

27–31 january 2025<sup>1</sup>



<sup>1</sup>konstfack  
fakultät  
week

— programme booklet —

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general

about

Konstfack Research Week 2025 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 2025, 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. 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.

Konstfack Research Week 2025 is organised through Konstfack Research and Doctoral Studies Committee (FFU), developed and coordinated by Magnus Bärtås and Maja Willén.

graphic design by falk schröter (visual communication, year 1)\*

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views on research I

# introduction @ svarta havet

## 10:00–10:15 **Welcome**

*Anna Valtonen<sup>1</sup>, Vice Chancellor*

## 10:15–10:40 **Introduction to Research Week 2025**

*Maja Willén<sup>2</sup>, Project Manager*

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## 10:40–11:10 **On research at Konstfack**

*Magnus Bärtås<sup>3</sup>, Head of Research at Konstfack*

## 11:10–12:00 **Introductions to the nodes by node-leaders**

*Loove Broms, Maja Gunn, Simon Ceder, Lisa Tan, Kristina Fridh and Patrick Lacey*



<sup>1</sup>**Anna Valtonen** is the Vice-Chancellor of Konstfack since September 2023. Anna Valtonen was a professor of strategic design at Aalto University, Helsinki, Anna Valtonen has also served at Aalto University as both Vice President of Art and Creative Practices and as the Dean of the School of Arts, Design and Architecture. From 2009 to 2014, she was Vice-Chancellor of the Umeå Institute of Design and before that the Head of Design Research & Foresight at Nokia.

<sup>2</sup>**Maja Willén** is a researcher in art history working as senior lecturer in Design History and Theory at Konstfack. Her main research interest concerns contemporary housing and dwelling ideals. Willén has published texts on the breakthrough of open plan designed home in the early Swedish 21st century, on the modern reuse of fin de siècle housing and on the working from home situation of the pandemic. She is the co-founder of the network Urban Interiors and is now working with a project on the Post pandemic home office

<sup>3</sup>**Magnus Bärtås** 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



# keynote lectures

@svarta havet

## 13:00–13:45 **Becoming LAND.** **Re-wilding art and pedagogy through a/r/ tographic fieldwork**

*Dr. Helene Illeris<sup>1</sup>*

How can we go beyond what we call “art education for sustainable development”, connected for example to teaching about the recycling of used materials in artistic productions? How can art education include the exploration of aesthetic and sensory forms of perception as modes of artistic production in themselves? How can a/r/tographic fieldwork generate artistic and pedagogical ‘entrance points’ for human - other-than-human entanglements in/ with Land?

The lecture will introduce a/r/tographic field work and living inquiry as arts-informed approaches to create knowledge with the

landscapes we live in (Illeris, Fossnes & Anundsen, 2024). Through examples from my research and teaching during the last 5 years, I will discuss how we as human beings can search for ways of reconnecting with the more-than-human world that we are an integrated part of. The idea of ‘becoming LAND’ exploring how to find ways to re-wild our senses, requires patient and repetitive processes of experimentation. Inspired by philosophers like Timothy Morton (2018) and Karen Barad (2017), artists like Tora Balslev and Regitze Carlsen, and a/r/tographers like Alexandra Lasczik et. al (2022), I will challenge the art pedagogical notion of aesthetic learning processes through the introduction of aesthetic and sensory practices as forms of art production in themselves.

## 14:15–15:00 So Many Squiggly Rows

*Imri Sandström<sup>2</sup>*

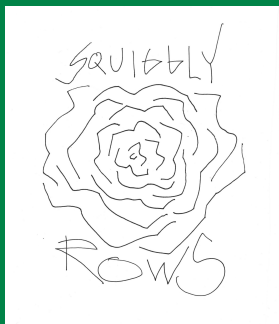
The performance presentation So Many Squiggly Rows comprises parts of the first chapter in the upcoming book, presenting results of the artistic research project Writing Visual Relations. In the project the linguistic mode of ekphrasis – writing (about) image – serves as both subject matter and method in an investigation into the potentialities of writing about visual art.



Beginning with a recitation of a poem written in the context of the research, the presentation – pulling from and stitching across this poem – deliberates on ekphrasis in terms of multisensory perception, transmedial punning, and desire. Drawing on indigenous, new-materialist, and feminist thinking, as well as the author Gertrud Stein's five-line poem *Ir-Re-Sis-Ti-Belle* and her iconic line "a rose is a rose is a rose," the chapter proposes ekphrasis as a form of riddling.

So Many Squiggly Rows presents generative approaches to underlaying and recurring questions of the research: If image and text are co-constituted in multisensorial resonance, what distance sets them apart? How does it arise? How is it transgressed? In other words: What are we doing when we write about image?

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## 15:15–16:00 Panel conversation with Helene Illeris and Imri Sandström moderated by Magnus Bärtås.

<sup>1</sup>**Dr. Helene Illeris** is PhD and Professor of Art Education at the University of Agder. Her research interests comprise contemporary art in education, aesthetic learning processes, sustainability art education, and a/r/tography. Helene teaches and supervises interdisciplinary MA- and PhD courses in fine arts and arts education and she is a leader of the research group Arts and Social relations. Helene has published more than 60 books, chapters, and articles in English, Danish, Swedish, and Italian. <https://www.uia.no/en/kk/profil/heleneil>

<sup>2</sup>**Imri Sandström**, PhD, is a writer, an artist, and a researcher. She has an extensive transdisciplinary practice and has exhibited, performed, and published widely. Sandström carries an MFA in visual art, an additional MA in sound art, and in 2019 she earned her PhD in literary composition, from HDK-Valand, Gothenburg University, with the thesis *Across Unquiet Times*. She is currently running the



transdisciplinary artistic research project Writing Visual Relations, at HDK-Valand. The research is funded by the Swedish Research Council.



