

# Konstfack Research Week 28 Jan.—1 Feb. 2019

Research Week **2019** offers a diverse program on/with research on artistic and scientific foundation in art, craft, design, interior architecture and furniture design, visual communication and visual studies and art education. Welcome to meet with teachers at Konstfack, PhD candidates and other Swedish and international practitioners. Learn about research at Konstfack, including Konstfack's and KTH Royal Institute of Technology's joint doctoral programme Art, Technology and Design.

The program is divided in two sections: Views on Research and Research Nodes. The first introduces research and highlights the doctoral programme and other research related practices, the latter unfolds through a parallel program of trans-institutional nodes with workshops, lectures, presentations, seminars, film screenings, excursions and lecture performances.

All events are open to the public unless indicated otherwise. The workshops are primarily reserved for year one Master's students; participation requires pre-registration.

9.00—9.10

## Welcome by Maria Lantz

9.10—9.20

## Introduction by Magnus Bårtås and Magnus Ericson

9.20—9.30

## *An Overview of Research in Sweden* Presentation by Magnus Mörck

9.30—10.00

## *An Introduction to Artistic Research* Presentation by Magnus Bårtås

Magnus Bårtås is Deputy Vice-Chancellor, Head of Research at Konstfack and an artist and writer 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 in 2015. In 2010 he won the Grand Prize at Oberhausen International Filmfestival with *Madame and Little Boy* and he has exhibited at Modernautställningen (Moderna Museet, 2006 and 2010), The 9th Gwangju Biennale, Tensta Konsthall, ArtSonje Center for Art, Seoul, among other venues. In 2016 Göteborgs Konsthall presented a retrospective exhibition of Bårtås' work.

Magnus Ericson is a curator and project coordinator based in Stockholm. He is currently sharing his time between Konstfack and Iaspis—The Swedish Arts Grants Committee's International Programme for Visual and Applied Artists. Since 2014 he has been 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 the Swedish Museum of Architecture in Stockholm. Between 2007 and 2009 he was a Project Manager at Iaspis, developing 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. Lantz 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 MejanArc programme at the Royal Institute of Art, Stockholm.

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

10.30—12.00

## *On Making Theories of Practices* Lecture by Eva Mark

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?

The lecture discusses this question using reflection on Mark's attempts to make philosophy about everyday life and experiences from collaborations and workshops with artists and art students. In these collaborations and workshops she 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).

13.00—13.45

*Research School(s):  
How Intra-Institutional Practices  
Make Public Knowledge  
Conversation between  
Henric Benesch and Onkar Kular*

Based on recent and ongoing work produced within and in extension of a design and craft school, we will discuss ways in which a broader and less disciplinary understanding of research might inform the ways we work within, across and beyond institutions to make “public” knowledge. This includes a discussion on how forms, at a range of scales including the “academy”, the “school”, the “exhibition”, the “workshop”, the “seminar”, can be considered as components and tools within institutional practice.

Henric Benesch is an architect, educator and researcher, based in Gothenburg. His work explores intersections between critical spatial practice, institution building and critical heritage. Currently, he is a Senior Lecturer and Associate Professor at HDK Academy of Design and Crafts at the University of Gothenburg as well as co-coordinator for a research cluster, “Curating the City”, within the Centre for Critical Heritage Studies (CCHS), and since September 2018 the Pro-Dean at the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg. Recent work includes *Heritage-as-Commons: Common(s)-as-Heritage (2015)* as editor and author, *PARSE ISSUE on Management (2017)* as editor, and a special issue of *Co-Design: Co-Design and the Public Realm (2017)* as editor and author.

Onkar Kular is Professor of Design Interventions at HDK Academy of Design and Crafts at the University of Gothenburg. His research is disseminated internationally through exhibitions, education and publications. His work is in the collection of the CNAP, France, and the Crafts Council, UK. He has guest-curated exhibitions for the Citizens Archive of Pakistan, Karachi, and the Crafts Council, UK. Between 2014 and 2016 he was a Stanley Picker Fellow at Kingston University and he is the co-organizer of the educational framework Night School on Anarres. In 2017 he was the artistic director of the Gothenburg Design Festival.

14.00—14.45

## *The Points with Artistic Research* Lecture by Maria Lind

This presentation will discuss what the points are with artistic research, using examples from within and outside of academia. Among the artists whose practices are relevant in this context are Dora Garcia, Hito Steyerl, Philippe Parreno, Naeem Mohaimen and Ane Graff. Some of these artists are conducting research within the formal framework of academic research, both so-called practice-based research in visual art and beyond. Others pursue research on their own, outside of academia. What are the similarities between these approaches? Differences? What can they learn from each other?

Maria Lind is a curator, writer and educator based in Stockholm and Berlin. She was the director of Tensta Konsthall (2011—2018), the artistic director of the 11th Gwangju Biennale, the director of the graduate program, Center for Curatorial Studies, Bard College (2008—2010) and director of Iaspis—The Swedish Arts Grants Committee's International Programme for Visual and Applied Artists (2005—2007). Between 2002 and 2004 she was the director of Kunstverein and in 1998 co-curator of Manifesta 2. She has taught widely since the early 1990s, including as Professor of Artistic Research at the Art Academy in Oslo (2015—2018). She is the 2009 recipient of the Walter Hopps Award for Curatorial Achievement. In 2010 *Selected Maria Lind Writing* was published by Sternberg Press.

15.30—16.30

# *Building as Body: A Handbook for Investigating Your Workplace*

## Conversation and publication launch with Jenny Richards, Sarah Browne and Gunilla Lundahl

*Building as Body: A Handbook for Investigating the Workplace* developed following Manual Labours' (Sophie Hope and Jenny Richards) residency at Nottingham Contemporary where they worked with staff to explore the architecture of the workplace. The publication looks into the ways in which buildings and bodies are fluid ecosystems which affect each other, mapping how the circulatory, digestive and (social) reproductive systems operate in the cultural institution. What symptoms does this building suffer with? What ways can we diagnose and challenge the conditions that perpetuate them?

Sarah Browne is an artist based in Ireland concerned with non-verbal, bodily experiences of knowledge, labour and justice. Her practice involves sculpture, writing, film, performance and public collaborative projects. Recent solo exhibitions include *Report to an Academy*, Marabouparken, Stockholm (2017), curated by Jenny Richards, and *Hand to Mouth* at CCA Derry~Londonderry and Institute of Modern Art, Brisbane (2014). In 2016 with Jesse Jones she made *In the Shadow of the State*, a transnational co-commission for Create and Artangel: this project investigated how female bodies are subjected to the "touch" of the law, and involved close collaboration with women in the fields of law, music, material culture and midwifery. In 2009 Browne co-represented Ireland at the 53rd Venice Biennale.

Gunilla Lundahl is a writer, editor and cultural historian based in Stockholm. She has been the editor of the design and architectural magazines *Form* and *Arkitekttidningen*, Head of Exhibitions at the Swedish Museum of Architecture and a teacher at Teckningslärarinstitutet and Konstfack. Lundahl has been a curator and organizer of exhibitions including *Modellen* (1968) and *Ararat* (1976) at Moderna Museet, *Den naturliga staden* (1991) and *Kvinnorum, Porträtt av arkitekter* (1991) at the Swedish Museum of Architecture. Examples of publications are *Hus och rum för små barn* (1995), *Enkelhet och nytta* (2001), *Karaktär och känsla: ett sekel med Svensk Hemsäljning* (2001), *Riksbanken* (2001), *Bilar och broar, sportskor och stolar, design förr och nu* (2005), *Kontinuitet och förändring, arkitektur i svenskt försvar* (2010) and *Leken och allvaret: John och Ulla Kandell* (2017).

Manual Labours is a practice-based research project by Sophie Hope and Jenny Richards, exploring physical and emotional relationships to work. Since 2013 Manual Labours have carried out research with workers in different fields of work, including call-centre workers, people working with complaint procedures, commuters and cultural workers. The research process has included workshops, performances, reading groups, film screenings, collaging, writing and artists' commissions. Each phase of the research culminates in a published Manual. Manual Labours have exhibited their research in Peltz Gallery, Birkbeck University and The Showroom, London; Movement, Worcester; Museum of Modern Art, Warsaw, and published in the *European Journal for Cultural Studies*, *Red Pepper* and *Third Text*.

Jenny Richards is a PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme Art, Technology and Design. Her project *Outsourcing the Body* focuses on the expansion of outsourced labour in the sphere of social reproductive work. She was previously Co-director, together with Jens Strandberg, of Konsthall C, Stockholm, where they developed *Home Works*, an exhibition programme exploring the politics of domestic work and the home. In 2012 she started Manual Labours, an ongoing collaborative research project with Sophie Hope, examining physical relationship to work.

The publication launch is presented in collaboration with Iaspis—The Swedish Arts Grants Committee's International Programme for Visual and Applied Artists.

9.00—9.10

## *The KTD Programme: Art, Technology and Design* Introduction by Bo Westerlund

Art, Technology and Design is the joint doctoral programme of Konstfack and KTH Royal Institute of Technology. The programme offers a new arena for meetings between different knowledge cultures and methods of research, innovation and production in art, technology and design. The programme's overall objective is to unite research and education around sustainable societal development (and the readjustment such development requires) via a radical rethinking of the individual-society-environment relationship. Owing to its focus on "meetings of perspectives" and concrete manifestation, the research domain is basically interdisciplinary. Research projects in the subject are based on a critically analytic approach that is applied to material and performative experiments as well as to discursive investigations.

Bo Westerlund is Professor and Director of PhD studies at Konstfack. He has done participatory design research for nearly twenty 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 participatory design approaches, where designers, prospective users, and other stakeholders are actively involved in envisioning proposals, and considering the ecology that the issue is situated in.

9.10—9.50

## *Cultivating Caring Coexistence: Designing Post-Anthropocentric Futures* Presentation by Petra Lilja

This research project explores the connections and controversies between human-centeredness in design and ultimately human survival on Earth. Drawing from posthuman theory in combination with metadesign and speculative design tools, Petra Lilja will ideate ways that the designer can engage with and acknowledge other-than-human actors to equalize current hierarchies and promote more caring coexistence.

The paradigm of human exceptionalism has set in motion a machinery of global effects of which design, by adding to mass-production and consumption, can be argued to be a principal cog. As one response to environmental decay and increasing material scarcity on Earth, scientists and the space industry are investing in the potential of asteroid mining, planetary engineering and in-space manufacturing to meet the demands of our growing population. Designers are now challenged by these entangled environmental and technological changes to focus on complex socio-technical systems, not only on global but at multiplanetary scale.

By juxtaposing the need to acknowledge mankind's dependency on other species with the extreme conditions for humans on Mars, this project initially seeks to critically explore what a speculative Martian future can teach us regarding how to cultivate caring coexistence between species. What stories of circularity can humans as "consumers" learn from "producing" organisms in order to add to instead of just take from the ecological system? This research project will explore multispecies-inclusive narratives with the aim to find designerly strategies and processes for engaging and empowering scales of actors and knowledges otherwise unaddressed.

Petra Lilja is an industrial designer, curator and currently a PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme Art, Technology and Design. Since graduating from Pratt Institute she has explored different ways to combine her creative driving force with her deep concern about design and its negative impact on the planet. Her practice is critically examining the role of the designer weather as a maker of limited-edition objects with locally sourced materials, investor funded start-up companies around recycling or through interdisciplinary collaborations developing plant-based biopolymers. Since 2013 she has worked part time at the Design+Change programme at Linneaus University, both as Lecturer and Program Director. For four years she ran Petra Lilja Design Gallery in Malmö displaying design and art as well as research.

9.50—10.30

## *Sloyd: Exploring How to Manifold Historiographies* Presentation by Miro Sazdic

This research project aims at developing pedagogy within craft practices based on intersectional perspectives, as well as by formulating a methodology. In collaboration with Södertälje Kulturskola, El Sistema and Tjejhuset Södertälje the project will initially be situated in Hovsjö, Södertälje. Over time Sazdic will explore how to build a program that addresses diversity amongst children and young people on their own terms.

Currently Sweden has a population of different societal classes and cultures with different experiences, world views, needs and preferences. Despite many efforts and wishes to broaden participation in higher education, students often are (or become) a homogeneous group, predominantly Swedish middle class, often with parents who consume or produce culture.

