## Konsttack Research Week 2016

'No longer are we surrounded by fields, woods, rivers, but by signs, labels and trademarks: this is our universe.' The words of multi-faceted scholar Jacques Ellul uttered in the 1970s are more relevant today than ever before. The majority of humankind lives in an era characterised by visual messages. Through the constant presence of technology, messages are unresistingly projected into our bodies, becoming tales that direct our perceptions of the world. On a global scale, this influences the concept of reality and choice. Of consumption, solidarity and ideology. There is no way to think about politics without involving aesthetics and technology.

At Konstfack, all of the main subject areas within the field of visual arts and design — Design, Craft, Interior Architecture, Visual Communication, Art and Visual Studies and Art Education — represent specialised knowledge and experience which form a wide base for research about our place in the world and how we navigate in relation to our artefacts and images, to history, the future, desires and resistance. In an age of great global political turbulence, knowl-

edge about aesthetics and technology — images, form, commu nication, production conditions — is of greatest importance. At Konstfack, we have lengthy experience of working

trategically and critically within our fields, with results leading to change. Konstfack's impact is everywhere in society - locally and globally — in the form of art, products, services and education. Despite the fact that the university is relatively small, the impact on society is significant. Why is that? How can we take this further? How can we shape the future of our fields? Our education rests on an 'artistic foundation'. This

foundation is interdisciplinary and does not differentiate itself from academia through its special interest, but rather through its purpose, methods and results: art cannot be verified. Instead, the personal, the poetic, the unique, the inquisitive, the hypothetic, the unusual and the norm-defying tales are

We want to develop all of this. First and foremost for society as a whole. We are living in a time of contesting ideologies. Critical analyses of images are needed, how these lead to desires that can be channelled through consumption and politics; this needs to be researched. To further quote Ellul, When we become conscious of that which determines our life we attain the highest degree of freedom'.

Maria Lantz, Vice-Chancellor at Konstfack

# Monday 1 Feb.

INTRODUCING RESEARCH Svarta Havet

9.00 Introduction by Maria Lantz

Introduction and programme overview

**9.30** Konstfack Research Strategy presentation by Magnus Mörck

**9.45** ART? WE'RE MORE INTERESTED

When in December, the announcement of the winner of the 31st Turner Prize, the prestigious British Contemporary Art Award, was announced, it sent some quite serious shock waves the Prize in 1984, the recipients were not artists in the conventional sense, but a collective of young and resourceful people Many were delighted by this unexpected expansion of the idea of art; others considered the Jury decision to once and for all mark the definitive death, if not of art, so of the Prize. The conhemselves as a group championing an interdependent and collaborative working practice aiming at actively involving

and through the arts, the Turner Prize turbulence presents an it actualises the continuous positioning of creative and critical practice more generally. For as the Assemble members say, '[i]t is funny, but we are not in control of this perception of us as artists or not'. Suggesting that there are more important issues Assemble proposes a hands-on approach to some of the basic assumptions concerning art and arts-based research, including the fact that there are many different forms of plumbing.

### Break

**11.00** TWO APPROACHES TO ARTISTIC RESEARCH

The artistic research in Sweden within the field of fine art has a short history, taking its beginning at the turn of the century. In versity. Still, one can discern two dominant discourses or two modi in the field: 1) a conceptualisation and development of artistic practice; 2) a transdisciplinary approach where artistic social sciences. The two approaches are not always mutually exclusive and can even co-exist organically within a single research project. Still, the separation of the two approaches its development in Sweden. In their most pronounced forms, the two fields can be said to mirror two different 'ideological' stances on the development of artistic research.

**13.00** PROGRAMME PERSPECTIVES presentations by Ulrika Karlsson, Bo Westerlund, Anette Göthlund and Annika Hellman

**14.30** EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT RESEARCH — BUT WERE AFRAID TO ASK Q&A sessions for year 1 master's students only

**16.00** THE ARRESTED TIME: FIGURATIONS OF OTHERNESS lecture by **Mara Lee** 

One of the crucial arguments in Mara Lee's PhD thesis The Writing of Others: Writing Conceived as Resistance, Responsibil *ity and Time* (Glänta, 2014) articulates that time and temporality might add to our understanding of the idea of the stranger, and that non-chrononormative temporalities can function as strategies of resistance for bodies that are defined as deviant or strange. By describing the stranger temporally — and not only in terms of space — new and unexpected intersections emerge which compels us to redefine our habitual and commonsensical language use, and in extension: our artistic and literary practice. The presentation will focus on one of the temporal figurations presented in Lee's thesis, namely 'The Arrested Time'. She will also perform a short poetry reading that highlights the intersection of queer temporality, gender and race.