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views on research II

# research time at work @svarta havet

## 10:00 Introduction

*Maja Willén, Project Manager*

## 10:15–10:40 Exploring participatory teaching about identity, sexuality and relationships in teacher education training

*Simon Ceder<sup>1</sup>*

This presentation explores a pedagogical model for seminars that prioritizes participatory teaching methods. The example derives from teacher education and aims at designing course components that enable students to engage actively with the content area of sexuality, consent, and relationships. Through this approach, students engage both individually and

## *tuesday — views on research II*

collectively in exploring key concepts, supported by spatial and material arrangements such as the use of concept cards. This work is aligned with the development of a research project (funded by Konstfack's 'extra research time') on teaching sexuality, identity and relationships in teacher education.

### 10:45–11:10 **Ctrl + Z self-intersecting geometries**

*Gunnar Söder<sup>2</sup>*

This research explores the potential of self-intersecting geometries, often dismissed as errors in 3D modeling, as innovative sculptural objects. Programing in Grasshopper3D, these complex shapes were transformed into physical objects through additive manufacturing with sustainable materials. The study highlights how humans can creatively repurpose mistakes into new possibilities—an adaptive skill AI, with its focus on precision and error correction, lacks. This perspective offers new approaches to efficient, and innovative algorithms.

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### 11:10–11:30 **Break**



## 11:30–11:55 A textile study collection

Åsa Pärsson<sup>3</sup>

At the textile department there is a study collection with around 300 textile objects from different parts of the world and in various materials and techniques. Who bought them or donated them, when and from where? How were they used, if they were. How can we use them in teaching today and in the future. These questions and many more have been the focus of my research.

<sup>1</sup>**Simon Ceder** is an Associate professor (Docent) in Education, working as a senior lecturer in Education at Konstfack, department of Visual Arts and Sloyd Education. He received his PhD in 2016 from Lund University with a thesis in philosophy of education, developing a posthuman theory for educational relations. He has since been part of several transdisciplinary research projects spanning sexuality education, museums, and research methodology.

<sup>2</sup>**Gunnar Söder**, an MFA graduate in sculpture from the Royal Institute of Art in Stockholm, integrates materials and craftsmanship at the heart of his work. He emphasizes sustainable



development through digital techniques, blending artistic creativity with innovative methods to promote environmental awareness and advancement.

<sup>3</sup>**Åsa Pärsson** holds MFA in textiles and a master diploma in weaving. Her practice involves designing interior fabrics and products, site specific textiles, making and publishing books, exhibiting handwoven textiles and curating exhibitions.



new doctoral

student @ svarta havet

## 13:00 Introduction

*Mathew Gregory, Programme's director  
of studies at Konstfack*

## 13:10–13:25 Visual

**Empowerment – Exploring  
Comics' Ability to  
Strengthen Readers and  
Communities**

*Bitte Andersson<sup>1</sup>*

## 13:30–13:45 Faggoty Brushstrokes in Motion

*Martin Gustavsson<sup>2</sup>*

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13:50–14:05 **Thrums**

*Anne Low*<sup>3</sup>

14:10–14:25 **Perspectives on light  
quality in spatial contexts**

*Johanna Enger*<sup>4</sup>

14:30–14:45 **Something is broken:  
Exploring the healing  
concept of repair**

*Ernesto García*<sup>5</sup>

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<sup>1</sup>**Bitte Andersson** is a comic artist, illustrator, and low-budget film maker. Both her graphic novel “At the end of the Rainbow” (2017) and her feature film “Dyke Hard” (Berlinale 2015) are collaborative projects involving queer communities in Stockholm. Her field of illustration is mostly information campaigns for LGBTQI+ organizations and trade unions.

<sup>2</sup>**Martin Gustavsson** lives and works in Stockholm and London. Gustavsson attended The Royal Institute of Fine Art in Stockholm, Sweden



1994-96 and Middlesex University, UK 1991-94. His work has been exhibited in Scandinavia, UK, Japan, USA, and Middle East. He was until recently Senior Lecturer of painting at Konstfack in Stockholm, Sweden. In 1999-00 he was awarded IASPIS residency in New York and in Stockholm 2007.

<sup>3</sup>**Anne Low** is an artist based in Stockholm. Her practice includes sculpture, installation, textiles and printmaking to investigate how particular material methodologies relating to interiors, garments and decorative art are able to unhinge themselves from historical contingency and speak to contemporary subjects. is an artist based in Stockholm. Her practice includes sculpture, installation, textiles and printmaking to investigate how particular material methodologies relating to interiors, garments and decorative art are able to unhinge themselves from historical contingency and speak to contemporary subjects.

<sup>4</sup>**Johanna Enger**, a PhD candidate in design/artistic research, has over 15 years of experience bridging design practice and research in light, colour, visual perception, and spatial experience. As a senior lecturer and researcher in lighting design at Konstfack, she has led the Perception Studio, offering courses for design and craft



students. With a background in lighting design, her roles span practical lighting design, light art, academic leadership, and research.

<sup>5</sup>**Ernesto García** is an interior architect and a PhD student at Konstfack. His PhD project explores the idea of “healing” that is embedded in the concept of “repair” and repairing as something that we need to do as individuals and in society. In the role of interior architect, he has been involved in the new artistic campus of The Artistic Faculty at the University of Gothenburg and Agnes kulturhus in Gävle.



# professors presenting

*\*session 1 @ svarta havet\**

## 15:00 Introduction

*Magnus Bärtås, Head of Research at  
Konstfack*

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## 15:05–15:25 Developing Haptic attribute models as creative tools for a hybrid food design community.

