

Konstfack Research Week  
2023

*REFRACTIONS*

23 — 27 January  
LM Ericssons väg 14  
Telefonplan  
[www.konstfack.se](http://www.konstfack.se)

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# Konstfack Research Week 2023

# REFRACTIONS

## Introduction

*Refractions*, Konstfack Research Week 2023, explores interdisciplinary practices, discourses and perspectives on artistic research from across the areas of art, craft, design, interior architecture and furniture design, visual communication and teacher education.

Sometimes defined through its capacity to incorporate the intuitive, the pre-conceptual, and the non-linguistic, artistic research contributes to the production and dissemination of new knowledge in and through the practice of art, crafts and design. Throughout Research Week 2023, we will have the opportunity to reflect upon the ways in which artistic research has the ability to affect and interact with society at large, encountering, engaging with, and contributing to the sharing of new insights.

The week is divided into three main sections. *Views on Research I & II* (Monday and Tuesday), features keynote lectures from international guest speakers and research presentations delivered by colleagues at Konstfack. This concludes on Tuesday evening with the inaugural lectures of three new professors. Research week continues on Wednesday and Thursday with the research Nodes, a series of two-day events which combine lectures and workshops focused upon specific research themes. The final session on Friday concludes the week with a series of closing events.

All Research Week events, aside from some Node activities, are open to the public. *Refractions*, Konstfack Research Week 2023, is organised through Konstfack Research and Doctoral Studies Committee (FFU), developed and coordinated by Magnus Bärtås and Mat Gregory.

*VIEWS  
ON  
RESEARCH*

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Monday 23 January  
 Views on Research I: Introduction  
 Location: Svarta Havet

10.00 — 10.15

*Welcome*

Maria Lantz, Vice Chancellor

10.15 — 10.25

*Introduction to research Week 2023*

Mat Gregory, Project Manager

10.30 — 11.00

*Refractions – on research at Konstfack*

Magnus Bårtås, Head of Research Konstfack

11.10 — 12.00

*About Konstfack Research Week Nodes*

Introductions to the nodes by node-leaders: Mårten Medbo, Martín Ávila, Johanna Engers, Siri Homlong, Cecilia Järdeemar, Patrick Lacey

#### **Maria Lantz**

Maria Lantz, born 1962, is a visual- and text-based artist. Her works deal with photography in relation to contemporary urban life, identity, and memory. Over the years she has also worked as a teacher, editor and curator and she conducted several research projects on “informal cities” involving artists, activists and scholars from various fields and disciplines. Lantz has exhibited in major venues such as BB3 in Bucharest, Prince of Wales Museum, Bombay, Umeå Bildmuseum and Townhouse Gallery, Cairo. She was the editor of the magazine *Motiv* and has published several books and numerous articles. Since 2012 she is the Vice Chancellor at Konstfack, University College of Arts, Crafts and Design in Stockholm, Sweden.

#### **Mat Gregory**

Mat Gregory is Director of PhD Studies at Konstfack, Senior Lecturer in Art History and Theory, and Project Manager for Research Week 2023. 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, the social, cultural and political functions of music have remained of constant interest to him in his work.

#### **Magnus Bårtås**

Magnus Bårtås works foremost with text; in film, essay and assemblage/installation. He is a professor of fine arts, and Head of Research at Konstfack University of Arts, Crafts and Design, Stockholm. His works have been exhibited at Moderna Museet, Stockholm, in 1990, 2006 and 2010, and he is the winner of the grand prize at Oberhausen International Film Festival in 2010. Magnus Bårtås participated in Platform 2009, Seoul, the 9:th Gwangju Biennial 2012, and “The Real DMZ” at ArtSonje in 2013 and 2015. Gothenburg Konsthall presented a larger retrospective exhibition of his work in 2016. His book *All Monsters must die* (together with Fredrik Ekman) was shortlisted for the Swedish national August prize 2011.

Monday 23 January

Views on Research I: Keynote Lectures

Location: Svarta Havet

13.00 — 14.00

*The Elephant Who Was a Rhinoceros*

By Erik Bünger

Erik Bünger's lecture performance investigates the animal name and the role this name plays in the linguistic behavior of humans. It traces the footprints of wolves, elephant, bears and ravens as they move perpetually in and out of human language. A creature that does not speak, a creature you cannot speak of. An elephant in every room. A white bear, whose silhouette looms larger with every effort to keep it out of your mind.

**Erik Bünger** is an artist, writer and composer whose

work presents a continuous investigation into concepts such as 'voice', 'body', 'image' and 'animal'. In lecture performances, videos, texts and musical compositions he explores how such concepts, by referring to something mute and unspeakable beyond the reach of language, become central voids around which our linguistic reality is built up. He currently holds a four-year research fellowship at the University of Applied Arts in Vienna, where he leads a group of artists in an investigation of the concept of 'voice-over'.

14.15 — 15.15

*Artistic research and Prosopagnosia of the South*

By Behzad Khosravi Noori

This presentation tragically drowned in imagination, the tangible future, and its prospects. The future that we sense, glimpse and are conscious of its existence, but it still stands on the other side of borders, out of reach.

It does not claim to represent radical artistic methodology; instead, it attempts to investigate or even interrogate contemporary history and what is known as knowledge production concerning South-North, East-West political dichotomy and false division between Metropolitan sociability vs colonial sociability. By interrogating contemporary history and its site-specificity, the presentation attempts to go beyond the question of what artistic research is to emphasise further the answer to what artistic research can do. It is an inquiry about how to investigate so that the query is more disseminated than its answers.

