

Weste

WWE

2018

ad-UM

eeK

8



KONSTFACK
University of Arts, Crafts and Design

konstfack research week 2018 30 jan. — 2 feb.

konstfack research week offers a diverse program of lectures, seminars, discussions, workshops, performance lectures, site visits and film screenings on artistic research and practical knowledge. welcome to meet with researchers, faculty members and phd candidates at konstfack, and other swedish and international practitioners. learn about the basics and infrastructure of research and the konstfack and kth royal institute of technology joint doctoral programme 'art, technology and design'. engage in exercises in materials, decoration, diffraction and intersectionality, and discuss the relations between contemporary art, craft, visual studies and art education, design, interior architecture and visual communication.

the program is divided in two sections: **views on research** introduces various aspects of artistic research and highlights different practices and the doctoral programme at konstfack; the **research nodes** are a set of seven parallel programs with workshops, engaging in questions around essayistic practice, interweaving narratives, the notion of cladding, forms of thought, matter and becoming, love, collectivity and solidarity.

all events below are open to the public unless indicated otherwise. the workshops require pre-registration and are primarily reserved for year one master's students. more information: konstfack.se

views on research

tuesday 30 jan.

9.00 — 9.15

welcome

by **maria lantz**

location: svarta havet

9.15 — 9.45

introduction

by **magnus bärtås** and **magnus ericson**

location: svarta havet

9.45 — 10.15

an overview of research in sweden

presentation by **bo westerlund**

location: svarta havet

magnus bärtås is an artist, writer and research leader at konstfack, working with text, film, collage and installation. his phd *you told me: work stories and video essays* was presented in 2010 at valand academy, gothenburg. his book *all monsters must die* (together with fredrik ekman) was shortlisted for the august prize 2011 and was published by house of anansi, canada in 2015. in 2010 he won the grand prize at oberhausen international film festival with *madame and little boy*. he has exhibited at *modernautställningen* (2006 and 2010 moderna museet), the 9th gwangju biennale, tensta konsthall, artsonje center for art, among other venues. in 2016 göteborgs konsthall presented a retrospective exhibition of his work.

magnus ericson is an independent project coordinator and curator based in stockholm. since 2014 he is a guest teacher at konstfack, responsible for the professional postgraduate courses 'organising discourse' and 'sites and situations'. between 2009 and 2014 he was a senior advisor/coordinator and curator at arkdes (former swedish museum of architecture) in stockholm. between 2007 and 2009 he was assigned as a project manager at iaspis, the swedish arts grants committee's international programme, to pursue and develop their activities within the fields of design, crafts and architecture. he is the coordinator of konstfack research week.

maria lantz is vice-chancellor and professor at konstfack. her artistic work cuts across photography, text and collaborative projects. she has exhibited in a variety of major international venues, from umeå bildmuseum, sweden, to bucharest biennale, townhouse gallery in cairo, egypt and prince of wales museum, bombay. she has worked as curator for *motiv*, a journal on contemporary photography. she is the editor of the book *dhavari: documenting informalities*, and has frequently composed reviews and critiques for the newspaper *dagens nyheter* and the swedish radio. between 2003 and 2012 she led the 'art+architecture' project, which offered professional development for architects, designers and artists as part of the 'mejan arc' program.

bo westerlund is professor of industrial design at konstfack and has done participatory design research for fifteen years in several projects, one of them the seminal 'interliving'. his research is focused 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.

tuesday 30 jan.

10.45 — 12.00

research nodes

presentations by **johanna gustavsson fürst**, **magnus bärtås**, **malin hüber**, **michele masucci**, **matt smith**, **pernilla glaser**, **tor lindstrand**, **tina carlsson** and **anette göthlund**

location: svarta havet

magnus bärtås is an artist, writer and research leader at konstfack, working with text, film, collage and installation. his phd *you told me: work stories and video essays* was presented in 2010 at valand academy, gothenburg. his book *all monsters must die* (together with fredrik ekman) was shortlisted for the august prize 2011 and was published by house of anansi, canada in 2015. in 2010 he won the grand prize at oberhausen international film festival with *madame and little boy*. he has exhibited at *modernautställningen* (2006 and 2010 moderna museet), the 9th gwangju biennale, tensta konsthall, artsonje center for art, among other venues. in 2016 göteborgs konsthall presented a retrospective exhibition of his work.

tina carlsson is a visual artist working as senior lecturer at the 'ibis' programme at konstfack. she is educated at fotohögskolan and konstfack and works with text and photography that explore cultural policy and questions connected to contemporary art, representation and education. in her licentiate thesis *the sky is blue* (2011) she explores through different forms of texts and visual art the matter of research in the field of artistic research.

johanna gustafsson fürst is an artist and senior lecturer of fine art at konstfack. she uses performance, texts, sculptures and site-specific installations to process how everyday life encounters political and social systems and how these encounters are merged into objects, surfaces and spaces that affect relationships. she is represented by belenius gallery. recent exhibitions include *i believe i'm/it's fake*, *i believe i'm/it's for real* at consonni, *expand stretch distribute* at belenius gallery, *white pillars* for *modernautställningen* (2014) at modern museet, malmö, *moving mass* at kalmar konsthall. in 2017 she received the friends of the moderna museet sculpture price.

pernilla glaser is a writer and guest teacher at konstfack specialized in critical thinking, method development and language design. she has published several novels and plays. this spring her book *godbetsbrigaden* will be published at bonnier bookery. she has also written about design and architecture, for example in the anthology on swedish landscape architecture *landskap nu!*. she is creative research force at the research institute 'rise interactive' working with research methods and collaborative practices.

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.

malin hüber is a curator and producer who primarily works with moving image. her practice moves fluidly between art and film contexts. she works closely with artistic processes and expressions that are seeking to explore the traditional boundaries of the medium. she holds an mfa from valand academy in gothenburg, currently participating in curatorlab at konstfack.

tor lindstrand is associate professor at the kth school of architecture, guest teacher at konstfack and a co-owner of llp arkitektkontor. together with choreographer märten spångberg he initiated international festival (2003 — 2010), a practice working on context specific projects spanning from buildings, publications, films, installations, public interventions and situations. in 2010 he founded economy together with art director jessica watson galbraith, a practice working with architecture, art, education and performance. he is on the board of eva bonniers donationsnämnd, the advisory board of interior architecture and furniture design at konstfack, the advisory board of and on the jury for 'ung svensk form'. he works as an architecture critic for *form magazine*.

michele masucci is an artist, writer and phd candidate at karolinska institutet and the vienna academy of fine art. research interests are italian political philosophy, feminist theory and theory of science. he is currently guest lecturer at konstfack curatorlab. he is a regular writer for various art journals and political magazines.

matt smith is an artist, curator and professor of crafts at konstfack. his practice often consists of making site-specific interventions in museums and collections in order to repurpose or reconsider them. solo exhibitions include *queering the museum* (birmingham museum and art gallery, 2010) and *other stories* (leeds university art collection, 2012). he is a co-founder and curator of *unravelled*, a three-year project of contemporary visual art exhibitions in national trust properties.

tuesday 30 jan.

13.00 — 13.30

what is (not) research?

lecture by **sara kristoffersson**

location: svartta havet

what is research and what is not research? there are many delusions about the concept of research and no clear-cut borders between what is and what is not. high school students are researching when writing essays and kindergarten children when going on a trip to the forest. all kind of gathering information, curiosity, empathy, inquiry and investigation in everyday life is called research. however, research is something more and something different, namely a critical approach and a systematic and methodological test that requires specific competence and education.

in order not to dilute or erode the term, a more precise use and definition is required. all people do not research. it requires a methodological and theoretical knowledge, training and a postgraduate education. in other words, a driving license for researchers.

this is not a play on words. it is about professional skills. we have licensed physicians, dentists and lawyers. why should we not have licensed researchers? why should we not require an education for researchers?

sara kristoffersson is professor of design history and theory at konstfack and holds a phd in art history and visual studies. she has published books, articles and essays on various aspects of design, art and architecture and lectures widely on these topics at museums and universities. her recent book *design by ikea: a cultural history* (bloomsbury, 2014) investigates the world dominating brand ikea and how the corporation has controversially come to define a nation. the book has been translated and published into several other languages. currently she is working on a research project on the swedish cooperative union's ideology and aesthetics.

tuesday 30 jan.

13.30 — 14.15

production, perception and the practical knowledge of art

lecture by **jonna lappalainen**

location: svartta havet

in contrast to formalized professional knowledge, practical knowledge is characteristically tacit and (often) sub-conscious. moreover, it is a crucial feature of all professional skill. looking at the way practical knowledge has been understood across different fields of work, some professions see 'skill' primarily as a form of craft, while other professions tend to describe the perceived 'skills' relevant to their profession using terms related to intellectual or aesthetic competence. in this context, the field of art is an interesting example, since within the tradition we can find emphasis on both intellectual *and* craft oriented skills. the lecture deals with practical professional knowledge within the field of art; how it can be perceived, described and applied.

jonna lappalainen holds a phd in philosophy and works as director and lecturer at the center for practical knowledge at södertörn university. in recent years she has conducted research on practical knowledge in several professions such as teachers, artists, health care personnel and police officers. lappalainen participates in an ongoing research project on collective practical knowledge. the project combines philosophical investigations of the concept of 'collective phronesis' with a study of how professionals in the education system and the police force in sweden and germany understand and relate to this very concept.

tuesday 30 jan.