Since **1878** sloyd has been a compulsory subject in Swedish primary school, which means that all children in Sweden are engaged in sloyd. At the same time, when we look at those who work as consultants within handicraft, arts and crafts or sloyd, it seems there is still a lack in diversity. Here is a clear gap. This research project aims to investigate what the gap is but also explore pedagogical alternatives, because here is not only a potential for sloyd but also to broaden the diversity of professional culture workers in Sweden.

Miro Sazdic is a Stockholm based artist, born in former Yugoslavia and raised in Södertälje, Sweden. She is currently a PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme Art, Technology and Design. She received an MFA from Konstfack in **1998**. Her work has been exhibited and published internationally and she has organized several international workshops, exhibitions and symposia. Parallel to her artistic practice she is involved in collaborations and pro bono projects focusing on children and young people in Södertälje. Sazdic also holds a position as Senior Lecturer and Head of the Bachelor programme Ädellab at Konstfack.

10.40—11.20

## *Visual Empire* Presentation by Jacqueline Hoàng Nguyễn

In **1869** Vietnamese official of the Nguyễn dynasty, Đặng Huy Trứ, acquired and introduced the first camera to Vietnam during his trip to southern China. Upon his return he opened the very first photography studio in Hanoi. Subsequently, Vietnamese-owned photo studios opened businesses across the country and even in France. The famous Khánh Ký studio had a franchise in Paris and was possibly involved in the anti-colonial struggle in the **1910s**, as it taught the trade to Nguyễn Ái Quốc later known as Ho Chi Minh. Grappling with her own family history, Jacqueline Hoàng Nguyễn proposes to revisit a trove of photographic materials inherited from her great-grandfather, a mandarin of the third rank for the last emperor of Indochina. Salvaged and duly annotated by her grandfather once he moved to Canada in **1982**, the images date from the mid-**1910s** to the **1970s** and are the only remaining traces of the Nguyễn dynasty that the family possess, as these snapshots float on the backdrop of pivotal historical events.

Jacqueline Hoàng Nguyễn proposes a critical reflection on the frictions between vernacular artefacts and official documents while also addressing the role of photography in structuring identities and imagination as part of a process of decolonization. By tracing a history of local photographic practices by Vietnamese—rather than the commonly referred legacy by foreign-born photographers—*Visual Empire* is an investigation in the dissemination of cameras, the translation of the photographic gaze to the Far East and the making of the modern and decolonized subject in Vietnam.

Jacqueline Hoàng Nguyễn is a Canadian born research-based artist currently based in Stockholm and a PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme Art, Technology and Design. She uses a broad range of media, often relying on archival material to investigate issues of historicity, collectivity, utopian politics and multiculturalism within the framework of feminist theories. Jacqueline Hoàng Nguyễn's work has been shown internationally at a number of institutions. She completed the Independent Study Program at the Whitney Museum of American Art, New York (**2011**) and holds an MFA and a postgraduate diploma in Critical Studies from the Malmö Art Academy, Sweden (**2005**), as well as a BFA from Concordia University, Montreal (**2003**).

11.20—12.00

## *Listening to the Displaced Vocal Body* Presentation by Cara Tolmie

The singer-listener relationship is unique in its body-body dynamic within spaces of sonic production. As the only musical instrument contained within the body itself, through the singing voice we are confronted not only with a sonic object but also a complex human body that we relate to both conceptually and affectively.

The way that we listen to this singing voice is entangled with our experience of its body. Even when we are presented with the voice alone we continue to project onto it certain expectations about the body that we imagine to produce it. But what kind of body is this singing/vocal body? How do we listen to it and exactly what do we expect from it?

Cara Tolmie's research explores the notion of the "displaced vocal body" and its potential to reorganize the conditions of listening within its space of performance. She defines this "displaced vocal body" as the use of performative, vocal and choreographic methods that seek to disturb the continuity between a voice and the body which produces that voice.

In what ways might the displaced vocal body challenge and re-configure listening relations within our spaces of performance? What might be revealed within the spaces we perform through this process that was previously obscured or rendered invisible? How might these re-organized approaches to listening encourage us to listen together through new value systems, both inside and outside of our spaces of performance?

Cara Tolmie is an artist and currently a PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme Art, Technology and Design. Her practice exists within the intersections of performance, music and moving image. Her works probe the site-specific conditions of performance-making by finding ways to vocalise and place her body that access the political and poetic capabilities of physical written and musical languages. Tolmie collaborates regularly as ULAPAARC with Paul Abbott, as a quartet with Will Holder, Paul Abbott and Seymour Wright, in collective vocal group DRANG and on artistic research projects Gender of Sound, with Susanna Jablonski, and The Glossary of the Event, with Frida Sandström and Aleksei Borisionok. She is also part of the editorial collective for *Cesura//Acceso Journal*.

13.00—13.30

## *How Haptic Attributes Evoke Intentionality and Generates Meaning*

Presentation by Cheryl Akner-Koler

*Haptica* is an artistic research project in the field of aesthetics that explores practical and theoretical connections between haptic attributes of the hand (making), nose, mouth and throat (tasting) and body (inner presence). The project aims to interlace aesthetic reasoning from sculpture and design to culinary art that emphasises active exploration and intentional form- and taste-giving processes. Haptic perception engages sensory experiences mediated through skin and kinaesthetic system.

The project started with researching how air flows through space and is perceived by subtle sensory receptors under our skin and hair follicles, proceeding to tactile touch of material and grasping of material and instruments used in the creative making and performative process. It then shifted the practical and theoretical models from external space and physical materials to internal airflow through breathing, smelling and tasting that connects with soma aesthetics and reflection through inner presence. The project is a collaboration with Mischa Billing and Annika Göran Rodell, Campus Grythyttan at the School of Hospitality, Culinary Arts and Meal Science, Örebro University.

Cheryl Akner-Koler is a sculptor and Professor in Theoretical and Applied Aesthetics in the Design programme at Konstfack. Her profile is about how our everyday aesthetic experience in the real world drives creative processes and works to make tangible connections with intangible experiences. Over the past ten years her research emphasises haptic perception in relation to other senses aimed to counter balance traditional aesthetic research which has priorities visual perception.

13.30—14.00

## *A Brand for Everyone* Presentation by Sara Kristoffersson

“Let us reform society. No, let us reform the entire world. Down with the tyranny of luxury goods. We are a moral world.”

In the early **1970s** the Swedish Co-operative Union (KF) insisted that there should be a war on loss leaders, branded products and market trends, and launched a series of basic clothing and furniture. The use of the term “basic” was no accident. The word signals the very opposite of vanity and excess, suggesting items that are anonymous and timeless, freed from the dictates of short-lived trends.

This presentation describes the main parameters of an ongoing research project in which the overall aim is to study the Swedish Co-operative Union’s ambition of breaking down the traditional rules of the market economy. Through campaigns focusing on basic design in the fields of clothing, furniture and food, the co-operative movement sought to return to its classical ideology. Aesthetics were central in this context and the project seeks to explain how the campaigns were formulated and visualized.

The ideologically profiled initiatives proved to be KF’s death throes. The notion of thrift was totally contrary to the consumer culture of the **1980s** and the new market conditions. By tracing the end of KF’s heyday, a subject that has not hitherto been the subject of research, it will also be possible to shed light on more general social developments.

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 (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 Co-operative Union’s ideology and aesthetics.

14.30—15.00

*Urban Acoustic Screens:  
Public Art as Noise Reduction  
in Everyday Environments*  
Presentation by Robin McGinley

Road traffic noise is a major environmental problem. Acoustic screens, or “noise barriers”, are frequently used to reduce noise from traffic along major roads. However, in urban environments, such screens are rarely utilised, essentially due to them being perceived as physical barriers and aesthetically unwanted elements.

Recent research has demonstrated that low-level sound absorbing screens, with a height of around one metre, are less disturbing to lines of sight than higher variants, whilst still reducing noise from road traffic. This project, a collaboration between Konstfack, Chalmers University of Technology, Stockholm City Council (Departments of Traffic and the Environment), Tyréns, Z-Bloc and Stockholm Konst, developed models and prototypes of low-level acoustic screens, suitable for use in urban environments. Critically investigating how these screens can install into everyday settings, as a hybrid combination of public art and street furniture. The acoustic screens were developed and designed in collaboration with artist Mikael Pauli.

Robin McGinley is a British musician, curator of sound and new media, freelance events producer and arts educator currently based in Stockholm. He is Chair of Programme and Course Leader for the International MA in Curating Art at Stockholm University, and is a lecturer and researcher in Sound at Konstfack. He holds a PhD from the Music, Technology and Innovation Research Centre at De Montfort University, UK, and is Co-director of Interactive Agents, the independent production company and R&D think tank.

15.00—15.30

*Narrative Processes in the Interspace:  
Investigating the Practice  
of Graphic Storytelling*  
Presentation by Emma Rendel

This practice-based research project looks at graphic storytelling from a maker's perspective. When drawn images and text, frame and frame meet in the head of the reader, new information occurs that does not exist on the paper. Time, space, movements, sound, inner lives, relations and more appears here. How does the graphic storyteller relate to this occurrence? How do they work with it?

To gain insight into the tacit knowledge that graphic storytellers hold, Emma Rendel conducted interviews about individual working methods and attempted to use those methods in the making of her own stories. Because the "extra" information that she was interested in exists in the head of the readers, she looked into theories of how our cognitive abilities interact with a narrative and used these to analyse the resulting comics.

Emma Rendel is an illustrator and a graphic storyteller who has published graphic novels and comics in Sweden and Britain. Her recently finished three-year long research project, *Narrative Processes in the Interspace: Investigating the Practice of Graphic Storytelling*, was financed by the Swedish Research Council. She is a Senior Lecturer in Illustration at Konstfack.

15.30—16.00

*Research Catalogue and  
VIS—Nordic Journal of Artistic Research*  
Presentation by Magnus Bärtås  
and David Scheutz

*VIS—Nordic Journal of Artistic Research* launches its first issue with seven new expositions. The online journal VIS uses Research Catalogue, a platform for the dissemination of self-published content as well as peer-reviewed publications. The open source status of the Research Catalogue is essential to its nature and serves its function as a connective and transitional layer between academic discourse and artistic practice, thereby constituting a discursive field for artistic research. Learn more about expositions, VIS, Research Catalogue and their connections.

Magnus Bärtås is Deputy Vice-Chancellor, Head of Research at Konstfack and an artist and writer 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 in 2015. In 2010 he won the Grand Prize at Oberhausen International Filmfestival with *Madame and Little Boy* and he has exhibited at Modernautställningen (Moderna Museet, 2006 and 2010), The 9th Gwangju Biennale, Tensta Konsthall, ArtSonje Center for Art, Seoul, among other venues. In 2016 Göteborgs Konsthall presented a retrospective exhibition of Bärtås' work.

David Scheutz is a Librarian at the Konstfack Library. Besides being involved in launching Konstfack's portal on the platform Research Catalogue he works with information literacy for students, support for students with reading impairments and the Konstfack publication database DiVA.

14.00—18.00

## *What Is an Artistic Research Dissertation?*

Discussion with Adam Bergholm,  
Luis Berríos-Negrón, Maja Frögård,  
Anna Holmquist, Behzad Khosravi Noori,  
Anna Lundh, Jenny Richards,  
Erik Sandelin, Florian Dombois,  
Pia Lindman, Ylva Gislén and Lisa Tan

When art or design practice comprises the core of PhD research, how can this work be disseminated within the form of a PhD dissertation in a meaningful and critical way? How does research negotiate the relationship between the art or design work and a textual discussion? The current doctoral candidates at Konstfack are hosting a roundtable discussion with a number of invited guests, who will share and discuss examples, propositions, and dilemmas at stake in relation to what an artistic research PhD dissertation can be and the different ways it can be approached.

With the aim of addressing these issues from a pragmatic vantage point, and with an emphasis on informality and candidness, this event will not only look at recent examples of artistic research dissertations, but will have its main focus on work in progress and ideas in development.

Luis Berríos-Negrón is an artist and PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme Art, Technology and Design. He explores unforeseen environmental forms of sculpture and spatial display being shaped by the forces of global warming. He calls this general, virtual, and sensational work a “social pedestal”. He holds a BFA from Parsons New School, and a Master of Architecture from MIT. Recent exhibitions include *Impasse Finesse Neverness* at the Museum of Archaeology of Bahia in Brasil (2017), *Nonsphere XVI: Collapsed Greenhouse* at Undisciplinary Learning in District-Berlin (2016), and *Nonsphere XV: Earthscore Specularium* at Experiment Stockholm (2015).

