

**KONSTFACK**

*University of Arts, Crafts and Design*

*Konstfack  
Research  
Week 2020*

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Research  
Week 2020*

*27—31 January*

*LM Ericssons väg 14*

*☎ Telefonplan*

*[www.konstfack.se](http://www.konstfack.se)*

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# *Konstfack Research Week 2020*

**K**onstfack Research Week 2020 offers interdisciplinary perspectives that embrace topics surrounding physical, political and psychological aspects from the fields of art, craft, design, interior architecture and furniture design, visual communication and teacher education. Participants will have access to a diverse range of futures that are possible within artistic research: from magic and meditation, to challenging canons and hierarchies, to the Anthropocene and how various lighting sources affect our lives.

The week is organized into four main areas: Views on Research, Parallel Sessions, Nodes and Closing Events. The week begins with Views on Research which presents insight from international guest speakers as well as the KTD doctoral programme and research conducted by colleagues from Konstfack. Parallel Sessions offer interactive workshops, discussions and performances within research, poetry and music. The week continues with Nodes which are presentations and workshops that explore specific topics in-depth. On the last day, the week concludes with Closing Events as well as the re-inauguration of Konstfack's Perception Studio.

All events (except nodes) are open to the public. For additional information or to download the programme and book, please visit: [www.konstfack.se/sv/Forskning/Konstfack-Research-Week/Konstfack-Research-Week-2020/](http://www.konstfack.se/sv/Forskning/Konstfack-Research-Week/Konstfack-Research-Week-2020/)

Konstfack Research Week 2020 is organized through Konstfack Research and Doctoral Studies Committee (FFU), developed and coordinated by Magnus Bårtås and Anne Klontz.

# *Views on Research*

Monday, 27 January  
Location: Svarta Havet

9:00 — 9:15 a.m.

Welcome

By Maria Lantz, Vice-Chancellor

9:15 — 9:30 a.m.

Introduction

By Anne Klontz, Head of Exhibitions

9:30 — 9:45 a.m.

An Overview of Research in Sweden

By Magnus Mörck, Manager of Division of  
Administration of Education and Research

9:45 — 10:15 a.m.

An Introduction to Artistic Research

By Magnus Bärtås, Head of Research

10:30 — 11:30 a.m.

Introduction to Nodes I–VI

**Maria Lantz** is an artist, writer, educator and currently Vice-Chancellor at Konstfack. Her artistic work cuts across photography, text and collaborative projects. She has exhibited in a variety of international venues, from Umeå Bildmuseet, Sweden, to Bucharest Biennale, Townhouse Gallery in Cairo, Egypt and Prince of Wales Museum, Bombay. She has also worked in local contexts such as the public art project with Karin Willén in Åtvidaberg, Sweden. Lantz has been the curator for *Motiv*, a journal on contemporary photography and she is the editor of the book *Dhavari: Documenting Informalities*. She has frequently composed reviews and critiques for the newspaper *Dagens Nyheter* and 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.

**Anne Klontz** is Head of Exhibitions at Konstfack and manages the production of the annual degree exhibition. In 2019 she was the Assistant Curator of *Momentum10 - The Emotional Exhibition* in Moss, Norway. Anne Klontz has a combined master's degree in International

Curating Management (Stockholm University) and Culture and Media Production (Linköping University).

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

**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 Film Festival with *Madame and Little Boy* and he has exhibited at Modernautstallningen (Moderna Museet, 2006 and 2010), the 9th Gwangju Biennale, Tensta Konsthall, ArtSonje Center for Art, Seoul, among other venues. In 2016 Goteborg's Konsthall presented a retrospective of his work.

1:00 — 2:00 p.m

*Apparatus and Form:  
The Split Identity of the Exhibition*  
By Vincent Normand

This talk proposes to outline the role played by apparatuses and forms of exhibitions in the construction of the conceptual categories of modernity, from the spatialisation of scientific facts at work in the apparatuses heralding the modern museum (anatomical theatres, natural history collections, zoological gardens) to the advent of the exhibition-form as the privileged site of modern and contemporary art, in order to define the exhibition as a site oscillating between the aesthetic and the epistemic.

**Vincent Normand** is an art historian, writer and occasional curator. He recently published *Theater, Garden, Bestiary: A Materialist History of Exhibitions* (Sternberg Press and ECAL, 2019) and is currently a PhD candidate at Ecole des hautes études en sciences sociales, Paris. He is also co-director and co-editor of the research platform and journal *Glass Bead*. His texts are published in various exhibition catalogues, edited volumes and journals.

2:00 — 3:00 p.m.

*Ahuman Manifesto*  
By Patricia MacCormack

What would delivering the world from Anthropocentrism involve? What could be some of the trajectories and practices, artistic, creative and unthinkable, that would deliver ecology from the violent destructive impulses of human occupation? And can we even see a valid reason for the perpetuation of the human species when it continually and historically has been at the expense of and enslaved other life forms? Human exceptionalism is a love of power, which Foucault states is the underlying intensity of fascism. I propose different intensities which pick up on current theories of abolitionist veganism, antinatalism and human extinction as vital and most importantly, careful practices of artistic contemplation and attentive duration—intensities of grace, of radical compassion and ultimately a deceleration of the human to open the world to life.

Patricia MacCormack's presentation is followed by a conversation with Erik Sandelin and a discussion with the audience.

**Patricia MacCormack** is Professor of Continental Philosophy at Anglia Ruskin University Cambridge. She has published extensively on philosophy, feminism, queer and monster theory, animal abolitionist activism, ethics, art and horror cinema. She is the author of *Cinesexuality* (Routledge, 2008) and *Posthuman Ethics* (Routledge, 2012) and the editor of *The Animal Catalyst* (Bloomsbury, 2014), *Deleuze and the Animal* (EUP, 2017), *Deleuze and the Schizoanalysis of Cinema* (Continuum, 2008) and *Ecosophical Aesthetics* (Bloomsbury, 2018). Her new book is *The Ahuman Manifesto: Activisms for the End of the Anthropocene* (Bloomsbury, 2020).

**Erik Sandelin** is a PhD candidate in Art, Technology and Design at Konstfack and KTH Royal Institute of Technology in Stockholm. Erik is currently exploring human withdrawal through meat allergy, recreational fishing and mock-alien barbecues. He is co-founder of the Malmö-based interaction design studio Unsworn.

3:30 — 4:30 p.m.

*Time to change focus from what artistic research is to what it does? Thoughts on the history of a young field, and what we can learn from other disciplines.*

By Niclas Östlind

The question how artistic research should be defined has been crucial for the development of the field: What is the fundamental difference between art and artistic research? How should it be seen in relation to more established research disciplines, and what is at stake in the negotiation between practice and theory? After two decades of important discussions and controversies, it is time to reflect more on what artistic researchers have contributed with and what the research has generated. What new perspectives, knowledge and understanding has it formulated and how has it developed methods, mediations and documentation? Since the field has gained strength, we can also start

to be more open to other disciplines and learn from them—to become stronger.

**Dr Niclas Östlind** is a curator, researcher and senior lecturer at HDK/Valand. His latest research project *Photography in Print & Circulation* resulted in the exhibition and book *Published: Photobooks in Sweden* (2018). Since 2017, he is part of a collaborative research project on film and photography cultures in the interwar period, which will be presented in a book and an exhibition at Hasselblad Center 2021. He is also scientific advisor in artistic research at the National Research Council.

4:30 — 5:30 p.m.

Location: Biblioteksgatan

Mingle and book release

*The Ahuman Manifesto: Activisms for the End of the Anthropocene*  
With Patricia MacCormack

About *The Ahuman Manifesto*:

We are in the midst of a growing ecological crisis. Developing technologies and cultural interventions are throwing the status of 'human' into question.

It is against this context that Patricia MacCormack delivers her expert justification for the 'ahuman'. An alternative to 'posthuman' thought, the term paves the way for thinking that doesn't dissolve into nihilism and despair, but actively embraces issues like human extinction, vegan abolition, atheist occultism, death

studies, a refusal of identity politics, deep ecology and the apocalypse as an optimistic beginning.

*The Ahuman Manifesto* navigates the ways in which we must compose the human differently, specifically beyond nihilism and post- and trans-humanism and outside human privilege. This is so that we can actively think and live viscerally, with connectivity (actual not virtual), and with passion and grace, toward a new world.



## Tuesday, 28 January

### Location: Svarta Havet

9:30 — 9:45 a.m.

### Introduction to the KTD Programme

By Mat Gregory

The KTD programme (Konst, Teknik, Design / Art, Technology and Design) was established in 2015 as a collaboration between Konstfack and KTH (Kungliga Tekniska Högskola / The Royal Institute of Technology).

The Art, Technology and Design third-cycle subject area is located within an emerging research domain formed in dynamic meetings between artistic and scientific approaches, as well as between three different perspectives: art, technology and design. Via a collaboration between KTH and Konstfack, the programme offers a new arena for meetings between different knowledge cultures and methods of research, innovation and production in art, technology and design.

Owing to its focus on ‘meetings of perspectives,’ the research domain is 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.

**Mat Gregory** is the Director of PhD Studies at Konstfack. Mat’s research focuses upon critical and conceptual musicality, and interactions between sound, music and contemporary art. His PhD, funded by the AHRC, examined the history of radical experimental music in Japan and was completed in 2006. Mat’s research and creative practice continues to critically explore notions of language, composition and performativity through sound. Working most recently as composer and producer on a project with Budapest Symphony Orchestra in 2019, the social, cultural and political functions of music and sound composition have remained of constant interest to him in his work and, with this, questions related to meaning-making and the practice of listening.

10:00 — 10:20 a.m.

### *Curating Post-Anthropocentric Speculations*

By Petra Lilja

Petra Lilja will present insights from her curatorial work, the exhibition *The Age of Entanglements*, where post-humanist flows of content are interwoven with far-future scenarios. Responding to what could be called a new space hype within the design field, the exhibition takes a more critical stand point, encouraging the eight participating design studios to work with the planet of Mars as a projection plane for critique and speculation.

The project focuses on non-human others rendered invisible in the current space narrative, as well as in the conventional design process, as both are predominantly tech and progression oriented.

What are the implications of using speculative

design approaches together with topics from the post-humanities? Is it even possible for design practice to reach beyond nature as a concept, discourse or resource/material?

**Petra Lilja** is a designer, curator and currently a PhD candidate at the Konstfack and KTH Royal Institute of Technology’s joint doctoral programme Art, Technology and Design. Her practice is critically examining the role of the industrial designer, trained to solve human problems by using ‘resources’ like materials and labor without the profession’s expectations to care about their histories. Lilja has run a design gallery in Malmö and worked as design lecturer at LNU.

10:20 — 10:40 a.m.