14.45 — 15.30

artistic research as a process of unfolding

lecture by **darla crispin**

location: svartta havet

the confirmation of new artistic research doctorates in norway in january 2018 prompts a re-evaluation of aspects of such study, both in the nordic countries and beyond. inspired by the work of gillian rose, and in response to a longstanding concern about the pressure on the arts to instrumentalize their arguments so as to justify the financial support they need in order to survive, this presentation revisits the metaphor of 'the fold' as a way of understanding the processes that go on in artistic creation, interpretation and presentation. explaining complexity without feeling the need to explain it *arway* has the potential to be a better way to demonstrate why the world needs the arts and the particular truths which they hold.

using the word 'unfolding' in this context implies a different relationship between the states of non-understanding and understanding than that suggested by the more traditional research-related concepts of 'discovery', 'invention', and so on. it carries the notion of a knowledge that, rather than being sought at the heroic fringes, is always close to us: within reach and already an intimate part of our everyday experience, yet somehow enigmatic and wrapped in upon itself until skilfully opened out to our direct gaze. this presentation will explore these ideas alongside a more general review of recent work around artistic research. this includes the use of the more scientifically evocative term 'experimentation', which has been an influential concept in artistic research over the past five years.

darla crispin is a professor of musicology, vice rector for research and artistic development, and director of the arne nordheim centre for artistic research at the norwegian academy of music. she specializes in performance and philosophy in musical modernism and post-modernism, with particular emphasis on the second viennese school. her most recent work examines this repertoire through the prism of artistic research in music. crispin has also worked as a solo performer and

accompanist in europe and canada. her publications include a collaborative volume with kathleen coessens and anne douglas, *the artistic turn: a manifesto* (leuven university press, 2009), and numerous book chapters and articles, the most recent of which is a collaboration with stefan östersjö: 'musical expression from conception to reception', in *musicians in the making: pathways to creative performance*, eds. helena gaunt, john rink and aaron williamon (oxford university press, 2017).

tuesday 30 jan.

15.30 — 16.15

panel discussion

with **sara kristoffersson**, **jonna lappalainen** and **darla crispin**

moderated by **magnus bårtås**

location: svarta havet

wednesday 31 jan.

9.00 — 9.15

ktd programme: art, technology and design

introduction by **johanna rosenqvist**

location: svartta havet

9.15 — 10.00

the building as a body

presentation by **jenny richards**

location: svartta havet

the building as a body presents explorations into the architecture of the workplace, looking into the ways in which buildings and bodies are fluid ecosystems that affect each other. drawing on research by *manual labours* (sophie hope and jenny richards) developed during an ongoing residency at nottingham contemporary, united kingdom. the metaphor of the building as a body has allowed a mapping of body systems onto the different areas of the building in order to identify symptoms or blockages and diagnose the conditions that perpetuate them. the presentation will focus concern on the gendered, female and reproductive aspects of the building and in what ways are they taken for granted, forgotten or exploited. this research forms part of jenny richards' phd research, *outsourcing the body*, which explores the concept of outsourcing and its implementation in order to better understand the different ways we put ourselves and our bodies to work.

jenny richards is a curator, writer and phd candidate at the 'art, technology and design' programme at konstfack and kth royal institute of technology. her research, writing and projects focus on the politics of work and collaborative practice. she collaborates with sophie hope on the practice-based research project *manual labours* exploring physical relationships to work. since 2017 she has been curator of marabouparken konsthall, stockholm and was previously co-director of konsthall c, stockholm where together with jens strandberg she developed *home works*, an exhibition program exploring the politics of domestic work and the home.

johanna rosenqvist is senior lecturer in history and theory of craft at konstfack, besides her tenure as senior lecturer in art history and visual studies at linnaeus university. she wrote her thesis *an aesthetics of sexual difference?: on art and artistry in swedish handicraft of the 1920s and 1990s* (2007) in lund, and has since continued to investigate the field of handicraft in relation to a wider field of cultural production. with christina zetterlund and charlotte hyltén-cavallius she co-edited and contributed to the most recent overview of craft in sweden, *konsthantverk i sverige del 1* (2015).

wednesday 31 jan.

10.00 — 10.45

designer and goldcrest

presentation by **erik sandelin**

location: svartta havet

make me a birdhouse! said client.

a house where birds get to live? asked designer.

no, of course not. make me a beautiful house so people will come from all over the world to learn about our birds and look at them through panorama windows and powerful telescopes.

designer was taught to listen to all voices no matter how weak. maybe we should ask the birds what they want? perhaps they can help? thought designer.

client, who was already halfway through the door on the way to the next meeting, interrupted designer's thoughts. birdhouse must be ready by september, before honey buzzard travel south. it's spectacular you know! client closed the door and left.

why didn't i say something? thought designer. but what would i have said? i don't know how to design with birds.

designer decided to head out into the world to ask for help.

erik sandelin is a phd candidate at the 'art, technology and design' programme at konstfack and kth royal institute of technology. he explores design beyond human exceptionalism in the messy intersection of design, critical animal studies, posthumanism and biotechnologies. sandelin holds a master's degree in interaction design from malmö university and is co-founder of interaction design and innovation studio unsworn industries.

wednesday 31 jan.

11.00 — 12.00

visions of the now

lecture performance by **anna lundh**

location: mandelgren

in september 1966, the festival and congress *visioner av nuet* ('visions of the present') took place in stockholm. the event aimed at investigating the impact of technology on humanity, society and art. computing was only in its infancy, yet discussing its consequences and exploring what it would mean to make use of it artistically was considered paramount at that time. almost half a century later, artist anna lundh began a research effort into the 1966 festival and produced an updated version, to reconsider its original concerns in a world fully immersed in the technology that in 1966 was called 'the new'. lundh's festival, *visions of the now*, took place in may 2013 and gathered over thirty international artists, musicians, theorists and scientists, in a series of lectures, panels, open discussions, art and music performances. this artistic experiment has recently been documented in an extensive multi-volume archive box, published by sternberg press. for konstfack research week 2018, lundh will present a lecture performance based on her research project.

anna lundh is an artist and phd candidate at the 'art, technology and design' programme at konstfack and kth royal institute of technology. her work investigates cultural phenomena, societal agreements, and how ideological shifts take place, often taking technology and our experience of time as points of departure. this transdisciplinary practice includes video, installation, web-based work, interactive experiments, text and performance. her work has been exhibited in sweden at moderna museet, bonniers konsthall, tensta konsthall, and gibca; and internationally in norway, the netherlands, denmark, latvia and the united states, primarily in new york city art organizations including the new museum, the kitchen, exitart, apexart, and performa.

wednesday 31 jan.

13.00 — 16.00

the spectre and the metaphor

lectures, presentation and panel discussion with **ectoplasmic materialism**,
vera knútsdóttir, **annie lowe** and **esther peeren**

organized by **luis berríos-negrón**

moderated by **florence wild**

location: mandelgren

this event is followed by a dinner-workshop (17.00 — 19.30) that requires pre-registration to krw@konstfack.se. maximum number of participants: 13 (first come, first served)

the spectre and the metaphor was initially introduced at konstfack research week 2016, with the same format and topic. the daytime and evening event aimed at elucidating contemporary questions about spectrality and its relation to metaphor, particularly the alternative forms of affective agency these relations may generate.

for 2018, we haunt the spectre and the metaphor by revisiting the 2016 event. luis berríos-negrón brings together the same group of experts from 2016: esther peeren and ectoplasmic materialism. their contributions are then to be complemented by two new guests: vera knútsdóttir and annie lowe. these artists, researchers, and writers will discuss and perform material that explores spectrality and the use of metaphor in various manners. along with moderator and artist florence wild, the lectures, presentation, panel discussion, and evening dinner-workshop will reiterate the meanings of haunting, primarily as a form of dissemination itself. we will do this by addressing problems with the hidden structures of technology, the potentialities of immaterial labour, the dematerialization of sculpture, the transindividuated flattening of memory, and the nuances of agential invisibility.

lectures, presentation and panel discussion

we treat the haunting of *the spectre and the metaphor* as a persistent form of research dissemination. this proposition, of the event being persistent as a way to reiterate the communication of research material as dissemination, will begin by reviewing the ways esther peeren explores the definitions of haunting:

‘each use of the spectral metaphor should be carefully specified and contextualized, and that it is imperative to learn to look through the eyes of the ghost as well as of the haunted. at the same time, the fact that the association is metaphorical, and therefore subject to re-orientation, indicates how, in cases where it works to disable, strategies may be devised to mobilize different aspects of the ghost in order to come to haunt or find agency in invisibility.’