*Cheryl Akner-Koler<sup>1</sup>, Mischa Billing<sup>2</sup>  
and Annika Göran Rodell<sup>3</sup>*

We will present the newly published article that shows the growing interest in haptic perception within the food design community due to the expanding knowledge of multi-sensory experiences across the design spectrum. Our aim was to investigate how haptic perception can be



explored, defined and illustrated by interweaving our professional experiences and methods that reflect creative strategies from our aesthetic disciplines: industrial design, culinary arts and hospitality. We developed and conducted a series of practice-based research methods starting with three playful ‘aesthetic labs’ (A-labs), followed by the ‘five basic features-method’. This resulted in unfolding four distinct ‘haptic attribute models’: the first three are designed for the ‘hand’, ‘mouth’ and ‘nose’ with the gestalt intention to ‘make’, and the fourth model is designed to guide an ‘embodied presence’ session to facilitate ‘awareness’. The configuration and definition of attributes in each model relate to each author’s are dedicated to prototype new haptic attribute models to support research in and support practitioners, educators and researchers interested in haptics. We development and relevance. professional experiences and emotions, which strengthen the connection between our respective aesthetic disciplines. The models serve as creative instruments to inspire a hybrid food design community for food and non-food applications haptics that are rooted in professional subjective experiences and facilitate ways of connecting disciplines within and beyond the field of aesthetics.



## 15:30–15:50 The Ideal of the Broken Down

*Lina Selander*<sup>4</sup>

This presentation examines the intersection of sociology and artistic practice to explore the concept of disenchantment, drawing on Max Weber's theory and Alfred Sohn-Rethel's 1926 essay "The Ideal of the Broken Down". In sociology, disenchantment describes the shift from existential meaning, wonder, and intuitive engagement to a rationalized, instrumental order. This presentation considers how artistic practices can act as counter-narratives to disenchantment, challenging the divide between nature and culture and suggesting alternative ways of engaging with the world.

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At the heart of this exploration is a reading of Sohn-Rethel's essay, and the notion of the "intact"—that which "simply works"—as a form of disenchantment. The "intact" represents a world of inherited functionality, detached from human creativity and agency, where objects and relations operate autonomously and impersonally. This parallels Weber's "iron cage," a system that limits human improvisation and engagement. Yet, Sohn-Rethel also illuminates how the act of making broken things work reintroduces human



ingenuity and re-enchants a disenchanted world. This “handling of defect machines” can be seen as an artistic act, a process of transforming technology into something human and meaningful through creativity and embodied interaction. The presentation highlights art’s potential to restore connections with the technological and cultural systems that shape our lives. By reframing disenchantment, it positions art as a force that can recover a sense of agency, creativity, and wonder in a world increasingly defined by instrumental rationality.

15:50–16:00 **Break**

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16:00–16:20 **Frictions and  
boundary crossing:  
Shaping an  
interdisciplinary education**

*LouLou Cherinet<sup>5</sup>*

From 2022 to 2024, Loulou Cherinet, Sofia Wiberg and Håkan Nilsson (Professor of Art History at Södertörn University) conducted a research project exploring the intersection of critical theory, art, architecture and public space. The project, funded by The Knowledge Foundation, culminated in the creation of a new



educational collaboration between Konstfack and Södertörn University titled Designed Living Environments, Shared Spaces, Interdisciplinary Practices. In our presentation, we will move away from the typical focus on disseminating best practices and instead delve into a few of the frictions and boundary crossings that have shaped and informed our research.

## 16:25–16:45 Archives for the Unexplained.

*Magnus Bärtås<sup>6</sup>, Head of Research at Konstfack*

Placing ourselves and our practices in an “epistemological landscape” we may connect not only to established knowledge production within scientific and artistic academia but also to different forms of self-organized activities outside academia. In my research I have for several years collaborated with the Archive for the unexplained (AFU) located in the suburb Ljura in Norrköping. The collaboration led to an exhibition at Norrköpings Konsthall in 2024. The (literally) underground archive is the largest archive in world of unexplained phenomenon, sometimes named fortean knowledge – a fringe science including kryptozoology, the study of strange weather phenomenon, rare mental abilities,



## *tuesday — views on research II*

paranormal phenomenon, folklore, esoterism, spiritism, telepathy and much more. The leading principle and epistemological imperative for the archive is a critical attitude to the unknown: to be curious, to investigate rather than dismissing. Beside collecting and ordering literature, documents, objects, and images the archive has established and maintained long term relations with individuals that have experienced unexplainable events which have had a strong impact on their lives. A large part of the archive's material concern perception and visibility and forms an overlapping area with visual art and the nature of viewing; visions; hallucinations; to view something unidentified, to look at something that exist in a realm in-between experience and imagination.

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*\*session 2 @ mandelgren\**

### 15:00 Introduction

*Maja Willén, Project Manager*

15:05–15:25 **Crafting Words /  
Crafting Objects. A  
journey in writing and  
making**



*Andrea Peach*<sup>7</sup>

The presentation will focus on a writing circle which started in 2021 and is comprised of seven Konstfack MA CRAFT graduates and myself. The writing circle began with the modest ambition of meeting regularly to share and discuss writing during a time of pandemic uncertainty. Since then, the writing group has met regularly, and this year published the text *Crafting Words / Crafting Objects* with funding from Helge Ax:son Stiftelse and Längmanska Kulturfonden. The launch of the text accompanied the exhibition *Crafting Words / Crafting Objects* at Konsthantverkcentrum which opened in Stockholm Craft Week in October 2024. In this presentation I will discuss the origins and motivations of the writing group and the publication, as well as read out some extracts from the book.

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## 15:30–15:50 **Through a glass**

*Patrick Lacey*

At a recent seminar artist Natasha Lorens described research applications being about desire, what where and with whom do we want to spend time. I want to draw a diagram about my conditions of practicing and researching and how they might be combined through publishing. The drawing will be the basis of a print to be



published and provide justification for the making of a set of objects in glass with Anna Mlasowsky.