### *Bauhütte*

By Adam Bergholm

Adam Bergholm’s work grapples with the raging neo-liberalization of cities, with their toxic combination of exploitation, predatory competitiveness and social centrifugation. Concerned with the impact of cultural work as an accelerator of these factors, Bergholm explores models for how critical stances could be performed to avoid being co-opted and colonized in times of capitalist realism.

For the occasion of Konstfack Research Week, he will

present a set of transgressive methodologies and actions from an ongoing research work: *Bauhütte*.

Keywords: bricolage, camouflage, contested space, critical craft, key fabrication, potemkin façade, spatial hacking, transgressivism, undercommons.

**Adam Bergholm** is a PhD candidate at the Konstfack and KTH Royal Institute of Technology’s joint doctoral programme Art, Technology and Design.

11:00 — 11:20 a.m.

*Ahuman Design*

By Erik Sandelin

How can designers aptly respond to the ceaseless exploitation of nonhuman animals? Emerging posthuman approaches attempt to disrupt human supremacy through celebrating entanglement with the animal and the vegetal. Abolitionist vegan activists, on the other hand, call for avoiding all interaction with other animals.

In this presentation I meander toward an experiential ethics of creative withdrawal, of stepping aside, of unmaking unethical relations, towards the *ahuman* who says: “I am not so the other may be” (MacCormack 2012). By

discussing hands-on explorations of recreational fishing, mock-alien barbecues, and red meat allergy, I try to open up for what may ultimately be an undesigning of humans.

**Erik Sandelin** is a PhD candidate in Art, Technology and Design at Konstfack and KTH Royal Institute of Technology in Stockholm. Erik is currently exploring human withdrawal through meat allergy, recreational fishing and mock-alien barbecues. He is co-founder of the Malmö-based interaction design studio Unsworn.

11:20 — 11:40 a.m.

*Soul Catcher*

By Behzad Khosravi

*Drama is no mere setting up of the camera to nature; it is the presentation in parable of the conflict between Man's will and his environment.* - George Bernard Shaw \*

Daniel A. Novak asks a question: If “drama is no mere setting up of the camera to nature,” as Shaw insists, what happens when the camera and the photographer are the subjects of drama?

In a 15-min performance, we will re-explore the act of photography and possible drama behind the process of capturing an image in a group photo. The image will be taken by a camera named Rooh-kich (Soul Catcher) in Urdu langue. This unique apparatus operated in diverse geographies within the Global South during post-colonial times.

\* “The Author's Apology,” from *Mrs. Warren's Profession*.

**Behzad Khosravi Noori** lives in Stockholm and Tehran. His research-based practice includes films, installations, as well as archival studies. His works investigate histories from The Global South, labour and the means of production and histories of political relationships that have existed as a counter narration to the east-west dichotomy during the Cold War. He analyzes contemporary history to revisit memories beyond borders, exploring the entanglements and non/aligned memories. Behzad Khosravi Noori uses personal experience as a springboard to establish, through artistic research, a hypothetical relationship between personal memories and significant world events, between micro and macro histories. His works emphasize films and historical materials to bring the questions such as: *What happens to the narration when it crosses the border? Or, What is the future of our collective past?*

11:40 a.m. — 12:00 p.m.

*Careful Epistemológica*

By Luis Berríos-Negrón

Epistemologica is a term that generally signifies the typologies of epistemic objects and support structures of science for demonstrating physical phenomena. Now, Lauren Berlant, in her work based on that of Susan Star, claims that: “Infrastructure is not identical to system or structure, as we currently see them, because infrastructure is defined by the movement or patterning of social form. It is the living mediation of what organizes life: the lifeworld of structure.” In my talk I will go over differential infrastructures of support, display, and demonstration. Thereon, from my Caribbean perspective, I will contrast that in regards to how Western technoscience has driven privileged human perspectives with questionable environmental consequences. I will review how we may generate affirmative, decolonial agency to displace such privilege perspectives, namely through my doctoral deposition of ‘greenhouse’.

**Luis Berríos-Negrón** explores the perceptions, enactments, and displays of environmental form. He often calls these practise-based research works ‘social

pedestals’. Some recent exhibitions include: *Impasse Finesse Neverness* at the Museum of Archaeology of Bahia in Brazil (2017), *Collapsed Greenhouse* at Undisciplinary Learning in District-Berlin (2016), and *Earthscore Specularium* at Experiment Stockholm at Färgfabriken (2015). He was previously a commissioned artist at the 3rd Biennial of Art of Bahia (2014), represented Germany in the 10th São Paulo Biennial for Architecture (2013), was core-collaborator with Paul Ryan in the *Threeing Project* at Documenta13, and exhibited in Ute Meta Bauer's *Future Archive* at the Neuer Berliner Kunstverein (2012). Berríos-Negrón founded the Anxious Prop art collective and the Paramodular environmental design group, and he is an associate member of the M.I.T. Council for the Arts. He earned a Bachelor of Fine Arts degree from Parsons New School and a Master's Degree in Architecture from M.I.T. He is currently a doctoral candidate at the Art, Technology, Design joint programme at Konstfack and KTH (2015–20).

Tuesday, 28 January  
Location: Svarta Havet

1:00 — 1:20 p.m.

*Under Construction – A Real World Fiction*  
By Einar Rodhe

Reuse of building materials is not just a problem of logistics and material flows. It is as much a cultural and architectural problem. One of the most persistent architectural conventions is to consider abstract space before objects and materials. Building elements and furnishings should be subservient to a larger whole. This approach is aligned with a view on the world that is inherited from industrialism, in which any materials could be sourced anew and moulded into shape indefinitely. Reuse, as a conceptual approach to architecture, is different in that the starting point is a specific and limited stock of elements and chunks of materials. Each piece of material comes with a set of qualities—a character—that may be amplified, subverted or altered. In addition, depending on the relation between the context of the original structure and the new structure, reused objects may be charged with different cultural value and meaning.

*Under Construction* is an artistic research project by Einar Rodhe and Daniel Norell, with Josefin Wangel. It imagines a city that is constantly being rebuilt using the same stock of materials. The project was included at the 2019 Architecture Triennale in Oslo, *Enough: The Architecture of Degrowth*. At the triennale, *Under Construction* was exhibited in the form of a large model, constructed of materials found on demolition sites in Stockholm.

**Einar Rodhe** is a researcher, practicing architect and Senior Lecturer in Interior Architecture at Konstfack. He is co-founder of the Stockholm-based architecture studio Norell/Rodhe. The studio views architecture as a cultural practice and their work ranges from interiors and buildings to artistic research and exhibitions. Einar Rodhe's current research projects include *Interiors Matters*, funded by the Swedish Research Council.

1:20 — 1:40 p.m.

*Publishing Postdoctoral Work*  
By Martín Ávila

This is an overview of the main activities developed during September 2018 and August 2019 within Konstfack's 20% time for research at work.

**Martín Ávila** is a designer, researcher and Professor of Design at Konstfack. Martín obtained a PhD in Design from HDK (University of Design and Crafts) in Gothenburg, Sweden. His PhD, *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. Martín's research is design-driven and addresses forms of interspecies cohabitation. See also [www.martinavila.com](http://www.martinavila.com)

2:00 — 2:20 p.m.

*Radical Inside*

By Palle Torsson

In the current work called *Radical Inside*, Palle Torsson uses a small change in perspective in a 3D space of an online marketplace for 3D models called Sketchfab. The reorientation is a way to break the taxonomy that the models are inscribed in as part of the categorization scheme of the website. In the process, Torsson highlights and explores technology as a fundamentally surreal and queer possibility. In this presentation, as well as the resulting video work, he starts with a description of the Sketchfab website, after which he moves on to the shift in perspective that is the basis of his work. Torsson reflects on the newfound space and connects it all with a number of theoretical and conceptual references to deepen the visual argument concerning the spatial and critical reorientation. Central to the argument is Sara Ahmed's idea of *Queer Phenomenology* (2006) and Donna Haraway's *Thinking with Boundary Creatures* (1994).

**Palle Torsson** is a Senior Lecturer in Fine Art at Konstfack. Torsson is responsible for a technology lab focusing on interactive systems and hacking that is open for everyone at the school. At the lab, he runs a course for professionals called "Programming for Artists". Torsson was educated at the Royal Academy of Arts in Stockholm and his practice revolves around screen-based media, interactive works, computer game-based art, hacking and collaborative practices. His work has been exhibited both nationally and internationally: Gallery Andréhn-Schiptjenko, Moderna Museum, National Museum, Momentum, Kiasma, Palais de Tokyo, Kunsthalle Vienna, Manifesta 7 and the Venice Biennale. He has worked on a number of interesting collaborative projects from University Studies in Second Life, Unreal Stockholm, Piratbyrån (the hacker and pirate activist group), and Stockholm's first hackerspace Sparvnästet. Between 2012-2015 he carried out a research project on collaborative hacker-art practices with funding from the Swedish Research Council.

2:20 — 2:40 p.m.

*Placed Sounds Displaced: Sound as a Practice In Between Art, Architecture and Design*

By Ricardo Atienza Badel

This project aims at sharing a 'cross-border' exploration between sonic and spatial research fields. These are traditionally presented and understood as distinct knowledge areas, e.g. Sound Art, Sound Architecture, Sound Design, etc. However, they are intimately connected in experiential and practice-based terms. A number of referential sound pieces have been chosen here in order to survey this in-between sound-space territory. Each piece prompts a micro-study that reflects on specific interdisciplinary traits. The purpose is to reveal common components and characteristics, parallel or symmetric processes in sound-space disciplines. To that extent, the micro-studies focus on transversal concepts and methods such as resonance, listening, sonic space, sonic ambiances, graphic scores and the materiality of sound, among others. These referential cases are presented in dialogue with collective and individual sound-space explorations that the author has

performed as a researcher, pedagogue and practitioner. An intended contribution of this project is to nurture a culture of openness at disciplinary boundaries, promoting fertile contagions among in-friction practice and research areas.

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

2:40 — 3:00 p.m.

*Jag vet hur folkhemmet luktar*

*(I Know How the People's Home Smells)*

By Tina Carlsson

*Jag vet hur folkhemmet luktar (I Know How the People's Home Smells)* is an interdisciplinary project that, from a class perspective, wants to show a more complex and real picture of the Swedish public home. This is to counter the romanticized and idealized image of the people's home as an original Swedish home, with a common Swedish cultural heritage and common Swedish values, which in the current political climate is driven mainly by the extreme right with the populist and racist Swedish Democrats (SD) at the forefront.

With inspiration in Sara Ahmed's concept to be a 'body-at-home' from her book *A Phenomenology of Whiteness*, I want to show how the Swedish people's home embraced some while others were excluded. In the book, Ahmed describes how the white body of Western

society is a point from which the world unfolds and allows white bodies to feel at home while the non-white bodies are shut out.

On the basis of my own body grounded in the ideology of the 'people's home' I try to map the nodes from the point which the Swedish people's home developed and created the conditions for some to feel at home while others were excluded.