— esther peeren, *the spectral metaphor: living ghosts and the agency of invisibility* (2014)

by temporarily suspending and separating ‘spectre’ from ‘metaphor’ we might be able to better perceive the critical relations peeren constructs between the terms. as such, spectrality appears to be that which has to do with ghosts—as phantoms, spooks, poltergeists, apparitions, etc. in large part, the deliberately elusive nature of ‘spectrality’ stems from the work of jacques derrida, most prominently his *spectres of marx* (1994). because spectrality cannot be quite wholly conceptualized, anything that goes by its name cannot be made to form a coherent identity or theory as it always, already, exceeds definition. similarly, the use of metaphor has also its own slipperiness, if for metaphor is often confused with similes, and even analogies. more importantly, metaphor has arguably become the weapon of choice for many (not just writers), where its use becomes a convenient instrument to question cognitive visibility—to reach and perceive distant or concealed phenomena that may exceed our visual horizons, and even to differentiate between otherwise obtuse layers that operate unseen within our present realities. distance and concealment may hide intentionalities that are designed to pander the constructed point of view of human privilege; an ever-elusive, yet most-prescient political and formal concern of art and cultural production and its dissemination. therefore, spectrality may be discursively bound to metaphor as supplementary mental structure of association that may facilitate alternative forms of representation and distribution. to address these potentials:

esther peeren will reflect on the potentials and pitfalls of using ghosts and haunting as metaphors, and discuss the need to separate ghosts from the capacity to haunt. this reflection will hinge upon the most troubling histories and present-day events, such as colonialism and the current so-called european migration crisis that produce ghosts without the ability to haunt in a disruptive way or only do so for a moment before being erased, forgotten or aestheticized.

vera knútsdóttir will discuss two series of photographs by the icelandic artist ólöf nordal in regards to her research on spectrality and memory.

annie lowe will discuss her work about martin heidegger's disconcerting suppression of the political and equivocal invocations of the work of art towards a provocation for aesthetic 'spoofing' and 'hoaxing' of the *gestell*, in order to conjure a deep ambiguity and ecstatic state of play between technology and being.

ectoplasmic materialism will intersect the events by delivering a presentation and a proposal for a spectral activity, the first as a contribution to the panel discussion, and the other during the evening dinner-workshop.

luis berríos-negrón will discuss how his practice is being influenced by the unprecedented twin hurricanes that recently hit puerto rico, unleashing a type of superrepressed colonial memory, turning the island into a prescient future ghost.

dinner-workshop

directly after the lecture and panel discussion the evening dinner-workshop will start in another venue within konstfack. in the form of participatory actions between the public and the lecturers, with food and drinks, the workshop is featuring a collective action led by ectoplasmic materialism, under the mantra *chewing up the script / throwing up the world*.

these afternoon and evening contributions by ectoplasmic materialism are further iterations from their recent work at konsthall c in stockholm titled *radio-c: dark matter broadcast*. they describe the dark matter broadcast as:

[...] a radio programme that explored 'ectoplasmic materialism'. a techno-séance with dead and living labour. entering a pool of historical, hysterical slime, your radio apparatus will be caught up in a call and response between other times and now. we will attempt to conjure the spirit of eva c, an early 20th century medium and one of the originators of that slime: ectoplasm—a spectral material that takes on emotions and spews out monsters. ghostbusters have dabbled in it too. during this sitting we will investigate your lives, and ours too, for ectoplasmic traces, and create something like a joyous lament: a summoning of dark matter.

luis berríos-negrón explores unforeseen environmental forms of sculpture and spatial display being shaped by the forces of global warming. he currently works as doctoral candidate and lecturer at konstfack and kth royal institute of technology. he holds a bachelor of fine art from parsons new school, and a master of architecture from massachusetts institute of technology. his most recent exhibitions and installations were *impasse finesse neverness* (museum of ethnography and archeology of bahia, 2017), *collapsed greenhouse* at the 'undisciplinary learning' show (district, berlin, 2016) and *earthscore specularium* (färgfabriken, stockholm, 2015).

ectoplasmic materialism is a group of non/emerging artists based in vienna and copenhagen. the group deals with material spectres, in workshops, performances and sound works, and investigates how to conjure the energies of dead labour. its members are currently wobbling in the pink substratum of the art world and the labour market.

vera knútsdóttir holds a master's degree in literary studies from the university of amsterdam. she is currently a phd candidate in the department of comparative literature at the university of iceland, and spent this last semester as a visiting fellow at the cultural memory studies initiative (cmsi) at gent university in belgium. her doctoral thesis, written under the supervision of professor gunnthórunn gudmundsdóttir, deals with spectral memories in contemporary icelandic culture, literary texts and visual works of art. the term 'spectral' applies to memories that have for different reasons been forgotten, silenced and repressed in the cultural psyche, but have returned to the public realm by means of contemporary art and literature. spectrality theory, and the seminal work of jacques derrida, *spectres of marx*, serve as a point of departure for the project, with the initial aim of relating the 'spectre' to ideas of memory and theories on cultural memory studies.

annie lowe is a phd candidate in the english department at rice university (houston, tx) where she researches literary spoofs on technology, the mathematics of hoaxes, faux physics, and pseudo-scientific fiction. working under the direction of drs. judith roof and timothy morton, her dissertation project, *hoax machina*, reconsiders coincident formalist and structuralist developments in the history of logico-mathematics, philosophy of language, and literary theory, understood as a narrative playfully doubled in hoaxic literature from the early avant-garde to our contemporary period.

esther peeren is associate professor of literary and cultural analysis at the university amsterdam, and vice-director of the amsterdam school for cultural analysis (asca) and the amsterdam centre for globalisation studies (acgs). recent publications include *the spectral metaphor: living ghosts and the agency of invisibility* (palgrave, 2014) and the edited volumes *the spectralities reader: ghosts and haunting in contemporary cultural theory* (bloomsbury, 2013, with maría del pilar blanco), *peripheral visions in the globalizing present: space, mobility, aesthetics* (brill, 2016, with hanneke stuit and astrid van weyenberg) and *global cultures of contestation: mobility, sustainability, aesthetics and connectivity* (palgrave, 2018, with robin celikates, jeroen de kloet and thomas poell).

florence wild is a konstfack mfa artist and researcher exploring the traces of actions and gestures, and how through time they shift, expand and linger.

wednesday 31 jan.

13.00 — 14.00

on making theories of practices

lecture by **eva mark**

location: svarta havet

the transition to what we call a mass university resulted in the inclusion of more practical and vocational education programs in academia. future sociologists, nurses, preschool teachers and artists now received research based education. this development requires answers to the question: how do we make theories of practices that articulate their characteristics?

my lecture discusses this question using reflection on my attempts to make philosophy about everyday life and experiences from collaborations and workshops with artists and art students. in these collaborations and workshops i introduced philosophical tools in order to build awareness of different aspects of free creative processes and to produce concepts and words to describe them. we could call it making mini theories about practices. philosophical theories are in this case initially combined with a broader concept of knowledge than the one used in scientific analytical philosophy.

who is a practitioner and who is a theorist? theoretical work has its foundation in practical skills that must be acquired in the same way as learning a craft. is the starting point scientific theory? or investigations of actions? what is required in order to articulate the experience-based theory that resides within practices? can we explore creative processes using personal tools with scientific results from the humanities and social sciences, that is with the help of general concepts? our conceptual world is originally linked to the concrete people and environments in which the concepts are acquired. here are both private and personal tracks. science in terms of general concepts is not about personal traces or details of concrete appearance. is that a problem?

eva mark holds a phd in philosophy and has been director of grundtviginstitutet at the university of gothenburg. she works with philosophical education, personal development and workshops using philosophical tools to train the participants to be aware of different aspects of creative processes, design their own concepts and in their own words describe them. the aim is to develop their creative work and increased professionalization. among her recent publications are *teorier ur kroppsliga praktiker* (2011), *bildningens praktiker* (2014) and *konstnärlig kvalitet med demokratiska perspektiv* (2016).

wednesday 31 jan.