15:50–16:00 **Break**

16:00–16:20 **Mellanting  
(Inbetweenings) and  
speculative beyonds**

*Anders Ljungberg*<sup>8</sup>

A thing manifests and is becoming in meeting other things, materials, bodies and spaces. The functional object can, in its own isolated being, be regarded as one and the same regardless of context. An object with a clearly readable identity ready to be activated on a market, satisfy our everyday needs and confirm us as habitual individuals in a rationally oriented everyday life. But it can also be seen as something in constant transformation in dialogue with other things, bodies, spatial conditions and limitations where the definitive reading and understanding of things slips out of our hands on its way to new encounters.

Between things there are agreements that create conditions for each other's existence. The table offers the cup its supporting surface, which fulfills



both the table's and the cup's identity as things. When the cup is activated by the user's body, the positions are moved in relation to room, body and its own content. When the cup is filled, grasped and emptied, it is part of a transformative sequence of actions that links body, space and event in a common becoming. In my artistic practice and my research linked to this, I raise questions about what distinguishes different components in an act of using, and at the same time I try to demonstrate how the transformations and flows between space, body and things constantly create new conditions and both highlight and question the distinctions that lie as a basis for defining space, body and things. The spatial and object definitions that characterize this exploration are never definitive and isolated events. Things move between withinspace and speculative beyondspaces where the gap that we call here and now arises.

<sup>1</sup>**Cheryl Akner-Koler** is a professor of theoretical and applied aesthetics in Industrial Design and Design Ecologies programs at Konstfack. Her research combines 3-D form, space, and haptic perception with recent collaboration with culinary artists and hospitality. She has led three major artistic research projects funded by the Swedish Research Council,



exploring complexity, nano, and haptics through inter- and intra- disciplinary collaboration.

Cheryl's extensive sculpting experience informs her understanding of how tangible experiences influence the creative formgiving processes.

<sup>2</sup>**Mischa Billing** is a sommelière and associate professor at Örebro University, School of Hospitality, Culinary Arts and Meal Science, specializing in food and drink pairings to create innovative taste experiences. She was instrumental in launching the university's bachelor's program and research in sommelier studies. Misha is a revered wine columnist, serves as a jury member on Sweden's Master Chef (Sveriges Mästerkock), and has authored three books.

<sup>3</sup>**Annika Göran Rodell**, is a lecturer at Örebro University, School of Hospitality, Culinary Arts and Meal Science. Annika has a background in expressive arts, pedagogy, musician, and leadership consultant, often with aesthetics as a starting point. She was appointed an 'Excellent teacher' at ÖU in 2012 and received a prestigious Pedagogic award in 2020 at ÖU. She was part of the artistic research project HAPTICA, which emphasized haptic aspects of presence, movement and touch in relation to a creative process.



<sup>4</sup>**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, Kunsthaus 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 Venice Biennale the Kiev Biennale, Media City Soul Biennale and Manifesta in Genk, Belgium.

<sup>5</sup>**LouLou Cherinet** is a visual artist and professor of Fine Art at Konstfack with a focus on the materiality of art. Sofia Wiberg is a researcher at Urban and Regional Studies at KTH and a visiting senior lecturer with a focus on the relationship between art and urban planning at Konstfack.

<sup>6</sup>**Magnus Bärtås** 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

<sup>7</sup>**Andrea Peach** is Professor of Craft History and Theory at Konstfack, teaching primarily on the MA CRAFT. She has a keen interest in promoting writing as a craft, and in helping students integrate theory and practice through writing. Andrea has an MA from the Royal College of Art in London and a PhD in craft history and theory. Her research focuses on craft as commodity and cultural industry, as well as the construction of national and cultural identity through the craft object.

<sup>8</sup>**Anders Ljungberg** s´practice revolves around the relationship between human, object and space in which he examines emotional, metaphorical and poetic understandings of everyday use. He exhibits frequently worldwide and is represented at Marzee collection in Nijmegen,

Nationalmuseum in Stockholm, Röhsska in Gothenburg, Nationalmuseum in Oslo, Nordiska museet in Stockholm and the Royal collection in Stockholm. At Konstfack, he was first working as a Senior Lecturer between 2000 and 2010. From 2016 he is Professor at the Jewellery and Corpus CRAFT! Programme at Konstfack. He also worked as professor at the Oslo National Academy of the Arts, Metal and Jewellery Art, between 2014-2016.



# panel discussion 2 design research network meet @svarta havet

## 17:30–19:00 Panel discussion "The Future of Design Research Education"

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Design research and design research education is constantly evolving. New research questions, new actors, new research policies, and new challenges have emerged. Stakeholders want to be at the forefront of developing the field, but practices are still relatively young and the field is scattered. What could we do together to make research education stronger and how could we best join forces?

Over the years we have worked together in many ways, and the national network The Swedish Faculty for Design Research and Research



## *tuesday — views on research II*

education (Designfakulteten) had an important role as a node for the fields. But what happens now? Many of us in the field acknowledge a strong need to develop design research in collaboration with other disciplines, sectors and in relation to national research policies and possibilities. We also want to develop international networks. But what could we do more concretely and what would we need in practice to make this happen? Maybe a new, updated Design Faculty?

Come and get inspired by our panel, consisting of experts both within and outside the design field, national and international, and discuss the topic further at the following mingle!

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19:00–open end **Mingle:**  
**Researchers speed date**



# ಪದಗುಣವುಳ್ಳ ೩ ಶಿಕ್ಷಣವುಳ್ಳ

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nodes

node 1 — wednesday & thursday

starts on  
wednesday  
at 09:00



## *Kneading Cultures – Exploring Future Forms of Dough as Material for Making @ a5, a6*

Two-day Workshop with exhibition in the  
Konstfack Library organised by Cheryl  
Akner-Koler<sup>1</sup>, Loove Broms<sup>2</sup>, Katja  
Pettersson<sup>3</sup> and Carl-Johan Vesterlund<sup>4</sup>  
with Sébastien Boudet<sup>5</sup> as a guest.

