

Programme for
Konstfack Research Week 2022

Curiouser & Curiouser

24—28 January

Konstfack Research Week 2022, *Curiouser & Curiouser*, explores interdisciplinary perspectives on tactile, social, psychological and perhaps even magical aspects from the areas of art, craft, design, interior architecture and furniture design, visual communication and teacher education.

The week primarily takes place on four arenas: 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 research conducted at Konstfack.

Parallel Sessions offer presentations of research by Konstfack faculty members. The week continues with several nodes that explore specific topics through guest lectures, workshops, or making up a fire in the woods. The week concludes with Closing Events.

Konstfack Research Week 2022 is organized through Konstfack Research and Doctoral Studies Committee (FFU). Developed, and coordinated by Magnus Bårtås and Jonatan Habib Engqvist.

Monday 24.1

Views on Research I

ONLINE. STREAMED PROGRAM 10–16.30

In collaboration with Iaspis, the Swedish Arts Grants Committee's International Programme for Visual and Applied Artists.

- 10.00 – 10.15 *Welcome*
Maria Lantz, Vice Chancellor
- 10.15 – 10.25 *Curiouser & Curiouser, a practical guide*
Jonatan Habib Engqvist, project manager, RSW
- 10.30 – 11.00 *An Introduction to Artistic Research*
Magnus Bärtås, Head of Research Konstfack
- 11.00 – 12.00 *About Konstfack Research Week Nodes*
Introductions to the nodes by node-leaders:
Mårten Medbo, Martín Ávila, Kristina Fridh,
Siri Homlong, Ricardo Atienza, Johanna
Lewengard
- 13.00 – 14.00 *On the Poetics of Disappearance as a
Method of Memory*
Bonaventure Soh Bejeng Ndikung
- 14.15 – 15.15 *Olfactory enhancement*
Sissel Tolaas
- 15.30 – 16.30 *I look behind me and see myself, laughing*
Gernot Wieland

KEYNOTE SPEAKERS:

Bonaventure Soh Bejeng Ndikung is an independent curator, author and biotechnologist. He is founder and artistic director of SAVVY Contemporary in Berlin and is the artistic director of Sonsbeek20–24, a quadrennial contemporary art exhibition in Arnhem, the Netherlands. He is professor in the Spatial Strategies MA program at the Weissensee Academy of Art in Berlin. From 2023 he will take on the role of Director at Haus der Kulturen der Welt (HKW) in Berlin.

Sissel Tolaas medium is smell, but her interest is not conventional approaches to scent, which often are characterized by perfumes that camouflage, deodorize, and sanitize reality. For Tolaas, smell is information. She composes smells that stimulate memory, recreate place, capture seasonality, and arouse both emotional and intellectual responses. Tolaas simulates complex and often transgressive olfactory experiences to enhance smell sensibilities. She investigates and develops language to communicate smell. She values sensory experience to heighten reality. Born in Norway and based in Berlin, Tolaas studied mathematics, chemical science, languages, and visual art in Norway, Poland, Russia, and the United Kingdom. Her projects and research have been presented in a variety of institutions and contexts all over the world from biennials to research conferences, Tolaas is smell's principal advocate.

Gernot Wieland will talk about fairy tales, landscapes, psychotherapeutic settings, and address conditions of power and control, whether found in the classroom, societal norms or one's own conscience or ego. Wieland is an artist and filmmaker. His artistic practice in recent years has centered above all on video installation and lecture performance. The work often combines historical events with seemingly personal memories where fact and fiction blend. The resulting narratives are complex, beginning with private issues and almost accidentally outlining problems in society. Wieland studied at the University of the Arts in Berlin and at the Academy of Fine Arts in Vienna. His films have been shown, for example, at the International Film Festival in Rotterdam, the Kunstverein in Kassel, the Kunsthaus in Graz, the Liverpool Biennial and most recently at the BIENALSUR 2021.

11.00 – 11:30 *Beyond Efficiency: Making Speculative Prototypes to Challenge Contemporary Sustainability Discourse*

Loove Broms

This presentation will focus on results from the research project *Beyond Efficiency* that set out to deconstruct ecomodern imaginaries of urban sustainability through exploring what more just and sustainable living environments could be like. Special attention will be given to the role of the speculative prototype to de-familiarize and re-politicize taken-for-granted subject positions, practices and relations as well as opening new spaces of possibilities. Using a design driven research approach where critical dissemination is carried out through examples (of what could be) the making of prototypes becomes a central component and a way to drive a collaborative and explorative research effort.