14.30 — 15.30

talking tiles

lecture by **matthew raw**

location: svartta havet

for the last four years british artist matthew raw has explored the sculptural potential of ceramic tiles. he is attracted to their simplicity, ability to communicate and gridded systems, which allow a variety of scales to be used. by making the tiles himself he can manipulate their form from the outset and allow the movement of the material to play a part in the story of the piece. in december 2017 he launched *clay station*, a collaboration with architectural collective *assemble* for a commission by the creative branch of transport for london, 'art on the underground'. matthew will talk about this project in depth, expanding on skill sets, process, community and referencing history.

matthew raw is a founding member of studio manifold in east london. the material led studio/workshop was started in 2010 by matthew and eight fellow ceramics and glass master graduates from the royal college of art. he makes work for galleries and public spaces and teaches at central st martins, the royal college of art, and exposes a wide range of ages and abilities about the possibilities of using clay. projects in 2017 included *clay station*, in collaboration with *assemble* for 'art on the underground' in london, *the malleable table* for the new craftsmen in london, and *clad*, a solo show of new architectural tile artworks at the ragged school museum in east london. in 2014/15 he was artist in residence at the victoria and albert museum and in 2014 shortlisted for the jerwood makers prize.

thursday 1 feb.

16.30 — 17.30

human rights, forensics, and the claims of the visual

lecture by **thomas keenan**

followed by a conversation with **behzad khosravi noori**

location: svartta havet

human rights are better thought of as claims we make than as entitlements we have. any anti-essentialist account of rights therefore must begin with the act of claiming, which is to say, of naming and comparison. like you, i am a human being; or, aren't we human? obviously, this does not go without saying, and so evidence always needs to be presented—to others, for their counter-signature. claiming happens in a variety of languages, including the visual, and the claims are not always heard. for instance, video evidence of apparent injustice is often treated as incontrovertible. but sometimes, as advocates say, it doesn't work. the first trial of rodney king's police assailants is a good example: pioneering citizen video of police brutality was presented, and 'yet' the court acquitted the police officers. examining competing readings of the king tape, we will look at the limits and possibilities of making claims for human rights with videotape. looking back after many years, in the age of 'black lives matter' and youtube, how do we understand the forensic function of televisual or citizen video? we cannot take its 'working' for granted, especially when race is in play—there is always work for us to do with it.

thomas keenan teaches media theory, literature, and human rights at bard college, where he directs the 'human rights project'. he has served on the boards of a number of human rights organizations and journals, including *witness*, *scholars at risk*, *the journal of human rights*, and *humanity*. he is the author of *fables of responsibility* (1997); and with eyal weizman, *mengelle's skull* (2012). he is co-editor, with wendy chun, of *new media, old media* (2006, 2nd ed. 2015); with tirdad zolghadr, of *the human snapshot* (2013); and *the flood of rights*, co-edited with suhail malik and tirdad zolghadr (2017). he curated *antiphotjournalism* with carles guerra (2010—2011), and *it is obvious from the map*, a project on mapping and migration, curated with sohrab mohebbi, exhibited at the istanbul design biennial and at redcat in los angeles, and currently on view in zagreb.

behzad khosravi noori is a phd candidate at the 'art, technology and design' programme at konstfack and kth royal institute of technology. he is an artist, writer and educator based in stockholm and tehran who experiments with narrative strategies and different modes of writing to investigate the relationship between text, sound and image. he has been teaching comparative art history with a focus on islamic art as well as research based art practices in various art universities in tehran, shiraz in iran, umeå school of architecture and konstfack. his works have been shown at tensta konsthall, botkyrka konsthall, mångkulturellt centrum, skånes konstförening and in tehran, istanbul, berlin, ramallah as well as in the 2nd research pavilion at the venice biennale 2017.

research nodes

this section consists of lectures and film screenings open to the public. please note that seating is limited (first come, first served). the related workshops are primarily reserved for year one master's students and require pre-registration to: [**krw@konstfack.se**](mailto:krw@konstfack.se)

**plastic
materi-
ality: forms
of thought,
matter,
becoming
(node 1)**

plastic materiality: forms of thought, matter, becoming

thursday 1 — friday 2 feb.

location: skulpturstudion + st

maximum participants in workshops: 20 (requires pre-registration)

organized by **johanna gustafsson fürst** with **loulou cherinet** and **michele masucci** with guests **päivi ernkvist**, **mathew gregory**, **elisabeth hjorth** and **sophie vuković**

to broaden our consciousness about a dialectics where the mutual processes of moulding, forming, making forms and taking forms, becoming form and exploding forms, are active, this workshop will use the concept *plasticity* as a starting point. for example, it will consider how and why plasticity can be seen as a subversive potential. can the ceramic process be thought of as a dialectical method investigating the concept? how is plasticity used in sound art? what do we need to differentiate flexibility and manipulation from plasticity?

the concept plasticity is derived from the greek word *plastikos*, meaning something that is able to take form, to change form and give form. the philosopher catherine malabou has proposed plasticity, that she relates to hegelian dialectics, as a concept that can help us think thinking as a changing form in the continuity between mind and matter. plasticity for example lets us think about the dynamics between being and identity, and rethink the old culture–nature divide, exploring central issues within gender and feminism. malabou also proposes a critical approach to psychoanalysis and neuroscience, and specifically neuroplasticity, describing the constant changes that occur in the brain's organization as a result of experience. the plasticity of our brains, through the material conditions and practices our minds exercise and transform the problem of substance and subjectivity into a grounded practice. plasticity reveals the materiality of thinking.

the node will develop around collaborations through physical materials, lectures and discussions.

preparations for participants

bring a story about 'to transform' to share with the group in maximum five minutes. the story can be in the form of an object, a text, orally, performance—use the way you think suits the story. if you can't wait and are interested in preparing more, please have a look at the following:

an article (in swedish) by edda manga:

catherine malabou och kvinnlighetens plasticitet

<https://feministisktperspektiv.se/2015/02/10/catherine-malabou-och-kvinnlighetens-plasticitet>

a lecture by catherine malabou:

are we (super)humans?: repetition, revenge and plasticity

<https://www.youtube.com/watch?v=8kl6oqrku4s&t=2887s>

(please note that the lecture begins 13.40 minutes into the broadcast)

thursday schedule

10.00 — 10.30

introduction

with **loulou cherinet** and **johanna gustafsson fürst**

location: skulpturstudion

10.30 — 11.30

what to do with our plasticity?

lecture and discussion with **michele masucci**

location: skulpturstudion

this lecture will relate the concept of plasticity to a number of artistic and political practices that engage with different materials and discourses of materiality. what does plasticity in the context of art entail today? discussing plasticity interchangeably with references from art history, philosophy, biology and cosmology, this lecture will explore the potential of plasticity as a continuum between concept, form, temporality and practice.

11.30 — 12.00

workshop introduction

with **loulou cherinet**, **johanna gustafsson fürst** and **michele masucci**

location: skulpturstudion

(requires pre-registration)

13.00 — 16.00

workshop continues

friday schedule

9.00 — 11.00

shapeshifters

film screening and conversation between **sophie vuković** and **elisabeth hjorth**

location: SI

when filmmaker sophie vuković runs into a long-lost friend at a demonstration, it stirs up memories of their shared time and her own experiences of migration. from former yugoslavia via australia to sweden today, we follow the filmmaker in a poetic exploration of what it means to belong in a globalized world.

shapeshifters weaves together documentary footage and home videos with fiction in a dreamlike coming-of-age story about teenage friendship and longing for that which never was. a film about manga cartoons and parents, about sisterhood and how you together create a home beyond national borders.

11.15 — 13.00

workshop continues and lunch within the smaller groups

13.00 — 13.30

plasticity and sound art

lecture by **mathew gregory**

location: skulpturstudion

this lecture will examine the notion of plasticity within the context of sound art, discussing the relationship between sound as a physical phenomenon, and the active role that it plays in defining how a particular space or moment in time is encountered. taking the concept of plasticity as its key point of departure, the lecture will examine the potential of sound to function as a critical tool. it will discuss the work of artists who have worked directly with both the inherent sonic properties of a given location, and the function that sound performs in shaping how the places we occupy are experienced.

13.45 — 14.15

plasticity and ceramic processes

lecture by **päivi ernkvist**

location: skulpturstudion

this lecture will focus on how päivi ernkvist has worked and works thematically with clay in her practice. the ceramic process has stimulated her to expand the boundaries of her thinking and realize a social commitment since the early 1970s. she will also describe how the artists lucio fontana and truls melin in different ways use the range of clay in the field of ceramics and sculpture.