# Tuesday 2 Feb.

ASPECTS OF RESEARCH IN ART. TECHNOLOGY AND DESIGN introduction to the Konstfack and KTH Royal Art, Technology and Design' by Catharina Gabrielsson

Catharina Gabrielsson will present some thoughts on research in art, technology and design, viewed through the lens of 'the field': as a delimited site, a nurturing ground, and as maintained by practice. While post-medial notions of 'the expanded field' reveal an enduring desire for novelty in art achieved through ncessant transgressions, surely for (inter-, trans- or crossdisciplinary) research we must conceive the field differently and cultivate it by other means. How can we think about the field of art, technology and design, and how do we proceed to

10.30 THE GHOSTS OF GLOBALISATION AND THEIR (IN)ABILITY TO HAUNT lecture by Esther Peeren introduction by Luis Berrios-Negrón

and therefore as something that is, in a sense, ghostly. Esther Peeren suggests that, in addition to being ghostly, globalisation also produces ghosts: subjects and events that do not have a place in it, and, in being rendered invisible or abject, lack the power to impose themselves by haunting. Taking up spectrality as a conceptual metaphor, Peeren will discuss how art can make these ghosts of globalisation visible in their invisibility and marginalisation, and, as such, can allow them to take on a haunting quality. The work of Ghana Think Tank — which uses a strategy of refocalisation to make western audiences aware of the way non-western knowledge and expertise are consistently negated — and Richard Mosse's The Enclave — which uses infrared military film and an overwhelming soundtrack to create an immersive experience that counters the way the ongoing war in the Democratic Republic of Congo has remained largely invisible in global media — will serve as case studies in the lecture.

**11.30** DISCUSSING THE SPECTRE AND THE METAPHOR conversation between Esther Peeren

**13.00** FORMS OF PARTICIPATION presentation by **Maja Frögård** 

Crafting workshops concerning conflicts and issues of social sustainability with citizens, civil servants and politicians there are different aims and terms for our participation. To work Frögård wants to argue fits a design approach, working with complex questions through situated practice. Shaping the workshop to support different perspectives and interests the aim is not consensus, but rather to keep the negotiation alive. This works as a starting point to better understand, care for and negotiate the diverse interests as well as to rethink the aims and frames of participation.

of working with participation in planning processes with the aim to articulate the potential of a design approach in the research project 'Decode: Community Design for Conflicting Desires', working with challenges of sustainability with focus on social aspects in city planning.

**14.00** IN THE STATE OF IN/VISIBILITY presentation by Adam Bergholm and Behzad Khosravi-Noori

In their performative lecture Adam Bergholm and Behzad Khosravi-Noori are going to examine the different approaches and methodological aspects in their individual practices, according to the conceptual connections between them from the perspective of the different individual agencies and materiality. They will try to find the relationships between their works as well as differences in order to query the notion of research and positionality in artistic practices and explore the visibility and invisibility of art and artist in relation to social norm. They will address the relationship between materiality, aesthetics and the political.

**15.30** ART, PEDAGOGICS AND THEORY: lecture by Irina Sandomirskaia introduction by Behzad Khosravi-Noori

The Greek word for 'art', techne, also gave rise to the idea of technique, i.e., the understanding of how to do things, what kind of things, and why to do them at all. From this vantage point of relatedness between technique and art, there is no need for any additional theoretical knowledge to be imported from the outside: art itself (both as aesthetic phenomenon, as a piece of thinking, and as technique) knows what, why, and how things should be done. However, theory is often needed as an external critical instance, to help art become aware of its own

practical knowledge, and to help an artist to develop a pedagogy n order to become herself conscious of the why, what, and how of her own intuitions, and to be able to share this consciousness with others. All facticity is already theory, as Walter Benjamin proclaimed quoting Goethe, and so is also all artistic facticity. The question is, how to elicit theory from the facticity of an artwork. To demonstrate how an intelligent and theoretically minded artist does it, Irina Sandomirskaja will show some fragments from Dziga Vertov's 1928 masterpiece, AMan with a Movie Camera. This is a film that Vertov produced specifically in order to reflect, in a pedagogical manner, over the what, why, and how of film, a great work of art and a great piece of theoretical thinking that teaches us how an artwork can produce reality and at the same time reflect itself and the reality it produces.

# Wednesday 3 Feb.

RESEARCH VIEWS II

Introduction and programme overview by moderator Johanna Rosenqvist

THE POLITICS OF THE CAMERA presentation by **Petra Bauer** 

In this presentation Petra Bauer will present two short films, shot in Israel and Palestine by two different filmmakers. She will discuss the politics of the films, focusing on their form and methods and specifically address the role of the camera and how it effects the perception of the narratives that appear in the films.