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Based on the principles of ecoliteracy—  
developing empathy for all forms of life and  
understanding how nature sustains life—the  
aim of this node is to challenge norms  
around how future materials are perceived  
and used. Through the theme of Kneading



## *node 1 — wednesday & thursday*

Cultures, using sourdough as an experimental bio-material for futures, invited guests discuss this matter as inspiration for an ecological craftsmanship where properties and potential artistic expressions are collectively explored within the node.

Materials play a central role as the very fabric of our artificial life worlds. Beyond purely mechanical and structural properties, materials are also fundamental elements acting as sociomaterial “carriers” of symbolic and aesthetic significance, conveying meaning. Materials signifying modernity and innovation are often associated with upholding ideals of industrial/medical progression, efficiency, and gender hierarchies. High-performance material properties, chromed steel, and dark



## *node 1 — wednesday & thursday*

colours are commonly attributed as more masculine, while organic, soft materials with light colours, coded as feminine, are often perceived as being of lower value. Kneading Cultures is a space for exploring alternatives.

<sup>1</sup>**Cheryl Akner-Koler** is a professor of theoretical and applied aesthetics in Industrial Design and Design Ecologies programs at Konstfack. Her research combines 3-D form, space, and haptic perception with recent collaboration with culinary artists and hospitality. She has led three major artistic research projects funded by the Swedish Research Council, exploring complexity, nano, and haptics through inter- and intra- disciplinary collaboration. Cheryl's extensive sculpting experience informs her understanding of how tangible experiences influence the creative formgiving processes.

<sup>2</sup>**Loove Broma**, is an interaction designer, educator and researcher. He has a PhD in Interaction Design and works as Senior Lecturer at Konstfack. He also has a position as researcher at KTH Royal Institute of Technology, Division for Strategic Sustainability Studies. Loove does



research in sustainable transitions with a particular interest in discursive artefacts, narratives and meaning making. Using an experimental design research approach, the intention is to problematise ecomodern discourse through critical speculative design.

<sup>3</sup>**Katja Pettersson**, MFA Konstfack, is an artist and senior lecturer. Her artistic practice explores hierarchies between man and nature through material explorations. Her exhibitions and public artwork include SFUMATO, Kiruna Culture House, Pixelated Water Mirror for Stockholm City Museum and the exhibitions GLITCH, Welcome Back, and Breaking Points. Pettersson has received several awards and is represented in MOMA and V&A (FRONT), National Museum and Malmö Art Museum permanent collections [www.katjapettersson.com](http://www.katjapettersson.com)

<sup>4</sup>**Carl-Johan Vesterlund** is an architect and Senior Lecturer in Design with focus on Sustainable Development. Head of the master's programme Design Ecologies and PhD candidate at KU Leuven and Chalmers, his practice, teaching and research is exploring and connecting local and global issues and perspectives on sustainable development through the design of artifacts and systems on a wide range of scales,

reaching from regional planning to the design of speculative prototypes for future infrastructures.

<sup>5</sup>**Sébastien Boudet** is a sourdough baker and pastry chef, founder of the bakery Petite France.



node 2 — wednesday & thursday

starts on  
wednesday  
at 09:00

node 2 — wk, ko

## *Feminist Publishing*

organised by Lisa Tan and Patrick Lacey

Visual communication and fine art share a node loosely organised around a theme of feminist publishing. On Wednesday we will hear perspectives from five speakers involved in forms of publishing that prioritise women's voices and practice from art, design and illustration. During the day we will have insight into practice based research independent publishing structures. Nina Paim and Clara Meliande will discuss their latest platform bikini books, followed by Karin Sunvisson /LARM, Artist Melissa Gordon will talk about her practice and

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## *node 2 — wednesday & thursday*

recent book published with Sara Debondt's Occasional Press. Finally Sara will speak about her research and publishing practice. On Thursday two workshops will run in parallel, from fine art an inaugural wiki edit-a-thon run by David Larsson, senior lecturer in fine art, Jessie McLaughlin artist, writer, researcher and curator and professor Lisa Tan. From Visual communication a workshop on publishing and printing workshop run by second year master students from Visual communication.

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### *\*wednesday @ svarta havet\**

**09:00–09:20 Introduction by visual communication and fine art teachers**

**09:20–10:00 Lecture**

*Clara Meliande<sup>1</sup> and Nina Paim<sup>2</sup>*



*node 2 — wednesday & thursday*

10:15–11:00 **Lecture**

*Karin Sunvisson /LARM<sup>3</sup>*

11:10–11:20 **Break**

11:20–12:00 **Artists as Editors and  
an Introduction on Konstfack's  
Inaugural Wikipedia Edit-a-  
Thon**

*Lisa Tan*

12:00–13:00 **Lunch**

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13:00:00–13:45 **Lecture**

*Melissa Gordon<sup>4</sup>*

14:00–14:20 **Lecture**

*Melissa Gordon and Sara De Bondt*

14:40–15:10 **Lecture**

*Sara De Bondt<sup>5</sup>*



node 2 — wednesday & thursday

*\*thursday\**

09:00–16:00 @ konstfack's library

## WORKSHOP 1: Konstfack's Inaugural Wikipedia Edit-a- thon

*Lisa Tan<sup>6</sup>, David Larsson<sup>7</sup> and Jesse  
McLaughlin<sup>8</sup>*

Let's turn our attention to Wikipedia. Its significance in each of our lives today is as undeniable as it is undersung. We devote a full day to assess, write and re-write what and who is represented in the world's most-read reference work. Konstfack's inaugural Wikipedia Edit-a-Thon prioritizes contributions that lend visibility to artists and makers who remain outside leading validation systems; some examples include those living in peripheral geographies or communities, BIPOC and LGBTQI+ artists. Participants of the workshop will engage with issues of representation, language, dissemination and translation, while receiving the rudimentary skills and tools necessary to contribute to Wikipedia, through both group and individual work. Tutorials for beginners, reference materials from Konstfack's library, and refreshments are provided. Bring a laptop, power cord, and begin to think with others around entries that you

## *node 2 — wednesday & thursday*

think need updating or creation.