14.15 — 15.00

workshop continues

15.00 — 16.00

concluding discussion

with **päivi ernkvist** and **mathew gregory**

loulou cherinet is an artist and professor of fine art at konstfack, working with film and installation. in her work art, fiction and poetry is a tool for exploration and analysis within a cross section between social science, philosophy and art. recent commissioned work include *statecraft* for the solo exhibition *who learns my lesson complete?* at moderna museet, stockholm (2017) and *axis* for the biennial of moving images, centre d'art contemporain in geneva (2016). she has participated in group shows such as manifesta 8 (2010), momentum 9 (2013) and biennials in dakar (2018), gothenburg (2017 and 2015), são paulo (2006) and sidney (2004).

päivi ernkvist is a ceramist, curator and writer. she was educated at konstfack 1967—1973. she has an extensive practice in the field of public art where one example is the subway station sätra in stockholm. in the project *figurine dialogue* she investigated, through different exhibitions the renewal and the actuality of the figurine, for example in the exhibition *figurinens kropp: de-figuration* (2010) at crystal contemporary art in stockholm. she was project manager for 'craft in dialogue' at aspis 2003—2006 and is currently project manager at stockholm konst.

johanna gustafsson först is an artist and senior lecturer of fine art at konstfack. she uses performance, texts, sculptures and site-specific installations to process how everyday life encounters political and social systems and how these encounters are merged into objects, surfaces and spaces that affect relationships. she is represented by belenius gallery. recent exhibitions include *i believe i'm/it's fake, i believe i'm/it's for real* at consonni, *expand stretch distribute* at belenius gallery, *white pillars* for *modernautställningen* (2014) at moderna museet, malmö, *moving mass* at kalmar konsthall. in 2017 she received the friends of the moderna museet sculpture price.

mathew gregory is an artist, art historian and musician, whose work focuses upon interactions between sound, music and contemporary art. his phd thesis examined the history of radical experimental music in japan and was completed in 2006, having been awarded a postgraduate scholarship from the arts and humanities research council (united kingdom). as an artist and musician, his work has been published by deltasonic records (sony/bmg) and audio research editions, and performed internationally at venues including tate liverpool, casa maaud (mexico city), futuresonic festival, and summersonic festival in japan. his ongoing research and practice continues to interrogate the spaces between sound, music and contemporary art.

elisabeth hjorth is a writer, researcher and teacher in literary composition at konstfack. she debuted with the poetry collection *kärnfamiljen* (2008). in 2011 she published the critically acclaimed novel *hängivelsen* and in 2015 she presented her thesis *förtvivlade läsningar: litteratur som motstånd och läsning som etik*. she has also published the novel *nattens regn och dagens möda* (norstedts, 2017) and a translation of the poetry collection *jag matar kriget med dem jag älskar* (total bok, 2017).

michele masucci is an artist, writer and phd candidate at karolinska institutet and the vienna academy of fine art. research interests are italian political philosophy, feminist theory and theory of science. he is currently guest lecturer at konstfack curatorlab. masucci is a regular writer for various art journals and political magazines.

sophie vuković is a film director and artist active in stockholm. her short film *09:55—11:05 ingrid ekman* was nominated and received several awards at international festivals. her feature film debut *shapeshifters* premiered in cinemas in the fall of 2017. she is currently studying at the royal institute of art in stockholm. she often works between fiction and documentary practices and her films have explored identity, intimacy and desire.

**film-
text(file)
(node 2)**

film–text(ile)

thursday 1 — friday 2 feb.

location: svarta havet

maximum participants in workshops: 20 (requires pre-registration)

organized by **magnus bårtås** with guests **magnus haglund**,
jessica hemmings, **anne-marie tung hermelin**, **behzad khosravi noori**,
maria lantz, **catherine anyango grünwald**, **loulou cherinet**, **anna lundh**,
johanna billing and **åsa cederqvist**

film–text(ile) is an investigation of the relation between text–film–editing and textile practices such as weaving. the initial lecture discusses w. g. sebald's essay *the rings of saturn*, as well as artists and writers inspired by the same essay (tacita dean, ian sinclair, adam philips). the recurrent theme in sebald's essay is the silk fabric, the transformation of the silk worm, and the connection between weaving and narration.

the fragments and threads in *film–text(ile)* offer possible relations, different narratives, and interweaving within artistic practice and research. we will learn about secret messages and poems woven or embroidered onto accessories, clothes and household textiles in china; we will have a close look at some of the motifs in chris marker's sprawling video essay *sans soleil*; and we will follow a navigation of failures through three examples in film, text and textile.

the pre-registered participants will engage in discussion islands and visit a weaving factory in stockholm. for the first time we will share an ambitious film program with contributions by artists and researchers at konstfack. some of the works are here premiered in stockholm.

thursday schedule

9.30 — 9.45

introduction

by **magnus bärtås**

9.45 — 10.45

text, fabric, movement

lecture by **magnus haglund**

an introduction lecture in dialogue with the openness of the essay-form, combining psychogeographical methods and site-specific dimensions of art and textile histories, asking the questions: where to go and how to give space for new thinking?

11.00 — 11.45

navigating failure in text, textile and film

lecture by **jessica hemmings**

this lecture is interested in the navigation of failure and its relationship to textiles—places where the textile is considered a failure as well as places where the textile may provide an aid in navigating failure's otherwise treacherous waters. one textile, one text and one film will be considered; failure 1: *the knitting map* project for the cork, ireland city of culture 2005; failure 2: *wings of a ragtag quest: chronicles of a passionate pursuit of appliqué* by nell battle booker sonnemann, edited by patricia malarcher, 2015; failure 3: *wool %* directed by mai tominaga, 2006.

13.00 — 15.00

screening (pt. 1)

presentations of recent film works by teachers and researchers at konstfack, with short introductions

'a film about an itinerant' (15 min)

by **behzad khosravi noori**

'the strangest stranger' (73 min)

by **magnus bärtås**

'front time reworkings II' (18 min)

by **anna lundh**

15.00 — 16.00

discussion islands

with **magnus haglund**, **magnus bårtås** and **jessica hemmings**

(requires pre-registration)

friday schedule

9.30 — 10.15

pilgrimage: text and action in chris marker's 'sans soleil'

screening and close reading by **magnus bårtås**

chris marker's video essay *sans soleil* (1982) is an organism, or a structure in itself, a visual and intertextual library. the american poet susan howe writes that it is 'consisting of quotations, outtakes, retakes, tape delays, failed military coups, dead pilots, and ghostly warriors'. in *sans soleil* we find many of the prevalent motifs in marker's production: 'false' identities, the return, the search, the travelling in the footsteps of texts and films, the connections of memory, the presence of history in the present—the only meaningful history—the events of the past that manifest themselves in existence at the verge of haunting.

11.00

visit to almgrens sidenväveri

(requires pre-registration)

13.30 — 14.15

stitches as script prevailing in the margins

lecture by **anne-marie tung hermelin**

this essayistic lecture will explore links between written language and women's handicraft from a writer's perspective. it will discuss embroidery as a means of expression and communication. this will be highlighted through fictional as well as historic examples, such as *nüshu*, the written language of the women in jiangyong, china. nüshu was used to convey secret messages and poems, often woven or embroidered onto accessories, clothes and household textiles. from a feminist perspective, this type of script may be viewed as a type of writing taking

place in the margins. a central question posed in this essay is, what existential truths or dreams may be expressed in the outskirts of written language?

14.30 — 16.30 screening (pt. 2)

presentations of recent film works by teachers and researchers at konstfack, with short introductions and an artist talk

‘moon bracelet’ (17 min)
by **maria lantz**

‘live, moments ago (the death of michael brown)
and slow death of a woman in aleppo’ (2 min)
by **catherine anyango grünewald**

‘pulheim jam session’ (22 min)
by **johanna billing**

artist talk with a selection of works (30 min)
by **loulou cherinet**

‘the cabinet’ (30 min)
by **åsa cederqvist**

16.30 concluding comments

johanna billing is a senior lecturer at konstfack. merging the production modes of live events and workshops with a strictly film-like language, she in part directs the participants and in part activates a series of improvisations around the notion of performance and the possibility it holds to explore issues of the public and the private as well as the individual in the society as a whole. recent exhibitions include *keeping time*, villa croce, genova (2016), *pulheim jam session*, glasmooG, cologne (2015) and *i'm gonna live anyhow until i die*, the mac, belfast (2012). she has participated in survey shows such as documenta 12, kassel (2007); singapore biennale (2006); 9th istanbul biennial; 1st moscow biennale (2005) and 50th venice biennale (2003).

magnus bårtås is an artist, writer and research leader at konstfack, working with text, film, collage and installation. his phd *you told me: work stories and video essays* was presented in 2010 at valand academy, gothenburg. his book *all monsters must die* (together with fredrik ekman) was shortlisted for the august prize 2011 and was published by house of anansi, canada in 2015. in 2010 he won the grand prize at oberhausen international film festival with *madame and little boy*. he has exhibited at *modernautställningen* (2006 and 2010 moderna museet), the 9th gwangju biennale, tensta konsthall, artsonje center for art, among other venues. in 2016 göteborgs konsthall presented a retrospective exhibition of his work.