**Tina Carlsson** studied photography at Valand Academy in Gothenburg and earned a Master's Degree in Fine Art from Konstfack. In 2011, Carlsson completed her PhD with the thesis *The Sky is Blue* from Valand Academy. Since 2013, she has been Senior Lecturer at the Department of Visual Arts and Sloyd Education.

# *Parallel Sessions*

## Tuesday, 28 January

### Various Locations

1:00 — 2:30 p.m.

Location: S1

### *Organiserat svibel: A Chapter from “Large and Small Letters: Typographic Design and Class Struggle in Sweden 1897–1930”*

#### Seminar with Rikard Heberling

*Organiserat svibel* is a monograph investigating a series of magazines that were initiated, produced and published by workers in the Swedish printing industry during the early 1900s. Unlike the usual workflow of a printing house, these magazines were commissioned by the compositors and pressmen themselves. The magazines could be printed during or outside company time—sometimes without the managers’ knowledge—to be distributed in connection with social events in order to raise funds for the promotion of workers’ interests. Their content is varied: argumentative essays are mixed with poems, gossip and satirical depictions of the workplace and the profession at large. In *Organiserat svibel*, these publishing activities are studied in relation to the workers’ organization. Comparisons are made between

the employees’ self-published magazines and the official magazines of the trade union, the employers’ association and other interest groups. Examples are further illustrated by original-size reproductions of the magazines, which together form both a sample collection of their design and an anthology of their textual content. *Organiserat svibel* is thus an attempt to merge a bibliographical, social and aesthetic analysis of the modern development of typography in Sweden.

**Rikard Heberling** is a freelance graphic designer and writer. He is currently leading the research project, *Large and Small Letters: Typographic Design and Class Struggle in Sweden 1897–1930* at Konstfack. He is a regular guest teacher at Konstfack and the Royal Institute of Art.

1:00 — 5:00 p.m.

Location: Wickmans

### *The Thinking Hand: Expanded Forms of Academic Writing*

#### A workshop organized by Jacqueline Hoàng Nguyễn and Erik Sandelin with guests Mara Lee Gerdén, Magnus Linton and Gabrielle Moser

Departing from the proposition that research could mean the state of not knowing—or even, not yet knowing along with a desire for knowledge—how can we, practice-based researchers, put *writing* to use as a generative tool for analysis, exploration, and communication? How can knowledge that is yet to be grasped be a site of intellectual inquiry? How can text and writing become a space for thinking and doing? This workshop aims to offer examples of different modes of writing while exploring tools to compose texts that challenge, expand, circumvent or even pervert traditional academic formats.

**Mara Lee Gerdén** has an international artistic practice that stretches from poetry to performance lectures and essays. She is Professor of Fine Art with specialization in Art Theory and Art History at Konstfack. Gerdén has a PhD in literary composition from Valand Academy and is currently running a research project that is investigating the connection between emotions and power within art and literature. Her most recent publication is the poetry collection *Kärleken och hatet* (2018) which received the Gerard Bonniers Poetry Award 2019.

**Magnus Linton** is a Swedish non-fiction writer whose work tackles controversial social, political, and ethical topics. He is the author of seven acclaimed books, including *Americanos* (2005), *Cocaína* (2010) and *Junk* (2015)—all nominated for the The August Prize, Sweden’s most important literary award. Before his latest book *Text and Style* (2019) he worked as writer-in-residence at Uppsala University and he is now a strategic editor at The Institute for Futures Studies in Stockholm.

**Gabrielle Moser** is a writer and independent curator. Her writing has appeared in venues including *Artforum*, *Art in America*, *ARTnews*, *Canadian Art*, *Fillip*, *Flash Art*, *Journal of Curatorial Studies* and more. Moser is part of the collective EMILIA-AMALIA, an exploratory working group that employs practices of citation, annotation and autobiography as modes of activating feminist art, writing and research practices. Gabrielle Moser is also a guest speaker for the node, THE SOUTH, THE NORTH AND THE GELATIN SILVER.

2:00 — 2:45 p.m.

Location: Mandelgren

*Apples and Oranges—Poetry Reading and Conversation*

With Naima Chahboun, Magnus Bärtås  
and Ann-Marie Tung Hermelin

”Min hjärna har ett inbyggt filter som bekräftar mina fördomar./Ju mer jag lär mig desto dummare blir jag./Det är inte kartan det är fel på, det är landskapet.”

(“My brain has a built-in filter that confirms my prejudices./The more I learn, the dumber I become./It is not the map that is flawed, it is the landscape.”)

**Naima Chahboun** is a poet, critic and a PhD candidate in political science. Her debut poetry collection (*Archeology of Ignorance* (2011)) received great response and the sequel *Äpplen och päron* (*Apples and Oranges*), followed in the fall of 2019. The *Archeology of Ignorance* is situated in a 1951 cold war event; the sentencing of the couple Ethel and Julius Rosenberg for leaking classified material to the Russians about the United States' atom bomb research. Science's combination of curiosity, cruelty and immeasurability is a theme in this civilizations-critical text. *Apples and Oranges* moves toward questions around epistemology with points of conflict between understanding and destruction, knowing and unknowing, insight and illusions. Naima Chahboun will read from her poetry collection and discuss her texts and views on research with Magnus Bärtås and Ann-Marie Tung Hermelin.

**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 Film Festival 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 Göteborg's Konsthall presented a retrospective of his work.

**Ann-Marie Tung Hermelin** is a writer and a teacher of creative writing at Konstfack. Her main genre is the personal essay covering topics such as memory, exile, art and literature. She has a background in the fields of health and gender equality. As Section Director at Uppsala University she built a multidisciplinary platform for research compilation and methodology on gender-based violence. She has studied at Dartmouth College, Oxford University and Valand Academy.

4:00 - 6:00 p.m.

Location: Svarta Havet

*Listening Session: 'Changes. Additions. Deletions.'*

A programme of soundworks and performances presented by Ricardo Atienza, Henrik Söderström, Thomas Elovsson, Judit Weegar, Cara Tolmie, Robin McGinley, Niklas Billström, Mat Gregory and students from Konstfack.

This session centres upon listening as an aesthetic practice and has been programmed by a newly-formed group of artists, researchers and students at Konstfack working across the fields of sound, music, listening and

performance. The programme features a series of sound pieces prepared by members of the group, some of which will be presented in the space as recordings, and others which will be performed in real-time.



*Node 1:*  
*Unfoldning  
Canons*

The canons we have within our fields are direct expressions of dominant structures of power within the fields. In a tangible way, canons direct our imagination: creating top-down ideas of teaching and learning, ideas of who and what is important, who and what is not and, as a consequence, who will be recognized as an actor within the field. The canons set the framework for a field and shapes hierarchies for thinking and making. If we want to challenge dominant traditions of thinking/seeing/making, we need to challenge the canon. Yet the strategy of simply adding a few more voices to the canon in the name of diversity will not change fundamental structures of power in significant ways.

Questions regarding canons are extra important to ask in an educational setting, as educational institutions are crucial in upholding and reproducing canons and thus, traditions. We need to take a closer look at the canons that we teach, learn, share and refer to, and make both their politics and the alternatives visible.

In this node we will look at how canons within our fields are connected to structures of power, but more importantly, we also want to look at tried and tested practical ways and strategies for altering canons in a meaningful way.

**Node I: *Unfolding Canons*** is organized by Emma Rendel and Parasto Backman with guests Amalia Alvarez, Senay Berhe, Tomas Colbengtson, Mara Lee Gerdén, Teddy Goitom, Helene Larson Pousette, Silas Munro and Afrang Nordlöf Malekian.

Wednesday, 29 January  
Location: S1

1:30 p.m.

Introduction

By Parasto Backman and Emma Rendel

**Parasto Backman** is a graphic designer and the founder of Studio Parasto Backman. A central part of her work process is about illuminating power structures in order to broaden the palette of graphic design and create space for other forms of expression, logics and references within the field. To go beyond Eurocentric traditions of thinking and making is her consistent baseline in all kinds of projects attained. Parasto is a Senior Lecturer in Graphic Design at Konstfack. She is also a member of the board at Konstnärnämnden (The Swedish Art Grants Committee) and Stockholm's Kvinnohistoriska

Museum (Women's History Museum). Her work has received numerous awards, including the Berling Award and she is a renowned voice in public talks on visual communication.

**Emma Rendel** is an illustrator, graphic novelist and a comics researcher. Her books have been published in Swedish and English. In her research she takes an interest in how different working methods when making comics create different reader interactions. She is a Senior Lecturer in Illustration at Konstfack.

1:40 p.m.

Presentation of Ongoing Research

By Parasto Backman

2:00 p.m.

*Unfolding a Practice*

Presentation by Helene Larson Pousette

Museums have always collected, classified and exhibited according to their contemporary norms and values. This practice has in turn determined which interpretations of historical material were subsequently possible.

Many museum objects are locked to one description, one history, but can often be linked to different times, people and functions. The past always stands in relation to the present. New finds, new methods and new research contribute to new interpretations of past times.

**Helene Larsson Pousette** is a curator who, for the past twenty years, has worked with the relationship

between heritage and the contemporary society. For several years, she worked at the Swedish Exhibition Agency and the History Museum in Stockholm where she produced interdisciplinary exhibitions that united heritage, history and contemporary art. She has been the cultural attaché for Sweden's Embassy in Belgrade and has worked at the Swedish Institute. In 2018, she was the co-founder of the Stockholm Museum of Women's History, a member museum without its own building that makes women's history part of the general knowledge. Today, she leads the work with research, collections and progressive archiving.

3:00 p.m.

## *Modernism and 'Primitive' Indigenous Culture*

### Presentation by Tomas Colbengtson

In his talk, Tomas Colbengtson takes an indigenous perspective on the modern art movement. This is important because colonialism isn't only a conquest of land and people. Culture is also a material that is weaponized by the colonizer.

Using examples from modern art history and indigenous art, Colbengtson looks at events in chronological order, through the lens of the economic, social and cultural power imbalances of the period and compares the outcomes.

Colbengtson will talk about the background of the indigenous art residency Sápmi Salasta (Sápmi Embrace). In this context, art becomes a tool of quiet resistance to take back identity and explore questions surrounding the fatal loss of language and the serious health effects of

losing one's language, the burden of silence and how to find ways back to a lost language and lost identity.

**Tomas Colbengtson** is Sæmie, the indigenous nomadic reindeer-people of Scandinavia. He was born in the small Sæmie village, Björkvattnet Tärna, in northern Sweden. In his works he often refers to Sámi culture, investigating cultural identity, history and how colonization has changed the people and landscape of northern Scandinavia. Colbengtson works with public art in Sweden and Finland and exhibits internationally. He is represented at The National Museum in Oslo and the Sámi Parliament of Norway. Colbengtson is the founder of the indigenous art residency Sápmi Salasta.

4:00 — 5:00 p.m.