'The overall theme for my research project is "Film as a political practice". In saying that I am interested in film as a political practice I am not primarily referring to institutionalised politics, rather, I am intending the coming into being of spaces and arenas that allow people to relate to each other through speech and actions, or what the philosopher Hannah Arendt would call "the space of appearance". By using Arendt's notion of the political sphere, I have asked the following research questions: Can a film actively contribute in creating the space of appearance where communities come into being and where potential social change can take place? And which aesthetic strategies are needed, if a film is to participate in the making of that space?'

**10.45** FROM RHIZOMATIC LINGO TO INVESTIGATIONS OF THE MUNDANE AND EVERYDAYISH SOME ASPECTS OF THE WORD 'PRACTICAL presentation by **Katji Lindberg** 

In ELIA's Handbook for Artistic Research Education (2013) the researcher is asked 'to focus on the mundane level of description (going to the studio; collecting samples [...] rather than an elaborated interpretative description (such as "I am currently engaged in a rhizomatic project that seeks to un-ask questions rather than posit a dichotomy of subject/object relations")'.

What is echoing in this imperative is a tension between what — for better or for worse — can be called practice and theory. Practical knowledge is a research field where practice is investigated from various angles. One point of view which can be elevated, is the relationship between two concepts: 'practical' and 'technical'. Artists seldom limit themselves to a restricted use of medialising tools. Instead, a movement is often performed beyond the normative. This movement can itself be understood as reflexive.

**11.30** HAPTICA: THE ROLE HAPTICS PLAYS IN THE AESTHETIC GESTALT PROCESS FOR THE CULINARY ARTS presentation by Cheryl Akner-Koler

Haptic perception is about how we touch, grip and investigate things as well as the corporal sensations from activities in our environment. Haptic sensations arise through the skin, joints muscles, tendons, membranes and visceral organs. It is sometimes referred to as our 'sense of the real', because it is triggered by direct and indirect tangible experiences from bodies, materials and the atmosphere. The Swedish Research Council for artistic  $research \, (KFo \hat{U}) \, recently \, supported \, a \, 3 \, year \, research \, project$ entitled *HAPTICA*, run from the Sensorium lab and the Design programme at Konstfack. It involves researchers and professional culinary artists from Konstfack and Campus Grythyttan, Örebro University. Some aims: To generate methods for learning how haptic perception can support the gestalt process for creating mealtime experience and to integrate haptic perception with

### Lunch break

13.00 MICROHISTORIES presentation by Magnus Bärtås and Andrej Slávik

Microhistories is an interdisciplinary project funded by the Swedish Research Council. The objective of Microhistories was an investigation of how a mutual exchange can come about between the historical perspective/approach and visual art, especially the video essay genre. As a textual based film form the video essay invites to an experimental practice in an overlapping field between art and theory. With seminars, discussions, a public film programme the project has been relating to a term used in historiography called 'microhistory' — a term that has been used for the way in which certain historians and writers bring attention to marginalised phenomena and stories and use them prismatically to gain an understanding of larger contexts. In this presentation Magnus Bärtås and Andrej Slávik present the project with examples of artworks that have been produced within Microhistories.

**14.30** MAPPING THE INTANGIBLE: ADAPTIVITY IN ARCHITECTURAL presentation by Cameline Bolbroe

In recent years technological advancements in architecture have led to a possibility to design architecture with non-static qualities, extending beyond the paradigm of permanence in which architecture is traditionally contained. Adaptive architecture, being a domain of non-static architecture, challenges both the principles governing the design of architecture as well as the agency of and the methods at hand for the architectural professional. Future prospects of architectures with adaptive capacities — to modify to change in a relationship between architecture, the inhabitant and the environment — calls for architectural design practices informed from within an adaptive approach to architecture. Cameline Bolbroe pursues questions on how adaptivity forms a particular understanding of architecture, as well as frames new architectural design practices.

**16.00** ALGORITHMS EXPLAINED FOR ARTISTS AND OTHER NORMAL PEOPLE lecture by **Bart Haensel** 

The world is ruled by algorithms. But what is an algorithm? Opinions about the definition seem to differ, but we can safely state that algorithms are the working parts of software. Algorithms are largely invisible and yet, they determine a large part of our private lives. Who will I love? Do we cluster bomb this Afghan village? Do I need a raincoat today? Who cures my oression? What shall I read next? Will I be at work on time? More and more questions, mundane and existential alike, do not need humans to have them answered. Because there is an algorithm for that.