åsa cederqvist is a visual artist working with film, installation, sculpture and performance, in an interface between fiction—reality, haptic—conceptual, ambiguous—rational. her methods move between spatial activations, documentary field studies, staged live performances and physical interaction, which all aim to push the expectations of formats and aesthetical hierarchies. she is a senior lecturer in fine arts at the textile programme at konstfack.

loulou cherinet is an artist and professor of fine art at konstfack, working with film and installation. in her work art, fiction and poetry is a tool for exploration and analysis within a cross section between social science, philosophy and art. recent commissioned work include *statecraft* for the solo exhibition *who learns my lesson complete?* at moderna museet, stockholm (2017) and *axis* for the biennial of moving images, centre d'art contemporain in geneva (2016). she has participated in group shows such as manifesta 8 (2010), momentum 9 (2013) and biennials in dakar (2018), gothenburg (2017 and 2015), são paulo (2006) and sidney (2004).

catherine anyango grünewald taught at the royal college of art in london for ten years and is now a senior lecturer in illustration at konstfack. in 2010 her graphic novel adaptation of joseph conrad's *heart of darkness* was published to critical acclaim and has been translated into seven languages. she uses film, sculpture, drawing and mise-en-scène devices to produce work which looks at physical or domestic environments being disrupted by emotional, intangible phenomena. her drawing work uses the materiality of drawing tools to explore meaning, exploiting the physical properties of soap, pencil and eraser on paper to convey sensitive and complex themes. the process and labour invested in the work is a direct homage to the subjects, victims of violent domestic or institutional crimes.

magnus haglund is a writer, lecturer and musician, living in gothenburg. during the last decade he has been teaching creative writing with a focus on the essay form at konstfack, and hdk academy of design and craft, gothenburg. he has published the following books: *den nakna staden* ('the naked city'), *åke bodell, musikens frihet och begränsning* ('åke hodell, the freedom and limitation of music'), and as editor *lyssnare* ('listeners'). in 2018 two books will be published: a monograph on the swedish composer and conductor wilhelm stenhammar, and a series of essays on contemporary art. together with sound artist isak eldh he runs the conceptual pop and disco project 'the marble fauns'.

jessica hemmings is a professor of crafts and vice-prefekt of research at hdk academy of design and craft, gothenburg. her phd (university of edinburgh, 2006) was published by kalliope paperbacks under the title *yvonne vera: the voice of cloth* (2008). she has taught at central saint martins, rhode island school of design, winchester school of art and edinburgh college of art. in 2010 she edited a collection of essays titled *in the loop: knitting now* (black dog) and in 2012 edited *the textile reader* (berg) and wrote *warp and weft* (bloomsbury). her latest editorial and curatorial project, *cultural threads*, is a book about postcolonial thinking and contemporary textile practice (bloomsbury, 2015) accompanied by a travelling exhibition.

ann-marie tung hermelin is a writer of swedish, chinese and japanese descent, born in stockholm. after having graduated from the international school of addis abeba, she went on to study sinology and art history at dartmouth college, oxford university and stockholm university. in 2015, she received a master of arts in creative writing from valand academy at gothenburg university. her first novel was published 2012. since then she has written various essays, addressing topics concerning art, literature and exile. she is also a teacher of creative writing.

maria lantz is vice-chancellor and professor at konstfack. her artistic work cuts across photography, text and collaborative projects. she has exhibited in a variety of major international venues, from umeå bildmuseum, sweden, to bucharest biennale, townhouse gallery in cairo, egypt and prince of wales museum, bombay. she has worked as curator for *motiv*, a journal on contemporary photography. she is the editor of the book *dhavari: documenting informalities*, and has frequently composed reviews and critiques for the newspaper *dagens nyheter* and the swedish radio. between 2003 and 2012 she led the 'art+architecture' project, which offered professional development for architects, designers and artists as part of the 'mejan arc' program.

anna lundh is an artist and phd candidate at the 'art, technology and design' programme at konstfack and kth royal institute of technology. her work investigates cultural phenomena, societal agreements, and how ideological shifts take place, often taking technology and our experience of time as points of departure. this transdisciplinary practice includes video, installation, web-based work, interactive experiments, text and performance. her work has been exhibited in sweden at moderna museet, bonniers konsthall, tensta konsthall, and gibca; and internationally in norway, the netherlands, denmark, latvia and the united states, primarily in new york city art organizations including the new museum, the kitchen, exitart, apexart, and performa.

behzad khosravi noori is a phd candidate at the 'art, technology and design' programme at konstfack and kth royal institute of technology. he is an artist, writer and educator based in stockholm and tehran who experiments with narrative strategies and different modes of writing to investigate the relationship between text, sound and image. he has been teaching comparative art history with a focus on islamic art as well as research based art practices in various art universities in tehran, shiraz in iran, umeå school of architecture and konstfack. his works have been shown at tensta konsthall, botkyrka konsthall, mångkulturellt centrum, skånes konstförening and in tehran, istanbul, berlin, ramallah as well as in the 2nd research pavilion at the venice biennale 2017.

**so close,
yet so far
apart
(node 3)**

so close, yet so far apart

thursday 1 — friday 2 feb.

location: mandelgren + s6

maximum participants in workshops: 15 (requires pre-registration)

organized by **michele masucci** and **malin hüber** with guests **mara lee**,
fia-stina sandlund and **einat amir**

‘solidarity does not assume that our struggles are the same struggles, or that our pain is the same pain, or that our hope is for the same future. solidarity involves commitment, and work, as well as the recognition that even if we do not have the same feelings, or the same lives, or the same bodies, we do live on common ground.’

— sara ahmed, *the cultural politics of emotion* (2004)

with an increasing sense of alienation towards one another in our society, how can we as artists and cultural producers interfere from within an outset that is shying away from friction? with a diminishing possibility to move outside of the norm, how do we narrate and re-evaluate the concepts of unity, equality and love within our own proximity? how do we come together and interact with each other, how do we relate to our different bodies in our common space? what actions can we take within our private and public spheres in order to create openness and trust? through the experiences and history of the feminist struggles, artistic practices, and psychology, together we will explore the conditions of the artist and the possibility of collaboration focusing on the concepts of love, unity and social relations within our contemporary society.

thursday schedule

9.30 — 10.30

why love works

lecture by **michele masucci**

location: mandelgren

what is the political power of love and loving communities? drawing from the rich history of feminist theory and practices this lecture will introduce the two-day exploration into the conditions of living and working together within contemporary art practices and how it relates to general conditions of the social

today. how are trust, compassion, and empathy and respect enabled, used and misused within contemporary work relations? which are the recurring issues, conflicts and misunderstandings we deal with within our everyday professional lives? how are we dealing with socially constructed binaries such as gender, race, class, and what are the true conditions for overcoming them? how do we embody and enact the larger political transformations within the time and space constraints that are often reproduced within art?

10.30 — 12.00

she's staging it

screening of the film directed by **fia-stina sandlund** (83 min, 2012)

location: mandelgren

in this hybrid film three actors are given seven days to prevent the fictitious character miss julie from committing suicide. to their help they are given three weapons: bdsm, psychoanalysis and reality. as the days pass by there is a growing awareness of the similarities between the actors' private personas and the characters they are there to play. from the experts invited on set they get to learn the importance of equality and intersubjectivity when being in a collaborative process. will they save miss julie?

13.00 — 16.00

staging utopia

workshop with **fia-stina sandlund**

location: s6

(requires pre-registration)

this workshop is based on sandlund's experiences from being involved in different types of artistic collaborations. this is a hands-on workshop where we use our common knowledge, experience and imagination to create the ultimate/utopian collaboration for this specific group. what would be the perfect collaborative structure and mission for konstfack research week?

friday schedule

10.00 — 11.00

who is doing the job?: production of meaning and the distribution of labour

lecture by **mara lee**

location: mandelgren

this lecture explores how we may understand processes of othering taking place in figurative language, and how this approach also can be applied in a broader context, as in cultural labour. drawing from a postcolonial perspective, mara lee will approach the processes and the negotiations of performing cultural labour in a context of 'racial capitalism' (nancy leong). one of the premises of this talk is that if language can be perceived as embodied, then it matters who inhabits it, and how: how the presence of women's bodies and bodies of colour alters both semantic and linguistic space in unforeseen ways.

11.30 — 13.00

collapse of compassion

lecture by **einat amir**

location: mandelgren

in this lecture einat amir will discuss her cross-disciplinary practice, involving visual art, psychology, theatre, and choreography. she will present her unique approach to performance art as a psychological experiment, and vice versa, focusing on recent projects that merge art and science which were conducted as part of her participation in a social psychology lab.