This workshop is lead by David Larsson, Senior Lecturer in Fine Art, alongside Jessie McLaughlin, an artist, writer, researcher and curator born and raised in North London now living in Stockholm, and Lisa Tan, Professor in Fine Art.

09:00–16:00 @ graphic workshop

### **WORKSHOP 2: Visual communication student led workshop: Feminist publishing through the whispering game**

Have you ever played the whispering game as a child? When you sit in a circle, one person whispers a word to the next, who whispers to the next person. By the end, the original word and meaning has completely changed and transformed. This is what we will do with creative workshops to create a feminist publication. Through workshops about fact finding, weaving in personal stories, mural painting, woodcut printing and bookbinding, we will let each segment take the lead on effecting the other. By the end of the workshops we will have made one collective publication that will be exhibited by the University library in Konstfack. Everyone is welcome and no prior experience is required . We

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## *node 2 — wednesday & thursday*

hope to see you there!

### Highlighting Facts Through Visuals (Petra)

In this first step, we'll focus on incorporating facts and statistics into your work and highlighting them effectively through visuals. We will find facts within the theme of feminist publishing, which will serve as the starting point for the “whisper game.”

### Carving Out Our Grief, Printing Patterns of Hope (Sissela)

In this collective woodcut workshop, we will carve small MDF pieces that will come together in a large, shared print. By embracing emotions as a feminist strategy, we channel anger and grief at the state of things, carving out our frustrations and making space for dreams.

### From Sensory to Narrative: Weaving Your Personal Map and Story (Zhuoting)

In the third step, you are invited to explore the connection between personal memories and broader social contexts through writing and narrative, uncovering how individual stories resonate within cultural and herstorical frameworks—something that may inspire your further creative works.

### Tying a collective knot (Ebba)



## *node 2 — wednesday & thursday*

To tie all of the previous material we have made together, we will collect it all into a publication! We will do this by doing a simple saddle stitch binding of our own work and then gather everybody's work into one collective publication.

### TAKING SPACE (Jonna)

How can we ensure that everyone sees our message? By TAKING SPACE! We will be working on creating a place to exhibit our published work. However we do it, we'll do it big, by taking space.

<sup>1</sup>**Clara Meliande**(she/her) is a Brazilian graphic designer, researcher, and educator. She holds a Master's and Ph.D. in Design from the School of Industrial Design of the State University of Rio de Janeiro (ESDI/UERJ) in Brazil, where she is an associate researcher at the Design and Anthropology Laboratory (LaDA). Her research explores the history of design education in Brazil, specifically focusing on design schools proposed during the 1960s and 1970s that, for various reasons — personal, political, or circumstantial — remained unrealized.

<sup>2</sup>**Nina Paim**(she/her) is a Brazilian publisher based in Porto. Her career includes exhibitions, workshops, and events. A three-time Swiss Design

Award recipient, she co-founded the feminist platform Futuress.org, which she co-directed until 2023, when she launched Bikini Books, an independent feminist design publisher. In 2024, Nina received an honorary doctorate from the University of the Arts London.

<sup>3</sup>**Karin Sunvisson** /**LARM**: The magazine LARM is published by the association Tecknaruppropet, an independent cartoonist initiative founded in 2022 in protest against Sweden's rapprochement and later entry into NATO. The first issue of LARM was printed in 20,000 copies and published on July 1, 2023. The editorial team includes Sara Granér, Emma Hanquist and Lena Sjöberg.

<sup>4</sup>**Melissa Gordon** is an American and British artist, writer and publisher based in Brussels. Her book Vital Signs, published by Occasional Papers in 2023 presents her works as a painter, feminist organiser and writer that have run parallel for over ten years. Her writing investigates questions of gender and liquidity often in relationship to authorship and painterly histories. She has exhibited widely.

<sup>5</sup>**Sara De Bondt** is a graphic designer, publisher,

researcher, and educator based in Ghent. In 2008, she co-founded the imprint Occasional Papers, where she has co-edited four titles. Her book *Off the Grid: Histories of Belgian Graphic Design* was published in 2022, following the exhibition she curated at Design Museum Gent (2019–2020). In 2024, she completed her Doctorate in the Arts at Ghent University. She currently teaches at KASK & Conservatorium and ECAL.

<sup>6</sup>**Lisa Tan**, is an artist and Professor of Art in Fine Art with an emphasis in Installation and Text. Lisa Tan's work takes the form of installation, photography, video, and writing, among other gestures. Her working process is initiated by an intuitive sense for how a situation or question that is personal in nature, when imbued with feeling, develops into a conversation on subjectivity and its relation to language, its impact on society, and its resonance in a world of others. For more, see [lisatan.net](http://lisatan.net)

<sup>7</sup>**David Larsson** is an artist and Senior Lecturer in Fine Art at Konstfack. He works with long term artistic investigations that are presented as installations and/or social events. Using sculptural practices, objects, photography and text David Larssons works with questions around societal development, modernity, political events,

natural resources and collecting/archives.

<sup>8</sup>**Jesse McLaughlin** is an artist, writer, researcher and curator from London now living between London and Stockholm. In addition to their practice, they have a background in curating public programme including the public and youth programme at MDT in Stockholm and the Learning programme at Tate Modern and Tate Britain in London. As an artist, scholar and artist educator, they have been invited to contribute to programme at Tate, Whitechapel Gallery, Wellcome Collection, South London Gallery, Moderna Museet.



node 3 — wednesday

starts on  
wednesday  
at 09:00

node 3 — ibis

## *Learning with the Land through a/r/tographic fieldwork @ s4 and outside*

organised by Simon Ceder<sup>1</sup> and Dr. Helene Illeris<sup>2</sup>

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The workshop will take place outside in an area close to Konstfack where nature and culture, matter and agency, intertwine. Through a/r/tographic fieldwork we will explore sensuous ways of being in/with this landscape in processes of 'becoming LAND'. By a/r/tographic fieldwork I intend a sense-based way of exploring-with the Land through practices such as walking, sitting, lying on the ground, crawling, touching,



listening, writing and making sounds and images (Illeris, Fossnes & Anundsen, 2024).