Bart Haensel shows many examples of algorithms at work, on and off line. And how these principles can be used to create works of art. Algorithms are here to stay, so you better get to know them. Remember Big Brother is family, too!

17.00 Mingle

for year 1 master's students only

PRACTISING RESEARCH Parallel workshop programme

NON-HUMAN OTHERS

This workshop starts with a lecture (open to all), then continues until 16.00. Maximum participants: 30 (after the lecture). Room: Mandelgren

Design is argued to be a practice committed to proposing new forms of life, it is also characterised by a multitude of specialised practices and methods. However, at times where issues of how battling with how we can live as more sustainable. Bruno Latour says, ecology is not about nature but concerns the way we live. He directly relates this as a challenge for design, to create the onditions of cohabitation and designing new spaces to breathe In relation, it still seems the majority of design is hinged on identifying and solving problems for someone — and almost

plify possible new spaces of cohabitation by challenging the ption that recipients of design should be humans only We will make use of experimental methods to consider some of our local companions species in a collaborative effort to design

FORMS OF PARTICIPATION 9.00

> This workshop continues until 16.00 Maximum participants: 12. Room: E2

The workshop is primarily for students who want to work with articipation or collaborations in their own projects and work. e will together create and critically reflect on different forms of participation and discuss your own role, the framing, context and aims of co-creation. The workshop starts with an introduc ion after which you create proposals (on your own or in groups) for forms of participation within your work. We will then test and discuss these proposals in smaller groups based on different

9.00 SCATTERED PATTERNS/GPS DRAWING with **Bart Haensel** 

> This workshop continues until 16.00 Maximum participants: 15. Room: S1

This workshop is based on one of the conclusions of the Wednes day lecture: an algorithm is sensing patterns of behaviour. In this one day event we will try to create the largest artwork made in the history of Konstfack using the principle of GPS drawing.

Using our feet, bikes, cars, snow mobiles or public transport we will make a collaborative work that is based on the principle of recording your location over time. The patterns that we create while travelling will be recorded and transmitted live to

The workshop starts with a one hour kickoff meeting where we will discuss the goal for the day. Then we all go outside to spend the day drawing/travelling outside school.

AND LEARNING SUPPORTED BY MULTIMODAL MOBILE RESOURCES: THEORY AND METHOD with Torben Freytag and Tiina Leino-Lindell

> This workshop continues until 16.00 Maximum participants: 10. Room: S5

In the workshop, two researchers in the fields of aesthetic learning processes, and mobile learning, will present their own experiences and choices of theory and methodology of their research in their two separate research fields. The workshop will also include an exercise that will hopefully lead to a fruitful group discussion.

**10.00** BORDER WALK with Adam Bergholm and Behzad Khosravi-Noori

The workshop aims at engaging the participants in action and discussion about artistic research, investigating the in/visibility of borders and how transgression can be performed as an artistic strategy. With the combination of intersectional theory and fieldwork the participants will stage an investigation where lifferent forms of performative acts are used to define, map and temporally dissolve borders from individual, social and structural

**10.00** BODY, POLITICS AND CRAFTS

This workshop continues until 16.00 Maximum participants: 20. Room: E1

The workshop will depart from two different research projects by Maja Gunn and Frida Hållander. The workshop will begin with shorter presentations about the two research projects. Gunn will talk about her ongoing research project Body Acts Queer. The presentation will give examples of how Gunn applies text, bodily

experiences, performance and performativity as part of the practice of design research. Hållander will in her presentation address her research project's two different tracks: the first track examines the politics of crafts and the second track concerns crafts strategies; whereby relations between craft and countermovements are addressed. Also as a parallel intent in Hållander's presentation is to discuss how corporal and bodily experience could be used as a tool and a method. Here the methodology of auto-ethnography will be important

The workshop will focus on the participants' own experiences, and how that can be used in the context of craft and design research. We will share experiences, using transversal dialogues as a method, combined with individual practice.

**10.00** HOW WE SHARE with **Palle Torsson** 

> This workshop continues until 12.00 Friday Maximum participants: 8. Room: Wickmans To join the workshop you need a laptop and a cell phone

The goal of the workshop is to make the participants think about the possibilities of sharing. On the one hand we have the possible utopia of open source and increased freedom on the Internet. On the other hand we have a dystopia of 1984 coming true with the Snowden revelations. Some hackers say we have lost the war of freedom. Instead of relying on the grand narrative of freedom we must turn our focus to more concrete day by day and case by case scenarios of sharing. The hands-on hacker attitude can help us elaborate on how to get our sharing going.