14.00 — 17.00

rock bottom

workshop with **einat amir**

location: s6

(requires pre-registration)

the workshop explores notions of empathy, space and intimacy between strangers. we will play with some performative scenarios, through which we will ask questions that are meaningful to us, and (gently) explore our personal borders, using humans as the basic creative substance.

einat amir's works are research in human interactions that explore the possibilities inherent in everyday communication between people. she is currently the first artist in residence at the psychology of intergroup conflict reconciliation lab in tel aviv. the lab specialises in the psychological processes underlying the dynamics of intergroup conflict. she is currently developing works that function as actual scientific experiments in collaborations between social scientists and herself. her works are partly staged, partly improvised, partly real-time, partly pre-recorded. she sees her studio as a 'lab of emotional research' where she experiments in creating interactions that blend the notions of authenticity, fabrication, and manipulation.

malin hüber is a curator and producer who primarily works with moving image. her practice moves fluidly between art and film contexts. she works closely with artistic processes and expressions that are seeking to explore the traditional boundaries of the medium. she holds an mfa from valand academy in gothenburg, currently participating in curatorlab at konstfack.

mara lee is a poet, novelist and scholar. her dissertation *when others write* examines responsibility and writing as resistance. it is an encounter between feminist and postcolonial theory from the perspective of the writing subject. her current research project *loving others, othering love: a toolbox for postcolonial and feminist artistic practices* at the royal institute of art in stockholm is an investigation of the function of love in the construction of woman as 'other'. she recently published the book *kärleken och hatet*.

michele masucci is an artist, writer and phd candidate at karolinska institutet and the vienna academy of fine art. research interests are italian political philosophy, feminist theory and theory of science. he is currently guest lecturer at konstfack curatorlab. he is a regular writer for various art journals and political magazines.

fia-stina sandlund is an artist working at the intersection of journalism, social activism and 'reenacting' as a form of history writing. her humorous dismantling of different forms of oppression constitutes the very core of her artistic practice. she takes a radical feminist stance when creating alternative destinies of our forgotten heroines, reconnecting them to our contemporary discourse.

clad ...
(of things)
covered
(node 4)

clad ... (of things) covered

thursday 1 — friday 2 feb.

location: biblioteksgatan + b3

maximum participants in workshop: 15 (requires pre-registration)

organized by **matt smith** with **matthew raw**

drawing on his extensive and long term investigation into clay surfaces, british artist matthew raw will lead a two-day practical workshop exploring the notion of cladding.

from decorative tile facades on commercial buildings, to metal roofs and the clothes we wear, the materials we choose to form barriers between inside and outside fulfil multiple functions, both practical and decorative. this practical investigation into form and materials will explore how ideas develop as we respond to the changing form in front of us, and what might be communicated with the choice of the materials that we build and cover with.

a study in problem solving, this node will involve the group working together to both build a structure and then clad it during this hands-on workshop. using a wide variety of materials, the two days will be punctuated with a series of informal talks led by matthew raw around the concepts of form, structure, covering, concealing, function, the cosmetic, decoration, protection, and adornment.

thursday schedule

9.30 — 10.15

introduction

by **matthew raw**

location: b3

10.30 — 12.00

workshop: the build

introduction to the space and materials

13.00 — 16.00

the build continues

friday schedule

9.30 — 10.30

short presentations

participants will present a method of architectural cladding they were previously unaware of (5 minutes per person)

10.30 — 12.00

workshop: the cover-up

participants will clad the structure built the day before

13.00 — 15.00

the cover-up continues

15.00 — 16.00

concluding discussion

with **matt smith**

matt smith is an artist, curator and professor of crafts at konstfack. his practice often consists of making site-specific interventions in museums and collections in order to repurpose or reconsider them. solo exhibitions include *queering the museum* (birmingham museum and art gallery, 2010) and *other stories* (leeds university art collection, 2012). he is a co-founder and curator of *unravelled*, a three-year project of contemporary visual art exhibitions in national trust properties.

matthew raw is a founding member of studio manifold in east london. the material led studio/workshop was started in 2010 by matthew and eight fellow ceramics and glass master graduates from the royal college of art. he makes work for galleries and public spaces and teaches at central st martins, the royal college of art, and exposes a wide range of ages and abilities about the possibilities of using clay. projects in 2017 included *clay station*, in collaboration with *assemble* for 'art on the underground' in london, *the malleable table* for the new craftsmen in london, and *clad*, a solo show of new architectural tile artworks at the ragged school museum in east london. in 2014/15 he was artist in residence at the victoria and albert museum and in 2014 shortlisted for the jerwood makers prize.

**perspec-
tualizing
a.k.a. un-
packing
perspectives
and context
in relationship
(node 5)**

perspectualizing a.k.a. unpacking perspectives and context in relationship

thursday 1 — friday 2 feb.

location: s5 + mandelgren

maximum participants in workshops: 20 (requires pre-registration)

organized by **pernilla glaser** with guests **gunilla edemo**, **saadia hussain**, **martín ávila** and **mikael lindström**

this node is about perspectives and methods that can help us to work critically and in innovative ways and constellations. it takes a look at intersectionality, diffraction, discourse, sweaty concepts and transdisciplinarity and how these ideas and perspectives can be used in practice.

intersectionality as a concept was coined by kimberlé crenshaw in her essay *demarginalizing the intersection of race and sex: a black feminist critique of antidiscrimination doctrine, feminist theory and antiracist politics* to describe how discrimination can overlap in an identity, being directed at class, gender, ethnicity, etc. it is also a concept with great relevance in understanding how we can be read and read others differently in different contexts.

diffraction is a term borrowed from natural science and reused by scholars such as trinh minh-ha, karen barad and donna haraway. the term captures strategies for working with representation and knowledge production in heterogeneous ways, such as reading texts through other texts.

sweaty concepts is a term invented by the feminist writer and independent scholar sara ahmed to describe concepts which unfold as reactions to situations with clear roots in lived experiences.

finally transdisciplinarity is a method for working in negotiation between different professional contexts, practices and backgrounds.

this node will be oriented towards shared practices and construction of mutual knowledge and strategies for how these ideas can be activated in art and design practices. the participants will work together in one group during both days.

thursday schedule

9.00 — 10.20

reflections

followed by a discussion with the participants on how intersectionality, diffraction, discourse, sweaty concepts and transdisciplinarity plays out in participatory projects

with **gunilla edemo** and **saadia hussain**

location: s5 (requires pre-registration)

10.20 — 12.00

workshop

with **pernilla glaser**, **gunilla edemo** and **saadia hussain**

location: s5 (requires pre-registration)

the workshop will explore how our own practices relate to or could benefit from the perspectives and methods discussed earlier.

13.00 — 14.00

sharing of workshop findings

location: s5

14.30 — 16.30

donna haraway: story telling for earthly survival

film screening followed by discussion

moderated by **pernilla glaser**

location: mandelgren

donna haraway: story telling for earthly survival is about one of our important thinkers of today, especially in relation to feminism, science and the survival of our planet. the film is created by brussels based filmmaker fabrizio terranova who visited the philosopher, feminist, and science fiction enthusiast donna haraway in her home in california, living with her, almost literally, for a few weeks, and there produced a quirky film portrait. terranova allowed haraway to speak in her own environment, using attractive staging that emphasized the playful, cerebral sensitivity of the scientist. the result is a rare, candid, intellectual portrait of a highly original thinker. the film is 90 minutes long, in english.

friday schedule

9.00 — 9.20

reflections

with **martín ávila** and **mikael lindström**

location: s5

(requires pre-registration)

10.20 — 12.00

workshop

with **pernilla glaser**, **martín ávila** and **mikael lindström**

location: s5

(requires pre-registration)

the workshop will focus on how concepts take place in materialization and collaborative practices.

13.00 — 15.00

concluding discussion

moderated by **pernilla glaser**

location: s5

martín ávila is a designer, researcher and senior lecturer in design for sustainable development at konstfack. he obtained a phd in design from hdk academy of design and craft, gothenburg. his thesis, *devices: on hospitality, hostility and design*, was awarded the 2012 prize for design research by the swedish faculty for design research and research education. his postdoctoral project *symbiotic tactics* (2013—2016) has been the first of its kind to be financed by the swedish research council. he is currently acting as centre director for the stockholm school of entrepreneurship at konstfack.

gunilla edemo is a director, writer and facilitator of change. she has worked extensively with norm critical methodologies in the area of artistic practices and education. she was one of the writers for the widely used material *bryt* published by rfsl, working with equality for the lgbt community. she was a consultant in the research project *breaking barriers* for 'rise interactive', looking at participatory processes for youth involvement in societal issues.

pernilla glaser is a writer and guest teacher at konstfack specialized in critical thinking, method development and language design. she has published several novels and plays. this spring her book *godhetsbrigaden* will be published at bonnier bookery. she has also written about design and architecture, for example in the anthology on swedish landscape architecture *landskap nu!*. she is creative research force at the research institute 'rise interactive' working with research methods and collaborative practices.

saadia hussain is an artist, activist and pedagogue, based at mångkulturellt centrum and botkyrka konsthall. in her artistic practice she explores belonging and borders. she has curated participatory street art projects with residents in botkyrka. in 2016 she had a residence at botkyrka konsthall as artistic director for 'ut-tryck', working with how girls in södertälje can take place in a public space.

mikael lindström is affiliated professor in material design at konstfack and the head of the lab prototyping new materials at 'rise bioeconomy'. his field of research is design and sustainability and how new materials can have a societal application.