**Behzad Khosravi Noori**, Ph.D 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. In his practice, he reflects upon the marginalia of artistic explorations in relation to art, the history of transnationalism, and global politics. His post doc-project *Landscape of imagination* is funded by The Swedish Research Council (Vetenskapsrådet) in collaboration with Konstfack, Goldsmiths University, London, and the Comparative Humanities department at Habib University, Karachi

15.30 — 16.30

*Fake News and Old Truths – Researching through Writing, Masking and the Double Empathy Problem*

By Elisabeth Hjorth

How does artistic research begin? Does it begin with becoming a research object or being a research subject? Taking its departure from the lyrical essay "Mutant", this lecture revolves around writing in the footsteps of those you left behind, about being an unlikely person in an art school and eventually trying to leave the safe research subject position you have struggled to enter. "Masking" is used to describe the artificial performance of social behavior that is seen as more socially acceptable in a neurotypical society, but are there artistic implications of this camouflage? Via the theory of "the double empathy problem", which refers to a breakdown in mutual understanding when people of autistic and non-autistic people interact, questions are

raised about what aesthetics, what community and what knowledge shape our research environments and society, and what we may wish for the future.

**Elisabeth Hjorth** is a writer, PhD in ethics and professor in Literary Composition at HDK-Valand in Gothenburg. She is programme director of the Master's Programme in Literary Composition and project leader of the research project *Autistic Writing – Reclaiming, Reloading Another Mother Tongue*. Her latest book is *Mutant* (Glänta, 2021) for which she received the Gerard Bonnier Essay Prize 2022.

*VIEWS  
ON  
RESEARCH*

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Tuesday 24 January  
Views on Research II  
Location: Svarta Havet

10.00 — 10.05

*Introduction*

Mat Gregory, project manager

The morning session of Views on Research II focuses upon the sharing, dissemination and discussion of current work being undertaken by researchers at Konstfack.

10.05 — 10.30

*Espèces d'Espaces / Species of Spaces:*

*The sonic space experienced, projected, imagined*

Ricardo Atienza

Its overall focus is the experience of sonic spaces, the intimate relation between body, surrounding space and its exclusive sonic expression. With a practice-based approach, this project pays specific attention to physic acoustics auralisation methods and tools (3D virtual sonic modeling) with an aim to explore in particular how these processes can be transposed to the realm of artistic research.

As a part of this project, I will share a case study based on a specific space and construction: a XVIIth century cloister preserved today as a central element of the extension of Museo del Prado in Madrid as planned by architect Rafael Moneo in the early 2000s. This case study starts thus in the realm of traditional architectural acoustics, for later performing a series of experiments in the form of spatial and temporal variations and displacements. Experiments based on a number of artistic architectural (alternative realities of a space) and sonic/

musical practices including improvisation or electro-acoustic composition.

**Ricardo Atienza Badel** is a sound artist, researcher, PhD architect, and 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.

10.30 — 10.55

*Sloyd and visual arts teaching:*

*assessment actions and authoritative guiding*

Camilla Gåfvels

This research project examines how sloyd and visual arts teachers use authoritative guiding as part of assessment actions. Previous research has shown how physical aspects – the bodies of participants together with objects such as material and tools – can be understood as critical resources in teaching, when teachers convey to students how they can complete their assignments, especially when instructions are not verbalised. The findings of the current study include how the teacher adapts all activities to suit the situation at hand and the specific knowing the individual student seems to have problems understanding,

thereby providing a stable foundation for the appropriation of additional knowing; in like manner, overall, promoting all students' appropriation of sufficient skills.

**Camilla Gåfvels** (PhD) works as a senior lecturer at the Department of Visual Arts and Sloyd Education at Konstfack. Her research interests center on assessment – in and out of school settings – and didactics related to craft knowing. Moreover, she is currently involved in several close-to-practice research projects, aiming to contribute to the knowledge base of the teacher profession.

10.55 — 11.10

*Break*



## II.10 — II.35

*Speculative Annotation*

## Agnieszka Knap

Into what degree can an AI-based software describe an ambiguous image and “associate freely” as a human being? Looking at an ambiguous image instantly sparks a chain of associations. The human brain immediately will try to make sense of bits of ink on the page by evoking emotions, or a memory from the past. Within a second the information will be transformed into an object, an idea or a story. Prior knowledge and expectations influence our perception of what we see and how we perceive the world. This complex operation is difficult to replicate in a computer program. The machine doesn’t have former experience which can help it to explain the content.

**Agnieszka Knap** is an artist, curator and educator. She holds a position as a senior lecturer at Konstfack and is the director of master program Craft! Her practice includes jewelry, performance, collaborative projects and research. Through her work she is exploring the potential of jewelry as a communication tool and what it means to be human in the age of body modification and accelerating algorithms. Knap exhibits regularly in Sweden and abroad and her work is represented at the Nationalmuseum, Röhsska Museum, Rian Designmuseum and private collections. Currently her work was shown at 1st Biennial of Contemporary Jewellery of Lisbon (2021) and International Biennial of Contemporary Metal Art in Vilnius (2022).

## II.35 — I2.00

*Odysseus in the Supermarket*

## Erik Sandelin

Do you want to stop eating animals but find it hard to quit? What if you could ban yourself from flying for a year? Are we addicted to unsustainable ways of living? Today, gamblers in Sweden can sign up to exclude themselves from casinos and online gambling. What if you could exclude yourself from other transactions as well? I will present two prototypes, Preffi and Köppaus. se, that explore worlds where such “purchase filters” are up and running. How can Odysseus pacts like these help us decouple action from force and passivity from resignation in design?

**Erik Sandelin** is a designer and a PhD student in Art, Technology and Design at Konstfack University of Arts, Crafts and Design, and KTH Royal Institute of Technology in Stockholm. In his PhD project Erik develops the concept of *grace*, actively not doing what you are able to do, to trace a trajectory of affirmative nos and nots in design. Erik is co-founder of interaction design and innovation studio Unsworn.

