) and the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg.

A DIMMER SWITCH ON THE ENLIGHTENMENT

—Text, form and knowledge

Andreas Nobel

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Presentation, Svarta Havet

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A Dimmer Switch on the Enlightenment – Text, form and knowledge

Tuesday Jan. 27th at 11:20

» The main part of my dissertation is a text. The other is an exhibition mainly presenting a bow-lathe and some furniture designed and produced in that bow lathe. Interior- and furniture design are disciplines in which sensory qualities are important. Within these disciplines there are well-established methods and languages for developing these qualities. However, such development has rarely been achieved through the medium of text. Sensory qualities tend to be ignored in highly textualized knowledge environments.

Within education textualized knowledge is often valued higher than forms of knowledge developed through other media than text. This situation has led to a dichotomized perception of knowledge where textualized knowledge attained through writing and conceptualizing, is valued higher than knowledge developed through physical work. The thesis argues that this hierarchical view on different forms of knowledge also has an influence on the practical profession of the designer, manifest in the paradoxical situation where the form aspects of design is neglected and over shadowed by various forms of textualized knowledge. The central research question posed in the text part is: Which adverse effects might an increasing emphasis on textualized theory have on the design practices? The questions are highlighted from perspectives such as; epistemology, tradition, history and power.

The central research question in the exhibition part examines if any possible negative effects on design resulting from the above-mentioned scenario, may be prevented through engaging in a highly physical and non-conceptual design-process? The purpose of the exhibition part is to introduce methods and design that may provide the impetus for further development in the fields of design. The bow-lathe is presented as an example of a productive tool for the development of relevant contemporary design.

Keywords: Textualization, sensuousness, knowledge, power, thought style, language, technologies for thinking, representation enlightenment, form, design.«

Andreas Nobel MFA PHD is an interior and furniture designer, teaching at the Department of Visual Arts Education, at Konstfack. Andreas Nobel has a background as one of the founders of Uglycute. He has also been chief editor of *RUM*, a Swedish Magazine for interiors, architecture and design and have been responsible for design issues at *Tidningen VI*.

Co-Design

Presentations and discussion with Bo Westerlund

Tuesday Jan. 27th at 13.00, Mandelgren

» Co-design or Participatory design is one of many common approaches in design research and also in design practice. During this session we will present several previous projects and experiences, discuss pros and cons with co-design as an approach in relation to different settings and intentions. We will present ways of working, important concepts, the importance of material, documentation, and lots more. Feel free to bring questions and your own experiences. «

For a biography of Bo Westerlund see p. 17.

National Typography and the Modernist Death Drive – A survey of Swedish book art and racial hygiene

Presentation and Q&A with Rikard Heberling

Tuesday Jan. 27th at 13.00, Seminar room S6

» The ku-project *Swedish Typographic Histories* is a research into the explicit campaigns for a national-cultural identity in typography that took place between the two Stockholm Exhibitions of 1897 and 1930. Following the exhibition of 1897, a discussion commenced within the Swedish printing industry for the common need of a pure, specifically Swedish typeface that would suit the presumed demands of the language as well as the aesthetic taste and temper of the Swedish people. By tracing the writings and design attempts of the most active proponents of this quest – Waldemar Zachrisson, Hugo Lagerström and Axel Carlson – the research aims to clarify how the discourse of typographic Modernism emerged around 1930 through this inductive phase of typographic Nationalism. «

(Excerpt from project description from P.29)

For a biography of Rikard Heberling see p.31.

Parallel program

Tuesday Jan. 27th at 13.00

Investigating Arts Space, Consumption Space, Educational Space and Out of Space

Workshop with Anette Göthlund and Ulla Lind

Tuesday Jan. 27th at 13.00–16.00, Seminar room S2

» A workshop for one afternoon: Visual event as a starting point; students will work in groups with research triangulation and act as visual ethnographers in a defined space (as indicated in the title). This includes working with the three modes of documentation used in ethnography: observations, visual and written field notes and interview/conversations. This micro visual ethnography will be presented and elaborated on together with the researchers at the end of the workshop. «

Workshop
13.00–16.00

{ Introduction 30 min.
Fieldwork 90 min.
Presentation and discussion 60 min.

For biographies of Anette Göthlund and Ulla Lind see p. 19.