**interiors
non-stop
(node 6)**

interiors non-stop

thursday 1 — friday 2 feb.

location: s7

maximum participants in workshop: 15 (requires pre-registration)

organized by **tor lindstrand** with **einar rodhe**

‘change has been divorced from the idea of improvement. there is no progress; like a crab on lsd, culture staggers endlessly sideways.’

— rem koolhaas, *junkspace* (2001)

modernity was spatially defined by the rise of the institutions—family, school, army, factory, hospital. the societal ‘we’ was defined through a culture of majority, and power was understood as the sphere of politics. in such a society of discipline, public space was a mechanism of executing control over the individual by referring to the needs of the greater population. our contemporary condition—post-postmodernism(?)—is a very different creature. we now live in the age of corporatism. man is not longer man enclosed, but man in debt. instead of production: products. forces of power in conflict. public space no longer seems to refer to population or citizens but to public relations, to marketing and consumers.

during a day of text seminar, lectures and field studies we will engage in understanding how these new spaces work, what they are made of and what futures they point towards.

thursday schedule

9.00 — 17.00

workshop introduction and excursion

location: s7

(requires pre-registration)

friday schedule

13.00 — 16.00

workshop continues, presentation

location: s7

tor lindstrand is a teacher at konstfack and a co-owner of llp arkitektkontor. together with choreographer mårten spångberg he initiated *international festival* (2003—2010), a practice working on context specific projects spanning from buildings, publications, films, installations, public interventions and situations. in 2010 he founded 'economy' together with art director jessica watson galbraith, a practice working with architecture, art, education and performance. he is on the board of eva bonniers donationsnämnd, the advisory board of the interior architecture and furniture design programme at konstfack, the advisory board of and on the jury for 'ung svensk form'. he works as an architecture critic for *form magazine*.

einar rodhe is a founding partner of stockholm-based architecture studio norell/rodhe. through winning competition entries like the h.c. andersen museum in odense, and through participation in exhibitions and publications, the studio has become an emerging voice in an international conversation on architecture. currently rodhe is a senior lecturer in interior architecture and furniture design at konstfack and an adjunct lecturer at kth school of architecture in stockholm. he studied architecture at the kth and at the royal academy of fine arts in copenhagen. he has previously worked for anders wilhelmson in stockholm and for ghilardi+hellsten in oslo.

**contemporary
art for
criti-
cality and
meaning
making in
school
(node 7)**

contemporary art for criticality and meaning making in school

thursday 1 — friday 2 feb.

location: s1 + s6

maximum participants in workshops: 20 (requires pre-registration)

organized by **anette göthlund** and **tina carlsson** with guests **lotta johansson**, **jenny richards**, **emily fahlén**, **bronwyn bailey-charteris**, **emmeli person** and **lisa nyberg**

for more than a decade, the questions if, why and how contemporary art—and its practices—has a place in school (preferably within the subject visual arts education) have been widely discussed.

in 2005, moderna museet and lärarförbundet published the book *samtidskonst för lärare och andra intresserade* (contemporary art for teachers and others interested) targeting upper secondary school teachers with a best practice approach. the book—albeit ideological and not based on empirical findings—has been used to inspire innovation amongst visual arts teachers, as well as teacher education at konstfack. from 2009 to 2012, the nordforsk funded project *cavic* investigated the relationship between contemporary art and visual culture in education. several doctoral theses have been written on the subject in the nordic countries, most of them advocating the advantages stemming from the use of contemporary art in school. and yet... why is it so hard to ‘make it happen’?

this forms a background for the topic investigated in this node. to form a critical discussion about the school subject visual arts and its relation to contemporary art, our discussions will take as a starting point the two following questions: how does criticality and meaning making interconnect with the history of arts subjects in the sense of working with ‘classic’ knowledge about drawing and painting? what competences do we think children and young persons can develop working with contemporary art and how can the subject of visual arts contribute to this?

thursday schedule

9.00 — 9.15

introduction

by **anette göthlund** and **tina carlsson**

location: SI

9.20 — 10.30

challenging the obvious

lecture with **lotta johansson**

location: SI

this introductory lecture offers a theoretical framework for the following workshops and presentations, introducing an 'education of becoming' and how thoughts of deleuze and guattari can produce possibilities to elaborate with traditional pedagogical questions.

11.00 — 12.00

working with pedagogical programmes within the art space

presentation by **emily fahlén** and **jenny richards**

location: SI

how can we look upon the relationship between contemporary art and education from the context of the art space? today we can find art organizations, both big and small putting considerable effort into producing ambitious pedagogical programmes. emily fahlén and jenny richards will present a number of case studies drawing on their experiences of working in the arts in sweden. the presentation will discuss the different approaches and forms of collaboration they have developed and experimented with as well as the struggles and limitations of working within the art context.

13.00 — 16.00

intimacy and learning

workshop with **bronwyn bailey-charteris** and **emmeli person**

location: SI (requires pre-registration)

this workshop will look at the way intimacy effects learning in contemporary art education programmes. as artists, teachers, students and pedagogues,

how do we articulate the co-learning that happens in the intimate environs of workshops with young people? how do we translate, share, amplify and articulate these processes and make available these learnings in other spheres? this workshop is both practical and reflective, with a focus on the 'index residents' program and in particular the object translation workshops that were part of the learning program for the artist beth laurin's recent exhibition, *provisorium*, at index in stockholm.

friday schedule

9.00 — 12.00

pedagogies of the unknown

workshop with **lisa nyberg**

location: s6

(requires pre-registration)

this workshop explores how art can help us imagine the unknown. why is this of any importance? how can contemporary art point out a direction and how can we who teach art and visual arts work with a pedagogy of the unknown in our teaching?

13.00 — 16.00

what have we heard, what have we experienced, what have we been thinking?

location: s1

(requires pre-registration)

in this closing session everyone who has participated sometime and with something during the two days, are invited to contribute with reflections and thoughts.

bronwyn bailey-charteris is an australian born, stockholm based artist, who works with poetics and politics. originally trained as a performance maker, she now works collaboratively, curatorially and has a writing practice. her interests are focused upon academic research, publications and exhibitions. currently she is curator of learning at index and a member of doch school of dance and circus teaching staff in art writing and theory.

tina carlsson is a visual artist working as senior lecturer at the 'ibis' programme at konstfack. she is educated at fotohögskolan and konstfack and works with text and photography that explore cultural policy and questions connected to contemporary art, representation and education. in her licentiate thesis *the sky is blue* (2011) she explores through different forms of texts and visual art the matter of research in the field of artistic research.

emily fahlén works in the borderland between the organizational, curatorial and pedagogical, with collaboration as a core value and method used to develop both local and international art projects. she is one of three artistic directors for the luleå biennale 2018 and was previously (2011—2018) mediator and producer at tensta konsthall. since 2013 she has been the coordinator for the silent university stockholm— an autonomous knowledge platform by refugees, asylum seekers and migrants. since 2017 she is also a member of the independent organization cpkc (center for post-colonial knowledge and culture) in berlin.

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.

lotta johansson is associate professor at the department of art, design and drama at oslo and akershus university college of applied sciences, norway. she is interested in the transformative forces inherent in an education beyond stable subjects and given structures. her doctoral thesis from 2015 is titled *a pedagogy of becoming: challenging the obvious: a post-qualitative approach to the pedagogical opportunities of the not-yet-seen* (*tillblivelsens pedagogik: om att utmana det förgivettagna: en postkvalitativ studie av det ännu-icke-seddans pedagogiska möjligheter*), presented at lund university.

lisa nyberg is a visual artist based in malmö. she explores the radical possibilities of pedagogy and performance through processes that involves collective, utopian, transgressive, intersectional and critical practices. in her work, she is addressing cultural and educational canons, by examining the production, position and transmission of knowledge. this means creating situations and structures where learning can take place, as well as intervening in existing structures and institutions. her work takes the form of self-organized spaces, institutional processes, workshops, lectures, performances, videos, books and sound pieces.

emmeli person is a stockholm based artist currently working with the learning program at index. recently a graduate from konstfack, her practice focuses on the intersection between visibility and learning, mapping and enacting processes of reification, common in contemporary visual culture.

jenny richards is a curator, writer and phd candidate at the 'art, technology and design' programme at konstfack and kth royal institute of technology. her research, writing and projects focus on the politics of work and collaborative practice. she collaborates with sophie hope on the practice-based research project *manual labours* exploring physical relationships to work. since 2017 she has been curator of marabouparken konsthall, stockholm and was previously co-director of konsthall c, stockholm where together with jens strandberg she developed *home works*, an exhibition program exploring the politics of domestic work and the home.

colophon

research week is organized by the board of education and research at konstfack university of arts, crafts and design. the program is developed and coordinated by magnus bärtås and magnus ericson. this publication is edited by magnus ericson, designed by rikard heberling, and published by konstfack collection. copyright (c) 2018 all respective authors. isbn 978-91-85549-34-4

KONSTFACK

University of Arts, Crafts and Design



30j

—

2

nooo

Jan.

Feb.

March