**10.00** TO WRITE AND READ IN CONVERSATION with Elisabeth Hjorth

> This workshop continues until 12.00 Maximum participants: 7. Room: S8

In this workshop we use textual conversation as an artistic practice. After responding to a short text with our own writing we talk about the new texts in the seminar room. Everyone in the workshop is encouraged to participate in this reading. To combine the writing exercise with an alert and close reading together with others is a way to develop a better understandin of both the writing process and the way words are transformed when they are received. The workshop gives a glimpse of how we work with texts at the course 'The Negotiations of Writing: Conflict and Responsibility in Text'at Konstfack.

**13.00** TRACING HISTORICAL STANDARDS WHEN SEEING CHILD PICTURES with Elin Låby and Camilla Gåfvels

> This workshop continues until 16.00 Maximum participants: 10. Room: S7

The question of quality is a changing phenomenon and highly dependent on time and space. Yet, we tend to ignore the influence of tradition and context when discussing pictures made by children. By looking at objects and focusing on what we see 'here and now', the workshop aims to discuss norms and ideals embedded in historical expressions. The workshop starts by looking at pictures and tracing changes in how crayons, paint and paper can be seen as expressions of craft skills and specific child skills. Thereafter, we continue by discussing what is a good (child) picture and why — and how come some ideals prevail and others do not. We examine data from art competitions for children from 1938 to 2000.

**13.00** TO WRITE AND READ IN CONVERSATION with Elisabeth Hiorth

This workshop continues until 15.00 Maximum participants: 7. Room: S8 See above for more information

# Friday 5 Feb.

PRACTISING RESEARCH and SUMMARY Parallel workshop programme continues for year 1 master's students only

**9.00** PARTICIPATORY VIDEO AND DIGITAL with Ingrid Forsler and Dennis Augustsson

This workshop continues until 12.00 Maximum participants: 10. Room: S5

In the workshop, two researchers in the fields of Educational science and Media and Communication studies, present their projects and experiences of combining the Visual arts and New media technology and their use of collaborative research methods

### **Lunch Break**

**13.00** Summary and workshop presentations moderated by **Ulla Lind** (Room: Svarta Havet)

# **Participants**

Cheryl Akner-Koler is Professor of Theoretical and Applied Aesthetics at the Industrial Design/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 & Formlessness covers a broad research area from aesthetic abstractions of 3-D 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 Akner-Koler is now leading emerged during her collaboration with culinary artists and researchers.

**Dennis Augustsson** has just started doctoral studies at Högskolan Väst, Trollhättan. His field is educational science and the research environment is called Learning In and For the New Working Life (LINA) and does research on work

Petra Bauer works as an artist and filmmaker, and is currently

with questions on what constitutes a political act in filmmaking, and if filmmaking can be a space where social and political negotiations can take place. Bauer holds an MFA from Malmö Art Academy, and between 2007 and 2010 she did Cinema studies at Stockholm University. Her work has been exhibited widely including festivals and exhibitions at institutions such as 56th Venice Biennale, international exhibition; Showroom, London; Van Abbe Museum, Eindhoven; Tensta Konsthall, Stockholm; Bard College Annandale-on-Hudson, New York; Kadist Art Foundation, Paris; Frankfurter Kunstverein; CAC Vilnius; Kunsthalle Nürnberg; Stadtgalerie, Kiel; Casino Luxemburg;

Adam Bergholm has a transdisciplinary education in graphic design, art and architecture, with a background in graffiti writing.

Luis Berríos-Negrón was commissioned artist at the 3rd Biennial of Art of Bahia in 2014. In 2013 he represented Germany in the São Paulo International Biennial of Architecture, was resident in the Size Matters Project at the ZHdK, and was Danish International Visiting Artist. In 2012, he exhibited with Paul Ryan in his Threeing project at Documenta 13, and in Ute Meta Bauer's Future Archive at the Neuer Berliner Kunstverein. His most recent work was the installation Earthscore Specularium at Färgfabriken, exhibited in the autumn of 2015. Berríos-Negrón has a Bachelor in Fine Arts from Parsons, a Master in Architecture from Massachusetts Institute of Technology, and is since 2015 a PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme 'Art, Technology and Design'.

Cameline Bolbroe is a PhD candidate in the Adaptive Envi ronments Research Group at the IT University of Copenhagen. With a background in architectural design and digital aesthetics within research as well as a practitioner, she conducts practicebased research in the field of adaptive architecture. Bolbroe has an educational background in architectural design from The Royal Danish Academy of Fine Arts, School of Architecture and in digital aesthetics from the IT University of Copenhagen and has been working as a private contractor in the intersection between arts and architecture for several years.

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 will be 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, Stockholm, 2013.