Adam Bergholm has a transdisciplinary education in graphic design, art and architecture, with a background in graffiti writing. He is a PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme Art, Technology and Design. In his work he experiments with “imagineering” and intervening the urban commons, through practices of altering and repurposing existing structures. The work is informal and transgressive in its methodology with the core intention to investigate and participate in the shaping and making of the city.

Florian Dombois is an artist who has focused on time, liabilities, wind and tectonic activity. During 2003—2011 he was the founding director of Y (Institute for Transdisciplinarity) at Bern University of the Arts. Since 2011 he has been a professor at the Zurich University of the Arts. During 2008—2010 he developed with Michael Schwab the concept of the Journal for Artistic Research. In 2010 he received the German Sound Art Prize. In 2017 he exhibited in the Research Pavilion in Venice.

Behzad Khosravi Noori is an artist and writer based in Stockholm and Tehran. He is currently a PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme Art, Technology and Design. He graduated from Tarbiat Modares University in Tehran with a Master's degree in Motion Picture. Since then, he has been involved in research and teaching endeavors within the realm of history and theory of art in Tehran and in different art schools in Iran. In 2011 he achieved his second Master's degree in Art in the Public Realm at Konstfack, where he focused on multiple identities within the discourse of European multiculturalism and hyper-politicized socio-political environments.

Maja Frögård has a background in industrial design. Currently she is a PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme Art, Technology and Design. She has a Master's degree in Industrial Design from Konstfack. Her PhD is part of the research project Decode: Community Design for Conflicting Desires. The project aims to develop services in the form of collaborative platforms for complex planning processes with a focus on social sustainability.

Ylva Gislén has an extensive background in cultural journalism and production, holds a PhD in Interaction Design and was Head of the Swedish National Research School in the Fields of Art (2010—2015). She has so far supervised and co-supervised seven artistic PhD projects (in theatre, fine arts and film) to completion. She is currently dedicated to writing, translating, gardening and the startup of a small publishing house, as well as being affiliated to Lund University as an Associate Professor in Artistic Practice.

Anna Holmquist is an artist, designer and one of the founders of Folkform. Folkform first entered the public spotlight with their experimental work with materials, especially Masonite where flowers and plants are pressed into the boards, giving them a brand new expression. Among other locations, their work can be found in the permanent design exhibition at the Nationalmuseum, Stockholm, and in the National Museum of Art, Architecture and Design, Oslo. Her research project investigates the complex transformation of manufacturing cultures and materials in changing contexts and sites of production.

Pia Lindman is an artist based in Helsinki. Between 2013 and 2018 she was Professor of Environmental Art at Aalto University. She received her second Master's degree at Massachusetts Institute of Technology in 1999. After ten years of residing in New York, a professorship at Yale University School of Art, and a research fellowship at MIT, she is currently building an eco-village in Fagervik, Finland. Her latest art project, Nose Ears Eyes, was commissioned by the 32nd Sao Paulo Biennale, Incerteza Viva (2016). Since 2017 Lindman is a PhD Candidate at Lapland University.

Anna Lundh is an artist and PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme Art, Technology and Design. Lundh's 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 US, primarily in New York art organizations including The New Museum, The Kitchen, ExitArt, Apexart and Performa.

Jenny Richards is a PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme Art, Technology and Design. Her project *Outsourcing the Body* focuses on the expansion of outsourced labour in the sphere of social reproductive work. She was previously Co-director, together with Jens Strandberg, of Konsthall C, Stockholm, where they developed *Home Works*, an exhibition programme exploring the politics of domestic work and the home. In 2012 she started Manual Labours, an ongoing collaborative research project with Sophie Hope, examining physical relationship to work.

Erik Sandelin is a PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme Art, Technology and Design. He explores design beyond human exceptionalism in the messy intersection of design, critical animal studies, posthumanism and biotechnologies. He holds an MA in Interaction Design from Malmö University and is co-founder of interaction design and innovation studio Unsworn Industries.

Lisa Tan is an artist and Professor of Art at Konstfack. She completed a practice-based PhD at University of Gothenburg, Valand Academy, in 2015. Her doctoral work consists of a video suite, *Sunsets* (2012), *Notes From Underground* (2013), *Waves* (2014—2015), and an artist book published by Archive Books, Berlin. Containing illustrated transcriptions of each video and texts by Mara Lee, Lauren O'Neill-Butler, Natascha Sadr Haghghian, and the artist, it both catalogues and responds to Tan's videos, suspending the reader between the empirical and subjective, with the hope of fulfilling the promise held out by the liminal: transformation.

9.00—12.00

## *Breathtaking Greenhouse Parastructures*

### PhD review with Luis Berríos-Negrón and respondent Pia Lindman

In this **80%** review of Luis Berríos-Negrón's PhD work, *Breathtaking Greenhouse Parastructures: An Indexical Deposition of Greenhouse Superstructures that May Display and Remediate the Dissociative Hauntings of Colonial Memory in the Post-Ontological Age*, Finnish artist Pia Lindman will be responding to the final phase of the project. Berríos-Negrón is working to depose and augment the definition of “greenhouse superstructures” as a scale-less spectre of global warming and as a “social pedestal”. Through a process of practise-based artistic research, “greenhouse” is treated as a manifold condition — as concept, effect, gas, technic, and technology — that questions the messianic destining of natural history. The manifold of greenhouse is surveyed and deposed as a “boundary object”, “anarchive”, and “hyperobject” that unwittingly models and displays not solutions but the colonial problems of scale related to global warming. Pia Lindman will not only probe the content, but will further challenge the form of the work and its output as doctoral qualification.

Luis Berríos-Negrón is an artist and PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme Art, Technology and Design. He explores unforeseen environmental forms of sculpture and spatial display being shaped by the forces of global warming. He calls this general, virtual, and sensational work a “social pedestal”. He holds a BFA from Parsons New School, and a Master of Architecture from MIT. Recent exhibitions include *Impasse Finesse Neverness* at the Museum of Archaeology of Bahia in Brasil (2017), *Nonsphere XVI: Collapsed Greenhouse* at Undisciplinary Learning in District-Berlin (2016), and *Nonsphere XV: Earthscore Specularium* at Experiment Stockholm (2015).

Pia Lindman is an artist based in Helsinki. Between 2013 and 2018 she was Professor of Environmental Art at Aalto University. She received her second Master's degree at Massachusetts Institute of Technology in 1999. After ten years of residing in New York, a professorship at Yale University School of Art, and a research fellowship at MIT, she is currently building an eco-village in Fagervik, Finland. Her latest art project, *Nose Ears Eyes*, was commissioned by the 32nd Sao Paulo Biennale, *Incerteza Viva* (2016). Since 2017 Lindman is a PhD Candidate at Lapland University.

Leif Dahlberg (KTH Royal Institute of Technology), Håkan Nilsson (Södertörn University) and Florian Dombois (Zurich University of the Arts) are Luis Berríos-Negrón's Doctoral Supervisors.

**16.00—17.45**

## *Knowledges of Doing* Presentations by Kira Carpelan, Åsa Cederqvist, My Lindh and My Roman Fagerlind

These four explorations from within artistic practice are personal and thus different but have common themes such as doubt, play, power, responsibility, position, materiality, resistance, boundlessness and crisis. The presentations bring up questions on how an artistic process proceeds, how we can approach and share knowledge of doing and what possibilities lie in the limitations of language.

The work presented was originally produced in the form of a written essay in a course in practical knowledge held at Transit led by Professor Ingela Josefson in **2017—2018**.

Kira Carpelan is a visual artist, film producer and a Master's student in Philosophy at Södertörn University, Stockholm. She works with video, text and photography on stereotypes, pastiche and mimicry. She also writes articles and essays for art journals. Currently she is writing her Master's thesis in Philosophy on the notion of difference in the poet and philosopher Édouard Glissant's work.

Åsa Cederqvist is a visual artist and a Senior Lecturer in Fine Arts at the Textile programme at Konstfack. She works with film, installation, sculpture and performance in an interface between fiction and reality, haptic and conceptual, ambiguous and rational. Her methods move between spatial activations, documentary field studies and staged live performances, which all aim to push the expectations of formats and aesthetical hierarchies.

Ingela Josefson is a Guest Professor in Practical Knowledge at Stockholm University of the Arts and a Professor in Practical Knowledge at North University, Bodö, Norway. Over many years she has taught and inspired students of various fields to convey the voices of their practices.

My Lindh is a visual artist and Senior Advisor at Transit Stockholm. She works with video, audio, performance and installation. Starting from the situation-specific, she deconstructs ideas of the common, nature, landscape and the public. Her work is based on a close examination of time and space and a care for materiality and detail, in order to create situations where the viewer can take part as a co-creator. It is about presence, agency and changing positions. She currently works with several public commissions as well as site-specific texts and a video series.

My Roman Fagerlind is a poet, scriptwriter, dramatist and artist based in Berlin. She uses archival documents, documentary methods and fictitious elements to examine the possibilities of language in relation to personal and collective memory. In addition to her own artistic practices, she has worked as an editor, critic and columnist for various literary magazines.

Transit Kulturinkubator is both a site and a collaboration partner for freelance filmmakers, musicians, performing artists, fine artists and designers. It is located in the same building as Konstfack and it has hosted many former Konstfack students.

18.00—19.15

## *Sometimes It Was Beautiful* Film screening and Skype conversation between Christian Nyampeta and Magnus Bärtås

*Sometimes It Was Beautiful* is a film, by artist Christian Nyampeta, about a meeting between improbable friends, gathered to watch *I fetischmannens spår* (In the Footsteps of the Witch Doctor), the first of six films by the Swedish cinematographer Sven Nykvist, which he made in or about Congo between **1948** and **1952**. The members of the cast have differing approaches in addressing the slow violence effected by the pursuit of knowledge, the conservation of heritage and the imposition of culture. In *Sometimes It Was Beautiful* an oscillation between gossip and polemics is a permissive hosting structure, in which the invocation of characters supplies a ludic and perhaps protective shield that may allow the protagonists to navigate through the corrosive wastelands of histories.

In the film, the intertwined grace and toxicity of such encounters include the historical contexts of annexation and domination that account for the beautiful and yet subjugating imagery authored by the likes of Sven Nykvist in similar conditions. For some members of the cast, even adorning the armature of a character remains insufficient in minimising the sorrow imputed by visiting the artistic, spiritual and cultural possessions captured then and collected now within the light and sound of such images, as well as within the hold of cultural spaces, exemplified in this film by the Local Heritage Association and the Museum of Ethnography. In the film, this transmission of identity and power is further evoked through glimpses of the production of paper.

*Sometimes It Was Beautiful* was commissioned by Maria Lind at Tensta Konsthall as part of *Sites of the Future*, a collaborative project involving People's Houses and Parks, the

Stockholm County Museum and Tensta Konsthall. The project focuses on the parallels that can be drawn between the suburbs and rural communities in present-day Sweden.

Magnus Bärtås is Deputy Vice-Chancellor, Head of Research at Konstfack and an artist and writer 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 in **2015**. In **2010** he won the Grand Prize at Oberhausen International Filmfestival with *Madame and Little Boy* and he has exhibited at Modernautställningen (Moderna Museet, **2006** and **2010**), The **9th** Gwangju Biennale, Tensta Konsthall, ArtSonje Center for Art, Seoul, among other venues. In **2016** Göteborgs Konsthall presented a retrospective exhibition of Bärtås' work.

Christian Nyampeta works across art, design and theory, in search of a new narration of How To Live Together. Ongoing presentations include co-convening of *People Who Think Together Dance Together* (**2018**) at Centre d'art Waza in Lubumbashi in Congo, as part of the research exhibition and learning activities of Another Roadmap for Art Education that includes intellectual histories from Cairo, Kampala, Lubumbashi, Maseru and Johannesburg. Forthcoming activities include *A Flower Garden of All Kinds of Loveliness*, commissioned by the **9th** Contour Biennale. Christian Nyampeta convenes the Nyanza Working Group of Another Roadmap School, and he is completing a PhD in Visual Cultures at Goldsmiths, University of London.