## *W. E. B. Du Bois*

### Presentation by Silas Munro

W. E. B. Du Bois was a prolific author, renowned sociologist, fierce civil rights advocate, co-founder of the NAACP and a historian of black lives. He was also a pioneer of data visualization. Working with ink, gouache, graphite, and photographic prints, Du Bois and his student and alumni collaborators at Atlanta University generated crisp, dynamic and modern graphics as a form of infographic activism. Sixty-three brightly coloured broad sheets were exhibited in Paris and made 20 years before the founding of the Bauhaus. These visualizations offer a prototype of design practices now vital in our contemporary world—of design for social innovation, data visualization in service to social justice and the decolonization of pedagogy.

**Silas Munro** engages multi-modal practices that inspire people to elevate themselves and improve society. His studio, Poly-mode has designed identities and publications for exhibitions of Jacob Lawrence at MoMA and Mark Bradford at the Venice Biennale. Munro's writing appears in W. E. B. Du Bois's *Data Portraits: Visualizing Black America*. He's shown in shows at CalArts and RISD. He has served as a critic at CalArts, MICA and Yale and currently teaches at Otis College of Art and Design and Vermont College of Fine Arts.

Thursday, 30 January  
Location: S1

1:00 p.m.

*Citational Practices as a Tool for Agency  
and Resistance in Art Making*

Lecture-performance by Mara Lee Gerdén

In this lecture-performance, Mara Lee will address the question of citational practices in art, both as a technology that has contributed to the reproduction of hierarchies and certain forms of knowledge, but also as a means to counter this tendency by employing the awareness of a politics of citation, in the mode of scholar Sara Ahmed, amongst others.

**Mara Lee Gerdén** has an international artistic practice that stretches from poetry to performance lectures

and essays. She is Professor of Fine Art with specialization in Art Theory and Art History at Konstfack. Gerdén has a PhD in literary composition from Valand Academy and is currently running a research project that is investigating the connection between emotions and power within art and literature. Her most recent publication is the poetry collection *Kärleken och hatet* (2018) which received the Gerard Bonniers Poetry Award 2019.

2:00 — 3:30 p.m.

*Challenging Canons*

With Afrang Nordlöf Malekian, Amalia Alvarez,  
Teddy Goitom and Senay Berhe

2:00 p.m.

Afrang Nordlöf Malekian

Since September this year, Afrang Nordlöf Malekian has been studying several photography collections from Iran at the Arab Image Foundation (AIF) in Beirut. In one of the collections at the AIF there are fifteen hand-coloured portraits from the 1970s, taken by the photographer Zarganifard at Studio Marjan in Tehran. The first time he saw Zarganifard's photographs, a memory of a lived portrait photography session was aroused, which expressed power structures and norms regarding gender, race and class. How do these structures, which are made visible in the photographic process, relate to a lived experience? Can a certain reading of a photograph make photographically invisible subjectivities appear?

**Afrang Nordlöf Malekian** is an artist, editor at *Kultwatch* and researcher at the Arab Image Foundation. His films, texts and installations can be understood as compositions where the relation between image production, collective memory and personal memory is examined. His work explores how political events cannot be separated from the technology through which they are communicated. Afrang Nordlöf Malekian's exhibitions and presentations include: The 10th Berlin Biennale, Tensta Konsthall, Botkyrka Konsthall, Norberg, PINA and NUDA.

2:30 p.m.

**Amalia Alvarez**

Amalia Alvarez will share some of her experiences of being a non-white, female Swedish comic creator on the Swedish comic scene and what mechanisms are at work in the (re)production of narratives within this art field. The conclusions that can be drawn from different types of organization in connection to the structures of power within, as well as outside the field will be discussed. She will also try to address the concept of representation in general and problematize working in the social-realist genre. What are the difficulties, the dos and don'ts of telling someone else's story? Is it even possible to do this and what requirements are there if it should or could be

done? How does the connection to the above described structures of power within the field of comics look like?

**Amalia Alvarez** is a non-white Swedish comic creator and lecturer with roots in the Lickan Antai community in the Atacama Desert in the north of Chile. The main themes in Amalia's comics deals with racism/anti-racism, feminism and class struggle with an intersectional perspective. In Sweden, she's published the prize-winning comic, *The Stories of Five Undocumented Women* and *Five Stories About Prostitutes*. Her comics mostly range over the genres of social realism and satire.

3:00 p.m.

**Teddy Goitom and Senay Berhe**

Afripedia is a platform that aims to change the narrative within the global creative community by highlighting talents of African descent. A curated database where African creatives worldwide can connect with each other and clients. Creating collaborations, opportunities and relatable role models to inspire the next generation of creatives.

**Teddy Goitom** is a Stockholm-based creative producer, social entrepreneur and co-founder of Afripedia who strongly believes in championing diversity and visual storytelling as a means to inspire change. In 1998, Teddy

launched the production network Stocktown and has since then captured and highlighted the inspiring scenes of true originators, artists, musicians, designers and directors worldwide.

**Senay Berhe** is an award-winning director who has spent the last 20 years perfecting his creative craft in a wide range of media including art, photography and filmmaking. This experience has helped to define his role as creative director of Afripedia, an online platform for promoting African creatives throughout the continent and the diaspora.

3:30 — 4:00 p.m.

**Summary****By Parasto Backman and Emma Rendel**

*Node II:*

*More-Than-  
Rational  
Methodologies*

The rational has been the primary focus for Western education and research since the Enlightenment era. However, learning and research has never been exclusively rational processes—far from it. Rather, embodied, affective, aesthetic, tacit knowledges are central in the processes of constructing knowledge and meaning. This node sets off to explore methodologies that are—to borrow a concept from educational researchers Affrica Taylor and Mindy Blaise—‘more-than-rational’.

“If we pay attention to the interfering things that disconcert us, for instance, we might be able to access our *more-than-rational* apprehensions of the ways in which the world acts on us and affects us—beyond our endless meaning-making about it (including our deconstruction); and beyond our intentional action upon it.”<sup>1</sup>

Through this concept, we strive towards exploring methodologies that, in particular, are not limited to the rational realm. Through a series of workshops and lectures, the participants will learn about and practice a variety of methodologies. Participants will also reflect on how these methodologies can be relevant for their own practice whether it concerns research, teaching, learning, creating, writing or planning a project.

**Node II: *More-Than-Rational Methodologies*** is organized by Simon Ceder and Tina Carlsson with guests Sibylle Peters, Cuong Nguyen and David Rousell.

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<sup>1</sup> Affrica Taylor & Mindy Blaise. “Queer worlding childhood.” *Discourse: Studies in the Cultural Politics of Education*, 35:3 (2014): 377-392.



## Wednesday, 29 January

### Various Locations

9:00 — 9:30 a.m.

Location: Zickerman

Introduction by Simon Ceder and Tina Carlsson

9:30 a.m. — 12:00 p.m.

Location: Zickerman

*Affects of Research: Propositionality and Enactment  
as Modes of Shared Knowledge Production*

Presentation and workshop with Sibylle Peters

Artistic or arts-based research is not necessarily situated in between art and science, it can also be seen as a driving force within the changing relation of society and research as such:

To take part in research has traditionally been the privilege of the few. Today the arts can play an important part in questioning this privilege and in showing that research can and should be more inclusive, not for the sake of inclusivity only, but because inclusive research has just more comprehensive and more multi-layered results.

To acknowledge all members of society as (potential) researchers, the protocols, procedures and structures of research must change drastically. The performing arts provide special expertise, when it comes to propositionality and enactment as crucial modes of an inclusive kind of research, that is interested in how we live together and how we might live together in the future. Methodologies

just now start to emerge, but there's no doubt that affects and feelings play an important part. Sibylle Peters shows how affects and feelings mark starting points for participatory arts-based research processes and how they also determine outcomes and findings of experimental settings.

**Dr. Sibylle Peters, PhD**, is a researcher, artist and theatre director based in Hamburg. She is co-founder and artistic director of FUNDUS THEATER / Theatre of Research, where artists, scientists and kids do research together (since 2002). She is co-founder and speaker of the PhD programmes Assemblies & Participation and Performing Citizenship, which focus on participatory arts-based research (2011–ongoing). She was Head of the Heterotopia Graduate Program at Folkwang University of the Arts (2017–2019).

[wishfulthinking.eu](http://wishfulthinking.eu) | [fundus-theater.de](http://fundus-theater.de) | [pab-research.org](http://pab-research.org)

1:00 — 2:00 p.m.

Location: Mandelgren

*Meditative Inquiry in the Educational Settings: An Overview*

Presentation with Cuong Nguyen

This presentation will first of all, track the origin and definition of meditative inquiry, then differentiate it from other traditional forms of inquiry, and finally elaborate on the application of meditative inquiry into the classroom. Meditative inquiry, or mindfulness practice, is basically to see/know oneself (body, feeling, mind, object of mind) in relation to others as they really are in the present moment without the ego-centered desire to judge, become or control. It differs from traditional inquiry because it

relies on personal experience, feelings and intuition for the purposes of letting go and inner liberation. It is so different from other forms of inquiry that to engage in it means to live in a different world, have a different plane of imagination, with different assumptions, intentions and means. There are three primary approaches to bringing meditative inquiry into the classroom: technical approach, integrated/curricular approach, and philosophical/structural approach.

2:30 — 4:00 p.m.

Location: Zickerman

*Meditative Inquiry*

Workshop with Cuong Nguyen

In the workshop that follows the presentation, Cuong Nguyen will guide the participants through three mindfulness-based activities that can be applied in their personal life and professional practice, namely walking meditation, mindful artistic creativity and contemplative therapeutic writing. The first activity is probably not new to most participants, but it functions as a warm-up for the latter two. Mindful artistic creativity, which is inspired by Ellen Langer's book *On Becoming an Artist* helps participants experiment with a new approach to artistic creativity, where a fresh perspective is made possible thanks to a special form of mindfulness practice. Contemplative therapeutic writing is, on the other hand, the technique of writing that heals the wounds, the stress and all the mental burdens that constrain us on

a daily basis. Contemplative therapeutic writing is the writing for internal peace and clarity, not for external approval and recognition as is the case with conventional scholarly writing.

**Cuong Nguyen** is serving as English Department Chair at the International University –Vietnam National University. He earned his PhD in Curriculum, Instruction and Teacher Education from Michigan State University (USA) in 2017 and an MA in TESOL from Canberra University (Australia) in 2007. His research interests include philosophy of education, comparative education and second language education. He is particularly interested in the relationship between meditative inquiry and progressive education.

## Thursday, 30 January Various Locations

9:00 — 10:30 a.m.