VENUE: BIBLIOTEKSGÅNGEN

11.40 – 12.10 *A conversation on the Die Endlichkeit der Freiheit / The Finitude of Freedom. An exhibition on two sides of the Berlin wall 1990.*

Erik Sandberg (in person) and Joanna Warsza (zoom) / CuratorLab

The exhibition *Die Endlichkeit der Freiheit* (The Finitude of Freedom) took place in the autumn of 1990, on both sides of the former Berlin wall. It was initiated by dramaturg Heiner Müller and artist Rebecca Horn. Installed at various locations along the no-man's land of the former death strip, with contributions by eleven internationally acclaimed artists, it captured a unique social and political state after the fall of the wall and before the reunification of Germany. We will introduce this complex project described by one of its curators as both "spectacular and cynical". *Die Endlichkeit der Freiheit* is one of the exhibitions featured in our upcoming publication *Assuming Asymmetries. Conversations on Curating Public Art in the 1980s and 1990s*.

The book focuses on the public art exhibitions during the '80s and '90s in Europe and North America such as *Culture in Action* curated by Mary Jane Jacob in Chicago in 1993; *Sonsbeek 93* curated by Valerie Smith; *Construction in Process*, an artist-initiated site-specific exhibition in Łódź in the early '80s, *Five Gardens* curated by Carlos Capelán in 1996 in Simrishamn and Ystad, *INSITE* in San Diego and Tijuana, *Galerie des Locataires* in Paris, *U-media* curated by Måns Wrangé in Umeå in 1987. The guiding questions were: How can artworks create meaning from the place where they are produced? How have the notions of situated or embedded knowledge changed over the years? What were the early attempts at de-monumentalising art outside of the museum? And how to work culturally and ethically with asymmetries as curators?

More on both upcoming CuratorLab publications in 2022: *Assuming Asymmetries. Conversations on Curating Public Art Projects of the 1980s and 1990s* and *Curating Beyond the Mainstream with Carlos Capelán, Elisabet Haglund, Gunilla Lundahl, and Jan-Erik Lundström*. Both publications edited by CuratorLab 2020/2021: Anna Mikaela Ekstrand, Giulia Floris, Vasco Forconi, Edy Fung, Julius Lehmann, Maria Lind, Marc Navarro, Simina Neagu, Hanna Nordell, Tomek Pawłowski Jarmołajew, Marja Rautaharju, Erik Sandberg, Joanna Warsza. Under the guidance of Joanna Warsza (CuratorLab Program Director) and Maria Lind (guest lecturer). www.curatorlab.se

SPEAKERS:

Loove Broms is an interaction designer, educator and researcher. He has a PhD in Interaction Design and holds a position as senior lecturer in interaction design at Konstfack, and as a researcher at KTH Royal Institute of Technology. Loove does research in design and sustainability with a particular interest in discursive artefacts, narratives and meaning-making. Using an experimental design research approach, the intention is to problematise present consumer culture and urban development through speculative and critical design.

Simon Ceder is senior lecturer at Department of Visual Arts and Sloyd Education at Konstfack. Researcher with an interest in posthuman theory and methodology. Ceder earned his PhD from Lund University in 2016. Apart from his interest in knowledge production of human evolution at natural history museums, Ceder is part of a research project on sexuality education funded by Vetenskapsrådet.

Loulou Cherinet is an artist and professor at the Department of Fine Art at Konstfack.

Cecilia Järde is Senior Lecturer at the Department of Fine Art at Konstfack. She holds an AHRC-funded PhD in Fine Art Photography from the Royal College of Art. In her art practice she questions both our past and our present condition through a focus on specific historical occurrences and how they have been depicted in photography and film. Her work has been shown at at Musée D'Art Contemporain in Kinshasa, Kalmar Konstmuseum, Gävle Konsthall and CFF, among others, and a monograph was published by Sailor Press in 2019. Currently she runs the VR-funded artistic research project *Reframing the encounter together with Freddy Tsimba*.

Behzad Khosravi Noori, PhD, is an artist, writer, educator, playgrounder and necromancer. 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. By bringing multiple subjects into his study, he explores possible correspondences, seen through the lenses of contemporary art practice, proletarianism, subalternity, and the technology of image production. He analyses 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? In his practice, he reflects upon marginalia of artistic explorations in relation to art, history of transnationalism, and global politics

Michell Zethson is a senior lecturer at the Department of Crafts, Konstfack. Michell has previously published two books, *Materialiserade Sexualiteter* (2012) and *Åtbara Andra* (2017), which are permeated by posthuman theory, critical animal studies and queer theory. In the recent research the author is also informed by political philosophy, entering dialogues with thinkers and activists such as Wendy Brown, *Hannah Arendt*, *Michel Serres* and *Satan ...*

Wednesday 26.1

Nodes

CECILIA HEI MEE FLUMÉ 25% SEMINAR LOCATION: MANDELGREN, 13-15

To reserve a place please email: sara.teleman@konstfack.se
Participation limited to 30 people. May be subject to change.