**17.30—18.30**

## *Operation Sunken Sea* Lecture performance by Heba Y. Amin

Invested in the power of technology to generate a new future for humankind, *Operation Sunken Sea* initiates a large-scale infrastructural intervention unparalleled in scale: a new era of human progress will be initiated through the draining and rerouting of the Mediterranean Sea to converge Africa and Europe into one supercontinent. The operation promises to bring an end to terrorism and the migration crisis, provide employment and energy alternatives and confront the rise of fascism, all of which pose profound existential threats to our future. The project instills a fervent movement towards technocracy which takes a proactive stance towards the reparation of Africa and the Middle East by relocating the Mediterranean Sea within the African continent.

Referencing and expanding upon early twentieth century techno-utopian visions, *Operation Sunken Sea* is an ongoing research project and intervention by Heba Y. Amin that investigates significant transformations in territorial constructs and their impact on new geopolitical alliances and global politics. By shifting the paradigm in a time of neo-fascist necropolitics, the project responds to the contemporary moment of political uncertainty in Europe, the unrest and collapse of nation-states in the Middle East and the neo-liberal failure of globalization in Africa. The operation — mimicking languages of fascist regimes — instigates a new vision for Africa and the Middle East by pinpointing what could be attained by and for those most affected by the wars waged for oil, resources and power in the last century.

Heba Y. Amin received her Master of Arts degree in New Media Art and Interactive Design at the University of Minnesota. She is a Lecturer at Bard College Berlin and doctorate fellow in Art History at Freie Universitaet. Amin has had recent exhibitions at the **10th** Berlin Biennale, **15th** Istanbul Biennale, Kunstlerhaus Bethanien Berlin, Kalmar Art Museum Sweden, La Villette Paris, FACT Liverpool, Kunsthalle Wien, the Museum of Modern Art in Warsaw, the Kunstverein in Hamburg, Camera Austria, Berlin Berlinale **9th** Forum Expanded Exhibition, and the IV Moscow International Biennale for Young Art. Heba Y. Amin has received many grants, including the Rhizome Commissions grant.

9.00—12.00

## *CrossSections*

# Film screening and discussion with Heba Y. Amin, Yane Calovski, Björn Norberg and Basak Senova

This program intends to show the research strains, ongoing processes and artistic methodologies of the participating artists of the CrossSections project with a particular and experimental curatorial approach. In the screening, a selection of works and video sketches of projects render different cases, approaches, perspectives, positions and methodologies by taking multifaceted cultural, political and social situations into consideration.

CrossSections is designed as an interdisciplinary platform for explorations into artistic and curatorial research, dialogue and production. Developed and curated by Basak Senova, CrossSections employs an open format to reflect upon “process” and aims to share and elaborate diverse critical reactions and collective strategies in the context of art. By placing the artistic production at the center of its research and plot, it is being shaped by the cumulative interdisciplinary input and data. Over the course of three years, various types of meetings, residencies, workshops, exhibitions, performances, educational programmes and talks are taking place in Vienna, Helsinki and Stockholm with the participation of nineteen artists and nine partners.

The entire design of the project is hovering around communicating paths of artistic research and knowledge. Its research process involves different focus groups, institutions and educational bodies engaging with re-positioning perspectives by giving priority to the production. CrossSections has been a discursive act by accommodating the range of activities that support the ongoing researches of artists with the aim to observe and record their methodologies. The project discusses how to communicate the potentials of the research along with the end product as the artwork.

The artists of the CrossSections are: Heba Y. Amin (EG/DE), Nisrine Boukhari (SY/SE), Benji Boyadgian (FI/PS), Yane Calovski (MT), Ramesch Daha (AT), Ricarda Denzer (DE/AT), Nikolaus Gansterer (AT), Inma Herrera (ES/FI), Barbara Holub (DE/AT), Otto Karvonen (FI), Ebru Kurbak (TR/AT), Bronwyn Lace (ZA), Marcus Neustetter (ZA), Behzad Khosravi Noori (IR/SE), Egle Oddo (IT/FI), Isa Rosenberger (AT), Lina Selander (SE), Tamsin Snow (IE/UK), Timo Tuhkanen (FI). The partners of the project are: Kunsthalle Exnergasse—WUK (Werkstätten und Kulturhaus) in Vienna; Iaspis—The Swedish Arts Grants Committee’s International Programme for Visual and Applied Artists, Konstfack University of Arts, Crafts and Design and NFK—The Nordic Art Association in Stockholm; Nya Småland, in different locations in Sweden; HIAP—Helsinki International Artist Programme and Academy of Fine Arts, University of the Arts Helsinki in Helsinki; Center for Contemporary Arts in Estonia; Press to Exit Project Space in Skopje.

Heba Y. Amin received her Master of Arts degree in New Media Art and Interactive Design at the University of Minnesota. She is a Lecturer at Bard College Berlin and doctorate fellow in Art History at Freie Universitaet. Amin has had recent exhibitions at the 10th Berlin Biennale, 15th Istanbul Biennale, Künstlerhaus Bethanien Berlin, Kalmar Art Museum Sweden, La Villette Paris, FACT Liverpool, Kunsthalle Wien, the Museum of Modern Art in Warsaw, the Kunstverein in Hamburg, Camera Austria, Berlin Berlinale 9th Forum Expanded Exhibition, and the IV Moscow International Biennale for Young Art. Heba Y. Amin has received many grants, including the Rhizome Commissions grant.

Yane Calovski is a graduate of the Pennsylvania Academy of the Fine Arts (1996) and Bennington College (1997), and completed post-graduate research programmes at CCA Kitakyushu (1999—2000), Jan van Eyck Academy (2002—2004) and Linköping University (2010). He has exhibited at the Museum of Contemporary Art, Zagreb; the Guangdong Museum of Art; Malmö Konstmuseum; Bunkier Sztuki, Kraków; the Bauhaus Foundation, Dessau; Kunsthalle Baden-Baden; Kunsthaus Bregenz; the Salzburger Kunstverein; Tate Britain; the European Kunsthalle; the Baltic Art Center, Visby; the Contemporary Art Center, Vilnius; the Drawing Center; and other venues. Collaboratively, with Hristina Ivanoska, he represented Macedonia at the 56th Venice Biennale (2015).

Björn Norberg is a curator based in Stockholm and Uppsala. He has been active since the mid **1990s** and his main interest has been focused on the intersection of art and science and art and technology. He is Curator of Public Art in Gävle and Curator and founder of the Ulvhälls hällar art park in Strängnäs. He has previously been working at Dome of Visions/KTH, Bonniers konsthall and Mejan Labs and has curated exhibitions for Moderna Museet, Färgfabriken, Bildmuseet, Kiasma, Museet for samtidskunst (Roskilde) and Reykjavik Art Museum. He is member of the board of Siftelsen Filmform and the Nordic Art Association.

Basak Senova studied Literature and Graphic Design and holds an MFA in Graphic Design and a PhD in Art, Design and Architecture at Bilkent University, Ankara. She has also attended the Curatorial Training Programme of De Appel Foundation, Amsterdam. As an Assistant Professor, she has lectured in various universities in Turkey and received Associate Professorship by the Higher Education Council of Turkey (**2017**). She was the resident fellow at the University of the Arts, Helsinki (**2017**). She curated the pavilions of Turkey and the Republic of Macedonia at the Venice Biennale (**2009** and **2015**); co-curated the 2nd Biennial of Contemporary Art, D-0 ARK Underground (Bosnia and Herzegovina); curated the Helsinki Photography Biennial **2014** and the Jerusalem Show VII, Fractures; and acted as Art Gallery Chair of ACM SIGGRAPH **2014** (Vancouver). She is working on the CrossSections project in Vienna, Helsinki and Stockholm (**2017—2019**).

12.15—13.00

*Lars och Ingemar*  
Living installation by Lisa Grip

This body of work reflects on intimacy, force and release within human relationships. Through photography and moving image, Lisa Grip displays complex and intricate scenarios, oscillating between the highly personal and the voyeuristic. In the situations that she composes, people close to her are dissolving into and detaching from one another. The work *Lars och Ingemar* is a living installation and an extension of her MFA solo show *Våta knän*.

Lisa Grip is a Stockholm based artist who works with photography and moving image. She graduated with a BA in Fine Art Photography at Valand Academy in Gothenburg (2015) and is currently a student in the MA Fine Art programme at Konstfack.

**13.00—14.00**

## Fika and programme specific Q&A

**14.30—17.00**

## Summary and mingle

# Material Responses and Materials to Respond to (Node I)

Organized by Loove Broms  
and Martín Ávila with guests  
Åsa Ståhl and Kristina Lindström

To speculate through design, we need to embrace tools available for crafting not only things but also ideas: through experiments, future fictions, what-if scenarios and other methods. In crafting from the possible to the potential, we need to pay attention to the materials and how the material help shape and open up for new ways of being in the world. The material helps shifting the abstract to the possible and the possible to the probable.

This node will engage participants in discussing and speculating through the material, with the intention to address some of the possibilities and implications of crafting new realities and new meanings. Through lectures, workshops and group discussions, we discuss and explore material responses and materials to respond to.

This will be done collectively with invited guests Åsa Ståhl and Kristina Lindström, who propose to not only speculate in relation to new and emerging materials and technologies, but also allow for speculations in relation to matters that emerge in the aftermath of previous makings. They will discuss ongoing work on how to care for materials and imaginaries from industrialised design that are still lingering in our present in unexpected and often undesired ways. More specifically they will show and give account of their work on plastiglomerates, common meal worms that can biodegrade plastics, alternative to plastic straws and plants with a capacity to accumulate metals in polluted soil. Possible challenges and artefacts: One-time barbeque. And the ban on barbequing. Heat wave.

Participation in the workshop requires pre-registration, limited to **20** participants.

9.00—12.00

## *Donna Haraway: Story Telling for Earthly Survival*

Film screening

Introduction by Simon Ceder  
and David Redmalm

Discussion with Viktoria Kindstrand,  
Anton Krohn, Katja Pettersson,  
Erik Sandelin, moderated by Simon Ceder

Donna Haraway's groundbreaking work in science, technology, gender and trans-species relationships over the last four decades is marked by her deep commitments to feminism and environmentalism. Refusing to distinguish between humans and animals and machines, she proposed new ways of understanding our world that challenge normative structures and boundaries. Recognising her singular talent for storytelling, film maker Fabrizio Terranova spent a few weeks filming Haraway and her dog Cayenne in their Southern California home, exploring their personal universe as well as the longer development of Haraway's views on kinship and planetary welfare. Animated by green screen projections, archival materials and fabulation, *Donna Haraway: Story Telling for Earthly Survival* is an appropriately eccentric response to a truly original thinker.

Simon Ceder is a Senior Lecturer at the Department of Visual Arts and Sloyd Education, Konstfack. His thesis, *Cutting Through Water: Towards a Posthuman Theory of Educational Relationality* (2016), is dedicated to Ceder's dog companion, Abdi. One chapter discusses the topic of "literacy dogs" as an example of posthuman educational relationality.

Viktoria Kindstrand is an artist and Lecturer at the Department of Visual Arts and Sloyd Education, Konstfack. Her interest lies in how material culture reflects societal structures and the individual. As an artist she works mainly with sculpture and installation.

Anton Krohn is a multidisciplinary artist and researcher. He has a deep interest in challenging anthropocentrism through writing, creating, walking and playing. He is currently finishing his MA thesis *Re-turning: Diffractive Fabulations with Site* for the Nordic Visual Studies and Art Education programme at Konstfack. Together with Daniel Petersson he forms the artistic duo Temporary Islands, that experiments with non-anthropocentric artmaking by partnering up with the sea and other more-than-human actors.

Katja Pettersson is a Senior Lecturer in Design at Konstfack and active as an independent designer. She is one of the founding members of the design group Front which she left in 2009 to start **50/50**, a company where the designer and producer works on an equal footing and share the profits equally. Her focus is how to become more sustainable in all aspects of design with a focal point on norms and gestalt.

David Redmalm is a researcher at Uppsala University and Senior Lecturer at Mälardalen University. His work on the distinction between humans and other animals has been published in a number of journals and anthologies, of which the latest is *Death Matters: Cultural Sociology of Mortal Life* (edited by Tora Holmberg, Annika Jonsson and Fredrik Palm, 2019). David Redmalm received his PhD in Sociology in 2014 with the thesis *An Animal Without an Animal Within: The Powers of Pet Keeping*.