More concretely we will work with the design and enactment of propositions (Whitehead 1929/1978; Springgay et al., 2005), a term that I have translated into practice in the following way (Illeris, 2022):

- A proposition is as an open invitation that someone/something offers to you.
- It is not an assignment but an occasion to open your worldviews and let them develop in new and unexpected directions.
- Instead of explaining and simplifying, a proposition maintains and explores complexity
- A proposition works from a premise of equality instead of hierarchy
- A proposition is an occasion to experience sensuous knowledge in the

making

- A proposition is a practice, meaning that you can only create propositions by practicing them yourself before you offer them to others

At the end of the day participants will share their propositions and experiences through artistic forms of collective performances.

<sup>1</sup>**Simon Ceder** is an Associate professor (Docent) in Education, working as a senior lecturer in Education at Konstfack, department of Visual Arts and Sloyd Education. He received his PhD in 2016 from Lund University with a thesis in philosophy of education, developing a posthuman theory for educational relations. He has since been part of several transdisciplinary research projects spanning sexuality education, museums, and research methodology.

<sup>2</sup>**Dr. Helene Illeris** is PhD and Professor of Art Education at the University of Agder. Her research interests comprise contemporary art in



education, aesthetic learning processes, sustainability art education, and a/r/tography. Helene teaches and supervises interdisciplinary MA- and PhD courses in fine arts and arts education and she is a leader of the research group Arts and Social relations. Helene has published more than 60 books, chapters, and articles in English, Danish, Swedish, and Italian. <https://www.uia.no/en/kk/profil/heleneil>



node 4 — wednesday & thursday

starts on  
wednesday  
at 09:00



## Exploring the Healing Concept of Repair

organised by Kristina Fridh<sup>1</sup> and Ernesto  
García<sup>2</sup>

Objects and spaces are loaded with memories, ours, from others, from people we have a relation with or from strangers. These objects and spaces have an immanent content in constant change and stories we can trace.

Things are continually being repaired but often in a hidden way. These continuous reparations maintain existing structures of power. However, breakdown and reparation

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## *node 4 — wednesday & thursday*

can be a source of innovation and critical reflection. Visible mending leaves a scar to remember what has happened and pieces can be put together in a different way, not to reproduce mistakes from the past. Can we by reparation heal our broken relations to objects and spaces and to individuals and environments?

In this node, we will explore reparation as a research method, inspired by Steven Jackson's idea to use "... erosion, breakdown, and decay, rather than novelty, growth, and progress, as our starting points in thinking ...".

Bring an object or an image of a space that is broken. It may have been repaired, need to be repaired, not be physically broken, but it is not useful anymore or maybe it has



## *node 4 — wednesday & thursday*

to stay broken. It can be an object that has been in your family for a long time or an object that you got recently. You may be emotionally connected to it, or it could be something you were in the way to throw away. We will reflect and sketch on what will be repaired – is it the object, the space, the society or us?

*\*wednesday @ a7\**

09:00–09:20 **Introduction**

*Kristina Fridh and Ernesto García*

09:20–10:00 **Lecture: Something is broken.**

*Ernesto García*

10:15–12:00 **Discussion: The broken objects / spaces.**

12:00–13:00 **Lunch**

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*node 4 — wednesday & thursday*

13:00–14:00 @ zoom in mandelgren

**Lecture: The Art of Repair.  
(On zoom in Mandelgren)**

*Steven Jackson<sup>3</sup>*

14:15–16:00 **Workshop: Sketching  
the repair.**

*\*thursday @ a7\**

09:00–09:50 **Lecture Kristina Fridh:  
The uncompleted materiality of  
the void.**

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10:00–12:00 **Workshop: Sketching  
the repair.**

12:00–13:00 **Lunch**

13:00–14:00 **Workshop: Sketching  
the repair.**

14:00–15:40 **Group presentations.**



## 15:40–16:00 Discussion and summing up.

<sup>1</sup>**Kristina Fridh** is a Professor of Interior Architecture at Konstfack and has a doctoral degree in Architecture. Her research has focus on Japanese architecture and different conceptions of space as well as material and materiality. In her research, she has explored the non-perfect connected to uncompleted experiences of wonder, which are recognized from traditional Japanese expressions for beauty.

<sup>2</sup>**Ernesto García** is an interior architect and a PhD student at Konstfack. His PhD project explores the idea of “healing” that is embedded in the concept of “repair” and repairing as something that we need to do as individuals and in society. In the role of interior architect, he has been involved in the new artistic campus of The Artistic Faculty at the University of Gothenburg and Agnes kulturhus in Gävle.

<sup>3</sup>**Steven Jackson** is a Professor of Information Science and Science and Technology Studies and Vice-Provost for Academic Innovation at Cornell University. His work addresses questions of technology ethics, law and policy; infrastructure,

repair and sustainability (including in the global south); and technology, inequality and global development. He also convenes the Computing On Earth Lab, an experimental collaboration that brings together social scientists, humanists, artists and engineers to rethink the material and planetary foundations of computing.



node 5 — thursday

starts on  
thursday  
at 09:00



# *Materialize Knowledge & The Articulation of Artistic Research @ svarta havet*

organised by Maja Gunn

In the node Materialize Knowledge & The Articulation of Artistic Research we will share experiences of conducting artistic research, and what such research can generate for the artist and the artistic practice. What questions, perspectives and new insights does artistic research create and how are these been taken care of and developed?