Respondent: Mireille Fauchon
Phd Advisors: Sara Teleman and Jyoti Mistry

This research project explores how to use illustration and storytelling as a method of communicating norm critical perspectives of image hierarchies and languages. Framed by the graphic novel as a format I am finding ways to work artistically and sensitively through the personal voice as a Korean adoptee and the experience of betweenship as a narrative compass. The project aims to have a strong focus on the craft and readability as well as finding a pedagogical, accessible and open tone where heritage, race and class can be made visible and understood taking advantage of the broad set of languages available in the graphic novel format.

The discussants:

Cecilia Hei Mee Flumé is an artist and illustrator who graduated from the master's programme Visual Communication programme at Konstfack in 2016 and was awarded both the Åke Stavenow Scholarship and the Masonic Scholarship for her project on transnational adoption titled *There Is No Place Like Home*. With a bachelor's degree in art history from Södertörn University (2012), work experience from the gaming industry and an interest in popular visual culture, Cecilia has formed a storytelling practice that stems from diverse and varying image cultures as a tool for observing, comparing, interpreting, and analysing historical and contemporary issues of identity, class and betweenship.

Dr Mireille Fauchon is course leader for the MA Illustration Course at Ravensbourne University in London. Mireille is an illustrator, educator and researcher. Her illustration practice spans publishing for print and screen, installation, facilitation and critical writing. Mireille is also the commissioning illustration editor for the literary journal, *AMBIT*, which explores experimental and innovative approaches to illustrating fiction and poetry. Mireille's practice-based research examines the use of illustration as a tool to explore socio-cultural narratives both past and present. Particular themes of interest include place, and the informal preservation of history within sites of experience, particularly stories deemed insignificant or difficult to access. In 2020, Mireille was awarded a PhD for her practice-based research; *Don't Believe The Papers; Tales of Everyday Life Interpreted and Told through Narrative Illustration Practice*. The thesis presents an illustrative inquiry of the Holloway prison writings of the Croydon Suffragette Katie Gliddon and its relation to current affairs. With extensive

experience in higher and postgraduate education, Mireille is dedicated to exploring the potentials of contemporary illustration practice. She is part of the Illustration Research Network and has presented and published papers internationally about the future of the discipline. Her co-authored book *Illustration Research Methods* (2021) is published by Bloomsbury.

NODE 1 THE MEANING IN THE MAKING

Workshop: The meaning of the making irl.
Preregistration required. 10 participants.

We'll meet at Ekensberg (buss 133 from T-bana Liljeholmen) and from there we'll take the ferryboat to Kungshatt at 8.45 (and ferryboat back at 16.48 from same place). We will spend the day out so dress warm! Everyone brings their own lunch.

On Wednesday this node takes the form of a hands-on outdoor workshop with Åsa Jungnelius, Marcus Vallien and Mårten Medbo and on Thursday a series of lectures and a panel discussion in collaboration between Craft and IBIS (Node 5).

Markus Vallien lives on a farm in Småland, Sweden, where he works with self-sufficiency, cultivation and forest keeping. Handicraft and craft are a part of his daily life and philosophy. His interest in exploring the relationship between human, nature and technology leads him to expressions and materials that stand in contrast to increasingly urban surroundings.

Åsa Jungnelius Senior lecturer of Crafts, Konstfack, is a visual artist based in Stockholm and Månsamåla. Her work is often material-related and goes from interiors to monumental formats where our bodies' relations, the objects we surround them with and the rooms they act in together are investigated through a material language. The constant positing of material in the intersection of economy, ecology and the social describes the preconditions for the time in which we live.

NODE 2 RECIPES FOR HOME MAKING WITH OTHER SPECIES, DAY 1

Preregistration required. 12 participants.
Location: S3

This node will engage participants in exploring and materialising recipes for home making with other species within Earth's limits. In the node, participants will collaborate with human and more than human teachers and co-researchers; such as Herman the sourdough. The recipes will be collated in a shared

artefact, such as a cookbook or a cooking programme – it does not have to be food related.

The node is based on Oikology – Home ecologies, a recipe collection for home making which formed one of the results of the three year long research and development project BOOST metadesign. This project developed proposals for housing at the intersection of students, migrants and older persons in a context of sustainability, in the rural-urban region of Småland. The project drew on critical and creative approaches to trans-disciplinary co-creation, including cooking, performance, model making.

The node is also based on the Earth Logic concept, which includes a series of goal and action landscapes for reimagining human endeavour within Earth's limits. The node will introduce design as *linguaging, learning and governance* to use in the development of new (or new old) recipes.

In addition, this node draws out some of the lines that the research project *Holding Surplus House* is just starting to explore.

Required preparations: please do the following for a deeper and broader working:

- ◆ browsing through the book, with a particular focus on the recipes on page 16 (homegrown lunch), page 59 (scenario salad), page 89 (contract for careful sharing), page 122 (plus community) <http://lnu.diva-portal.org/smash/record.js-f?pid=diva2%3A1370030&cdswid=-5743>
- ◆ by watching short video clips from the project Reimagining Living with Other Species <https://lnu.box.com/s/itjcolkj-9dcyvq7rhnum84vko2iv4p>

Schedule, day 1:

10.00 – 11.15 Lecture

Mathilda Tham and Åsa Ståhl make an opening – a lecture on Home making with other species as home Oikology – the logics of making a shared home on earth based on the design projects Boost metadesign, Earth Logic and Holding Surplus House – and an introduction to the work that's expected by the students in the node.