Erik Sandelin is a PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme Art, Technology and Design. He explores design beyond human exceptionalism in the messy intersection of design, critical animal studies, posthumanism and biotechnologies. He holds an MA in Interaction Design from Malmö University and is co-founder of interaction design and innovation studio Unsworn Industries.

**13.00—13.30**

## Node introduction by Looove Broms and Martín Ávila

Martín Ávila is a designer, researcher and Professor in Design at Konstfack. He obtained a PhD in Design from HDK Academy of Design and Crafts, Gothenburg. His PhD 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 the Centre Director of the Stockholm School of Entrepreneurship at Konstfack.

Looove Broms is a design researcher at KTH Royal Institute of Technology where he is part of the division for Strategic Sustainability Studies. He is also part of Green Leap, a research group for design and sustainable development at KTH. He is a Senior Lecturer in Interactive Design at Konstfack. His research is focused on design and sustainability with a special interest in discursive artefacts, narratives and meaning making.

**15.00—17.00**

## Workshop with Åsa Ståhl and Kristina Lindström

In the workshop Åsa Ståhl and Kristina Lindström bring materials and challenges that the workshop participants get to materially respond to. Throughout the process the participants will investigate contemporary situations, artefacts and practices, exploring alternative possibilities through a speculative design process using discarded materials found in and outside Konstfack.

The participants are asked to approach the material and the challenge with the following questions: Who is involved, who has a stake, who should participate in the process? Are there actors that do not seem to be involved but are actually so through the materials? Are the ones involved not only humans, but also more-than-humans? How to deal with those involved that might not be able to raise a voice, perhaps because they communicate through other means or because they are geographically or temporally not on location or get involved in a later stage? What are the matters, as in both materials and issues that we can turn to with care and energy?

The workshop continues on Thursday **31** Jan. **9.00—17.00**. Locations: ID workshop and S4.

Kristina Lindström is a designer and Senior Lecturer at the School of Arts and Communication at Malmö University. She works at the intersection of participatory design, speculative design and feminist technoscience, with a focus on public engagement. Her long-term collaboration with Åsa Ståhl includes the artistic research project *Hybrid Matters*, where a combination of speculative and participatory approaches were used to engage with past, present and future imaginaries related to plastics. Kristina Lindström and Åsa Ståhl also run the Un/Making Studio with the aim of exploring alternatives to progressivist and anthropocentric ways of thinking and making within design. Prior to her position at Malmö University she was a Postdoctoral fellow at Umeå Institute of Design. She holds a PhD in Interaction Design from Malmö University.

Åsa Ståhl holds a PhD in Media and Communication Studies, is a Senior Lecturer in Design at Linnaeus University, Växjö. She is currently researching the un/making of soil communities in the aftermath of previous industrial making, together with Kristina Lindström. It forms part of their ongoing research project *Un/Making Matters: Maintenance, Repair and Composting*. With a base in participatory and speculative design in combination with feminist technoscience their work engages with publics in many ways throughout their research process, including exhibitions. Kristina Lindström and Åsa Ståhl have previously conducted a postdoctoral research project on hybrid matters in public engagement events as well as a joint, practice-led PhD across disciplinary boundaries on making in relation to collaborative co-articulations of emergent issues of living with mundane technologies.

14.00—15.00

*Un/Making Matters:*  
*In the Aftermath of Previous Makings*  
Lecture with Åsa Ståhl  
and Kristina Lindström

Design researchers Kristina Lindström and Åsa Ståhl will sketch out different material responses to matters that have emerged in the aftermath of previous makings. Their work take as its starting point that design both makes and unmakes practices, materials, ways of life, relations, aesthetics, dreams and utopias. As part of an ongoing research project they run The Un/Making Studio, which works with this in a double movement of making and unmaking. During the last years they have invited humans as well nonhumans, such as plants and worms, to un/make plastiglomerates, styrofoam containers, plastic straws and polluted soil.

Kristina Lindström is a designer and Senior Lecturer at the School of Arts and Communication at Malmö University. She works at the intersection of participatory design, speculative design and feminist technoscience, with a focus on public engagement. Her long-term collaboration with Åsa Ståhl includes the artistic research project *Hybrid Matters*, where a combination of speculative and participatory approaches were used to engage with past, present and future imaginaries related to plastics. Kristina Lindström and Åsa Ståhl also run the Un/Making Studio with the aim of exploring alternatives to progressivist and anthropocentric ways of thinking and making within design. Prior to her position at Malmö University she was a Postdoctoral fellow at Umeå Institute of Design. She holds a PhD in Interaction Design from Malmö University.

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# Listening: Imagining, Encountering and Inventing the Aural (Node II)

Organized by Mat Gregory  
with guests Ricardo Atienza, Niklas Billström,  
Lina Lapelyte, Robin McGinley,  
David Toop and Salomé Voegelin

The node is an investigation into contemporary philosophies of sound. Through critical encounters with sound, music, improvisation and sonic composition, it reflects upon what Brandon LaBelle describes as sound art's "activation of the existing relation between sound and space".

Here, sound is positioned as a discrete phenomenon disconnected from its role in describing or enhancing the visual world, and the act of listening is considered as a potentially creative, aesthetic and intersubjective activity. Locating sound art as a broad field of practice rooted, for example, in the histories and fields of music, philosophy, visual art and performance, this node seeks to reflect upon theories and experiences of what Salomé Voegelin describes as "the world sound creates [...] a global listening position, or rather global listening positionings, that will consequently give us new understandings of aesthetics and art but crucially also of politics, economics, subjectivity and sociality".

With this in mind, the node will be divided into three parts: Sonic World View; Sound Space and Site; and Improvising, Experiencing and Constructing Sound. Sessions include a combination of lectures and workshops that involve an active, creative and critical engagement with sound.

Participation in the workshops requires pre-registration, limited to **15** participants.

9.30—9.45

## Node introduction by Mat Gregory

Mat Gregory is an artist, academic and Senior Lecturer in Contemporary Art History and Theory at Konstfack. His research focuses upon interactions between sound, music and contemporary art, particularly within the context of social, cultural and historical discourses centred upon critical and conceptual musicality. He has a first class honours degree in Art History, and finalised his PhD, which examined the history of radical experimental music in Japan, in **2006**. He continues to develop a creative practice which critically explores notions of language, composition and performativity through sound. His work has been published by Audio Research Editions and Deltasonic Records, and performed at events and venues including the Futuresonic Festival and Tate Gallery Liverpool. His most recent work as composer and producer, in collaboration with the British artist Eva Petersen, will be recorded with Budapest Symphony Orchestra in January **2019**.

9.45—10.30

## *Indivisible Volumes and Vertical Geographies: Thinking Things and Space through Sounding and Listening* Performance by Salomé Voegelin

This curatorial performance will engage listening and sounding to explore space as an indivisible volume: a sonic cosmos composed of processes and relationships that expand beyond a certain territory, a map or a floorplan, walls and ceilings, into a viscous sphere made from honey and water. This is a collaborative sphere, a co-inhabited world in which we inter-are with things, creating a shared planet that has no solid surface but a depth to sink in to.

Thus this performance will consider the conditions of materiality and geography that furnish a conventional conception of space and place, belonging and identity, inclusion and exclusion, and work through a sonic sensibility to grasp an alternative imaginary: a sonic possible world whose boundaries are ephemeral, whose politics is groundless, and whose materiality is the responsibility of a generative encounter.

Salomé Voegelin is an artist and writer engaged in listening as a socio-political practice of sound. Her work and writing deal with sound, the world sound makes: its aesthetic, social and political realities that are hidden by the persuasiveness of a visual point of view. She is the author of *Listening to Noise and Silence* (2010), *Sonic Possible Worlds* (2014) and *The Political Possibility of Sound* (2018). Voegelin's work brings the philosophy of sound to a participatory engagement: She co-convenes *Points of Listening*, a series of monthly events that engages in collective listening and communal sound making, with Mark Peter Wright. As an artist Voegelin works collaboratively with David Mollin, Mollin+Voegelin, in a practice that engages words, things and sound and focuses on invisible connections, transient behaviour and unseen rituals. She is a Reader in Sound Arts at the London College of Communication, University of the Arts, London.

**11.00—12.00**

*Listening, Seeing, Social  
and the Togetherness*  
Lecture by Lina Lapelyte

Lina Lapelyte explores contemporary forms of performativity that are related to the genre of new opera and performance in the context of contemporary art. Her works are fuelled by expression, marked by pastiche and grotesque, contextual and conceptual musicality, theatrical suggestibility, and stylized visuality. Performances and operas unfold sensitivity to feminine identity and its complex relation to contemporary reality, in the manner and tradition of postfeminist art. In this lecture she will discuss here recent work, including the international opera projects, *Have a Good Day!* and *Sun and Sea*.

Lina Lapelyte is an artist, composer, musician and performer. She holds a BA in classical violin, a BA in Sound Arts and an MA in Sculpture from the Royal College of Art, London. Her performance-based practice is rooted in music and flirts with pop culture, gender stereotypes, aging and nostalgia. Her collaborative work with Rugile Barzdžiukaite and Vaiva Grainyte, the opera *Have a Good Day!*, holds several awards, its libretto is translated to nine languages and it has been touring extensively. The new opera by the artist group, *Sun and Sea*, was premiered at the National Gallery of Art in Lithuania and at the Dresden State Theater in **2018**. A new version of the work will represent Lithuania at the Venice Biennale in **2019**.

**13.00—16.00**

## Workshop with Ricardo Atienza, Niklas Billström and Robin McGinley

Following directly on the morning session, the afternoon workshop will centre upon the act of listening and encountering sound within the specific context of site and space. The workshop will be primarily practical, but will also include informal discussions about practices such as collective production, sound installation and site specificity.

Ricardo Atienza is an architect, sound artist, researcher and Lecturer in Sound Art at Konstfack. His work is focused on the situated experience of place, on the multiple embodied, social, sensorial and sensible interactions established with and within our daily environment. Sound, as a qualified experience of place becomes here a main explorative tool and material for approaching the complexity of our everyday spaces and situations. The resulting research processes will adopt interdisciplinary methods and transversal public forms such as sonic-spatial installations, in-situ interventions in the public space, electroacoustic and radiophonic compositions or sound design pieces.

Niklas Billström has a background in music, sound and interactive media, studies in music theory, double bass, classical and contemporary music, musicology, as well as sound design and sound technique. He has been a creative director in interactive media and computer games, musician and sound designer at Dramaten, Folkoperan and other theatres. He is a bass player in various jazz and rock groups and runs the record label Alice Musik and is a member of the artist collective Alice kollektiv för ljud och scenkonst. Billström is engaged in research projects dealing with aspects of sound at Konstfack and ArkDes and is a Project Manager for ISHT, a research project on interior sound design of high-speed trains.

Robin McGinley is a British musician, curator of sound and new media, freelance events producer and arts educator currently based in Stockholm. He is Chair of Programme and Course Leader for the International MA in Curating Art at Stockholm University, and is a lecturer and researcher in Sound at Konstfack. He holds a PhD from the Music, Technology and Innovation Research Centre at De Montfort University, UK, and is Co-director of Interactive Agents, the independent production company and R&D think tank.

10.00—11.30

## *On Improvisation*

# Conversation between David Toop, Mat Gregory and Robin McGinley

David Toop's most recent book, *Into the Maelstrom* (2016), examined improvisatory practices within a philosophical, historical and interdisciplinary context. This conversation will seek to discuss the philosophy and practice of improvisation within the historical context of concepts such as automatism and indeterminacy, as well as musical developments in the mid-twentieth century such as free jazz and free improvisation.

It will also consider improvisation within the context of contemporary practice, questioning, as Toop writes: "How to be, where to be, in a space, with sound, with other bodies? What does it mean to hear? [...] What does it mean to be present, in relation to others (close proximity), to see, to perceive the temperature and extent of a space, to feel surfaces (floor, chairs, the pressure of sound) in relation to the body?"

David Toop has been developing a practice that crosses boundaries of sound, listening, music and materials since **1970**. This practice encompasses improvised music performance, writing, electronic sound, field recording, exhibition curating, sound art installations and opera. It includes seven acclaimed books, including *Rap Attack* (1984), *Ocean of Sound* (1995), *Sinister Resonance* (2010) and *Into the Maelstrom* (2016), the latter a Guardian music book of the year, shortlisted for the Penderyn Music Book Prize. He is currently Professor of Audio Culture and Improvisation at London College of Communication.