Magnus Ericson is an independent project co-ordinator and curator based in Stockholm. He is the co-ordinator of Konstfack Reserach Week 2016. Since 2014 he is a guest teacher at Konstfack, responsible for the professional postgraduate course 'Organising Discourse'. Between 2009 and 2014 he has been a senior advisor/co-ordinator and curator for a new design-related programme 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 nternational Programme, to pursue and develop their activities within the fields of design, crafts and architecture.

Ingrid Forsler is a doctoral student in Media and Communication Studies at Södertörn University, in collaboration with two research schools: BEEGS (Baltic and East European Graduate School) and Critical and Cultural Theory. She has a background in visual arts and media education and completed the Master's Programme in Visual Culture and Learning with a specialisation in Visual Arts Education at Konstfack in 2014. The topic of her  $the sis\ is\ teacher's\ knowledge\ production\ in\ collegial\ communities$ in Finland, Estonia and Sweden.

Torben Freytag is a PhD student in Art's Didactics at Ämnesdidaktiska forskarskolan in Stockholm (The Research School of Subject Matter Knowledge) and Stockholm University, The Institution of the Didactics of Humanities and Social Science (HSD). The subject of his research is secondary school students perceptions of aesthetic learning. Freytag is also a teacher in Art and Swedish at Sofia skola in Södermalm in Stockholm. He is also a co-ordinator of the Network for Practical and Aesthetic Subjects at Stockholm Teaching and Learning Studies, where he supervises various research and school projects.

Maja Frögård has a background in industrial design with a master's degree based on artistic foundation. She is interested in how our surrounding shapes us and what ideas and values we as designers partake in materialising. 'What I find to be the strength of being in a discipline I myself question is that I stay critical. What I mainly question with industrial design is its close ties to industry, acts of commodification and tendencies of limiting the role of human to consumer. With this said I think we are trained to develop some very useful and relevant skills of dealing with complex questions through situated practice.' Since 2015 she is a PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme 'Art, Technology

Catharina Gabrielsson is Assistant Professor of Urban Theory at the School of Architecture KTH and Director of the doctoral programme 'Art, Technology and Design'. Her practice nvestigates the interface between architecture and the city as informed by critical theory, political philosophy, (neo) materialism and aesthetics, with a particular emphasis on writing as a creative research mode. With Hélène Frichot and Jonathan Metzger she is co-editor of *Deleuze and the City* (Edinburgh UP, 2016), an editorial member of the research journal Architecture and Culture (AHRA & Bergh Publishers, London) and Arkitektur, and Fellow at The Swedish Research Institute of Istanbul.

Maja Gunn is a PhD candidate at the School of Textiles and Associate Professor of History, Theory and Context at Beckmans College of Design. Her dissertation project Body Acts Queer is an exploration of the performative and ideological functions of clothes with regard to gender, feminism and queer. It is an artistic, practice-based thesis in the fields of fashion and design By looking into bodily experiences of clothes, Gunn investigates the clothes' performative and ideological functions, with a focus on cultural, social and heteronormative structures.

**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).

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 Art Education. Her teaching is focused on research methodologies, theory, visual culture and visual ethnography.

**Bart Haensel** teaches various media related courses at the Design Academy in Eindhoven. In Amsterdam he works at The New School, a private college for creativity and business At the Interaction Design Faculty of Kobe Design University in Japan, he organises workshops about discovery and technology. Next to education, he researches and consults for artists and the creative industry. At the moment he works with artist Barbara Visser on the feature documentary The End of Fear about the destruction and restoration of Barnettt Newman's

Annika Hellman has a background as a visual art and media teacher. In September 2013 she received her licentiate degree, with the thesis Intermezzo in Media Education: Upper Secondary Pupils' Visual Voices and Subject Positions. She is currently a PhD student at the University of Gothenburg at the Department of Education, Communication and Learning, with the research group YCL, Youth Culture and Learning. She is also part of, and financed by, the research school Centre for Education Science and Teacher Research at the University of Gothenburg. Hellman holds a guest teacher position at the Department of Visual Arts and Sloyd Education at Konstfack.

Maria Hellström Reimer is Professor of Design Theory at Malmö University, School of Arts and Communication. She is trained as an artist, and with a PhD and Readership in landscape architecture, her research is interdisciplinary concerning the aesthetics and politics of art and design broadly speaking, including questions of criticality, methodological experimentation and social mobilisation. Recent writing includes 'Chaosmotic Empiricism' (exhibition text for Acts of Orientation, Schering Stiftung, Berlin, 2015) and 'Cut, Make and Trim: Fast Fashion Urbanism in the Residues of Rana Plaza' (in Frichot, Gabrielsson, Metzger, eds., Deleuze and the City, Edinburgh UP, 2016).