## Doctoral Student Node

13.00 — 15.30

Location: Doctoral Project Space

*This is how we D-I-G it*  
 Workshop with the art-  
 design & architecture group  
 MYCKET

Pre-registration required  
 for the Doctoral Student Node  
*(first priority will be given to doctoral students for this workshop)*

In this D-I-G (doing in group) MYCKET invites you to join the pack for some artistic research crafting in the realms of the unhuman. We turn to folktales and mythologies; we nourish our inner changelings (who feel the shafting of normative society); we follow the makings of those who have gone before us to perceive, learn and create in a world of reciprocal belonging (beyond prevailing extractivist ideology).

D-I-G is an artistic research methodology MYCKET has developed for co-creation where each participant's skill, joy and preferences are appreciated throughout the process at the same time as the group creates a collective totality. This D-I-G comes out of the project Troll perception in the Heartlands – artistic research to widen our imagination capacity. Here we develop design and architecture as shapeshifters.

### MYCKET

**Mariana Alves Silva, Katarina Bonnevier  
 and Thérèse Kristiansson**

The art- design & architecture group MYCKET was initiated in 2012 by the designers, architects and artists Mariana Alves Silva, Katarina Bonnevier, Ph.D., and Thérèse Kristiansson. MYCKET tries to work from a set of interacting perspectives; queer, feminism, class, anti-racism, the more-than-human. Their artistic research practice, which often takes place together with others in large networks, has generated a breadth of results; large-scale theatre productions, permanent public spaces, costumes, works of art, exhibitions, animations, performances, text and theory production.

## Tuesday 24 January Views on Research II

16.00 — 18.00

Location: Svarta Havet

### Inaugural Lectures

Konstfack's three newly appointed professors present inaugural lectures about their practices.

16.00 — 16.20

#### *Introduction*

Maria Lantz, Vice Chancellor

16.20 — 16.50

#### *The Weight of Images*

Lina Selander

Lina Selander will talk about how relations between historical record and visual representation can be investigated through the work with film, and about the challenges and difficulties in the re-use of a historically charged material, as well as some strategies to make it work.

The lecture will give some examples of how to work with a material marked by collective, often disputed, memory and experience. It will briefly discuss history as taking form in images, and tentatively address this question of temporalities of the image from the perspective (or practice) of image and video editing.

The film montage instigates new historical connections by engaging shifts and continuities, both on the level of representation and media technology. It can be understood as a violent and political act, if the historical

event (past or present), finds the material, or vice versa: to edit, to cut, to divide and conquer.

**Lina Selander** Professor in fine arts with emphasis on narrativity and installation. Her professional activities include exhibitions, public commissions and publishing. Previous solo exhibitions at Galleria Tiziana Di Caro, Napels, Kunsthau Wien – Museum Hundertwasser, Argos Centre for Art and Media in Brussels, VOX – Centre de l'image contemporaine, Montréal, Iniva (Institute of International Visual Arts) in London, Moderna Museet, Stockholm, and Göteborgs Konsthall as well as the solo shows at the Venice Biennale and at the Kiev Biennale, Media City Soul Biennale and Manifesta in Genk, Belgium. Lina Selander is a professor at the art department at Konstfack since July 2022

16.50 — 17.00

#### *Break*

17.00 — 17.30

#### *Learning from the tick*

Patrick Lacey

There is a parasitic/symbiotic aspect to graphic design, a relational rather than discrete practice that through association creates new forms. Even if it has roots in physical technologies such as photography, printing and metal type, graphic design is not so corporeal, rather it's amorphous, like a gas or cloud that gains form when it makes connections with other disciplines, processes, people, organisations, events and knowledge. A supra subject that has the potential (if only through the graphic designers practice) to assemble, frame and unite.

In this inaugural lecture Patrick Lacey will talk about some recent parasitical adventures, ephemera, failures and learned lessons.

**Patrick Lacey** is professor of graphic design at Konstfack and IUAV (IT) and part of Åbåke, a transdisciplinary graphic design collective, founded in 2000 by Patrick Lacey (UK), Benjamin Reichen (FR), Kajsa Ståhl (SE) and Maki Suzuki (FR) in London, England, after meeting at the Royal College of Art.

17.30 — 18.00

*Craft! Textiles! Body! <3!*

**Maja Gunn**

A lecture that ranges from the carnival, via queer clubs, dance costumes, textile sculptures and fashion, to embodied living environment, locker rooms and uniforms. About performances, desires and norms. Maja Gunn's artistic practice and research, together with pedagogical examples, will be described.

**Maja Gunn**

Since April 2022, Maja Gunn is a professor of craft with a specialization in textiles at Konstfack. She has previously worked as a professor at HDK-Valand at the

University of Gothenburg. Her work includes craft, art, architecture, fashion and costume for theater and film. Maja Gunn has an MFA from Textiles, Konstfack, a Master's degree in fashion studies from Stockholm University and a PhD in design from the Swedish School of Textiles. She is currently in an exhibition at the Fresno Art Museum in the USA (July 2022 – Jan 2023); costume designer for the dance performance *Astronaut* for the Gothenburg Opera's dance company; and one of the authors of the book *MultiWeave A Way to Weave* (Pajupuu, 2022).

Node I

*In search of  
the essence of light*

—

*Between the measurable,  
the immeasurable and  
the perceived*

Wednesday 25 January  
– Thursday 26 January

## Node I

### *In Search of the Essence of Light – Between the Measurable, the Immeasurable and the Perceived*

The node will explore, demonstrate and discuss the boundaries or overlaps between the measurable and the perceived, based on different aspects of light.

Light is a fascinating and almost infinitely complex element that not only forms one of the conditions for life on Earth. Light, and primarily the speed of light, is also one of the foundations of modern physics and Einstein's theory of relativity, where time constitutes the fourth dimension of spacetime. Einstein was also able to prove that light is not just wave motion, but also consists of the particles that came to be called photons. Light can be described by uniform physical measurements and optical terms, which are as necessary as, for example, length measurements, weight measurements and time measurements for our modern world to function.