11.15 – 11.30 Short break

11.30 – 12.45 Workshop: *Thinking homemaking through recipes and including lunch.*

Please, bring your preferred lunch pack and the recipe for making it. Important – we will unpack your lunch pack and recipes. It can be something very simple or complicated – and will include the content, the materials and knowledge you needed to make it and the dreams that were included.

In the workshop we will be working with food and cooking as metaphor and explore the potential of foraging as a process for recipes for home making.

12.45 – 13.00 Short break

13.00 – 14.30 Workshop in groups

Students work on materialising and making recipes for home making within Earth's Limits with a threefold focus: *Linguaging, learning, governance.*

Please bring some materials to use for materialisations – for example recycled packaging – anything. We will make a shared resource for all to use.

Rapid materialisations, such as fanzine, cookbook, cooking show – performance and / or moving images – Åsa and Mathilda available to support and discuss.

14.30 – 14.45 Short break

14.45 – 16.00 Gathering

Sharing work in process across groups and making a shared recipe for making recipes for home-making.

Martín Ávila is a designer, researcher and Professor of Design at Konstfack in Stockholm, Sweden. Martin's research is design-driven and addresses forms of interspecies cohabitation. See also www.martinavila.com

Katja Pettersson, a senior lecturer at Konstfack and independent creator. Focus in her work is the hierarchy between human and nature, conveyed by gestalt and material explorations. Her work is most often presented in the format of exhibition or as art in the public realm.

She is one of the founders of the design group Front (2003–09), where she did research projects, some are included in the permanent collections of MOMA (among others). Recent projects include her public commission for the courtyard at Stockholm city museum, A Residency invited by Art inside out in Halland and she is now working on public commission for Kiruna Culture house. She has a chair in Royal Academy of fine arts. <http://www.katjapettersson.com/ABOUT>

Åsa Ståhl is a design researcher and a senior lecturer at the Department of Design at Linnaeus University. Her work combines participatory design, speculations and feminist technoscience – often from the perspective of environmental posthumanism. Ståhl is currently heading the research project *Holding Surplus House* where the research team will, together with participants, explore how to care for earth as well as people – and how to generate a surplus that can be shared in a fair way, starting from an expanded notion of household. She is the co-founder of the Un/Making Studio together with Kristina Lindström. See more: <http://www.unmakingstudio.se> and <https://lnu.se/en/research/searchresearch/research-projects/project-holding-surplus-house/>

Mathilda Tham (Professor in design, Linnaeus University) is a feminist, metadesigner and activist whose work through co-creative processes seeks to seed new legends and practices for how we can make our home together within Earth's limits. She is co-founder of Union of Concerned Researchers in Fashion and Co-author with Kate Fletcher of *Earth Logic action research plan*. See www.earthlogic.info and <https://lnu.se/en/staff/mathilda.tham/>

NODE 3 LIGHT MATTERS, DAY 1

Preregistration required. 12 participants in 4 groups.
8 students from Spatial Design M1

Node organizers: Kristina Fridh, Johanna Enger and Namkhang Anomasiri, Interior architecture and furniture design.

The visual experience of space and light is coherent. The room needs light for us to perceive its dimensions and proportions. Almost all the light we see is reflected, and it is reflected from the surfaces that allow us to perceive and experience spaciousness and objects. The surfaces in turn have different characteristics such as colour, shape, texture or different degrees of transparency. When the characteristics of the surfaces change, it affects the experience of both the light and the space, and correspondingly if the colour and direction of the light change, it creates different impressions of the space and its surfaces. The potential of materials to change in interaction with the changing qualities of light can give completely different ex-

periences of a material's characteristics than expected. In the workshop, you will be able to explore the interaction between different materials and light sources with varying properties in a given spatial context. A light box becomes the universe, where you can stage experiences of the materials' characteristics and experiment with the light's variations, reflections and shadows. And you get the opportunity to challenge both yourself and the observer by creating unexpected experiences based on the interaction between light, space and material.