Mat Gregory is an artist, academic and Senior Lecturer in Contemporary Art History and Theory at Konstfack. His research focuses upon interactions between sound, music and contemporary art, particularly within the context of social, cultural and historical discourses centred upon critical and conceptual musicality. He has a first class honours degree in Art History, and finalised his PhD, which examined the history of radical experimental music in Japan, in **2006**. He continues to develop a creative practice which critically explores notions of language, composition and performativity through sound. His work has been published by Audio Research Editions and Deltasonic Records, and performed at events and venues including the Futuresonic Festival and Tate Gallery Liverpool. His most recent work as composer and producer, in collaboration with the British artist Eva Petersen, will be recorded with Budapest Symphony Orchestra in January **2019**.

Robin McGinley is a British musician, curator of sound and new media, freelance events producer and arts educator currently based in Stockholm. He is Chair of Programme and Course Leader for the International MA in Curating Art at Stockholm University, and is a lecturer and researcher in Sound at Konstfack. He holds a PhD from the Music, Technology and Innovation Research Centre at De Montfort University, UK, and is Co-director of Interactive Agents, the independent production company and R&D think tank.

**13.00—16.00**

## Workshop with David Toop

Building upon the ideas discussed during the morning's lecture and discussion, David Toop will lead an improvisatory workshop throughout the afternoon session. Participants are asked to bring a piece of musical or, preferably, electronic equipment to perform with during the improvisation workshop.

David Toop has been developing a practice that crosses boundaries of sound, listening, music and materials since **1970**. This practice encompasses improvised music performance, writing, electronic sound, field recording, exhibition curating, sound art installations and opera. It includes seven acclaimed books, including *Rap Attack* (**1984**), *Ocean of Sound* (**1995**), *Sinister Resonance* (**2010**) and *Into the Maelstrom* (**2016**), the latter a Guardian music book of the year, shortlisted for the Penderyn Music Book Prize. He is currently Professor of Audio Culture and Improvisation at London College of Communication.

**16.15—17.15**

*Cornelius Cardew: Schooltime Special*  
Live rehearsal performance  
with guest artists, musicians and  
node participants, with support from  
the Great Learning Orchestra

The Great Learning Orchestra is a network with more than one hundred musicians from different genres, cities and countries. The idea is to come together to explore music where listening is the main focus. The orchestra is based in Stockholm but works with composers and musicians from around the world. They have performed a variety of pieces from the experimental music scene and collaborated with a number of well-known composers such as Gavin Bryars, Terry Riley and Arnold Dreyblatt. The Great Learning Orchestra was initiated in **1999** by Leif Jordansson and Pelle Halvarsson.

# This House Is Not a Home: Creating Contemporary Art Installations in Historic House Museums (Node III)

Organized by Matt Smith with guests  
Hélène Bremer, Grace Davies,  
Patrik Steorn and Annika Williams

In the last few years, there has been a huge increase in the programming of contemporary art in spaces other than art galleries. This node will explore how historic houses — former homes which are now open to the public — are using and commissioning contemporary art and what opportunities this holds for artists, designers and craftspeople.

In addition to exploring case studies, the node will interrogate what placing contemporary art in these spaces can do and how this impacts both the environment and also the artists' practice. Using a wealth of international case studies, the node aims to inspire students who are new to the field.

Participation in the workshop and excursion requires pre-registration. The workshop is limited to **20** participants. The excursion is limited to **40** participants (divided in two groups).

9.30—9.45

## Node introduction by Matt Smith

Matt Smith is an artist, curator and Professor of Crafts at Konstfack. His practice most often consists of making site-specific interventions in museums and collections in order to repurpose or reconsider them, for example in the solo exhibitions *Queering the Museum* (Birmingham Museum and Art Gallery, **2010**) and *Other Stories* (Leeds University Art Collection, **2012**). Expanding upon this approach he is a founding member and curator of Unravelled (Preston Manor, Brighton, **2010**; Nymans House and Garden, Sussex, **2012**; The Vyne, Basingstoke, **2013** and Uppark House and Garden, Petersfield, **2013**), an innovative three-year project of contemporary visual art exhibitions in National Trust properties.

9.45—10.30

## *The Inhabited Museum: Hallwyl House Captured for Eternity* Lecture by Annika Williams

*The Inhabited Museum: Hallwyl House Captured for Eternity* will describe the way in which Wilhelmina von Hallwyl (**1844—1930**) shaped the Hallwyl collection. Wilhelmina was a passionate and sometimes obsessive collector. The Hallwyl house was “tailormade” for her collections and a showcase for display of works of art — a home or an “inhabited museum”? She had a very clear intention with the museum; the rich and diverse material would illuminate her own time as well as cultures of the past. The personal passion of the collector is the source of the collection, but when the collection is given to a nation, what happens to the collection? The Hallwyl House was bequeathed to the Swedish State in **1920**. The museum opened to the public in **1938**. The lecture will present various artistic interventions in the Hallwyl Museum over the past years. What happens to the narrative frame constructed by the collector and the museum’s claim to authenticity?

Annika Williams is a Curator at the Department of Collections and Research at the National Historical Museums. She has curatorial responsibilities for the collections of art and decorative arts at the Hallwyl Museum in Stockholm. She has a strong interest in the history of collecting and has curated and co-curated exhibitions at the Hallwyl Museum since **2010** as well as edited and been a co-writer for the Hallwyliana publication series at the museum.

**10.45—12.00**

*Curating Contemporary Art in Historic Places  
Connects the Present with the Past:  
Heritage with the Contemporary*  
Lecture by H el ene Bremer

With examples from experience in curating exhibitions in various countries in Europe this lecture will go into the challenge, benefits and pitfalls of working in different venues for the curator and the artists alike.

H el ene Bremer is an art historian and curator with a specific interest in the art and culture of the eighteenth century, the Grand Tour, and the history of collecting, especially in the context of European country houses. Over the years these fields of interest have become linked to her passion for collecting contemporary art and resulted in her curatorial practice.

**13.00—13.45**

*Thielska Galleriet: Curating Contemporary  
Perspectives in a Collector's Home*  
Lecture by Patrik Steorn

Thielska Galleriet is a historic house art museum with a collection of Scandinavian Art from the decades around **1900**, housed in a purpose-built gallery-villa with interiors from the period. This presentation will tell the story behind the museum and how contemporary art and craft has had a key role in stimulating new perspectives on art and history around **1900**.

Patrik Steorn is Museum Director at Thielska Galleriet, Stockholm, and Associate Professor in Art History at Stockholm University. His research is focused on **19th** and **20th** century art history and visual culture, including museology, fashion studies, as well as gender and queer studies. His most recent publication is "The Art of Looking at Naked Men: Queering Art History in Scandinavia" in *On Curating* (issue **37**, 2017).

**14.00—14.45**

## *Trust New Art* Lecture by Grace Davies

National Trust's programme of contemporary arts responds to their heritage and landscapes sites across the UK. This lecture will describe the organisational motivations for the programme, and the challenges and opportunities within it. She will reflect on the impact of Trust New Art, both on National Trust, and on artists practice.

Grace Davies is Contemporary Arts Programme Manager for National Trust, delivering cross-artform commissions, residencies and exhibitions in heritage and landscapes settings across the UK. She has recently worked with artists such as Jeremy Deller, Michael Price, Serena Korda and Les Enfant Terribles. Prior to this she was Director of Visual Arts South West, Curator for Locws International, Picture This and Ffotogallery.

**14.45—15.30**

## Questions and discussion Moderated by Matt Smith

Matt Smith is an artist, curator and Professor of Crafts at Konstfack. His practice most often consists of making site-specific interventions in museums and collections in order to repurpose or reconsider them, for example in the solo exhibitions *Queering the Museum* (Birmingham Museum and Art Gallery, **2010**) and *Other Stories* (Leeds University Art Collection, **2012**). Expanding upon this approach he is a founding member and curator of Unravelled (Preston Manor, Brighton, **2010**; Nymans House and Garden, Sussex, **2012**; The Vyne, Basingstoke, **2013** and Uppark House and Garden, Petersfield, **2013**), an innovative three-year project of contemporary visual art exhibitions in National Trust properties.

Thursday **31** Jan.Location: David Bagares gata **10****9.00—10.00**

*The Ornamental Stucco Master's  
Apartment*  
Excursion (Group I)

**10.30—11.30**

*The Ornamental Stucco Master's  
Apartment*  
Excursion (Group II)

Axel Notini was one of the foremost stucco craftsmen in Stockholm during the latter part of the **19**th century. His apartment in Norrmalm is a fine example of a wealthy middle-class home. The house that he built for himself is richly decorated with ornamental plasterwork both inside and out. He used to invite prospective customers to visit him at home so that he could show off his skills. The plasterwork has been restored to its original condition and his dwelling has been furnished in a style typical of his class at the time.

**13.00—16.00**

## Workshop with Matt Smith

Building upon the ideas discussed during the previous day's lecture and the excursion, Matt Smith will lead a workshop throughout the afternoon session where participants can generate ideas for artistic responses to the Ornamental Stucco Master's Apartment.

Matt Smith is an artist, curator and Professor of Crafts at Konstfack. His practice most often consists of making site-specific interventions in museums and collections in order to repurpose or reconsider them, for example in the solo exhibitions *Queering the Museum* (Birmingham Museum and Art Gallery, **2010**) and *Other Stories* (Leeds University Art Collection, **2012**). Expanding upon this approach he is a founding member and curator of Unravelled (Preston Manor, Brighton, **2010**; Nymans House and Garden, Sussex, **2012**; The Vyne, Basingstoke, **2013** and Uppark House and Garden, Petersfield, **2013**), an innovative three-year project of contemporary visual art exhibitions in National Trust properties.

# Life with Screens: Publishing, Interacting and Playing in the Digital Realm (Node IV)

Organized by Sara Kaaman and Emma Rendel with guests Delphine Bedel, Hanna Bergman, Cecilia Hei Mee Flumé, Lars Høie, Kalle Sandzén, Agga Stage, Peter Ström, Arvid Tappert and Julia Velkova

What models of making and thinking does online presence promote, and how does endless connectivity transform the role of the visual communicator? How, where and why do we reproduce ourselves and our work on screens, and what are the specific promises and conflicts in this domain? This node will discuss and investigate how visual communicators today relate to the digital sphere in their practice and thinking. We will elaborate upon the creative potential of transgressing ready-made digital systems and tools, and look into the less visible economy and material cultures of our digital life and work. Through sharing available knowledge, methods and tools we can move towards challenging and expanding established frameworks and platforms.

Participation in the workshops requires pre-registration. Each workshop is limited to **15** participants. Please note that the workshops run in parallel.

**9.30—9.45**

## Node introduction by Sara Kaaman

Sara Kaaman is a Senior Lecturer in Graphic Design at Konstfack, and a freelancing graphic designer interested in exploring relations between text, image, feminism and technology. She runs a couple of different ongoing collaborations on publishing, pedagogy and writing.

**9.45—10.45**

## *Engaging with Practice-Driven Free Software for Computer Graphics: Opportunities and Challenges* Lecture by Julia Velkova

Popular off-the-shelf software for computer graphics manipulation offers quick ways to produce visual media of high production values, but also imposes limits to creativity by separating the practice of making media from the practice of technology development. In this lecture Julia Velkova will present the ways in which freelancing animators and computer graphics modellers use different strategies to shape and sustain alternative tools, such as Blender and Synfig, that evolve through individual practice, and by needs of practice. Velkova will discuss how these tools allow freelancers in the digital visual media market to improve their status and work positions, while being confronted with new challenges.

Julia Velkova is a postdoctoral researcher at the Consumer Society Research Centre, University of Helsinki. She completed her PhD in Media and Communication Studies at Södertörn University with a dissertation entitled *Media Technologies in the Making: User-driven Software and Infrastructures for Computer Graphics Production*. In her current project she studies data centres in the Nordic countries in order to understand forms of waste and value produced in the making of “the cloud”.