Location: Mandelgren

*Propositions for an Immersive Cartography: More-Than-Rational Techniques at the Nexus of the Arts, Philosophy and Social Sciences*

Presentation by David Rousell

The talk will explore the invention of techniques for collective experimentation, drawing on a series of multi-sensory vignettes from David's recent collaborative art projects. The figuration of 'immersive cartography' will be developed across a diverse series of arts-based examples,

as a methodological assemblage that weaves together the relational arts, process philosophy and post-qualitative social inquiry. The talk will draw on new material from David's forthcoming book, *Immersive Cartography: A Speculative Adventure into Research-Creation* (Routledge, 2020).

11:00 a.m. — 2:30 p.m.

Location: Zickerman

*Memories of the Future: Sensing the City Through its Surfaces*

Workshop with David Rousell

Building on collaborative film-making events in Manchester and Berlin, this workshop will explore a series of propositions for sensing variations of movement in the city. How does movement move through relations between people, air, light, machines, buildings, technologies, sounds, images, surfaces and more? The workshop invites you to experiment with the process of attaching GoPro cameras to urban surfaces. As we navigate a semi-improvised itinerary through the city, we invite you to explore spaces that move/make you move from the viewpoint of its surfaces: perhaps a wall, a tree, a bench, a cobblestone, the top of a building, a bridge, a moving tram. How does each of these surfaces sense the city moving? An iPad synched with the cameras will allow you to 'share eyes' with the wall, tree, bench, cobblestone, building, etc. This is a digital update of Vertov's (1929)

Kino-eye, the idea that a film does not imitate what an eye can already see, but rather allows us to see "what is inaccessible to the human eye". How do different perspectives and surfaces activate more-than-human modes of perception, sensation and alternative possibilities for collective life in the city?

**David Rousell** is Senior Lecturer in the Education and Social Research Institute at Manchester Metropolitan University, where he coordinates the Biosocial Research Lab for transdisciplinary studies across the arts, humanities and sciences. David's research combines his interests in speculative philosophy, ecology, posthumanism and participatory social inquiry with his background as a visual artist, designer and arts educator.

3:00 — 4:00 p.m.

Locations: Zickerman and Biblioteksgatan

*More-Than-Rational + Undesigning Humans*

Summary and mingle

To sum up the two days of *More-Than-Rational Methodologies*, we will show the films produced in the *Memories of the Future* workshop. In addition, participants from the *More-Than-Rational Methodologies* node will share their experiences and insights together with participants from the *Undesigning Humans* node.

*Node III:*

*Undesigning  
Humans*

**A**s a response to environmental destruction and human exploitation of animals, there is a growing interest among designers for addressing and involving non-human stakeholders. Emerging approaches such as more-than-human design, posthuman design and multispecies design attempt to disrupt human supremacy, often through celebrating animal or vegetal qualities or emphasising human entanglements with other living beings. Yet, critics say, how much do humans really give up in such ‘collaborations’?

Instead of involving animals in human activities, philosopher Patricia MacCormack calls for an abolitionist ethics which “requires nothing more than leaving all animals alone; in interacting with them, in thinking them, in involving them at all with a human world.” This is an ethics of grace, of stepping aside, retreating, leaving no mark. For example, the vegan performs a living prototype of life with minimal intervention into animal life. “I am not, so the other may be.”

Design is typically cast in positive terms: creation, innovation, production and things. Recent calls for ‘undesign,’ ‘elimination design’ and ‘un/making’ embrace negative aspects of design such as destruction, foreclosure and inaction. What if design was more about ‘designing away’; about crafting artefacts and systems for limiting, displacing or erasing certain interactions?

In this node we will explore, through discussions and hands-on experiments, what might happen if we turn this ‘negative’ designerly gaze away from the artefacts we (un)design towards ourselves, as designers and humans. What could a gracious design practice be like?

**Node III: *Undesigning Humans*** is organized by Erik Sandelin and Looove Broms with guests Patricia MacCormack and Sarah Homewood.

## Wednesday, 29 January Various Locations

9:00 a.m.—9:20 a.m.

Location: Wickmans

Introduction by Erik Sandelin and Looove Broms

9:00 a.m.—12:00 p.m.

Location: Wickmans

*Design Inactivism*

Seminar with Sarah Homewood and Erik Sandelin

Sometimes the best design decision is to *not* design.

Design is typically cast in positive terms: creation, innovation, production and things. Recent calls for ‘undesign’, ‘elimination design’, and ‘un/making’ embrace negative aspects of design: destruction, foreclosure and inaction. What if design was more about ‘designing away’, about crafting artefacts and systems for limiting, displacing or erasing certain interactions?

In this seminar we will discuss the risks, ethics and creativity involved in *not* designing. Erik Sandelin will provide an overview of different, more or less graceful, approaches to design inaction. Sarah Homewood will share her reflections on a design process that

culminated in the decision to *not* design self-tracking tools for menopause. Participants will be invited to bring stories and experiences of their own or others’ design inactivisms.

**Sarah Homewood** is a post-doctoral researcher at the IT University of Copenhagen. Her background as a contemporary dancer informs her interaction design research. Over the last few years, she has used feminist and phenomenological theories and critical and speculative design to explore how the design of self-tracking technologies shape lived experiences and social and cultural understandings of the body.

1:00—4:00 p.m.

Location: Sound Studio

*Undesigning Desire: Chaos Magick Sigil Workshop and Ritual*  
Workshop with Patricia MacCormack

Desire has been inhabited by capitalism, psychoanalysis and consumer narratives which train us to focus on objects and outcomes to fulfil us. Chaos magick seeks to access desire from the unconscious as a form of undesigned desire, without focus on clear ends to desire (no more objects or results alone). First, we begin by converting what we *think* we desire into a sigil—writing down desire and transforming this statement into an occult symbol. Then we destroy the sigil in a collective ritual along with the sigils/desires of others. In this way we can undesign desire, shared will and access the chaos within us together to create new trajectories of unconsciously driven practices of art, activism and chaosmosis.

We will first learn how to create sigils. We will then

prepare for and perform a brief ritual of chaos magick using and destroying sigils.

**Patricia MacCormack** is Professor of Continental Philosophy at Anglia Ruskin University Cambridge. She has published extensively on philosophy, feminism, queer and monster theory, animal abolitionist activism, ethics, art and horror cinema. She is the author of *Cinesexuality* (Routledge, 2008) and *Posthuman Ethics* (Routledge, 2012) and the editor of *The Animal Catalyst* (Bloomsbury, 2014), *Deleuze and the Animal* (EUP, 2017), *Deleuze and the Schizoanalysis of Cinema* (Continuum, 2008) and *Ecosophical Aesthetics* (Bloomsbury, 2018). Her new book is *The Ahuman Manifesto: Activisms for the End of the Anthropocene* (Bloomsbury, 2020).

## Thursday, 30 January Various Locations

9:00 a.m. — 3:00 p.m.

Location: Sculpture Studio

*Allergic Design*

### Workshop with Erik Sandelin and Looove Broms

Do you eat other animals? If no, would you consider permanently committing to this position by becoming allergic to red meat? What's in the move from "I prefer not to" to "I prefer not to be able to" —to become incompatible by design?

For the allergic, the world is not a smorgasbord to indulge in without hesitation. The allergic is incompatible with certain materials and living things in their environment. Living with allergies implies a reflective distance, played out in the everyday through asking for ingredients at restaurants and checking the pollen forecast before going outside. Perhaps such a distance and hesitation is needed in a world ravaged by entitled humans with an appetite for immediate and exhaustive access to others?

In this workshop we will use allergy (hypersensitivity) as a starting point to design, speculate and celebrate unexpected human incompatibilities. Through quick-and-dirty hands-on explorations we will prototype novel allergic worlds.

**Looove Broms** is a design researcher and educator at Konstfack and KTH Royal Institute of Technology where he is part of the division for Strategic Sustainability Studies. At Konstfack he holds a position as Senior Lecturer in Interactive Design. He obtained a PhD in 2014 and did a postdoc at the department of Media Technology and Interaction Design, KTH. Looove does research around design and sustainability with a special interest in discursive artefacts, narratives and meaning making. The research methodology is design-driven and explorative with focus on the design experiment as a way of making futures more concrete and tangible.

**Erik Sandelin** is a PhD candidate in Art, Technology and Design at Konstfack and KTH Royal Institute of Technology in Stockholm. Erik is currently exploring human withdrawal through meat allergy, recreational fishing and mock-alien barbecues. He is co-founder of the Malmö-based interaction design studio Unsworn.

3:00 — 4:00 p.m.

Locations: Zickerman and Biblioteksgatan

*More-Than-Rational + Undesigning Humans*

### Summary and mingle

The workshop ends with a joint, popcorn-laden, presentation and mingle with participants of the *More-Than-Rational Methodologies* node.

*Node IV.*

*Centerpieces*



The church tower that fades away for those who are forced to migrate from their home is described in Ernesto de Martini's book, *The End of the World*. In his texts, he writes about territorial anxiety, a topic that the anthropologist Vito Teti uses to describe what he refers to as "the fear of losing the centerpiece". The point of reference is shared by individuals in traditional societies. In the era of modernity, Vito describes the individual as completely free of nostalgia, a kind of settler who lives permanently in non-places, a cosmopolitan without roots or sense of belonging.

In times of great uncertainty, cultural producers have become increasingly limited to activities from a paradigm in collapse. The era is dominated by the anthropocentric world view with roots in the humanistic idea of a generic human being, an abstraction without nationality, gender, sexual orientation and is superior and separated from everything non-human. These kinds of ideas in the mind of a settler has led to violent actions on the surface of the planet unlike anything ever experienced before in human history, resulting in the repression of minorities, the ever-faster extinction of species and climate crisis.

With this in mind, how can artistic research question this world view and find new positions?

This node will address this question in a discussion about what a point of reference can be for individuals in societies today, articulating stories about the settler rooted in the aesthetics and cultural production of an eco-centric paradigm shift. We will explore how to reimagine multiple points of references and discuss how the artistic process can result in centerpieces that inspire to settle kindlier with a sense of place and territorial belonging with earth.

**Node IV: *Centerpieces*** is organized by Sergio Montero Bravo with Inger Bengtsson, Carolina Caycedo, Jorma Salmgren and students from the second-year Spatial Design master's programme: Alice Andersson, Martina Brinck, Jonatan Lennman and Jonathan Wahlstedt.

## Wednesday, 29 January

### Locations: S2 & Mandelgren

9:00 — 10:00 a.m.