Another way of describing light is that it only exists when light radiation is converted into visual impressions, i.e. when the photon streams hit the retina of an eye. Then a complex process starts that for humans initially can be described by sensory impressions, when the eye's photoreceptors react to the stimuli from the light radiation. The information is then processed on a perceptual level, where shadows, highlights and colours provide a visual understanding of objects and spatialities. The visual impression is also interpreted on a cognitive level that provides information about the context, as well as creating an emotional response to the atmosphere. This process is subjective and varies between different individuals both depending on purely physical conditions, experiences, memories as well as geographical, social and cultural belonging.

Node I is organised by **Johanna Enger** with guest **Johannes Lindén**.

## Wednesday 25 January – Thursday 26 January

### Location: The Perception Studio and A6

### Two-day Workshop

Pre-registration required for Node I

During both days of the node, lectures and demonstrations about the physical properties of light are interspersed with lectures and investigations about the perceptual experience of light and colour. We move from Newton's experiments with light to quantum mechanics, and on to the development of the sense of sight and what optical illusions really are. Through various experiments, the response of light radiation to different materials is examined, and the spectral distribution of light from different light sources is examined both visually and with measuring instruments. Based on both Goethe's colour theory and other systems, we explore coloured light and coloured surfaces and how these correspond to each other. Perceived light level is compared with photometric measurements, and through various examples we examine what makes a room or an object appear clearly. All this is interspersed with discussions about how these different perspectives – the measurable and the perceived – affect our view of reality.

**Johanna Enger** is a senior lecturer and head of the Perception Studio at Konstfack, and also research leader for the design driven research project *Perceptual Metrics for lighting Design*. She has a broad design background and is a trained and practicing lighting designer. Her perspective on lighting practice, as well as on research and education is anchored in the combined knowledge field of light, colour and visual perception.

**Johannes Lindén** is a researcher based at the visual ergonomics group at the institution of Design Sciences at Lund University. He holds a PhD in physics and has a background as an experimental physicist at the DTU in Copenhagen. His research focuses on light measurement, lighting, colour and flicker from light sources. Johannes is also driven by a passion for science, physics and light, as well as for philosophy and metaphysics.



Node II

*Wild Sound Objects*

*Konstfack + Design  
Academy Eindhoven*

Wednesday 25 January  
– Thursday 26 January

## Node II

*Wild Sound Objects*

*Konstfack + Design Academy Eindhoven*

What if glass wouldn't sound like glass? How about wood, or plastic? Can we reimagine objects around us, and redesign their behaviour? In this two-day workshop we'll rethink the conventional and give new meaning to the obvious. We will design an interactive installation with multiple devices, sound sources, materials, and sensors. We will learn to adapt design to material, and shape sound to augment our object's presence.

Node II is organised by **Martin Avila** with guests **Roey Tsemah** (Design Academy Eindhoven) and **Palle Torsson** (Hacker Lab, Konstfack)

## Location: 3D printing workshop Two-day Workshop

Pre-registration required for Node II

### Wednesday 25 January

10.00	Introduction
10.30	Sound design with VCV rack
11.00	Sound design challenge
12.00	Lunch
13.00	Object research and experimentation
14.00–17.00	Sound design on Daisy

### Thursday 26 January

10.00	Prototyping
12.00	Lunch
13.00	Prototyping
15.00	Break
16.00–18.00	Presentations with Design Academy Eindhoven

**Roey Tsemah** is a cross-disciplinary designer, musician, and teacher. Roey is the founder of Synthux Academy, where he runs educational programs on electronic instrument design, sound synthesis, and programming. He is the host of the Synth Design Podcast and the International Synth Design Hackathon and a teacher in the digital focus module at Design Academy Eindhoven. His interactive design programs are used in dozens of academies worldwide. In 2022 Roey launched the Simple Synth platform, which allows artists and musicians to build their own instruments, and learn programming and design skills using video courses, DIY kits, and community events both online and locally in various cities around the world.

**Palle Torsson** is an artist, hacker, and programmer, living in Stockholm. After exhibiting widely both nationally and internationally, Torsson has worked with several collaborative projects, among other Piratbyrån (2004-2010) and Stockholm's first hackerspace, Sparvnästet (2012-2016). During the same period, Torsson carried out a research project on collaborative hacker-art practice with funding from the Swedish Research Council. Torsson is currently a senior lecturer in art at Konstfack in Stockholm, running a hackerspace and mix reality lab. Hemsida: [www.palletorsson.com](http://www.palletorsson.com)

Node III

*Crafts research*

—

*now and*

*in the future*

Wednesday 25 January

– Thursday 26 January

## Node III

### *Crafts Research – Now And In The Future*

In 2022, Konstfack received the rights to graduate at doctoral level in the subject Artistic Practice in Visual, Applied and Spatial Arts. A joint research environment, which takes into account the special nature of the various disciplines represented at the school, needs to be formed. This provides the starting point for this year's node.

What is the special nature of crafts based research? The Swedish Research Council tries to give an answer in their 2015 Yearbook. On one hand there is a line of thought “where personal artistic practice comprises the starting point for the study”. On the other hand there is a line of thought that “uses craft as a method or platform for explorations of society's norms and values”. That gives a rather vague picture of the research field.

We will try to specify and perhaps complicate the picture a bit in this node. A few questions will be at the center: What does the research look like so far? What special possibilities characterize craft based research? Which insights and knowledge has the research contributed so far? How does the research connect to the profession and the world outside the educational institutions? What different entrances, topics and perspectives will be relevant for the future? These and other questions that connect to crafts research will be highlighted and discussed in this node. This will take place in the form of two lectures and a panel discussion. There will also be two workshops that in practice exemplify different research methods.