Developing a Roman Alphabet Typeface Inspired by Korean Alphabet, Hangul

Presentation and Q&A with Kyuhyung Cho

Tuesday Jan. 27th at 13.00, Seminar room S5

» As a contemporary typography designer, I'd like to develop a new typeface with a new approach and methodology, incorporating the aesthetic qualities of Asian and Western alphabets. In the project, type design will start with analysing Hangul, the Korean alphabet, in its whole and in its parts and setting basic parameters that define the structure and the characteristic of Hangul and apply these to Roman alphabet typeface. The Roman alphabet typeface based on Hangul will have unique aesthetic values, creative proportionality and rhythmic sense, which is distinctive from other typefaces created in a traditional way. «

(Excerpt from project description from P. 27)

For biography of Kyuhyung Cho see p.29.

DEVELOPING A ROMAN ALPHABET TYPEFACE INSPIRED BY KOREAN ALPHABET, HANGUL

Kyuhyung Cho

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Presentation and Q&A, Seminar room S8

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Developing a Roman Alphabet Typeface Inspired by Korean Alphabet, Hangul

Tuesday Jan. 27th at 13:00

» As a contemporary typography designer, I'd like to develop a new typeface with a new approach and methodology, incorporating the aesthetic qualities of Asian and Western alphabets. In the project, type design will start with analysing Hangul, the Korean alphabet, in its whole and in its parts and setting basic parameters that define the structure and the characteristic of Hangul and apply these to Roman alphabet typeface. The Roman alphabet typeface based on Hangul will have unique aesthetic values, creative proportionality and rhythmic sense, which is distinctive from other typefaces created in a traditional way.

In addition, since I plan to develop a Roman alphabet typeface for body text, I will focus on a rigorous concept, legibility and readability as well. This project not only embodies the formulation senses of Hangul, but also explores unique characteristics of the Roman alphabet to the realization of its ultimate goal of providing a new Roman alphabet typeface with Asian perspective.

What can be learnt from the form and structure of Hangul to develop a Roman alphabet typeface? How can it cultivate the long tradition of a Roman alphabet? Can it be used vice versa? Can it raise a progressive and experimental type design in a multicultural society? These are some of the questions I will investigate during this project. «

Kyuhyung Cho is a Korean-born, Stockholm-based designer and illustrator who has gained recognition for his pictograph fonts and various furniture projects. He has completed MFA at Storytelling, Konstfack in 2011. Cho has a unique approach of merging Western and Eastern viewpoints into story, typography and furniture. Some of his awards and nominations include Young Swedish Design in 2013 and 2015, Winner at Kolla! 2012, Best Graphic Design at DesigNu 2012 and The Next Generation at Wallpaper in 2012.

NATIONAL TYPOGRAPHY AND THE MODERNIST DEATH DRIVE

— A survey of Swedish book
art and racial hygiene

» The ku-project *Swedish Typographic Histories* is a research into the explicit campaigns for a national-cultural identity in typography that took place between the two Stockholm Exhibitions of 1897 and 1930. Following the exhibition of 1897, a discussion commenced within the Swedish printing industry for the common need of a pure, specifically Swedish typeface that would suit the presumed demands of the language as well as the aesthetic taste and temper of the Swedish people. By tracing the writings and design attempts of the most active proponents of this quest – Waldemar Zachrisson, Hugo Lagerström and Axel Carlson – the research aims to clarify how the discourse of typographic Modernism emerged around 1930 through this inductive phase of typographic Nationalism.

On a wider level, the project addresses a more general field of visible language and its political function, or instrumental value, within nationalism. How the notion of national-cultural character is projected through letterforms, alphabets, and typography, and how these symbols of language are utilised as material components in the branding of national identity, are some of the inquiries raised within the research.

My presentation *National Typography and the Modernist Death Drive* explores the intersections of typographic design and the racial hygiene movement in Sweden during the first half of the 20th century. «

Rikard Heberling is a graphic designer and editor based in Stockholm. He holds an MFA from studies at Konstfack, Beckmans College of Design and ECAL (Ecole cantonale d'art de Lausanne). Since 2010 he co-runs Drucksache, a publisher for poetry, criticism and artists' books. Currently he is a ku-researcher at Konstfack, examining the relations between typography and nationalism within Swedish history writing of graphic design. 2015 he is a guest teacher/lecturer at Konstfack, Berghs School of Communication and the Royal Institute of Art.