Location: S2

## Territorial Art, Design and Architecture

### Introduction by Sergio Montero Bravo

How can artistic research engage in the negative impact of human activity on the surface of the earth? From a territorial and peripheral position, this project examines how humans settle. The project uses this point of reference to disrupt cosmopolitan reasoning in the artistic process. It looks at different activities that involves the troublesome ways in which humans settle in relation to a territory and location. The point of departure is the tourist activities taking place in hiking trails along the rivers of Västerbotten, focusing on the timber shelters along the trails. These are treated in the project as an example of installations for the kind of settler who lives permanently in non-places, a cosmopolitan without roots or sense of belonging, but still a settler nostalgic about the wild. The project stays in this dilemma, using local construction techniques as a case study to investigate the relationship between modernity, traditions, non-human nature and earth. It interacts with the territory and looks more specifically at the craft behind knot techniques that can be found in the built environment, a craft applied in multiple ways by settlers all over the planet. The objective is to develop methods to rethink these constructions as centerpieces that inspire the kind of settler with roots and a sense of place and belonging with non-human nature and earth. This research is a continuation of previous artistic projects based on collaborations with cooperatives, organizations and associations that work

in the outskirts of cities, in the rural and peripheries. It seeks knowledge that emerges from real projects that, in some means, become new protocols and infrastructure models that foster a sense of territorial belonging, rethinking the commons to fit activities for a social and ecological shift. The physical work and the theoretical discourses that emerge in these movements provide the artistic process with new positions. It contributes with new perspectives in the common goal of how to reduce carbon dioxide emissions by means of rediscovering human relationship with the soil, ecological systems and slows down an acceleration society that exposes the planet to stress.

**Sergio Montero Bravo** is an interior architect and furniture designer and Senior Lecturer at Konstfack. Montero Bravo was born in Antofagasta, northern Chile and immigrated with his parents to Sweden. Today his practice-based research evolves around pedagogy, art, design and architecture. His research looks critically at how artistic fields, including his own practice and artistic education, can address the negative impact of human activities on the surface of the planet. To some extent, he is driven by questioning a design and architecture practice stuck in the ideas and positions of modernity, such as cosmopolitan reasoning, centralized power structures and city perspectives and of course an anthropocentric world view. [www.sergiomonterobravo.com](http://www.sergiomonterobravo.com)

10:00 a.m.—12:00 p.m.

Location: S2

Introduction to the workshop and presentations by students from the second-year Spatial Design master's programme

### *Mapping Through Baking* By Alice Andersson

Utilizing the process of bread making, this project travels through the history of the human species, starting from wheat and baking as a foundation to settlement and civilization. How can we, through pedagogical furniture, use-actions and the mapping of flux, reconnect to the ecological process and each other?

### *Tobacco Architecture* By Martina Brinck

This project explores the history of the tobacco plant through which one can understand how it shaped parts of Södermalm's architecture in Stockholm and how closely it's linked to women's history in Sweden. Through playing with the aesthetics of tobacco, this project examines how a regulated plant was part of the Swedish economy and highlights how tobacco became a symbol of women's equality in the early 1900s.

### *Running in the Romantic Zone* By Jonatan Lennman

Romantic Zones are urban places of simplification and denial, where conceptions of untouched nature and authentic rural culture are idealized. Romantic Running is a design research approach involving the power of contradiction, self-help, collective joy and gear obsession.

### *Resting Pieces* By Jonathan Wahlstedt

The human species evolved by different means of externalizing the body, resulting in stone age cyborgs. Would certain origins of tools and structures that we use today continue to act as archetypes for the future evolution of humans or human-like species and their environments?

1:00 — 4:00 p.m.

Location: S2

Workshop with Inger Bengtsson, Sergio Montero Bravo and Jorma Salmgren together with students from the second-year Spatial Design master's programme.

The workshop involves activities related to current projects from the Master's programme in Spatial Design at Konstfack and investigates questions around how humans settle on the surface of the planet from different positions and different points of departure. The objective of the activities is to inspire a discussion about how art, craft and design can find multiple points of reference in an era dominated by modernity. Manifested in stories, objects and cartographies as centerpieces to settle kindlier with a sense of place and territorial belonging with earth.

**Inger Bengtsson** is a professional carpenter educated at Malmsten's University. She is responsible for the Interior Architecture and Furniture Design and Spatial Design programme's large carpentry workshop.

**Jorma Salmgren** is a timber educator and expert with a degree from Dalarnas Timber Education and founder of Ledusjö Timmerhus in Västerbotten, Sweden. Salmgren's first contact with professional timber

techniques happened in conjunction with a course in wood craft in Vindelns Folkhögskola. During a study visit, he happened to pass two timber experts in the process of completing a timber frame and he marveled at the beautifully crafted knots with their angled bevels and how tightly joined the logs were. There was something beautiful and real about this way of building that attracted his attention. [www.ledusjotimmerhus.se](http://www.ledusjotimmerhus.se)

**Alice Andersson, Martina Brinck, Jonatan Lennman and Jonathan Wahlstedt** are students from the second-year Master's programme in Spatial Design at Konstfack. All projects had their starting point in the course *Localities* that was formulated around activities taken from the artistic research by Sergio Montero Bravo and in collaboration with the arts collective INLAND and Fernando Garcia Dory. Their projects are now part of their master's project in Spatial Design.

5:00—6:00 p.m.

Location: Mandelgren

*The Collapsing of a Model*

Presentation by Carolina Caycedo

Artist Carolina Caycedo will give a talk about her artistic process and research practice. Her artwork is highly relevant for this node as it is deeply rooted in how groups and communities are affected by the mind of a settler stuck in modernity. She investigates the exploitation of land considered as non-places, completely free of nostalgia for the territory and used for developmental purposes. These projects involve construction of dams and the privatization of water which have big consequences on riverside communities.

**Carolina Caycedo** is a London-born Colombian artist, living in Los Angeles. She participates in movements

of territorial resistance, solidarity economies and housing as a human right. Carolina's artistic practice has a collective dimension to it in which performances, drawings, photographs and videos are not just an end result, but rather part of the artist's process of research and acting. Her work contributes to the construction of environmental historical memory as a fundamental element for non-repetition of violence against human and non-human entities and generates a debate about the future in relation to common goods, environmental justice, just energy transition and cultural biodiversity. [www.carolinacaycedo.com](http://www.carolinacaycedo.com)

Thursday, 30 January

Location: S2

9:00 a.m.—3:00 p.m.

Workshop continues

3:00—4:00 p.m.

Reflective discussion and conclusion

Node V.

*In the Dark:  
Speculations  
on Visual  
Perception*

Shifts in technology change how we use, perceive and construct our built environments. With artificial lighting, we have increased our distance to nature. During the 20th century, the industrialized part of the world stopped being dependent on daylight, resulting in a huge impact on work and social life, health care and education, as well as architecture and city planning, and many other sectors in society. Not the least, it was one prerequisite for the strong economic development in many parts of the world. Now we have begun to understand that the last hundred years' light revolution also has induced negative effects on many different aspects, from human well-being and health to extensive energy consumption. In addition, our disconnection from the sun's movement and the daily and seasonal changes not only affects our time perception and overall health, but entire ecosystems (scientists now see links between light pollution and the current insect apocalypse.) Technology has traditionally been the driver for development of lighting equipment and solutions, not the human measure or ecology, and light quality is still defined mainly by physical measurements.

Light in the meaning of light radiation can be described physically and measured with great accuracy, but light in the meaning of the experience that is created when a light ray hits the retina of the eye is sensory, and thus both relative and complex. The task of the visual sense is to make the visible world understandable by reading colour and light-dark contrasts, and through that spatial structures, objects, textures, shadows and highlights. In addition, the effect of light on humans has also non-visual properties, light can trigger (stimulate) biological processes that regulate certain hormone levels and circadian rhythms.

In this node we will work with visual perception from a range of perspectives that target current possibilities and challenges in relation to light design, from the psychological to the ecological, from material resources to the virtual media. The work will be carried through artistic inquiries and full-scale installations.

Konstfack's Perception Studio has a rich history of work with colour, light, visual perception and spatial experience. After a few years of limited activity, the studio will re-open in a new shape. The node *In the Dark* will start with a series of short lectures and talks that introduce perspectives on visual perception. The students in the five tracks will experiment with visual perception and light through physical experiments and installations in the Perception Studio and its surrounding ateliers. The node ends with a re-inauguration of the Perception Studio, including an exhibition of the work carried out in the node.

**Node V: *In the Dark: Speculations on Visual Perception*** is organized by Johanna Enger and Einar Rodhe with guests Foteini Kyriakidou, Arne Lowden, Anny Wang and Tim Söderström.

## Wednesday, 29 January

### Location: Perception Studio

9:00 — 10:30 a.m.

#### Node Introduction

#### By Johanna Enger and Einar Rodhe

**Johanna Enger** is Adjunct Lecturer in Lighting Design at Konstfack and the Head of the Perception Studio at Konstfack. She is also a PhD candidate in Environmental Psychology at Lund University. As a trained lighting designer and founder of the company Lightmill, she has broad experience in the field of lighting, including lighting design projects, light art, light festivals and exhibitions, book productions and lectures. A core in all commitments is the combined area of knowledge of light, colour, visual perception and spatial experience.

**Einar Rodhe** is a researcher, practicing architect and Senior Lecturer in Interior Architecture at Konstfack. He is a co-founder of the Stockholm-based architecture studio Norell/Rodhe. The studio views architecture as a cultural practice and their work ranges from interiors and buildings to artistic research and exhibitions. Recent realized projects include a new home for photography, film and digital media for The Royal Institute of Art in Stockholm.

10:30 a.m. — 6:00 p.m.

#### Workshops

#### Track 1. *The Rhythm of Light*

The rotation of the earth around its axis and the sun creates a rhythm between light and darkness that controls biological cycles of everything living on earth. The study of this phenomenon is called chronobiology. Quite recently, a new photoreceptor in the human eye was discovered. It showed to be part of the biological function which controls the hormone levels that regulates the circadian rhythm, that is, the cycle of wakefulness

and sleep. In modern life, time is divided into hours and minutes and for decades the 24-hour society has become a reality. We have begun to lose contact with the natural cycles which affects both well-being and health. In this track we will recreate the rhythm of natural light by exploring and mimicking its qualities in relation to light perception and the experience of time.

#### Track 2. *The Loss of the Night*

Once, the harvest moon was the full moon night in the fall when farmers worked long into the night to salvage the harvest in the moonlight. Nowadays, we can no longer see the Milky Way in urban areas because of the excessive use of artificial light. This phenomenon, known as light pollution, has serious environmental consequences for humans, wildlife and nature and contributes

to our loss of the existential connection to the night sky and the universe. High light levels are often associated with safety and as a prerequisite for visual orientation, but the eye has an amazing ability for adaptation, which allows us to see even in very low light levels. In this track, darkness is explored—how dark can a room be in order to still feel both oriented and safe?

#### Track 3. *The Spatial Light Fixture*

The construction sector generated 9.4 million tonnes of waste in Sweden during 2010 which corresponds to about 39 % of the total waste flow. Most of it ends up in landfills and a vanishingly small portion is reused. In this workshop we will explore how light can turn discarded materials into magic light installations. Almost all the light radiation that strikes the eye has first hit a surface or has passed through one. Therefore,

the surface properties are as important for the light experience as the characteristics of the light source. Many lighting fixtures are carefully designed for the light to be directed, reflected, refracted, diffused or sometimes absorbed to give the light a certain visual quality. The same principles of light treatment can be used in a spatial environment if the whole room is considered a fixture.