Node III is organised by **Mårten Medbo** with guests **Nicolas Cheng**, **Frida Hållander**, **matt lambert**, and **Emelie Röndahl**

Wednesday 25 January

Location: Svarta Havet

Open session (no pre-registration required)

13.00 — 13.15

Introduction

13.15 — 14.00

Lecture: Emelie Røndahl

*Crying Rya – A Practitioner’s Narrative Through Hand Weaving*

I will present my research project, which examines a repeated focus on time and slowness that I have experienced over years as an artist, in connection with my hand-weaving practice using the technique rya. My research, written from the first-person perspective and made through my own studio practice, has led me to question a public image of weaving as time-consuming or slow and why temporality is attributed to the finished object, while I claim that it is only experienced in the

making process. The claim of weaving as slow does not consider the body that weaves. I have wanted to highlight the myth of slowness in crafts and handweaving that does not always match my experience of the bodily knowledge of weaving. In this lecture I will share my experience of entering doctoral studies, my emphasis on practice while doing research, how this work has influenced my artistic practice, and how I imagine using the material looking forward.

14.00 — 14.45

Lecture: Nicolas Cheng

*After Noticing*

Noticing is not merely a cognitive act; it requires an ability to relate and respond to multiple others. To practice the craft of noticing is to pay attention to the unexpected vulnerability of entities, objects, and disciplines in a disrupted world, which are interconnected through complex visible and invisible relationships. But what needs to be done

after noticing? In his artistic research, Nicolas Cheng reflected on his own personal role and response-ability as a craft practitioner in an entangled world. Particularly, he looked at how jewellery and craft practice – its material thinking and making processes – can inspire a praxis of care and resurgence in a time of crisis.

15.00 — 16.15

Panel discussion

Panel discussion with Nicolas Cheng, Frida Hållander, matt lambert, and Emelie Røndahl

Thursday 26 January

Location: SI

09.00 — 12.00

## Workshop #1: Emelie Røndahl *Drawing-for-writing method*

In this workshop we will explore and experiment with formats for a “Drawing-for-writing method”; I will share experiences departing from my own PhD project.

Student: Bring a piece of work you have a specific relationship with, i.e., a work you clearly remembered

Pre-registration required for Node III,  
Workshop #1

struggle with/enjoyed making. You don't need to prepare a presentation. In case you have preferences; bring pens, papers, colors etc. If not – you will use what is available. No readings will be provided in advance. This workshop is hands-on.

13.00 — 16.00

## Workshop #2: Nicolas Cheng *Unlearning one's learning*

Craft can be intended as a practice that is based on responsiveness, on the ability to respond (response-ability) to histories, to traditions, to communities, to materials sources, to others — both human or nonhuman — that are interconnected and entangled in the process of making. Today, the perception and utility of contemporary craft practice is being re-discussed beyond the anthropocentric worldview. For this workshop, the

Pre-registration required for Node III,  
Workshop #2

underlying quest is to reflect on our own artistic position as makers and observe how unlearning one's learning is essential, as is the awareness of entanglement in a complex world system, whereby it is no longer possible to think in terms of opposites or dichotomies (e.g., human-nonhuman, subject-object, nature-culture). This will be done through responding to selected texts/stories, hands-on investigation and group discussion.

**Nicolas Cheng** is an artist, researcher and Professor of Contextual Practice in the field of Jewellery and Hollowware at the Academy of Fine Arts in Munich. He holds a PhD in Fine Arts with specialisation in Jewellery and Crafts from the University of Gothenburg in 2019. His works are included in the public collections of Die Neue Sammlung – Pinakothek der Moderne, DE; Stedelijk Museum 's-Hertogenbosch, NL and Stichting Françoise van den Bosch, NL, among others.

**Frida Hällander**, artistic researcher Ph.D. in the subject of Craft. Her doctoral thesis *Whose Hand is Making? A Sister-Text about Craft, Class, Feminism and the Will to Contest* is practice-based research that addresses the questions: whose hand is making? And how can we understand craft practices in dialogue with society through making and objects? She is currently a substitute/guest Senior Lecturer in Craft specializing in History and Theory of Craft at Konstfack.

**matt lambert** is a non-binary, trans multidisciplinary

collaborator and co-conspirator. Their practice is based in polydisciplinarity, entangling making, writing, curating, collaborating, and performing. Lambert is currently a PhD candidate at Konstfack University of Arts, Crafts and Design in Stockholm Sweden. Their research focuses on mapping collaborative movements with craft through a developed methodology of cruising. They have an MA in Critical Craft Theory from Warren Wilson College and an MFA in Metalsmithing from Cranbrook Academy of Art.

**Emelie Røndahl** recently completed a PhD study *Crying Rya: a practitioner's narrative through handweaving* at HDK-Valand, University of Gothenburg (2022). The study is determinedly practice-based where meaning is encountered through the traditional rya weaving process. Her work employs a highly experimental approach that engages the viewer in an emotive response to expressive threads, seemingly weeping from the warp. She has exhibited widely, notably taking part in the 4th Istanbul Design Biennial, creating a collaborative weaving project.



Node IV

*Counter  
Histories*

Wednesday 25 January  
– Thursday 26 January

## Node IV

### *Counter Histories*

The node *Counter histories* aims to surface histories that in various ways challenge the obvious, established or intended narratives. These narratives are typically told through the documents, artefacts, events and monuments that we find in archives, museums, publications and public spaces.

The presentations and workshops are a broad range of theoretical and practice-based approaches from the fields of art, pedagogy and visual communication that have used common methods to find, tell and write counter histories.