**11.00—12.00**

*Across Reading and Writing  
in the Virtually Temporal*  
Lecture by Hanna Bergman

The etymology of translation defines the act of a conversion as some “thing” from one form or medium to another. Regardless of where you are in the world right now, there is an ongoing overall reductionist approach in the act of translating, reducing visual, verbal and bodily communications. New systems coinciding with and as part of the reading process — let’s say from auditory language into the text format of a smartphone — should allow for older and give room for newer and multi- and cross-cultural ways of communicating. Some of these translations and processes will be discussed in relation to visual communication in our everyday lives.

Hanna Bergman runs a design-led multidisciplinary practice specialised in visual communication within the cultural field. She initiated The Reading School in **2015** to encourage experimental ways of communication. The Reading School is focused on how anachronistic tools and behaviours can be repositioned and redeveloped as the “ones and zeros” in everyday life. The Reading School is a social platform to create workshops and talks, inviting the public to engage with these topics. Hanna Bergman holds an MA in Visual Communication from Design School Kolding (**2010**).

**13.00—16.00**

*From XXXXS to XXXXXL:*  
*Playing with Scale in Virtual Reality*  
Workshop (I) with Kalle Sandzén

In this workshop Kalle Sandzén will give a brief introduction to working with Virtual Reality, and how to create an immersive visual experience. Bring one or two small (**3** to **50** cm) three-dimensional object(s) that you would like to experience in a different scale. The object must be photograph-able and not too reflective (metallic) or transparent.

Kalle Sandzén is a Lecturer in Media and Animation at Konstfack. His background is in classical animation but nowadays he also works with virtual reality and **3D** graphics.

**13.00—16.00**

## *On Reductional Communication* Workshop (II) with Hanna Bergman

The workshop will be about reading and writing on present technology, and reflecting on body language in relation to these actions. We will be working with the smartphone as a tool and filter. Drawing inspiration from radical methods of text production such as the French Oulipo group, we will explore ways of reading and writing based on technological constraints and opportunities. No special skills are required in order to participate.

Hanna Bergman runs a design-led multidisciplinary practice specialised in visual communication within the cultural field. She initiated The Reading School in **2015** to encourage experimental ways of communication. The Reading School is focused on how anachronistic tools and behaviours can be repositioned and redeveloped as the “ones and zeros” in everyday life. The Reading School is a social platform to create workshops and talks, inviting the public to engage with these topics. Hanna Bergman holds an MA in Visual Communication from Design School Kolding (**2010**).

**9.30—10.15**

## *Publishing as a Feminist Practice* Skype lecture by Delphine Bedel

Publishing was, historically, the privileged medium to circulate images, and women used it to claim their artistic, economic, political and sexual independence. Although women's contribution to the history of publishing was defining and groundbreaking in many areas, the publications documenting their achievements are scarce. The degree of erasure and misrepresentation, the lack of documentation, academic research and archives, brings a sense of urgency; it is a collective task and responsibility to write a different history of women artists and their editorial practices. What are the political, socio-economic and artistic conditions that made this erasure possible? And to what extent are these conditions still present in digital culture?

Delphine Bedel is the founder of Meta/Books, a collaborative and versatile publishing and research platform. Through curating events, publishing experiments, lectures and feminist education projects, Meta/Books aims to foster a critical debate on these practices as they emerge. Delphine Bedel is a photographer, writer and creative director.

10.30—12.00

## *Design, Publishing and Play*

Previous and current students at the department of Visual Communication present research interests and projects in which design, publishing and play meet the screen.

### *Games as Visual Culture and Arts* Presentation by Cecilia Hei Mee Flumé

Why do we tend to exclude games from the field and analytical tools of visual culture? What research potential is there in games from a design, arts, economical and visual power-perspective? In what ways can we access games, other than playing them?

Cecilia Hei Mee Flumé is a life-long passionate gamer with a BA degree in Art History and a MA degree in Visual Communication from Konstfack.

### *Body Soap Name Generator* Presentation by Agga Stage

This presentation will focus on the project *Body Soap Name Generator* and the process of creating an accessible visualization of data collected from **2016** until the present.

Agga Stage holds an MFA from Konstfack and a BFA from Beckmans College of Design, both in Visual Communication.

### *Typographic Liberation Now!* Presentation by Lars Høie

This presentation explores an emerging paradigm shift within typographic design. Høie believes it represents nothing short of a complete unmooring of the dominant conception of typography as something fundamentally static, fixed or stable. By looking at recent examples of the design and use of variable and parametric fonts, as well as recent histories of specific technologies and tools, he will show why this change may be even more revolutionary than desktop publishing was for the designers of the **1980s** and **1990s**.

Lars Høie is a Master's student in the Visual Communication programme at Konstfack. After graduating from Central Saint Martins in **2016** he has worked on collaborative design and research projects under the moniker Ideology Press.

**13.00—14.00**

## *Tools and Shortcuts for Digital Animation* Lecture by Arvid Tappert

With a combination of game engines, animation-software, mobile apps and social media, it is easier than ever to bring your illustrations to life and transform them into interactive animations, games, gifs or videos without the need or knowledge of classic animation. There are new creative and unexpected shortcuts and outputs available for different digital platforms.

Arvid Tappert is a digital illustrator and animator with twenty years of experience working in many different fields with different techniques, creating animation and illustration for video, web, games, apps, editorial and commercial illustration. He has been working at the Swedish Television (SVT) since **2015**. He holds a BA in Film and Illustration from Central Saint Martins and a BA in Graphic Design from Beckmans College of Design.

**14.15—15.15**

## *Making and Teaching Visual Communication: Towards a Changing Technological Future* Discussion with Johanna Lundberg and Peter Ström

In a closing discussion of the node, invited guests will discuss experiences and challenges of working with the elastic and ever-changing formats and technologies that make up screen-based design. How does one relate to the omnipresent commercial platforms like Facebook or Instagram as parts of a design practice or education? How does the screen enable new ways of making, publishing and teaching?

Johanna Lundberg is a Stockholm based graphic designer for print and digital. Since **2008** she has worked on a variety of projects from books and magazines to identities and websites. Her practice is based on a close dialogue with developers, curators and editors to establish a content-led approach that responds to and reflects the capabilities of new technology.

Peter Ström is graphic designer and Senior Lecturer in Visual Communication and Digital Media at Beckmans College of Design. He is a self-described “graphic designer brought up on the internet, obsessively interested in the interaction with the endless combinations of text and image”.

# With Animals (Node V)

Organized by Anette Göthlund, Simon Ceder, Tina Carlsson with guests Katja Aglert, EvaMarie Lindahl, Julia Lindemalm, David Redmalm, Viktoria Kindstrand, Anton Krohn, Katja Pettersson and Erik Sandelin

We watch animals. Some eat animals. We use animals in artists' colours and portray them in artworks. We laugh at animals. We run with animals. We play with animals. Animals live in our intestines, beds, and on our skin. At the same time, "we", the humans are animals.

In this node, we explore the relationships humans have with other (nonhuman/more-than-human) animals. The node will touch upon theoretical approaches based on posthuman, new materialist and critical animal studies which are gaining a lot of attention in educational research, artist practices, and several other areas. Bonniers Konsthall's recent exhibition *New Materialism* and the number of dissertations published with "Posthuman" in the title are a few examples. The node departs in this conversation with a particular interest in human-animal relationships. How can humans sustain ethical relationships while living and engaging with other animals? We will shift our perspectives between close looks and overviews in a mix of public lectures, a film screening and workshops.

Participation in the workshops and excursion requires pre-registration, limited to 20 participants.

9.00—12.00

## *Donna Haraway: Story Telling for Earthly Survival*

Film screening

Introduction by Simon Ceder  
and David Redmalm

Discussion with Viktoria Kindstrand,  
Anton Krohn, Katja Pettersson,  
Erik Sandelin, moderated by Simon Ceder

Donna Haraway's groundbreaking work in science, technology, gender and trans-species relationships over the last four decades is marked by her deep commitments to feminism and environmentalism. Refusing to distinguish between humans and animals and machines, she proposed new ways of understanding our world that challenge normative structures and boundaries. Recognising her singular talent for storytelling, film maker Fabrizio Terranova spent a few weeks filming Haraway and her dog Cayenne in their Southern California home, exploring their personal universe as well as the longer development of Haraway's views on kinship and planetary welfare. Animated by green screen projections, archival materials and fabulation, *Donna Haraway: Story Telling for Earthly Survival* is an appropriately eccentric response to a truly original thinker.

Simon Ceder is a Senior Lecturer at the Department of Visual Arts and Sloyd Education, Konstfack. His thesis, *Cutting Through Water: Towards a Posthuman Theory of Educational Relationality* (2016), is dedicated to Ceder's dog companion, Abdi. One chapter discusses the topic of "literacy dogs" as an example of posthuman educational relationality.

Viktoria Kindstrand is an artist and Lecturer at the Department of Visual Arts and Sloyd Education, Konstfack. Her interest lies in how material culture reflects societal structures and the individual. As an artist she works mainly with sculpture and installation.

Anton Krohn is a multidisciplinary artist and researcher. He has a deep interest in challenging anthropocentrism through writing, creating, walking and playing. He is currently finishing his MA thesis *Re-turning: Diffractive Fabulations with Site* for the Nordic Visual Studies and Art Education programme at Konstfack. Together with Daniel Petersson he forms the artistic duo Temporary Islands, that experiments with non-anthropocentric artmaking by partnering up with the sea and other more-than-human actors.

Katja Pettersson is a Senior Lecturer in Design at Konstfack and active as an independent designer. She is one of the founding members of the design group Front which she left in 2009 to start **50/50**, a company where the designer and producer works on an equal footing and share the profits equally. Her focus is how to become more sustainable in all aspects of design with a focal point on norms and gestalt.

David Redmalm is a researcher at Uppsala University and Senior Lecturer at Mälardalen University. His work on the distinction between humans and other animals has been published in a number of journals and anthologies, of which the latest is *Death Matters: Cultural Sociology of Mortal Life* (edited by Tora Holmberg, Annika Jonsson and Fredrik Palm, 2019). David Redmalm received his PhD in Sociology in 2014 with the thesis *An Animal Without an Animal Within: The Powers of Pet Keeping*.

Erik Sandelin is a PhD candidate at the Konstfack and KTH Royal Institute of Technology's joint doctoral programme Art, Technology and Design. He explores design beyond human exceptionalism in the messy intersection of design, critical animal studies, posthumanism and biotechnologies. He holds an MA in Interaction Design from Malmö University and is co-founder of interaction design and innovation studio Unsworn Industries.

**13.00—14.30**

## *Walking with the Trouble* Workshop with Tina Carlsson and Simon Ceder

This workshop is inspired by nonhuman animals with the aim of altering anthropocentric perception. Together we experiment and perform methods, primarily going for a walk, in order to experience our environment from a post-anthropocentric position. The “walkshop” is inspired by the theory and practice of Donna Haraway’s work, more specifically the concept of “staying with the trouble”.

The workshop is part of an ongoing collaboration between IBIS and Index—The Swedish Contemporary Art Foundation.

Tina Carlsson is a visual artist and a 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.

Simon Ceder is a Senior Lecturer at the Department of Visual Arts and Sloyd Education, Konstfack. His thesis, *Cutting Through Water: Towards a Posthuman Theory of Educational Relationality (2016)*, is dedicated to Ceder’s dog companion, Abdi. One chapter discusses the topic of “literacy dogs” as an example of posthuman educational relationality.

Wednesday **30** Jan.

Location: Södra Blasieholmshamnen 2

**15.30—17.00**

## *Nationalmuseum* Excursion with EvaMarie Lindahl

Nationalmuseum reopened in the fall **2018** after an extensive renovation. This excursion to the museum will look at the way the new exhibitions display works involving non-human animals. EvaMarie Lindahl will organize a tour that is part of the artistic research project *Re-Framing the Non-Human Animal*. It will focus on a non-anthropocentric reading of paintings, portraying non-human animals, hanging on the walls of the museum.

EvaMarie Lindahl is an artist and Doctoral Candidate at the Centre for Human Animal Studies at Edge Hill University, UK. Her doctoral project has the project title *Re-Framing the Non-Human Animal in Art Production*. The project develops an awareness of anthropocentric power discourses around portraying animals in art, but also on the use of animals in tools and materials used by artists.