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Filippa Arrias will talk about her research



project The stork from Paramaribo flew away never to return - transformation as "the Other" (2018-2020) funded by the Swedish Research Council. The project investigates experiences of exile, trauma and fictionalized memories as well as methods of colonizing the lack of knowledge in your own history. Arrias artistic practice is based in a painterly figurative tradition. She is continuously exposing her painterly practice to adjacent art-forms such as sceneries for theater, photography, choreography, performance and recently filmmaking, critically examining the possibilities of painting. Her artistic research concerns "translatability" in-between different medias as well as the possibility of re-approaching history / -ies through art-making: re-approaching history "by detour". Arrias has served as a senior

lecturer and professor of painting at various Art Universities. Her works has been exhibited in Sweden and internationally.

How is artistic research shaped and articulated? How can we explore bodily and practical knowledge in relation to artistic practice and research? How do we express artistic knowledge? Through lecture, conversation, performance and testing of methods in a workshop format, the participants are given the opportunity to take part in different methods for exploring and verbalize artistic knowledge. Knowledge can be understood here in a broader context of knowing and not knowing, as well as knowledge in relation to bodily experiences, memories and archives.

KTH (Royal Institute of Technology) and Konstfack (University of Arts, Crafts and Design). She holds a PhD in Urban Studies and has extensive experience working at the intersection of urban planning and art. Her research focuses on knowledge formation and how we articulate practical and artistic knowledge, as well as collective work and decision-making processes, asymmetric power relations, and the limits of knowing. She is the manager of the TRANSPLACE research school, which aims to develop and implement radical initiatives for sustainability transformation of urban planning practice. At Konstfack she has been part of developing the course Gestaltade livsmiljöer, gemensamma rum, interdisciplinärt lärande (Designed living environments, shared spaces, interdisciplinary learning), which she now

teaches.

The day is organized and moderated by Maja Gunn, artist, researcher and professor at Department of Crafts. From 2025 to 2031, she runs the research environment Textile Heritage – Artistic research on Textile in relation to Heritage, Culture, Community/ Textila Arv – Konstnärlig forskning om textil i relation till arv, kultur och samhälle, funded by the Swedish Research Council, which, through artistic research, aims to investigate, activate and comment on textile collections in Swedish museums. Materializing knowledge and interpretations of our textile heritage, and articulating the artistic investigation becomes here an important part in the development of artistic research.

09:00 **Doors open**

09:15–09:30 **Introduction**

*Maja Gunn*

09:30–12:00 **Lecture**

*Filippa Arrias*

12:00–13:00 **Lunch**

13:00–15:30 **Lecture**

*Sofia Wiberg*

15:30–16:00 **Summary**



node 6 — wednesday

starts on  
wednesday  
at 09:00



## *Writing Visual Relations: Ekphrastic Navigation.*

@ Doctoral Space

organised by matt lambert

This session will revolve around possibilities of writing (about) images. Imri Sandström will present the transdisciplinary artistic research project Writing Visual Relations, currently conducted at HDK-Valand, Gothenburg University. In the research ekphrasis (writing about image/writing as image) plays the dual role of topic and method, in an inquiry into the possibilities of writing in relation to visual art. During the presentation Imri will focus on the

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chapter “Ekphrastic Navigation,” which – drawing on feminist and postcolonial theorist Sara Ahmed’s *Queer Phenomenology* and Édouard Glissant’s notion of archipelagic thinking—deals with orientations, directions, and situatedness, when writing about images.

The workshop-part of the session will, through writing exercises, put navigational ekphrastic writing into practice. In the research ekphrastic navigation is formulated as a mode of writing characterized by directional scrutinizing. While ekphrasis inevitably will contain locational language (such as “above”, “below” “to the left” “to the right” etc.), ekphrastic navigation entails critically engaging with the navigational process that generates (and is generated by) this locational language. It

requires not just looking, not just looking at  
looking, but looking at looking at.



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closing events

*friday — closing events*

founding of @svarta  
havet

## 10:00–10:15 What is NAVET and how to get engaged

NAVET is a KTH centre that 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. It aims to facilitate and create opportunities for exchange and research collaboration amongst artists, designers, engineers, humanists, and natural and social scientists. NAVET is a collaboration between KTH Royal Institute of Technology, KKH Royal Institute of Art, 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,

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## *friday — closing events*

innovation, creativity, and the development of a sustainable society. (<https://www.kth.se/navet>)

The NAVET Session. We will first briefly introduce the NAVET centre, its activities, and the different calls planned for 2025. We will then open a dialogue with participants in the form of a participatory interactive workshop led by students: “Designing a library of affective touches,” organized by Henrique Sambi Freitas (KTH) & Caroline Y. Zheng (KTH).

### 10:15–12:00 **Workshop:** **Designing a library of affective touches**

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Touch can convey comfort and love, but also warning and fear. It's universal, but also highly subjective to cultural norms. What does a touch mean here in different parts of the world? During a 2-hour-long session, participants will form small groups to explore how machines can touch people. We invite participants to co-create soft robotics touch patterns, thinking about the texture, the placement on the body, the rhythm, and the strength. Each group of participants creates own touches, using inflatable pads; the groups decide how they want the pad to be, maybe a soft layer of fabric or nails, to create an alarming touch. After, we save those touches into a touch library,



## *friday — closing events*

created for this project, that allows other users to access and test this collection of touches that we are co-creating together. This workshop is for people who want to think about ways that technology can live close to the human body. It's not a tech session, we spend more time doing things with our hands than interacting with computers. No prior preparation or special skills are required from attendees.

Read more about the workshop here: <https://www.kth.se/navet/for-students/student-led-activities/2025-31-1-designing-a-library-of-affective-touches-1.1380094>



*about the design*

\*this document was designed and set in  
DrawBot with 655 lines of Python code by  
falk schröter.

typefaces used:



by falk schröter, free and open-source, updated for konstfack  
research week.

*(klotter.supply/vagra)*

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# latin modern

by donald knuth and also bogusław jackowski and janusz m.  
nowacki, free and open-source.

*(gust.org.pl/projects/e-foundry/latin-modern)*

# bonk

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