Node IV is organised by **Siri Homlong, Cecilia Järdeemar and Patrick Lacey** with guests **Maryam Fanni, William Jokijärvi Andersson, Sissela Jensen, Oskar Laurin (Projektrum: Augsburg), Märten Snickare, Lisa Rosendahl, Nina Mangalanayagam, Matts Leiderstam, Susan Hansen, Freddy Tsimba, Simon Westling, Svante Larsson, and Jacob Kimvall.**

Wednesday 25 January

Location: Mandelgren

Open session (no pre-registration required)

9.00 — 9.15

Introduction

9.15 — 10.00

Lecture: Maryam Fanni

*Document, Device, Discourse – a response to (sub)urban imaginaries*

This research project explores dominant narratives around suburbs and urban renewal processes in a Swedish context and in response, to borrow from bell hooks, performs acts of “talking back”. The project is a discourse-analytical document and interview study combined with artistic archival publishing interventions. It asks how place is produced, what collective memory holds, and how history and future is or can be imagined. In this lecture, drawing from Harun Farocki’s concept of “operational images”, two visual rhetorical devices will be unpacked that function as containers and organizers in the creation of urban imaginaries – the Before and After image and the Moodboard. As a form of response to the narratives that these design devices (re)produce, I have

initiated a collaboration with the citizen-driven local archive Hökarängsarkivet for a series of additions to it – a work-in-progress.

**Maryam Fanni** is a graphic designer based in Stockholm with a degree from Konstfack. She runs her own studio focusing on printed matter and typography, mixed with freelance writing, editing and research-based artistic projects. She is currently a PhD student in Design at HDK-Valand, University of Gothenburg. Her research focuses on collective memory, public space, the politics of design, publishing practices and archival interventions, with a particular interest in everyday life, the taken-for-granted and ephemeral.

10.15 — 11.00

Lecture: William Jokijärvi Andersson, Sissela Jensen, Oskar Laurin (Projektrum: Augsburg)

*Welcome to Projektrum: Augsburg, your downtown non-profit editorial book-space workshop.*

The talk will discuss how research into an overlooked artistic practice can function as a base for dialogue and knowledge production. And how an open ended book project can become a gathering force for a community of practitioners in a wide range of artistic fields of practice. Projektrum: Augsburg was a temporary project and exhibition space at Vasagatan 25 in central Stockholm. Run by a loosely formed collective of artists, designers and crafts people the space functioned as a wood workshop, editorial room, architecture studio and exhibition space. During the summer and fall of 2022 an intense program of exhibitions, symposiums and talks were held by a

variety of contributors across the fields of art, craft and design. Most of them centred around or responded to the artistic practice of master carpenter Thomas Tempte.

**Projektrum: Augsburg** is a loosely formed collective of practitioners from a variety of fields. Together they have embarked on adventures in the fields of exhibition and book making, study- and road-trips as well as furniture and graphic design. For this talk they are represented by Oskar Laurin, William J Andersson and Sissela Jensen, all of whom are alumni of the graphic design & illustration-programme at Konstfack.

11.15 — 12.15

Lecture: Märten Snickare

*Colonial Objects in Early Modern Sweden and Beyond.  
From the Kunstkammer to the Current Museum Crisis*

An elaborately crafted and decorated tomahawk from somewhere along the North American east coast: how did it end up in the royal collections in Stockholm in the late seventeenth century? What does it say about Sweden's colonial ambitions and desires? What questions does it raise from its present place in a display cabinet in the Museum of Ethnography in Stockholm?

In his lecture, Märten Snickare takes the tomahawk as a point of departure for an exploration of the entangled histories of European colonialism, and the museum as a European institution. He suggests that the tomahawk and other colonial objects have central roles to play in

the heated debate over the present state of museums, and their possible futures.

**Märten Snickare** is Professor of Art History at Stockholm University and Director of Accelerator, an exhibition space at the university where art and research meet. He has published extensively on the Baroque. This year, he has published a book on the entangled histories of colonialism, museums and objects: *Colonial Objects in Early Modern Sweden and Beyond. From the Kunstkammer to the Current Museum Crisis* (Amsterdam University Press).

13.30 — 14.30

Lecture: Lisa Rosendahl (zoom)

*The Ghost Ship and the Sea Change – On Curatorial Research  
and the Production of Counter-Narratives*

The lecture will narrate the curatorial research leading up to the 2021 edition of Göteborg International Biennial for Contemporary Art (GIBCA), titled *The Ghost Ship and the Sea Change*. It will explore my attempt at using the material, historical and symbolic layers of a piece of land in the Gothenburg harbour as a narrative device to alter the hegemonic perspective on the history of the city. The presentation will discuss research processes rooted in feminist methodologies of embodiment and situatedness, deployed in Gothenburg as a way to make visible how the city's colonial past continues into the present. It will also address the challenges of practicing self-reflexively as a curator, and reflect on the difficulties in making public one's own implication in the histories brought forward.

**Lisa Rosendahl** is a curator, writer and educator. Most recently, she curated the 2019 and 2021 editions of the Göteborg International Biennial for Contemporary Art (GIBCA). Since 2018, she is Associated Professor of Exhibition Studies at Oslo National Academy of the Arts. For the last few years, her curatorial practice has been engaged in long term projects researching industrial Modernity in Scandinavia, resulting in exhibitions such as *Extracts from a Future History* (Public Art Agency Sweden, 2017) *The Society Machine* (Malmö Konstmuseum 2016-17) and *Rivers of Emotion, Bodies of Ore* (Trondheim Kunsthall, 2018). Previous positions include Curator at Public Art Agency Sweden (Stockholm, 2014-17) Director of IASPIS, the Swedish Arts Grants Committee's international program for visual art, architecture, design and craft (Stockholm, 2011-13) and Director of Baltic Art Center (Visby, 2008-10).