Schedule, day 1:

9.00 – 9.40 *Introduction and instructions for the assignment/workshop*

Kristina Fridh and Namkhang Anomasiri
Location: Zickerman (not open to public)

10.00 – 11.30 *Lecture 1: The Symbiosis of Light*
Jenny Loqvist and Sofie Bamberg, Paloma Design Studio
Location: Zickerman (open to public)

13.00 – 14.15 *Lecture 2: The Play of Light and Matter*
Professor Barbara Szybińska Matusiak, Faculty of Architecture and Design, The Norwegian University of Science and Technology, NTNU. Location: Zoom (open to public)

14.30 – 16.30 *Workshop, day 1*
Location: The Perception Studio and room A6

More about the invited participants:

Paloma Design Studio is a lighting consultancy firm based in Stockholm, Sweden. The company's vision was formed in a sunny backyard in Copenhagen around three years ago, but their journey together began long before. They are three lighting designers who started the studio to have an outlet for unrestrained creativity, their visions and all the knowledge they had gathered from years working in the field. Their mission is to create places that excite you and unique experiences that linger, through the interplay of light, material and space. Regardless of the environment, they want to find what is unique about each project, and create added value for both the client and the project group. For them light is not about luminaires – it is about the experience of light and the feelings it evokes. See also: www.palomadesignstudio.se and Instagram @palomadesignstudio

Professor **Barbara Szybińska Matusiak** at the Faculty of Architecture and Design, The Norwegian University of Science and Technology, NTNU, is the leader of the Light & Colour Centre, also at NTNU in Trondheim. She has been involved in many Norwegian and international scientific projects dealing with daylighting and artificial lighting in architecture, for example, the project manager of "The Visual environment in department buildings", project leader for Day Lighting (ENERGIX-program) and HOME, holistic monitoring of indoor environment (IDELAB-program), both sponsored by the Norwegian Research Council. Her teaching activities (master courses) are devoted to daylight/artificial light and colour in architecture and to architectural design, where light and colour are the most important factors, and she has also been supervisor for several PhD-candidates.

NODE 5 HOW DO WE UNDERSTAND SPATIAL DESIGN? A VIEW ON TRADITIONAL CRAFT ACTIVITIES THROUGH THE EYE OF NEUROBIOLOGICAL RESEARCH

Preregistration required. Workshop: 20 participants.
Webinar: open.

13.00 – 15.00 *Workshop Make & talk; wood carving.*
Location: Slöjd room

15.00 – 17.00 *Learning from a brain tumour: how a skilled artist's experience of a brain tumour reveals hitherto unimagined brain function.* Marte S. Gulliksen & Peggy Mason.

Location: Online

How do we use our sense of space when imagining and making three-dimensional forms as artists? When a tumour disrupts the abilities of a skilled artist, novel insights become available that would be unknown in a person without specialized skills. Here we describe a unique case where a woodcarver (Gulliksen) lost and regained her sense of space and mental rotation abilities due to a brain tumour.

We begin with presenting an autoethnographic narrative (Gulliksen, 2021) and discuss briefly core methodological considerations for how Gulliksen went about studying her own artistic process. Mason, a neurobiologist, then brings in her perspective to reflect upon how this case informs us on the mechanisms the brain uses to process spatial information, insights that would be otherwise inaccessible. We hope to end with a discussion of how these insights could be relevant for your artistic practices.

Marte S. Gulliksen is a professor in culture education and aesthetic practice and an artist working in wood at the University of South-Eastern Norway, Norway

Peggy Mason is a professor of neurobiology at the University of Chicago, IL, USA

Gulliksen and Mason have collaborated in generating the empirical data and are currently writing an article together based on this material.

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Thursday 27.1

Nodes

NODE 5 MAKING AND THE SENSE IT MAKES. ABOUT EMBODIED KNOWLEDGE.

Node 1 (CRAFT) & Node v5 (IBIS)

Location: Svarta havet. 09.00–12.00

Preregistration required.

Workshop: 20 participants.

09.00 Introduction
Siri Homlong, Senior lecturer at IBIS, Konstfack

09.15 – 11.00 *Making and the Sense it makes*
Mikkel Bjørset Tin

Making is ubiquitous, and it is as ancient as culture. In fact, making is the practical dimension of culture. It transforms matter, and it articulates meaning. Making has a cognitive dimension; it makes sense. But this sense is not ordinary discursive knowledge – making yields another kind of knowledge, often referred to as ‘tacit’ because it seems to go without saying. Now, if it is tacit how can we speak about it, and discuss its role in education and document it in research?

11.00 – 12.00 Workshop: *Make & talk;*
Making and the Sense it makes

NODE 1 (CRAFT) THE MEANING IN THE MAKING

Location: Svarta havet. 13.00–16.00

Preregistration required.

Lectures: 50 participants.

Art is to create artistic meaning from various materialities. As in dance, it can be about what a body in motion can express or, as in ceramics, about what meaning can be created from clay. Giving form, requires something we can call a craft skill, so in all artistic creation it can therefore be said there is a craft aspect.

In crafts, that aspect is particularly emphasized. The field of crafts initially emerged out of an interest of the meaning dimensions connected to the craft practices. It was then about the loss of meaning that the new mode of production, represented by industrialism, was considered to lead to - how the workers in the mechanized production became alienated in relation to their own work. The quality of production within the new system was also considered to be inferior to the previous craft-based model.