**Elisabeth Hjorth** is a writer, critic and PhD in Ethics. Her latest books are Vid himlens början (Norstedts, 2013) and Förtvivlade läsningar: Litteratur som motstånd och läsning som etik (Glänta, 2015). She is a researcher at Konstfack, working with a project funded by the Swedish Research Council called 'The Double Bind: The Novel as (Peace) Negotiation'. She is also a guest teacher leading the course 'The Negotiations of Writing: Conflict and Responsibility in Text'. This course concerns writers and artists working with texts, and is part of an effort to develop writing as an artistic expression at Konstfack.

(Research School in the Field of Arts) and the Faculty of Fine, Her dissertation project has the working title Whose Hand and its relations to institutionalised frameworks, industrial

set in the context of new technology and innovative projects. In her interdisciplinary approach to design, she engages a for example, she demonstrates how we can move beyond the materialist approaches with practices of design/making. technology and the politics of participation.

is also Professor of Architecture at KTH Royal Institute of holm. She has been a visiting faculty at Bartlett, UCL, London tural Sciences (MLA).

Behzad Khosravi-Noori is an artist and writer based in Stockholm and Tehran. He graduated from the Tarbiat Modares University in Tehran with a Master in Motion Picture, and a Master in Art in the Public Realm at Konstfack. He is currently a PhD candidate at Konstfack within the Department of Fine Art. Khosravi-Noori's research based work investigates cultural phenomena and political represen-

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

Tiina Leino-Lindell is a PhD student within the Swedish School of Education and Communication in Engineering Science, at KTH Royal Institute of Technology. She investigates students' use of mobile communication in school education. Her aim is to increase knowledge of how actions with mobile

Leino-Lindell is a half-time PhD student, and the other half she works as a high school teacher in design. She also has a background as project manager in museum art education.

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. 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 Art

Katji Lindberg has a background stretching from artistic practice towards philosophy. She is based in Stockholm where she has been working as an art critic, teacher in reflexive writing and also as a freelance writer. She has an MFA from Konstfack, a Master's Degree in Practical Knowledge from Södertörn University and she has also studied in France and Norway. She is currently finishing her PhD at Konstfack and the University of Nordland, Bodö, with the working title On Artistic Reflexivity, Through the Lenses of Subjectivity, Embodiment and Materiality. Her theoretical interests are feminist philosophy, affect theory, embodiment studies, epistemology and pedagogy. Elin Låby is a PhD student at the Department of Child

Studies, Linköping University. She is a former master's student at Konstfack, Department of Visual Arts Education. In her thesis she studies Swedish child art competitions between 1938 and 2000. What themes have childen been asked to paint, what has changed over time, in motives, techniques, and what pictures were exhibited? How can we through these pictures discuss different ideals in children and childhood, as well as in art and art education over time?'

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.

Håkan Nilsson divides his time between being Professor of Art and Art History at Konstfack, and Associate Professo of 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 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, among other things, the book *Måleriets* rum (The Space of Painting), published in 2009. From 2016, Nilsson will engage in a new research project concerning co-

Esther Peeren is Associate Professor of Media Studies at the University of Amsterdam, Vice-Director of the Amsterdam School for Cultural Analysis (ASCA) and Vice-Director of the Amsterdam Centre for Globalisation Studies (ACGS). She is the author of *The Spectral Metaphor: Living Ghosts and* the Agency of Invisibility (Palgrave, 2014) and Intersubjectivities and Popular Culture: Bakhtin and Beyond (Stanford UP, 2008), and co-editor of The Shock of the Other: Situating Alterities (Rodopi, 2007), Representation Matters: (Re)Articulating Collective Identities in a Postcolonial World (Rodopi, 2010), Popular Ghosts: The Haunted Spaces of Everyday Culture (Continuum, 2010) and *The Spectralities Reader* (Bloomsbury, 2013).

Johanna Rosenqvist is appointed 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

Irina Sandomirskaja is Professor of Cultural Studies at Södertörn University, specialising in Russian and Soviet cultural history, critical theory, culture theory, film, and philosophy of language

Andrej Slávik is a historian. He earned his PhD in History of Ideas with a dissertation on the aesthetic theories of the Greek-French composer Iannis Xenakis (1922—2001). Among his research interests are post-war intellectual culture the theory of historical practice, and aesthetics in the broadest

art-pirate-hacker-collectives. He has exhibited widely and his collaborative research has been shown in exhibitions at Manifesta 7; the Venice Biennale; Furtherfield Gallery London; Palais de Tokyo, Paris; Kunsthalle Wien; Musée Helsinki; and Gallery Niklas Belenius (Trolled), Gallery Andréhn-Schiptjenko and Moderna Museet, Stockholm Torsson has recently completed a research project funded by the Swedish Research Council about how hacker and pirate strategies can inform critical art production. Torsson holds an MFA from the Royal Institute of Art, Stockholm, and is a Senior Lecturer in Art at Konstfack, where he aims to build a hackerspace.