14.40 — 15.25

## Lecture: Nina Mangalanayagam

### *Colouring-in Sweden: revealing hybridity in Swedish past*

This presentation will discuss some possible entry points into the recent VR funded research: *Colouring-in Sweden*. Using Homi Bhabha's theoretical framework of hybridity, this artistic research re-visits the colonial archive of St Barthélemy, a Swedish colony 1784–1878, with a particular focus on the mixed subject. The combination of archive material and new photographic material from St Barthélemy in artworks will be explored to add layers of hybridity to the representation of Swedish history. My core idea is that the exploration of hidden colonial history can be used to help shift perceptions of Swedish identity in the present. Using the perspective of hybridity aims to resist binaries of colonized and colonizer, black and white. It prompts

Swedish society more broadly to recognize the heterogeneity of Sweden's heritage.

**Nina Mangalanayagam** is an artist and Senior Lecturer in Photography at HDK-Valand, University of Gothenburg. Her research and visual practice explore belonging, hybridity and decolonial image making. She has a PhD by practice from Westminster University and an MA in Photography from the Royal College of Art, UK. Nina exhibits widely internationally, including the UK, Sri Lanka, Slovenia, Croatia, Slovakia and Germany. Her research project *Colouring-in Sweden* was recently awarded funding from VR.

15.30 — 16.30

Panel discussion with Märten Snickare,  
Nina Mangalanayagam, and Lisa Rosendahl.

Moderated by Cecilia Järdeemar and Patrick Lacey

Thursday 26 January

Location: Mandelgren

Open session (no pre-registration required)

09.00 — 10.30

Lecture: **Matts Leiderstam**

*What Does the Grid Do? – an artistic research project that is nearing its end*

I have looked up painters in their studios to ask: what does the grid do? This question was asked to consider whether there has been a qualitative shift in how painters work – as we all are part of a worldwide data network, and that we live in a culture strongly influenced by screens. In parallel, I have been working on series of drawings/paintings and I wrote short, fictionalized texts – in this project built on conversations I had in the studios and things I read, heard, and saw. During this process, I have begun to think more about my own relationship to the grid, which is so obviously grounded in Modernisms, and in Western central perspective, as queer – I mimic a patriarchal structure but always miss the goal of staying within the edges of the picture surface.

**Matts Leiderstam** is an artist living in Stockholm. He has a Ph.D. in Fine Arts and teaches at the Malmö Art Academy. Recent selected shows: Konstakademien, Stockholm 2022 (solo); Andrehn-Schiptjenko, Paris 2021 (solo); Salonul de proiecte, Bucharest 2021 (solo); Art Encounters Biennale, Timișoara 2019 (group); Wilfried Lentz, Rotterdam 2017 (solo); 11th Shanghai Biennale 2016 (group); Fondazione Prada, Milan 2015 (group); 8th Berlin Biennale 2014 (group); Museo Tamayo Arte Contemporaneo, Mexico City 2013 (group); Kunsthalle Düsseldorf 2010 (solo)

11.00 — 12.15

Lecture: **Susan Hansen**

*Negative curation and contested claims over the public visual landscape*

The presentation *Negative curation and contested claims over the public visual landscape* departs from a study on the graffiti and street art produced during the 2017 postal plebiscite for same sex marriage in Australia, including activists' creative visual responses to the hate speech that proliferated in urban and suburban areas during this highly charged period. The study had a particular focus on the wholesale erasure of street art and graffiti bearing political messages in support of, or against, marriage equality. Communities increasingly exert stewardship over the public visual landscape, and may engage directly in buffing graffiti or street art deemed offensive, or defending and restoring work deemed valuable. The result of this specific study is used to look at other cases, in other places, where contested claims over the public visual landscape have been visualised.

**Susan Hansen** is Chair of the Visual and Arts-based Methods Group at Middlesex University London. She has made a significant contribution to the generation of new ideas in the field of visual studies via the novel application of ethnomethodological and conversation analytic (EMCA) methods to visual data. Her work has actively shaped the literature on visual methodologies, both through the unique method of visual data collection and analysis she has developed in her research – 'longitudinal photo-documentation' – and through her roles as Co-Editor of Visual Studies, Editor of Nuart Journal, and Vice President of the International Visual Sociology Association.



Thursday 26 January

Node IV: Parallel Workshops

Participants can select one of the following workshops

13.15 — 16.00

Node IV, Workshop #1

Location: Allmänna metall

Freddy Tsimba  
& Simon Westling  
*The Spirit of Metal*

During this practical workshop session, Freddy Tsimba will give an introduction to his art practice, using welding and foundry techniques to create sculptural assemblages, and then work collaboratively with the participants and Simon Westling, using blowtorches and techniques of cutting and weaving together scrap metals. Discarded metal materials will be recuperated and given a new life, changing their meaning in the process.

Tsimbas practice is concerned with the detritus of contemporary life, either from the roadsides of Kinshasa or the battle-fields of recent conflict in the Congo DR. He builds his sculptures in an organic and intuitive way, and sees the traditional blacksmiths who taught him to weld and to forge both as his masters, and as the descendants of the masterful Kongo blacksmiths who carried tradition and cultural continuities. A tradition in which Tsimba's work is also inscribed.

**Freddy Bienvenu Tsimba** (Kinshasa, 1967) studied monumental sculpture at the Académie des Beaux-Arts de Kinshasa, graduating in 1989. He then trained for several years with master founders. Tsimba primarily

Pre-registration required for Node IV,  
Workshop #1

works with bronze and scrap metal and is well known for his sculptures made from casings and cartridges. He has exhibited extensively, some recent examples are the Biennale of Dakar 2022, and his retrospective at the Africa Museum, Belgium 2021. Tsimba's current work includes the artistic research project *Reframing the Encounter* together with Cecilia Järdegar, funded by the Swedish Research Council.