As a craft person it is possible to recognize the two aspects of meaning described above. The meaning that exists in the practice itself could be called an inward meaning. It is aimed primarily at the maker. It goes without saying that the communicative meaning that arises around the result of the making, the artifacts, can be described as a kind of meaning that is outward directed.

It is, among other things, these dimensions of meaning and their interrelationships that will be focus within the node.

12.00 *Introduction*, **Mårten Medbo**, Senior lecturer of Crafts, Konstfack is ceramicist with a special interest in the craft practice both theoretically and practically.

12.15 – 13.00 **Jonna Bornemark**, Associate Professor of Philosophy and Lecturer at the Center for Studies in Practical Knowledge at Södertörn University

14.00 – 14.45 **Anna Ihle**, artist, owns a MFA from Konstfack in Stockholm, Sweden and at the National Institute of Design in Ahmedabad, India.

15.00 – 16.00 Panel discussion with Ulrika Mårtensson, Mikkel Bjørset Tin, Anna Ihle and Jonna Bornemark

Mikkel B. Tin. PhD in phenomenology from Université de Paris XII. Previously Professor of Philosophy of Culture at the University of Southeastern Norway. Responsible for PhD courses in ‘Cultural theory’ and ‘Body-Based Practices’. Chief curator at Drammens Museum and lecturer at Oslo Academy of the Arts. In his books and articles, he studies body-based practices in the light of hermeneutics and phenomenological aesthetics, and more specifically folk art, outsider art, street art, art in public space, but also art in education.

Ulrika Mårtensson, Adjunct Professor in textile, Konstfack.

Jonna Bornemark, Associate Professor of Philosophy and Lecturer at the Center for Studies in Practical Knowledge at Södertörn University. Jonna is active in several research-projects within the theory of practical knowledge, phenomenology, HAS and philosophy of religion. Within these projects she discusses the limits of calculation, skills of judgement, subjectivity and the concept of Bildung. But also the relation between humans and animals, pregnancy and embodiment

Anna Ihle, artist with a MFA from Konstfack – Art in the Public Realm She has in recent years made works of art that explore the meaning of labour in our times. She sculpts in stone, carves wood, pans for gold and invites others to discuss their work processes. She often asks questions such as: When is your workday over? What do you consider work? Hey, what do you think about while working? When are the hours right after work recreation and not just rehabilitation?

Markus Vallien lives on a farm in Småland, Sweden, where he works with self-sufficiency, cultivation and forest keeping. Handicraft and craft are a part of his daily life and philosophy. His interest in exploring the relationship between human, nature and technology leads him to expressions and materials that stand in contrast to increasingly urban surroundings.

Åsa Jungnelius Senior lecturer of Crafts, Konstfack, is a visual artist based in Stockholm and Mänsamåla. Her work is often material-related and goes from interiors to monumental formats where our bodies' relations, the objects we surround them with and the rooms they act in together are investigated through a material language. The constant positing of material in the intersection of economy, ecology and the social describes the preconditions for the time in which we live.

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NODE 2 RECIPES FOR HOME MAKING WITH OTHER SPECIES, DAY 2.

Preregistration required. 12 participants.
Location: S3

09:30-12:00 Individual presentations/discussions of ideas to develop own artefact/process proposals based on your own enquiry and the learnings from day one. Martín Ávila and Katja Pettersson with students.

13:00-14:30 Individual work – Martin and Katja available to support and discuss.

14:30-16:00 Wrap-up and ending. Short presentations of own artefact/process proposals with Mathilda Tham, Åsa Ståhl (online), Martín Ávila and Katja Pettersson (at Konstfack).

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NODE 3 LIGHT MATTERS, DAY 2

Location: The Perception Studio and room A6
9.00 – 14.30 Light Matters workshop (lunchbreak 12-13)
15.00 – 16.30 Presentations and discussion.

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NODE 4 A THINKING DONE WITH THE LUNGS

Location: Studion / Mandelgren
Preregistration required.
Morning workshop: 9 participants, Studion
Afternoon: Mandelgren

*A poetics of breath belabors the obvious:
without breath we lose vitality, without breath we die*
– Nathaniel Mackey

This node aims to collectively explore the poetics and politics of *breath*. In the words of Mackey, *when breath becomes an object of attention (...), anxiety is also in the air*. In the wake of recent global, political and pandemic crises – *breath* has returned to the centre as a site of both political debate and creative potential, reclaiming its often-unnoticed vital status.

Through this node we strive to situate breath as a germinal seed of poetic practice, as an organic condition of any embodied performative action, a site of radicality, and in particular of voice, breath as air in friction, inhaled, exhaled. Over the course of the day, we will have the opportunity to explore this hybrid expression of breath, both poetic and political, guided by a number of performers and researchers that will share their related practices with us.

Given the sheer breadth and complexity of this topic,

we see this day as an open platform to share and explore together. Rather than present fixed results, we hope to initiate connections that can help broaden the conception of breath as lived experience, as poetic material and as political site.