## Track 4. *Across the Real and Virtual*

New technologies such as 3D-scanning, digital simulation, augmented and virtual reality bridge between the physical and the digital. Projection mapping, where digital imagery is projected onto three dimensional surfaces, has the potential to diffuse the distinction between the real and the virtual on a spatial scale. By setting up a tight relationship between projected

graphics and the geometry of an interior, an ordinary room can be transformed into an immersive environment where our perception of space is altered. In this track, we will experiment with the projector as a flexible and precise light source and explore projection mapping in relation to the interior, including its geometry, materialities and transparencies.

## Track 5. *The Unmeasurable Perception of Light and Colour*

Lighting accounts for about 20% of the total energy consumption in the world, and of that amount, over 70% is consumed in households and commercial premises. According to the lighting standard 500 lux on a work surface is recommended. In practice, light is often distributed with the same high level of light throughout the office space, resulting in oversized lighting systems. In the retail sector, high light levels are used to attract attention rather than to create good visibility. To create good visibility contrast is more important than high light levels. A room with high

colour contrast can be perceived as brighter than one with low contrast, even though the measured light level is the same. Light and colour are both a concurrent and indivisible prerequisite for spatial experience. The experience of light and colour is also contextual. A black surface can be perceived as white and a green surface as black depending on the environment, surface and light characteristics. In this track, the interaction and contrasts between light and shadow, colour and coloured light in a spatial environment are investigated through a series of experiments.

Thursday, 30 January  
Location: Perception Studio

*Perspectives on Light, Visual Perception and Spatial Experience*

9:00 — 9:20 a.m.

*Perceptual Metrics for Lighting Design*

Presentation by Johanna Enger

The Swedish research project on *Perceptual Metrics for Lighting Design* is a joint project carried out in a collaboration between RISE, Lund University, Kristianstad University and companies in the lighting industry. The aim of the project is to develop definitions and a set of concepts for perceived light quality and to create a basis for a communication tool for perceived light quality. It has resulted in new methods for assessments of perceived light quality

and previously existing methods from several disciplines have been adapted as well such as from environmental psychology, sensory analysis and design methodology. In their studies, RISE and HKR have used sensory analysis to measure perceived light quality for light sources using trained test panels. The LTH has developed a new methodology with support in environmental psychology for assessing light quality in light environments.

9:20 — 9:40 a.m.

*Coping with the Nordic Light*

Presentation by Arne Lowden

Arne Lowden is a sleep specialist and light researcher at the Department of Psychology, Stockholm University. He studies human circadian rhythms, light behaviour and sleep. He will talk about the importance of light for

health and performance and how light deficit affects us during a dark season and in a lifestyle with prolonged indoor activity. Examples of how electric lighting may reduce problems will be presented.

9:40 — 10:00 a.m.

*Light as a Design Element: From Immateriality to Application*

Presentation by Foteini Kyriakidou

Light is not only about radiation, metrics and figures. It is also about darkness, space, human health, and spirituality. It affects our spatial perception, emotions, body rhythm, alertness, hormones balance, behavior and acting. This approach opens up a new dialogue with design and architecture. The relevance and the

opportunities of lighting design to shape our living and working environments are presented during this discussion. Relevant design tools and research methods, which are developed among interdisciplinary requirements, are illustrated through project examples both from practice and research.

10:00 — 10:20 a.m.

*A Live Interior*

Presentation by Einar Rodhe

The artistic research project entitled *Interiors Matter: A Live Interior* explores different conceptions of the interior's temporality, duration and instability. The placing, displacement and reassembly of objects, furniture and entire interiors, makes the interior a live environment, continuously in production. In the project, domestic everyday environments are recorded

using a technique that combines laser scanning and photography. The resulting point-clouds form a virtual interior that captures some qualities, such as colour, texture and surface geometry, but reduces others, like weight and mass. The project is funded by the Swedish Research Council and carried out in collaboration between Konstfack and KTH.

10:30 — 11:00 a.m.

Discussion with speakers and students

11:00 a.m. — 6:00 p.m.

Workshops continue

Node VI:

*The South,  
the North  
and the  
Gelatin Silver*

AND

*The Museum  
is Not  
Neutral*

*The South, the North and the Gelatin Silver*

Recent trends in social science warn us against ‘methodological nationalism’ of academic disciplines, which presupposes the nation-state as the fundamental unit of investigation and as a territorial entity that serves as a ‘container’ for a society. Global history’s core concerns with questions of mobility and exchange transcend borders and boundaries, and therefore the interconnected world should be thought of as a point of departure for the circulation and exchange of things, people, ideas and institutions. *The South, the North and the Gelatin Silver* aims to offer reflections on the history of photographic practices, where global histories intersect with microhistories. More specifically, this node asks how photography, through its material manifestations, have historically enabled interactions while responding to its locality.

*Node VI: The South, the North and the Gelatin Silver* is organized by Behzad Khosravi Noori and Jacqueline Hoàng Nguyễn with guests Gabrielle Moser, Lisa Oppenheim and Khaled Ramadan.

## *The Museum is Not Neutral*

**M**useums are neither neutral nor static—they constantly change and often reflect how societies see themselves. Whose stories and lives are shown is a constant negotiation and it is often the role of artists to question and challenge the status quo.

These negotiations can cause huge debate—from confederate statues in the United States to LGBT lanyards at the National Trust. The relationship between who we think we are and our objects and heritage is emotional and charged.

Arguably, in no museum is this negotiation more acute than the Ethnographic Museum. These Western European Museums comprised of (mainly) non-European objects cannot escape histories of colonialism, otherness and inequality of power. How their collections are developed, interpreted, displayed and viewed can never be neutral. Largely comprised of hand-made objects, these collections are seldom explored through the lenses of craft or applied art.

With calls to decolonise museums and repatriate collections, there is a very live argument being had about the role these museums and their collections should have in contemporary society.

This node hears from four experts working in the field—both within and from outside the museum. Their work explores how collections, objects and museums can be interrogated and provide four different viewpoints from which to consider these timely questions.

**Node VI:** *The Museum is Not Neutral* is organized by Matt Smith with guests Michael Barrett, Cecilia Järdeemar, Patricia Kaersenhout and Jérémie McGowan.

Wednesday, 29 January  
Location: Svarta Havet

9:30 — 10:00 a.m.

*The South, the North and the Gelatin Silver*

Introduction by Behzad Khosravi Noori  
and Jacqueline Hoàng Nguyễn

**Behzad Khosravi Noori** lives in Stockholm and Tehran. His research-based practice includes films, installations, as well as archival studies. His works investigate histories from The Global South, labour and the means of production and histories of political relationships that have existed as a counter narration to the east-west dichotomy during the Cold War. He analyzes contemporary history to revisit memories beyond borders, exploring the entanglements and non/aligned memories. Behzad Khosravi Noori uses personal experience as a springboard to establish, through artistic research, a hypothetical relationship between personal memories and significant world events, between micro and macro histories. His works emphasize films and historical materials to bring the questions such as: What happens to the narration when it crosses the border? Or, What is the future of our collective past?

**Jacqueline Hoàng Nguyễn** is a research-based artist from Côte-des-Neiges (Tiotia:ke/Montreal), Canada, currently living and working in Stockholm, Sweden. Nguyễn is a PhD candidate in Art, Technology and Design at Konstfack and KTH Royal Institute of Technology. She completed the Whitney Independent Study Program, New York, in 2011. Prior to this, she obtained her MFA and a post-graduate diploma in Critical Studies from the Malmö Art Academy in 2005 and BFA from Concordia University, Tiotia:ke/Montreal, in 2003. Nguyễn has shown her work internationally and received multiple grants for her work. Nguyễn uses a broad range of media while mostly relying on archival material to investigate issues of historicity, collectivity, utopian politics and multiculturalism within the framework of feminist theories.

10:00 — 11:00 a.m.

*Camphor Frames*

Presentation by Lisa Oppenheim

Lisa Oppenheim's presentation will look at the interwoven histories of celluloid and empires. Not of cinema, but rather of the material of celluloid and its connection through camphor, one of its constitutive elements, to Taiwan. Throughout the history of the procurement of camphor for celluloid, Taiwan was first under Chinese and then Japanese rule as well as subject to various British colonial exploits. Celluloid is therefore a material support that carries with it a pre-indexical relationship to colonialism that Lisa Oppenheim unpacks during the talk. Oppenheim will also discuss how she came to this subject; not through academic study, but rather through artistic research. Different modes of knowledge production not only shape the form of research, but also have a direct formal relationship to artworks. Research, like camphor

to celluloid, is a constitutive that builds the objects and images that make up much of artistic practice.

**Lisa Oppenheim** is a graduate of Brown University, The Whitney Museum's Independent Study Program, the Milton Avery Graduate School for the Arts at Bard College and the Rijksakademie in Amsterdam. She has exhibited throughout the US and Europe and her work is held in the permanent collections of MoMA, the Guggenheim and Centre Pompidou amongst many other institutions. She is represented by The Approach in London and Tanya Bonakdar Gallery in New York and Los Angeles. She is currently working on projects for the Jewish Museum in New York and the Victoria and Albert Museum in London. She is based in Berlin and New York.

11:00 a.m.—12:00 p.m.

*Developing the Image of the Indentured Labourer:  
Colonial Photographic Archives in the British Empire*  
Presentation by Gabrielle Moser

This presentation examines the presence of the indentured labourer, or ‘coolie’ in the colonial photographic archive as an undeveloped figure of resistance and anti-colonial activism. It does so through a close reading of several images included in the Colonial Office Visual Instruction Committee’s (COVIC) lanternslide lectures, a series of more than 7,600 photographs documenting the land and peoples of the British Empire that circulated in classrooms around the world—from Canada to Hong Kong, from the West Indies to Australia—between 1902 and 1945. This unusual government project brought together imperial propaganda and visual instruction to teach colonial school children what it meant to look and to feel like imperial citizens. While the indentured labourer is a figure whose complicated relationship to the imperial economy would seem to disqualify her from membership in imperial citizenry, she nevertheless appears throughout the COVIC lectures. In her reading of this recurring figure, usually represented as a female labourer, Moser questions how agency was managed within the rubric of imperial citizenship. Looking at the COVIC lectures on India, South Africa, the West Indies, and Australia in particular, demonstrates that the indentured labourer was not ‘outside’ imperial citizenship, but an integral part of how it came to be defined and valorized. At the same

time, anti-colonial activists used the figure of the transnational, indentured labourer to make claims for political sovereignty and equality. The recurring presence of this figure in the COVIC lectures and archives suggests these images could be re-instrumentalized by viewers to critique the same transnational systems of labour and migration that the COVIC project was meant to celebrate. By treating the COVIC photographs psychoanalytically, the talk aims to ‘develop’ the critical and political potential of the indentured labourer as the “negative,” shadow figure to the positive image of the ideal imperial citizen.