**Simon Westling** is an artist and second-generation blacksmith from Dalsland, Sweden, currently active in Stockholm. Learning metalworking in his early teens as a blacksmiths apprentice to his father, Simon later moved on to study art and silversmithing at Konstfack, Stockholm, graduating 2011. His art is often centered around metalworking crafts and traditions and aims to problematize and question norms and prejudices found within the field of metalworking. His latest works *AI-Craft Study* (2022), were traditional blacksmithing combined with AI-produced silverwork, and portray the duality and ambivalence of old traditions meeting new technology.



13.15—16.00

Node IV, Workshop #2

Location: S4

Svante Larsson  
& Patrick Lacey

Pre-registration required for Node IV,  
Workshop #2

*A systematic antisystematization of colour – a workshop involving the history of colourchecking and the possibilities and flaws of colour reproduction*

Calibration depends on standards designed for an intended user or audience, the intention is to reach a true or agreed visual representation of colour. Images are increasingly mediated through digital devices with built-in calibration optimised for screens rather than print. Why should we calibrate? At a level of quality, images can get lost in translation between device and output. What you see isn't necessarily what you get. Historically in photography and film colour standards were not neutral and resulted in distortions, notoriously prioritising white skin over brown. More recently in the Mars rover calibration plates colours chosen for their mineral qualities (the mars colours) — standards for robot vision.

**Svante Larsson** was educated at GFU and Konstfack where he has worked as a lecturer in photography at the Department of Art with particular responsibility for the photographic workshops. Svante has been responsible for the History of Photography and Video Art at Konstfack for several years and writes regularly in the online magazine Verk. Own artistic works include *Insikter* and *Ögontröst & Helvetessten*. Svante has worked commercially as a photographer and printer and was a member of the Folio image agency. He is currently working with Matts Leiderstam on an upcoming publication.

13.15—16.00

Node IV, Workshop #3

Location: BI5 (IBIS)

Susan Hansen  
& Jacob Kimvall  
*Conversational iconoclasm*

Pre-registration required for Node IV,  
Workshop #3

In the workshop 'Conversational iconoclasm,' you will have the possibility to discuss the theme of contested claims and counter narratives by practicing the activity of re-coding/making images.

**Jacob Kimvall** is an art historian, art critic, and senior lecturer in art history and visual culture at the Department of Visual Arts and Sloyd Education, Konstfack.

His research is focused on different types of subcultural urban creativity, such as street art and graffiti. He has been involved in research projects regarding musealization and conservation of graffiti art, as well as the cultural heritage of early European hip-hop culture. Jacob is a board member of the Swedish Art Critics Association, the Swedish section of AICA (Association Internationale des Critiques d'Art).

*CLOSING  
EVENTS*

Friday 27 January

## Friday 27 January

### Closing Events

#### Location: Svarta Havet

10.00 — 12.00

## NAVET – Centre for research in Art, Technology and Design

NAVET is a centre which started to be operative in June 2019, with the overarching goal of becoming a meeting place for research and projects in the intersection of art, technology and design. Its purpose is facilitating and creating opportunities for exchange and research collaboration amongst artists, designers, engineers, humanists, natural and social scientists.

NAVET is a collaboration between KTH Royal institute of technology, KMH Royal College of Music, SKH Stockholm University of the Arts, Konstfack, Tekniska – The National Museum of Science and Technology and Scenkonstmuseet – The Swedish Museum of Performing Arts. The centre partners joined in this effort with a vision:

*NAVET wants to take a leading role in positioning Sweden within the intersectional area “Art, Technology and Design”, with a practical and critical approach that stimulates research, innovation, creativity, and the development of a sustainable society.*

**The NAVET Session.** We will first briefly introduce the NAVET centre and its activities. We will then open a dialogue with participants in the form of participatory interactive workshops for initiating a discussion about some of the research themes covered by the new NAVET Thematic Working Groups:

**Exploring** artistic and creative practice with and around interactive materials

**Enabling** accessibility to music practices: inclusion, digitalisation, and sustainability

**Reflecting** on the effects of human actions/interventions on light and sound inside and outside urban spaces affecting our sight and sense of hearing

13.00 — 17.30

## Beyond Konstfack

#### Location: Svarta Havet

What happens after Konstfack, and what are the best ways to gain impact as a newly graduated artist/designer? The final event during Research Week, BEYOND KONSTFACK, invites alumni from all institutions to share their experiences after graduation. Representatives from incubators, research funders, and empowerment organizations present and discuss how they can enhance your education and support you to take position as an artist/designer. The event ends with mingle & drinks.

12.40 — 13.00 Music from KMH, Royal College of Music, outside Svarta Havet

13.00 — 13.05 Introduction

13.05 — 14.05 Alumni presentations:

- ◆ Thomas Watkiss (Fine Art)
- ◆ Simon Klenell (Crafts)
- ◆ Jan Klingler (ID)
- ◆ Matilda Dominique (Textiles)
- ◆ Vidar Francke (Visual Communication)
- ◆ Marcus Badman (Interior Architecture)

14.05 — 14.20 Break with coffee

14.20 — 15.20 Presentations from organizations

- ◆ Transit Incubator for the Arts: Agnes Török: How to pay your rent after graduation
- ◆ KHM, Royal College of Music: Emilie Lidgard
- ◆ SSES: Ellina Miron, Marketing Manager

15.20 — 15.35 Break with coffee

15.35 — 16.05

- ◆ Konstnärsnämnden: Sara Lönnroth
- ◆ Vinnova: Jan Sandred
- ◆ Techarenan: Tommy Fondelius, COO and Omid Ekhlasi, CEO

16.05 — 16.45 Panel discussion with Marwan Ayache (SSES), Thomas Actaadius (KMH), Sara Lönnroth (Konstnärsnämnden), Simon Klenell (alum) and Jan Sandred (Vinnova).

16.45 — 17.30 Mingle, drinks and music from KMH

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