MORNING,
09:30-12:00: *TonTanz*
workshop with Jule Flierl

What's useful about the voice for a body? What's the difference between the body and the voice?

Alternating exercise, exchange and lecture, this workshop will explore the gap between image and sound of bodies. Jule Flierl introduces the genre *TonTanz*, which was conceptualized by Valeska Gert in the 1920's; talks about her research on the history of the dancers' voice in stage dance and raises questions around the authenticity of vocality.

AFTERNOON,
13.30 – 14.30 *One pitch: birds for distortion and mouth synthesizers* (2016), performance by Sofia Jernberg.
Your breath, my breath; our breath sound-text work by participants of the freestanding course *Sound in Interaction*.
15.00 – 17.00 Encounters around breath, with Michele Masucci, Elena Wolay, Ricardo Atienza and Cara Tolmie.

During this session, we will offer an open space for reflection, listening and discussion around the themes addressed by *A Thinking Done With the Lungs*. As a format for this, each of the invited participants will share a material relating to the topic of breath – a short video, a quote, an object, a piece of music etc – that will be used as the basis for an open group discussion.

Please feel free to bring a material of your own relating to breath to this session - we hope to have time to extend the sharing of materials to the rest of the attendees later in the event.

Organisers: Cara Tolmie, Ricardo Atienza, Cecilia Järdegar, Fine Arts Department.
Participants: Sofia Jernberg, Jule Flierl, Elena Wolay, Michele Masucci, Participants of the freestanding course *Sound in Interaction*, Cara Tolmie, Ricardo Atienza

Jule Flierl is a dance and voice artist from Berlin/Germany. She develops practices that conceive of the voice as a dancer, translating dance into the auditory realm. Her practice lives between experimental choreography and somatic singing methods, in which she develops scores to unsettle the relationship between seeing and hearing. She revives and continues the legacy of Valeska Gert, avant-garde dancer from 1920's Berlin, who first conceptualized the term *SoundDance*: to dance with one's voice. Currently she collaborates with fine artist Anna Zett, choreographer Antonia Baehr and *SoundDance* artist Irena Z. Tomazin.

Sofia Jernberg is a Swedish experimental singer, composer & improviser, born in Ethiopia 1983. She grew up in Ethiopia, Vietnam and Sweden. She often works with notions of origin, abstraction, internationality, friction, communion, sadness and collaboration. One of her deepest interests as a singer is to explore the "instrumental" possibilities of the voice. Her singing vocabulary includes sounds and techniques that often contradict a conventional singing style. She has dug deep into non verbal vocalizing, split tone singing, pitchless and distorted singing.

Michele Masucci is an artist, curator, educator, writer and researcher. Working in and through different forms of collaborations, his work combines the autonomous Marxist tradition with feminist and queer theory elaborating on care as a form of ethico-aesthetic practice. Michele is currently Guest Lecturer in Art Theory at Konstfack University of Arts, Crafts and Design, PhD fellow in Theory at the Academy of Fine Arts Vienna, and Scientific Coordinator at Karolinska Institutet Stockholm. He recently co-edited *Red Love: A Reader on Alexandra Kollontai* and is currently participating in the 2020/21 edition of the Luleåbiennial. Michele has curated the exhibition, *A Careful Strike** at Mint konsthall, opening fall of 2021.

Elena Wolay is a music journalist, lecturer, booking agent for Trees, grass and stones and Lydia Lunch, curator of concerts and exhibitions; Elena Wolay keeps busy in the music sphere. Via the platform Jazz Är Farligt, which she has run since 2011, she has been described as one of the most driving forces on Sweden's alternative music scene. Wolay has been a member of the Nordic Council Music Prize Evaluation Committee, Swedish Arts Council's phonogram support working group, an expert in preparing grants for music organizers for the Swedish Arts Council, and an expert for the Stockholm City Cultural Administration and evaluation committee for Musikverket. Recent curatorial projects include *Sun Ra* at Mellanrummet, Malmö Konsthall (2021), Åke Hodell *Motstånd*, Tensta konsthall (2020) and Åke Hodell *Motstånd*, Malmö Konsthall (2022).

Cara Tolmie works from within the intersections of performance-making, experimental music and the moving image. Her works have been performed and exhibited widely at art galleries, music festivals, biennials, conferences and in the public space.

The practice at large centres itself upon the voice, the body and the complex ties between the two. All at once subjective as well as socially determined, she explores voice and body as two codependent entities able to confirm as well as contradict one another. Within this there is keen attention paid to the role of listening both as a practice witnessed by the onlooker and a relationship between the performer and audience member. Cara is currently a doctoral candidate in *Critical Sonic Practice* at Konstfack, University of Arts, Crafts and Design in Stockholm conducting artistic research project *Listening to the Displaced Vocal Body*.