**Gabrielle Moser** is a writer, educator and independent curator. She is the author of *Projecting Citizenship: Photography and Belonging in the British Empire* (Penn State UP, 2019) and her writing appears in venues including *Artforum*, *Canadian Art*, *Journal of Visual Culture*, *Photography & Culture*, and *Prefix Photo*. Moser has held fellowships at the Paul Mellon Centre for the Study of British Art, the Ryerson Image Centre, the University of British Columbia and was a Fulbright Visiting Scholar at Brown University in 2017. She holds a PhD from the art history and visual culture program at York University in Toronto, Canada and is an Assistant Professor in Art History at OCAD University.

1:30—2:30 p.m.

*The Kaleidoscopic Journey: Between the Record of the Real, the Right to Look and What Lies Behind, Inside and in Front of the Lens*  
Presentation by Khaled Ramadan

*The Right to Look* by Nicholas Mirzoeff explains the central role of visibility in Western culture and how it has been used as a tool of power. For Mirzoeff, this power in relation to the media has been instrumental to the legitimization of Western hegemony across the world. He identifies three ‘domains of visibility’: plantation slavery, imperialism/colonialism, and contemporary military campaigns, all empowered by visualization of history, done so in order to sustain

authority through techniques of categorization, segregation and aestheticization of the so-called Other. Khaled Ramadan’s talk will center around his short film *Wide Power*, the writings of Nicholas Mirzoeff and Edward Said’s *Culture and Imperialism* who suggested that carefully selected visual content—transmitted through mass media—have the power to affect and, to a certain degree, control listeners and viewers.



## *Wide Power, 2004*

### 12-minute cinematic essay

The video is about the struggle for or against self-representation. In a narrative manner, it addresses the notion of visual authority and the risk of diverting the visual documentation into an account of orientalism. The film is a narrative about filmmaker Khaled Ramadan, who grew up in the Lebanese civil war's mayhem and how his life was structured according to the war's activities. During the war, French and American marines came to Lebanon and Ramadan remembers the French soldiers asking him and his friends to pose in front of their lenses. In the photographic video, Ramadan questions the fate of the images taken by French soldiers. Eventually, he learned from the action of French soldiers that he was not going to see any of the photos taken of him by anyone. As a filmmaker and photographer, Ramadan sees the parallels between his own images taken by others and the images he takes of others.

**Khaled Ramadan** is an artist, curator and cultural writer. He was the appointed curator of the Maldives Pavilion at the 55th Venice Biennale and appointed co-curator of Manifesta 8 in Spain. Currently, he is an examiner for the higher artistic educational programs within The Danish Ministry of Education. Ramadan worked as a senior advisor to the Danish Arts Council and to the Nordic Institute for Contemporary Arts (NIFCA). He is the editor of the book *Peripheral Insider: Perspectives on Contemporary Internationalism in Visual Culture* and the co-editor of the new book, *Journalism in Times of War*, by Al Jazeera Media Institute, Aljazeera TV Doha, (2018). Ramadan's work navigates the fields of art research, theory and practice with a particular emphasis on the topic of informative aesthetics, the history of constructed media, visuals and visuality.

2:30 — 3:30 p.m.

Panel Q&A

3:45 — 4:45 p.m.

Location: Biblioteksgatan

*Crating the World*

Book release and discussion with Jacqueline Hoàng Nguyễn, Gabrielle Moser, Michael Barrett, Åsa Bharathi Larsson and Ulrika Flink

Thursday, 30 January  
Location: Svarta Havet

9:30 — 10:00 a.m.

*The Museum is Not Neutral*  
Introduction by Matt Smith

10:00 — 11:00 a.m.

*Reframing the Encounter: From Repressed Colonial  
Pile to a Collaborative Decolonial Counter-Archive*  
Presentation by Cecilia Järdegar and Freddy Tsimba

The talk will discuss the intercultural artistic research *Reframing the Encounter*. It explores Swedish colonial history by unfolding a hidden trove of historical glass-plate negatives and reels of film, photographed by Swedish missionaries in the Congo DR. These material remains of the missionary project are collected together with Congolese collaborators, sculptor Freddy Tsimba and art historian and writer André Yoka Lyé, with the aim of creating a new decolonial counter-archive.

The missionaries were part of a process whereby they documented the existing culture in the places they settled—then set out to change or even destroy it. We still retain the scattered material remains of this epistemicide in Sweden, and in this project, we explore

how intercultural artistic research combined with interactive technologies can intervene by finding new ways of making the material accessible to its communities of origin.

**Cecilia Järdegar** is a Swedish/Madeiran visual artist and researcher. She holds a PhD in Fine Art from the Royal College of Art in London and is now a lecturer at Konstfack. For the last few years, Järdegar has worked collaboratively with artists Anna Ekman and Freddy Tsimba and their work has been shown at at Musée D'Art Contemporain in Kinshasa, Kalmar Konstmuseum, Gävle Konsthall and CFF, and a monograph was published by Sailor Press in 2019.

11:15 a.m. — 12:15 p.m.

*Etnografiska as Graveyard or a Museum for the Afropean Citizen*  
Presentation by Michael Barrett

Museums of ethnography in the Northern hemisphere are currently experiencing relentless but justified criticism regarding their colonial origins, legacies and unethical practices. The presentation explores potential futures for the collections from Africa held by Etnografiska in Stockholm by considering two extremes in the debate, which either posit the museum as a space of death or a nexus of limitless possibility. Drawing on recent artistic and curatorial work, the notion of the Afropean Museum will be examined as a strategy of cultural and psychological conviviality and survival.

**Michael Barrett** is a researcher and curator of Africa at the National Museums of World Culture in Sweden. His research focus is on the history of collections as well as the representation of Africa and people of African descent in museums and popular media. Recent curatorial work includes *Dikenga*, which is a permanent gallery at Världskulturmuseet, Gothenburg, and *Ongoing Africa*. He develops research, accessibility and public programming regarding the African collections at Etnografiska in Stockholm.

1:30 — 2:30 p.m.

## *Making Museums/Matter*

### Presentation by Jérémie McGowan

Jérémie McGowan advocates wholesale change for museums, with a focus on decolonizing strategies for ‘settler institutions’ in particular. In his work as director at Nordnorsk Kunstmuseum in Tromsø, he borrows actively from design practice, utilizing strategies of ‘rapid prototyping’ to actually make change happen. This approach resists from the outset the notion that transforming museums takes time. We’ll look to get our hands dirty in the real concerns of our communities, aiming to 1) demystify critical theory while 2) empowering others to craft their own projects of radical museology.

Central to this presentation is Sámi Dáiddamusea (Sámi Art Museum), a ‘museum performance’ launched in 2017 by RidduDuottarMuseat and Nordnorsk Kunstmuseum. McGowan will talk through the work and

thinking behind this project, arguing that we need to radically update longstanding notions of collecting, conservation, access and display to move towards an intentionally disruptive museum practice informed by agency and activism.

**Jérémie McGowan** is an artist, designer and director of Nordnorsk Kunstmuseum in Tromsø, Norway. He is on a mission to make museums much more punk rock in their basic outlook and ways of being. When not occupied with test-driving new experiments in alternative museology, Jérémie sometimes remembers he has a PhD in Art History and Theory from the University of Edinburgh, and that he can do the whole ‘Dr thing’ when needed.

2:45 — 3:45 p.m.

## *An Exercise in Critical Fabulation*

### Presentation by Patricia Kaersenhout

Patricia Kaersenhout’s work investigates decolonial aesthetics which questions why Western aesthetics categories such as beauty and representation have dominated every discussion about art and its value. “To what extent do these categories determine how we feel about ourselves; white or black, high or low, strong or weak, good or bad?” (Walter Mignolo) And how do they make the paradoxes of a colonial past visible? Modernity is a consequence of colonialism, which emphasized the dominant idea that knowledge is acquired from the head through logic, whereby head and body are separated. Within the Caribbean culture, acquiring knowledge is a synthesis between body and mind. The history of ancestors is passed on via the body to next generations. Kaersenhout’s body carries ‘embodied memories’ of erased histories of her ancestors. To properly understand and process the trauma of colonial oppression, it is important for her to listen to these stories and visualize them.

In her essay *Venus in Two Acts*, Saidiya Hartman talks about the complexity of an archive and that it should be re-read critically, especially when it comes to violence against black women. Because there are so many ‘holes’ in the colonial archive, she uses speculation:

“Is it possible to go beyond the constitutive limits of the archive or to negotiate about it? By putting forward a series of speculative arguments and utilizing the capacities of the conjunctive (a grammatical mood expressing doubts, wishes and possibilities), forming a story based on archive research, and by that I mean a critical reading

of the archive that mimics the figurative dimensions of history, it was my intention to both tell an impossible story and to increase the impossibility of telling it.” (Saidiya Hartman)

In her work, Patricia Kaersenhout tries to visualize and perform stories that are sometimes impossible to tell, but have to be seen to regain a dignity. It is about that which cannot be named, but which can be felt when viewed and experienced by a paradigm other than that of the dominant culture.

**Patricia Kaersenhout** is a visual artist, pleasure activist and womanist. Born in the Netherlands, but a descendant from Surinamese parents, Patricia Kaersenhout developed an artistic journey in which she investigates her Surinamese background in relation to her upbringing in a West European culture. The political thread in her work raises questions about the African Diaspora’s movements and its relation to feminism, sexuality, racism and the history of slavery. She considers her art practice to be a social one. With her projects she empowers (young) men and women of colour and supports undocumented refugee women. She frequently exhibits in the Netherlands and abroad. Her work is represented by gallery Wilfried Lentz in Rotterdam. For more information see [www.pkaersenhout.com](http://www.pkaersenhout.com)

FB Page: *Guess who’s coming to dinner too?*

FB page: *Proud Rebels*

4:00 — 4:30 p.m.

## Panel Q&A

# *Closing Events*

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Friday, 31 January

2:30 — 3:10 p.m.

Location: Svarta Havet

*Acting in the Intersection Between Physical and Digital*

Presentation by Wang & Söderström

At Konstfack Research Week, Wang & Söderström will talk about the importance of the human senses in technology and how their work enables hybrids that can challenge our perceptions as well as traditional disciplines. [www.wangsoderstrom.com](http://www.wangsoderstrom.com)

**Wang & Söderström** is a Copenhagen based transdisciplinary studio with a focus on digital/physical exploration. The studio strives to create mind tickling and unexpected experiences through materiality and technology. Wang & Söderström is comprised of Swedish designer Anny Wang and architect Tim Söderström.

3:30 — 4:30 p.m.

Location: Perception Studio

The official re-inauguration of Konstfack's Perception Studio and an exhibition of the work carried out in the node,

*In the Dark: Speculations on Visual Perception.*



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