WORKING WITH THE INTERSPACED NARRATIVE

— The practice of
graphic storytelling

Presentation, Mandelgren

Wednesday Jan. 28th at 09.10

Emma Rendel

Working with the Interspaced Narrative – the practice of graphic storytelling

» *Working with the Interspaced Narrative – The practice of graphic storytelling* is a research project that investigates how different methods of working when telling stories in text and drawing changes the story and the telling of the story.

The goal with this research is to be able to in some way articulate the tacit knowledge the graphic storyteller have of how a narrative exists in the interspace between the drawn image and the text and between frames.

My method is to interview graphic storytellers about their working processes, and then try to emulate them when telling my own stories, to see how this affect the storytelling and the result.

The telling of a story in drawn images and text is always a collaboration between the storyteller and the reader. A lot of important information in graphic storytelling does not exist in the text or in the images, it appears when the image and the text and the frames meet the reader. For this reason I am looking at how we use our cognition when reading or making a graphic story. How do I convey my experience of having and using a body in the world through drawing? In which ways can I make the reader attribute intentions, emotions, thoughts, knowledge etc. to a character. «

Emma Rendel is a graphic storyteller and an illustrator. She has published three graphic novels. The research project *Working with the Interspaces Narrative – The practice of graphic storytelling* is a three year long project that is funded by the Swedish Research Council. It takes place in the Visual Communications department at Konstfack.

FILM AS A POLITICAL ACT

Petra Bauer

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Presentation: Mandelgren

Film as a Political Act

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Wednesday Jan. 28th at 09.30

» Has film still a collective and political potential as Walter Benjamin and Bertolt Brecht once claimed? This is the question that I keep asking and which serves as point of departure for my research. I often stress that I, through my own films, want to actively participate in public debates in a way where the films cannot be reduced to instruments, but are seen as speaking and participating elements in their own rights. But how can films acts in their own right? What is meant by participation? Is there such a thing as a political aesthetics? These are the questions I focus on in my research. I use both my own films and others, as well as theoretical and historical works in order to reflect on the politics of production, image, narrative and not aesthetics.«

Petra Bauer is an artist and filmmaker and currently involved in a artistic based PhD project with the working title *Film as a Political Act* at Konstfack, where she is using feminist strategies and theories in order to critically explore and politicize conditions of productions, authorship, narrative structures, the choice of aesthetic strategies within documentary film making. The research project consists among other things of the films: *Conversations: Stina Lundberg Dabrowski meets Petra Bauer*, *Sisters!*, *Mutual Matters* and *Choreography for the Giants*, as well as the publication, *Working Together: Notes on British Film Collectives from the 1970s*.

NORM-CRITICAL VISUAL COMMUNICATION

»The study is devised with a view to a joint project, developing methods and digital instruments to disseminate norm-critical and -creative perspectives on visual, racial stereotypes. In a time characterized by transnational and multi-lingual exchange, visual representations are a major means of global, normative communication. In this context, it becomes essential to recognize the ways in which racist stereotypes are reproduced visually, in order to discontinue injurious praxes and explore new ways of representing the world. The bringing together of diverse skills in a collaborative process creates a productive environment for methodological developments in this respect.

Presentation: Mandelgren

Wednesday Jan. 28th 09.50

Joanna Rubin Dranger & Moa Matthis

Norm-Critical Visual Communication

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The pilot study sets up a multiparty group that will plan and organize four full-day conferences open to students, faculty and other employees, mixing lectures and workshops. Using AMT-technology to collect data on pre- and post-seminar reactions to stereotypical visual representations will make it possible to gauge the efficacy of different methodological approaches to norm-critical thought and praxis. The study will generate material and experiences to be used in a project aiming at the realization of an open-access, net-based tool where prevailing visual norms are interrogated and countered.

The pilot study *Norm-Critical Visual Communication* is a collaboration between Konstfack, Handelshögskolan, Mångkulturellt Centrum and Unga Klara together with Stockholms Dramatiska Högskola. The pilot-study is partly financed by the Swedish innovation agency VINNOVA, partly by the collaborators. «

Joanna Rubin Dranger works as illustrator and author, but is also a Professor of Illustration at Konstfack, Dept. of Design, Crafts and Arts. Since 2007, she has been in charge of the Bachelor's Program in Graphic Design & Illustration, as well as the Master's Program called Storytelling. Together with Graphic Design Professor Johanna Lewengard, she created the new Master's Program 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, Joanna Rubin Dranger 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. Of particular interest in this context is a critical anthology published in 2005, called *Orientalism in Swedish (Orientalism på svenska/Ordfront)* which Matthis initiated and edited, as well as her book *Pioneers and Feminists* in 2006 (Norstedts) which applied intersectional analysis to the works of four white, European women travelling in the colonies, but was written for and aimed at a wide audience.