9.00—12.00

*With Animals in Art and Research:  
Three Lectures on How to Live/Work/  
Engage with Other Animals*

Part I  
*Liminanimals: Chihuahuas, Bo the Dog  
and the Scaly Ant-Eater*  
By David Redmalm

Sociologist David Redmalm talks about pets and their liminal status in human society. He shows how thinking with pets can challenge ingrained stereotypical ideas about the distinction between nature and culture, and how this distinction shapes human and nonhuman lives. To show how pets can enable a more nuanced understanding of what we think of as nature and culture, David Redmalm draws on a number of examples from his own research: Chihuahuas and their symbolic and material role in Western society, the media narrative of the Obama family's dog Bo Obama, pet cultural expressions of grief for lost pets, and the curious habits of the scaly ant-eater.

David Redmalm is a researcher at Uppsala University and Senior Lecturer at Mälardalen University. His work on the distinction between humans and other animals has been published in a number of journals and anthologies, of which the latest is *Death Matters: Cultural Sociology of Mortal Life* (edited by Tora Holmberg, Annika Jonsson and Fredrik Palm, 2019). David Redmalm received his PhD in Sociology in 2014 with the thesis *An Animal Without an Animal Within: The Powers of Pet Keeping*.

9.00—12.00

*With Animals in Art and Research:  
Three Lectures on How to Live/Work/  
Engage with Other Animals*

Part II

*Archipelagic Rehearsals with sguls:  
Abstract as Score*  
By Katja Aglert

This lecture performance takes as starting point the transdisciplinary artistic practice around multi-beings encounters, and research through storying together with Spanish slugs. These creatures, in natural science referred to as “*Arion vulgaris*”, and commonly in Sweden named “the killer slug”, challenge human perceptions of the world. Can we through artistic practice, more-than-human perspectives, and “story-telling through alien encounters”, create new imaginaries of coexistence and of the world as we know it? Building on concepts such as “archipelagic rehearsals” (Glissant) and “SF” (Haraway), Katja Aglert artistically explores how research situated in the liminal can be imagined, materialized and performed, without reproducing the static order it attempts to trouble. Research processed, and manifested in this form, can leak into other realms and modes and account for the paradoxical, altered, non-identificational character of liminality. As such, choosing the hybrid format of a lecture performance amounts to an experiment with the possibility of aligning the trajectory of choices with the research topic.

Katja Aglert is an independent artist and researcher whose practice is transdisciplinary in nature. She has exhibited in Sweden and internationally, including solo exhibitions at Polarmuseet, Tromsø, Norway (2017—2018); Biologiska Museet, Stockholm (2016); FLORA ars+natura, Bogota, Colombia (2015—2016); Museum for Contemporary Art, Santiago, Chile (2015—2016); Marabouparken, Stockholm (2014). Katja Aglert is a member of The International Network for ECOcritical and DECOlonial Research, and an Executive Board member of The Seed Box, a Mistra-Formas environmental humanities collaboratory. She teaches regularly at Stockholm University and Konstfack.

9.00—12.00

*With Animals in Art and Research:  
Three Lectures on How to Live/Work/  
Engage with Other Animals*

Part III

*Love and Oppression: Photos of our  
Relationship with Animals in Captivity*  
By Julia Lindemalm

Photographer Julia Lindemalm will give a lecture based on four personal projects dealing with our connection to animals. In her photographs, defined by humour and a Scandinavian melancholy gaze, she will show the reality and absurdity of animal parks in the long term project *Zoo World*, explore the artificial environments of the ailing American marine park Sea World, meet tiger owners in Texas and portray the different lives of domestic cats and their people in Sweden in her book *Katt People*. Lindemalm's work discusses the complex and contradictory relationships humans have with animals: love and oppression.

Julia Lindemalm is a Malmö based photojournalist with Swedish and international clients. She holds a BA in Photojournalism. In addition to photography, she has immersed herself in Critical Animal Studies at Lund University. Her award-winning pictures have been exhibited in galleries and museums in Sweden. Julia Lindemalm has published two photo books, *Katt People* (2017) and *Zoo World* (2018).

**13.00—16.00**

## *Staying with the Trouble* Workshop with Tina Carlsson, Simon Ceder and Anette Göthlund

Researchers, students and practitioners share their experience around human-animal engagements in a collective thinking and talking session. Together we aim at “staying with the trouble” and to develop approaches to the question of how to live/work/engage with animals. We aim at seeing the complexities and variations in our different perspectives in this coordinated and documented session, building on dialogue and conversation among participants.

Tina Carlsson is a visual artist and a 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.

Simon Ceder is a Senior Lecturer at the Department of Visual Arts and Sloyd Education, Konstfack. His thesis, *Cutting Through Water: Towards a Posthuman Theory of Educational Relationality (2016)*, is dedicated to Ceder’s dog companion, Abdi. One chapter discusses the topic of “literacy dogs” as an example of posthuman educational relationality.

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 has engaged with animals all her life, big and small.

# Compose/Composite/ Compost/Combine (Node VI)

Organized by Tor Lindstrand, Sergio Montero Bravo and Einar Rodhe with guests Anna Carlmark, Farvash Razavi Kashani, Hannes Tennberg, Sawsan Ahmed, Revaz Berdzenishvili, Elias Båth, Amanda Barve, Lovisa Justusson-Lahti, Kajsa Eriksson, Cassandra Lorca Macchiavelli, Malin Norling, Mattias Seldén, Anna Spaak and Cecilia Tjärnberg

Historically the most celebrated interior architecture is the same as “total design”. The space, material construction, furniture: all parts point to a complete and essential whole. These are the interiors of monarchs, corporations and wealth. Another understanding of the interiors would be that of temporal change, fluid reinterpretations and everyday life. This would be an interior that combines old and new, changes functions and recycles spaces in new and unexpected ways. This node will connect research into new materials with a broader discussion on how production of space is linked to social and political change.

Over two days we will focus on practical and material work, which will be presented on the last day. We will look into the frontier of new materials currently being developed in the wood industry, testing their potential and possible applications. We will engage in processes from recycling industry, practical work sourcing old materials through cooking, baking and

transforming them into new alloys. We will look into old waste recombined with new material expressions, digital and analogue hybrids and forced associations, pointing towards a world void of finite resources, a world constructed entirely from infinite and recycled material.

This node is linked to two current projects at the Interior Architecture and Furniture Design programme: Einar Rodhe’s and Ulrika Karlsson’s research project *Interiors Matter: A Live Interior* and Sergio Montero Brava’s course *Researching Recycled Material*.

Participation in the workshop requires pre-registration, limited to **20** participants.

**10.00—14.00**

## *Researching Recycled Material*

Node introduction and workshop with Sergio Montero Bravo, Sawsan Ahmed, Revaz Berdzenishvili, Elias Båth, Amanda Barve, Lovisa Justusson-Lahti, Tor Lindstrand, Kajsa Eriksson, Cassandra Lorca Macchiavelli, Malin Norling, Einar Rodhe, Mattias Seldén, Anna Spaak and Cecilia Tjärnberg

A presentation and an introduction to the workshop will be followed by practical lab work, including the construction and consumption of lunch.

The workshop continues on Thursday **31** Jan. **9.00—16.00**. Location: Skulpturstudion.

The outcome of the workshop will be presented in an exhibition.

Einar 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 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. Einar Rodhe studied architecture at KTH School of Architecture 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.

Tor Lindstrand is Senior Lecturer in Interior Architecture and Furniture Design 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. Within the research project Space, Power and Ideology he did research on the recent history of alternative practices in the field of architecture and design.

Sergio Montero Bravo is a Senior Lecturer in Interior Architecture and Furniture Design at Konstfack. His practice evolves through pedagogy, art, design and architecture with an interest in how the profession and education can handle current issues related to how the planet is affected by the interiors, spaces and environments we inhabit in everyday life. The focus of his teaching and work often circles around how different perspectives can be included in the art of making and developing ideas that address a current issue. Sergio Montero Bravo holds an MFA in Interior Architecture and Furniture Design.

**15.00—17.00**

*New Materials, Live Interiors and  
Possible Futures: Four Presentations  
on How New Materials Can Impact  
How and What We Design*

Part I  
*Nanocellulose and Biobased Materials:  
A Future without Plastic?*  
By Anna Carlmark

Today's use of fossil-based plastics, especially in packaging applications, is highly hazardous to the environment and the need for sustainable, renewable and biodegradable materials is acute. One solution is the utilization of biomaterials, for example materials from the forest: cellulose, hemicellulose and lignin. When cellulose fibers are degraded into its smallest building block, nanocellulose is obtained. This material has gained much interest world-wide due to its fantastic properties. Nanocellulose is as strong as steel, but much lighter, which makes it highly interesting in composite applications, for example. Films of nanocellulose exhibit excellent barrier properties towards oxygen and could hence be used for packaging applications. Nanocellulose have also been **3D**-printed into various shapes. The material is now found in several commercial products. However, the water sensitivity of the material is an issue that needs to be solved or handled for certain applications and research is still needed before the material can find its "killer application".

Anna Carlmark is Director of the Nanocellulose group at RISE Research Institute of Sweden. She has previously worked as an Associate Professor at KTH Royal Institute of Technology, Department of Fiber and Polymer Technology and Wallenberg Wood Science Center (WWSC) for ten years and is an Associate Professor in Polymer Chemistry. Her main research fields are cellulose modification and biocomposite materials.

**15.00—17.00**

*New Materials, Live Interiors and  
Possible Futures: Four Presentations  
on How New Materials Can Impact  
How and What We Design*

Part II

*Position Earth, Gravity Is Fixed:  
Everything Else I Can Manipulate*  
By Farvash Razavi Kashani

What is a material? What is an experience?  
What is the designer's role?

This presentation is about Farvash Razavi Kashani's artworks and mainly about her methodologies around material research. Material research on one side and experience design on the other: the two need to communicate with an audience. Materials normally exist because of market pull or technological push. So what is the designer's role in this?

Farvash Razavi Kashani is a London based artist with more than a decade of experience with trans-disciplinary works linking various fields of science with arts and design. Her earlier background in chemistry allows her to bridge concepts across disciplines. She studied contemporary art at the Royal College of Art, London, and graduated with an MFA in Experience Design and holds a BA in Interior Architecture from Konstfack. During **2009—2017** she worked as Creative Director at Rolling Optics, a hologram start-up where she built up a design research department and made future concepts for more than **500** brands such as Chanel, Taittinger, Hennessy and Absolut Vodka.

15.00—17.00

*New Materials, Live Interiors and  
Possible Futures: Four Presentations  
on How New Materials Can Impact  
How and What We Design*

Part III

*Interiors Matter: A Live Interior*  
By Einar Rodhe

*Interiors matter: A Live Interior* will take a closer look at different conceptions of interiors' temporality, duration and instability based on the assumption that the placing, replacement and reassembly of objects, furniture and entire interiors makes the interior a live environment, continuously in production. Through artistic investigations of making, by coupling craft and digital techniques, this practice-based research project explores interiors' provisional aspects, from occasional arrangement of objects in a room, interiors' and furniture's lifecycle, material processes, to aspects of alteration and reuse. The three-year artistic research project is funded by the Swedish Research Council and initiated by Ulrika Karlsson and Einar Rodhe.

Einar 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 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. Einar Rodhe studied architecture at KTH School of Architecture 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.

**15.00—17.00**

*New Materials, Live Interiors and  
Possible Futures: Four Presentations  
on How New Materials Can Impact  
How and What We Design*

Part IV  
*Wooden*  
By Hannes Tennberg

Can we rethink the way we use wood to get a more sustainable and effective manufacturing industry? Is it possible to develop a biodegradable composite that is all based on wooden raw-material and that is suitable for additive manufacturing by **3D** printing? How could additive manufacturing in wood-based materials affect the field of interior architecture and furniture design? With a fool's conviction, Hannes Tennberg has tried to answer these questions through research and hands on experiments. Learning by doing made him believe in a sustainable future. In this presentation Tennberg will present his diploma work, *Wooden*, on how a lignin-based bio composite becomes spatial structures through additive manufacturing.

Hannes Tennberg is an interior architect based in Stockholm. He holds a Master's degree in Spatial Design from Konstfack where he graduated in **2018**. Alongside his studies he is running his own studio Hannes Tennberg Interior Architecture and Furniture Design.

Colophon

Konstfack Research Week is organized by the Research and Doctoral Studies Committee (FFU).

The program is developed and coordinated by Magnus Bårtås and Magnus Ericson.

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