**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. Vesterlund'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.

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lecture by **Magnus Bärtås** 

2006, the first three dissertations were presented at Lund Unimethods are linked to method within, for instance, natural and

by Magnus Ericson and moderator Ulla Lind

IN PLUMBING lecture by Maria Hellström Reimer

through the art world. For the first time since the instigation of troversial winners, Assemble, a London based constellation of 18 people working across architecture, art and design, describe

people in ongoing explorations of messy everyday reality. As for an introductory discussion about research in nteresting point of departure. First, it brings into attention the privilege of defining art and arts-driven world making. Second,

can make visible different perspectives on artistic research, and

Svarta Havet

**10.00** Introduction and programme overview by moderator Håkan Nilsson **10.10** MAKING A FIELD:

Institute of Technology's joint doctoral programme

Globalisation is often conceived of as something ungraspable

and Luis Berríos-Negrón

with different terms, aims and perspectives is something Maja

This presentation includes thoughts and experiences planning context. Frögård's work is part of the Vinnova funded

THE WHAT, WHY, AND HOW OF THINGS

Thursday 4 Feb.

**9.00** DESIGN ENCOUNTERS WITH with **Li Jönsson** 

man activity is threatening our biodiversity we are constantly

In concurrence, this workshop will attempt to exem-

with Maja Frögård

To join the workshop you need a smartphone

**9.00** AESTHETIC LEARNING PROCESSES

This workshop continues until 12.00 Friday Maximum participants: 15. Room: S2

with Maja Gunn and Frida Hållander

integrated learning. LINA's purpose is to initiate, conduct and disseminate research on learning and knowledge related to the work. His point of entry is documentary filmmaking and visual

finishing her PhD in Fine Art at Konstfack. She is concerned

and Tallinn Art Hall. Since 2015 he is a PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme 'Art, Technology and Design'.

painting 'Who's afraid of Red, Yellow and Blue?'.

Frida Hållander is currently a PhD candidate in Craft at Konsfack in collaboration with Konstnärliga forskarskolan Applied and Performing Arts at the University of Gothenburg. is Making? About a Question Based Craft Concerning Class, Whiteness and Feminism. Her aim in the dissertation is to do artistic research, through crafts, while concurrently asking the question: 'Whose hand is doing?'. The question addresses crafts

**Li Jönsson** works at the intersection of design, feminist theory and science and technology studies (STS). Her work is diverse set of speculative and practical ideas; in her PhD work, anthropocentric positioning of design by linking more recent Earlier work evolved around topics from energy consumption to senior health care by way of explorations into computational

Ulrika Karlsson is Professor at Konstfack, where she acts as the chair for the Interior Architecture programme. She Technology, where she previously served as the Director of the Architecture programme. Karlsson is a partner and founding member of the research and design collaborative servo Stockwhere she taught Urban Design and she has also taught architeture at UCLA's Department of Architecture and Urban Design, Los Angeles. She received her Architecture degree from Columbia University (MsAAD) and her Landscape Architecture degree from the Swedish University of Agricul-

tation within hyper-politicised time, place and body.

Mara Lee is a writer, poet and scholar. Both her literary and her scholarly work focuses on questions of gender, power otherness and desire. In 2000, Lee published her first book of poetry, Kom, which can be described as an investigation of feminine sexuality from the vantage point of a masochistic logic. In her novels *Ladies* (2007), *Salome* (2011) and *Future* Perfect (2014), Lee continues to explore and expand the realms of femininity, girlhood, sexuality, and extreme affects like rage and anger. In 2014, Lee published her PhD dissertation, När Andra skriver: Skrivande som motstånd, ansvar och tid— a theoretical and poetical inquiry on the figures of otherness and temporality.

technology supports students' problem-solving activities.

operations between artists and architects in post-war Europe.

Sverige del 1 (Mångkulturellt centrum, 2015).

Palle Torsson is a Stockholm based artist and programmer, pioneering computer game art. In recent years he has worked through collaborative practises in online-pranksters d'art contemporain, Lyon Biennale; Metronom, Barcelona; CAC Vilnius; Art Hall of Riga; Bergen Kunsthall; Kiasma,