ARTISTIC RESEARCH, DESIRE AND THE KNOWLEDGE ECONOMY

— What would
Plato think?

Fredrik Svensk is active as a writer, critic, educator, editor and curator. Lecturer in ArtTheory, Editor-in-chief of *Paletten Art Journal*. Critic at *Kunstkritikk.com* and *Aftonbladet*, and member the research collective *OTCOP*. In his research and teaching he is specialized on the biopolitics of art. In his teaching at Valand focus on the intersection between artistic research and practice, history of aesthetics and art, continental philosophy; and critical perspectives on art and society such as queer feminist, post-colonial, marxist theory, institutional critique and non-anthropocentrism. Co-translator of Gilles Deleuze's *Différence et Répétition*.

Crafts and Feminist Counter Movement

Workshop with Frida Hållander and Olivia Plender

Wednesday Jan. 28th at 13.00, Konsfack Library (downstairs by the archive)

»The workshop will examine how craft has been utilised, or has made an impact, in the strategy of different feminist movements. The workshop will depart from two different research projects by Olivia Plender and Frida Hållander. The workshop will begin with a presentation by Plender on Sylvia Pankhurst (1882–1960) and *The Women Workers* series of art works. Sylvia Pankhurst made a profound impact on the fight for women's rights as both an artist and as a Suffragette. Hållander will address Lilli Zickermans inventory from 1914 to 1931, in the lens of the time of woman liberation. We will together in the workshop look at the inventory and material related to the British Suffragettes. Also we will *act*, (perform, play or read) feminist texts. Questions such as how neglected historical material can be utilised in a contemporary context will be addressed. Participants own interests, and what is put on the table will be an important part of the workshop. «

For a biography of Frida Hållander see p.23

Olivia Plender is an artist and has also curated the exhibition *Sylvia Pankhurst: The Suffragette as Militant Artist* shown at Tate Britain 2013. Plender is a PhD candidate at the Royal Institute of Art and Konstnärliga forskarskolan/Lund University with the project *Society is a Workshop*.

Film Beyond Representational Politics – From post-structuralism to the non-human turn

Workshop with Petra Bauer and Fredrik Svensk

Wednesday Jan. 28th at 13.00, Seminar room S5

»How can we understand an expanded notion of film beyond its representational qualities? The participants in this experimental workshop are invited to join the ongoing discussion between Petra Bauer and Fredrik Svensk on political aspects of filmmaking. The workshop will start with a presentation by Petra Bauer and Fredrik Svensk. «

For biographies of Petra Bauer and Fredrik Svensk see p.17 and p.39.

Embodied Drawing

Workshop with Emma Rendel

Wednesday Jan. 28th at 13.00, Seminar room S2

»In this workshop I want to try to investigate the ways in which embodiment is important for drawing and for our understanding of drawings. It is an experimental workshop that might end in complete confusion. We will try to communicate body-based memories in drawing. All memories are in one way or another body-based, but some leave stronger impressions. You will pick a memory that you can still sense in your body. For instance, how can you draw the feeling of falling and not being able to catch yourself, of being five years old and walking around in your mothers too-large wellies, of wading through warm muddy water with the knowledge that there might be leeches, of having the stomach flu, or of falling off a bike and realizing that your arm is broken and points in the wrong direction? If we have time we will explore the same memory in writing to see how the different mediums catches different aspects of the memory. «

For a biography of Emma Rendel see p.33.

Texts Not Necessarily Meant to Be Viewed as Art

Project presentation and Q&A with Roger von Reybekiel

Wednesday Jan. 28th at 13.00, Seminar room S6

»TNNMVA explores how contemporary artists use text in their creative processes. The project focuses on artists' writing and examines the thoughts, ideas, and techniques that structure an artwork. A forthcoming publication will probe the idea of the publication-as-exhibition-space. In it, twenty-six Nordic and international contemporary artists and writers have contributed with examples of how text informs their processes, including scraps of poetry, diary writing, email conversations, rejected articles, instructions, manuscripts, archival material, song lyrics, newspaper clippings, recorded dreams, performance scripts, fragments and text collections. This lecture is an introduction to the research material for the publication, with examples of the participating artists' text processes, which amongst others include Cory Archangel, Emily Wardill, Darren Bader, Kenneth Goldsmith, Lucy Fontaine, Tamara Henderson, Hanne Lippard, Tris Vonna Michel, Magnus Bårtås and Audun Mortensen. « (Excerpt from project description from p.43)

For a biography of Roger von Reybekiel see p.43.