Ricardo Atienza is a sound artist, researcher, PhD Architect. Senior lecturer in Sound Art at Konstfack University of Arts, Crafts and Design, Stockholm. Ricardo focuses his work 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 here 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 public forms such as sonic-spatial installations, in-situ interventions in the public space, electroacoustic and radiophonic compositions or sound design pieces

Addendum:

Node 6 Just futures of AI

Wednesday 26/1
09 – 12.00
Location: S4

Thursday 27/1
09 – 16.00
Location: E1

Preregistration required. 8 participants
Lectures online and open for all.

Please note: includes Zoom lecture that are open to the public as well as a workshop. The workshop requires pre-registration

This node aims to explore ways in which artificial intelligence is operating in and through artistic practices and how algorithmic biases may create unfair or discriminatory outcomes at an unprecedented scale. By weaving together research talks and hands-on exercises, this node sets in for a common search for sustainable ways of approaching artificial intelligence through artistic practice. The node is created and led by FUTURESS in collaboration with the Visual Communication faculty.

Lectures by: Nakeema Stefflbauer, Lucas LaRochelle and Iyo Bisseck.
Moderated by: Nina Paim and Maya Ober

About the speakers:

Nakeema Stefflbauer is a Brooklyn native and a long-term Berlin resident with a background in research, technology transformation and social entrepreneurship. Her research practice focuses on strategies for impact of AI or algorithmic decision-making technology, and the urgency of broadening access to technology. Nakeema holds a PhD degree from Harvard University.

Lucas LaRochelle is a designer and researcher whose work is concerned with queer and trans digital cultures, community-based archiving, and co-creative media. They are the founder of *Queering The Map*, a community generated counter-mapping platform that digitally archives queer experience in relation to physical space. Lucas holds a BFA in Design and Computation Arts from Concordia University, Montreal.

Iyo Bisseck is a France-based interaction designer, researcher and artist. Through her work, she is researching biases and how they expose a link between technologies and systems of domination. Iyo holds a Master of Research in Visual Engineering from The École Nationale Supérieure d'Arts et Métiers, Paris, and works at the crossroads of art, social sciences, cognitive sciences and computer science.

Nina Paim is a Brazilian curator and design researcher, and co-founder of the feminist platform *Futuress*. After a detour into economics and philosophy, Nina studied graphic design at Esdi, Rio de Janeiro, and at the Gerrit Rietveld Academie, Amsterdam. Her curatorial work revolves around notions of supporting, directing and collaborating.

Maya Ober is an activist, educator, designer, and researcher based in Basel. She studied industrial design at Holon Institute of Technology and holds an MA in Design Research from Berne University of the Arts. Maya is the founder of *depatriarchise design* and a co-director at *Futuress*.

Friday 28.1

Closing Events and PhD node

RESEARCH ETHICAL DILEMMAS IN PHD STUDIES

Location: E1
9.00-12.00

Apart from invited guests, this node is open for doctoral students at Konstfack only.

The theme of the doctoral node for this year's Research Week is ethical dilemmas in research with a special focus on PhD-studies. It is a space for the participants to share questions, experiences, and concerns and to support each other.

OCTOPUS PROGRAM

Location: Svarta havet
13.00-14.00
Maximum 45 participants

Presentation by Alina Isabella Rentsch and Sofia Priftis.
Moderated by Maria Lantz.

The Octopus Programme is a guided research-based educational programme that encourages artistic research and production-based collaborations across academies and art institutions; students and professionals; diverse presentation modes; and processes of research and documentation in different geographies.

While the Octopus Programme functions as a support mechanism for emerging artists, the main objective of the programme is to accumulate experience-based collective and creative output by taking geopolitical, social, ecological, and educational urgencies and diversities into consideration. Correspondingly, the programme intends to develop and point out new critical perspectives and standing points to process artistic research and practices. In this respect, by merging the viewpoints of academic entities and contemporary art institutions along with what they can provide such as mixed facilities and activities, the Octopus Programme would like to develop a progressive methodology by creating its autonomous network

The programme was initiated in 2019/2020 by University of Applied Arts Vienna and Kamel Lazaar Foundation with a pilot phase which linked Vienna and Tunis. The main phase is taking place in 2020/2021 and the partners of the main phase of the programme are University of Applied Arts Vienna; Kamel Lazaar Foundation, Tunis; Konstfack – University College of Arts, Crafts, Stockholm; Index – The Swedish Contemporary Art Foundation; The University of Pretoria, Pretoria; The Centre for The Less Good Idea, Johannesburg; Khalil Sakakini Cultural Center in Ramallah; Birzeit University, Birzeit; the Palestinian Museum, Birzeit; SAHA Association, Istanbul; Publics; and Saastamoinen Foundation, Helsinki.

Views on Research, Monday 24.1, in collaboration with Iaspis, the Swedish Arts Grants Committee's International Programme for Visual and Applied Artists.



IASPIS
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The Swedish Arts Grants Committee

COLOPHON

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