TEXTS NOT NECESSARILY MEANT TO BE VIEWED AS ART

Roger von Reybekiel

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Presentation and Q&A, Seminar room S6

Texts Not Necessarily Meant to be Viewed as Art

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Wednesday Jan. 28th at 13:00

» TNNMVA explores how contemporary artists use text in their creative processes. The project focuses on artists' writing and examines the thoughts, ideas, and techniques that structure an artwork. A forthcoming publication will probe the idea of the publication-as-exhibition-space. In it, twenty-six Nordic and international contemporary artists and writers have contributed with examples of how text informs their processes, including scraps of poetry, diary writing, email conversations, rejected articles, instructions, manuscripts, archival material, song lyrics, newspaper clippings, recorded dreams, performance scripts, fragments and text collections. This lecture is an introduction to the research material for the publication, with examples of the participating artists' text processes, which amongst others include Cory Archangel, Emily Wardill, Darren Bader, Kenneth Goldsmith, Lucy Fontaine, Tamara Henderson, Hanne Lippard, Tris Vonna Michel, Magnus Bærtås and Audun Mortensen. «

Roger von Reybekiel is an artist and curator based in Stockholm. He studied at Konstfack University College of Arts, Crafts and Design, and The Royal Institute of Fine Art, both in Stockholm, and Tokyo Zokei University, Tokyo. Recently he has had solo shows at Percival Space, Oslo, and Fullersta Gärd, Huddinge, and participated in group shows and projects at Demons Mouth, Oslo; Crystal Contemporary Art, Stockholm; Index – The Swedish Contemporary Art Foundation, Stockholm; and Baltic Art Center, Visby. Recently he has curated shows at Platform Stockholm and Fullersta Gärd, Huddinge. His latest book *Seven Pears in a Line* was published by Flamme Forlag in Norway in 2013.

THE RIGHT TO OPACITY

— Detour and deferral in artistic research

Lecture, Svarta Havet

Friday Jan. 30th at 13.30

Renate Lorenz

The Right to Opacity – Detour and deferral in artistic research

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Renate Lorenz is Professor of Art and Research at the PhD in Practice Programme, Academy of Fine Arts Vienna. Since the beginning of the 1990s she is working at the intersection of visual culture, theory and politics. She is the co-editor and author of a foundational publication about art and politics in the German-speaking area, *Copyshop – Kunst-praxis und politische Öffentlichkeit* (Copyshop – Practices of Art and Counterpublic, Berlin 1993) and of many other books such as *Queer Art – A freak theory* (Bielefeld 2011). Her most recent works are the conference *Freaky: Queer art conference* in collaboration with Freie Universität Berlin (2009, www.freaktheory.de), the film installations *N.O. Body* (2008), *Salomania* (2009) and *Contagious!* (2010) as well as the exhibition *Contagieux! Rapports contre la normalité* (CAC Genf 2010), in collaboration with Pauline Boudry (www.boudry-lorenz.de). Lorenz is showing her art work internationally (Centre d'Art Genève; Ellen de Brujine, Amsterdam; Swiss Institute New York; Museum of Contemporary Art, Belgrade; Aichi Triennale, all 2010).

THE ART OF INQUIRY

— Reflections of an anthropologist

Lecture, Svarita Haver

Friday Jan. 30th at 14.30

Tim Ingold

The Art of Inquiry – Reflections of an anthropologist

Prof. Tim Ingold is currently Chair of Social Anthropology at the University of Aberdeen. He has carried out ethnographic fieldwork among Saami and Finnish people in Lapland, and has written on comparative questions of environment, technology and social organisation in the circumpolar North, on the role of animals in human society, and on human ecology and evolutionary theory in anthropology, biology and history. More recently, he has explored the links between environmental perception and skilled practice. Ingold is currently writing and teaching on issues on the interface between anthropology, archaeology, art and architecture. His latest book, *Making*, was published in 2013.

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