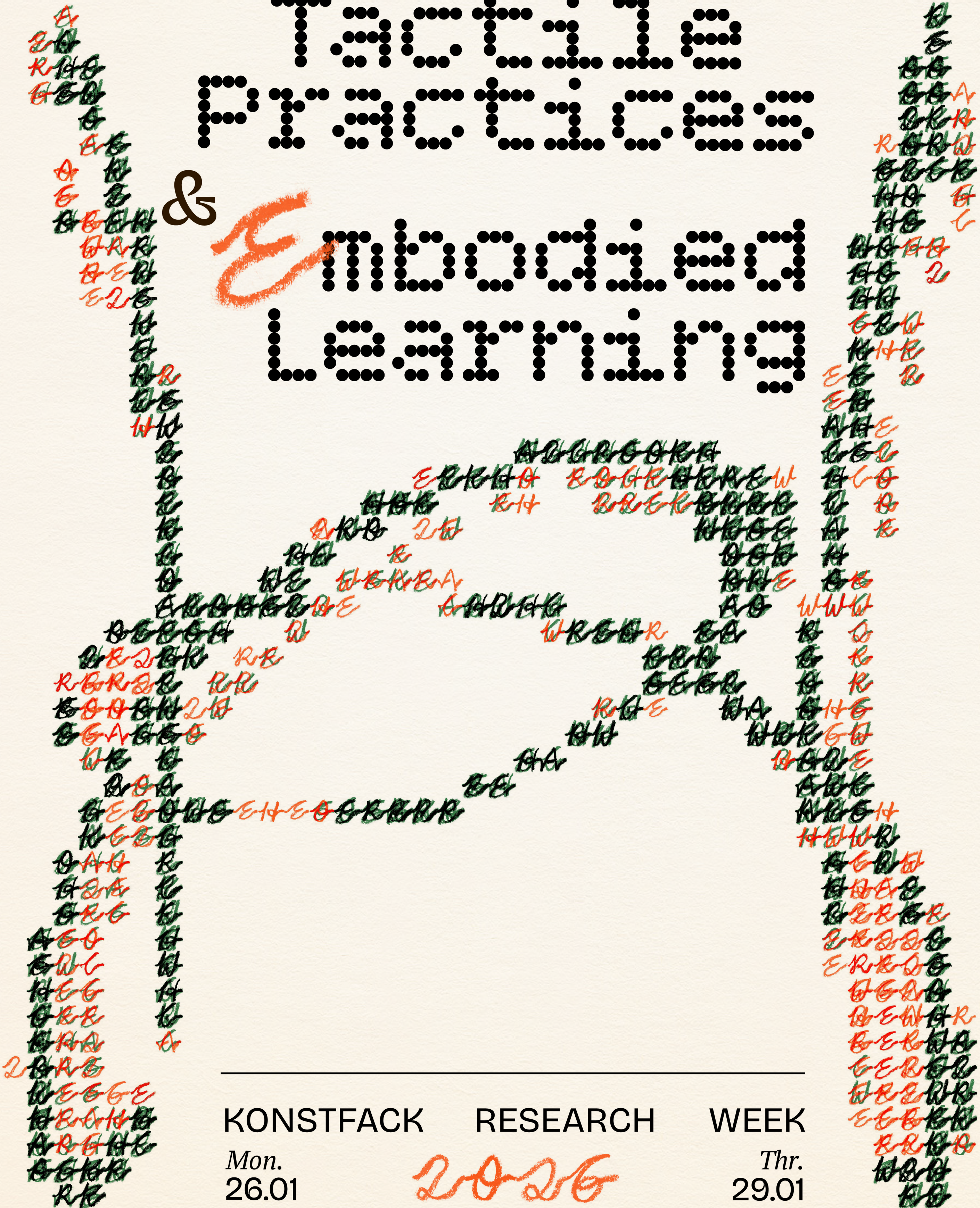


SENSORY KNOWLEDGE:

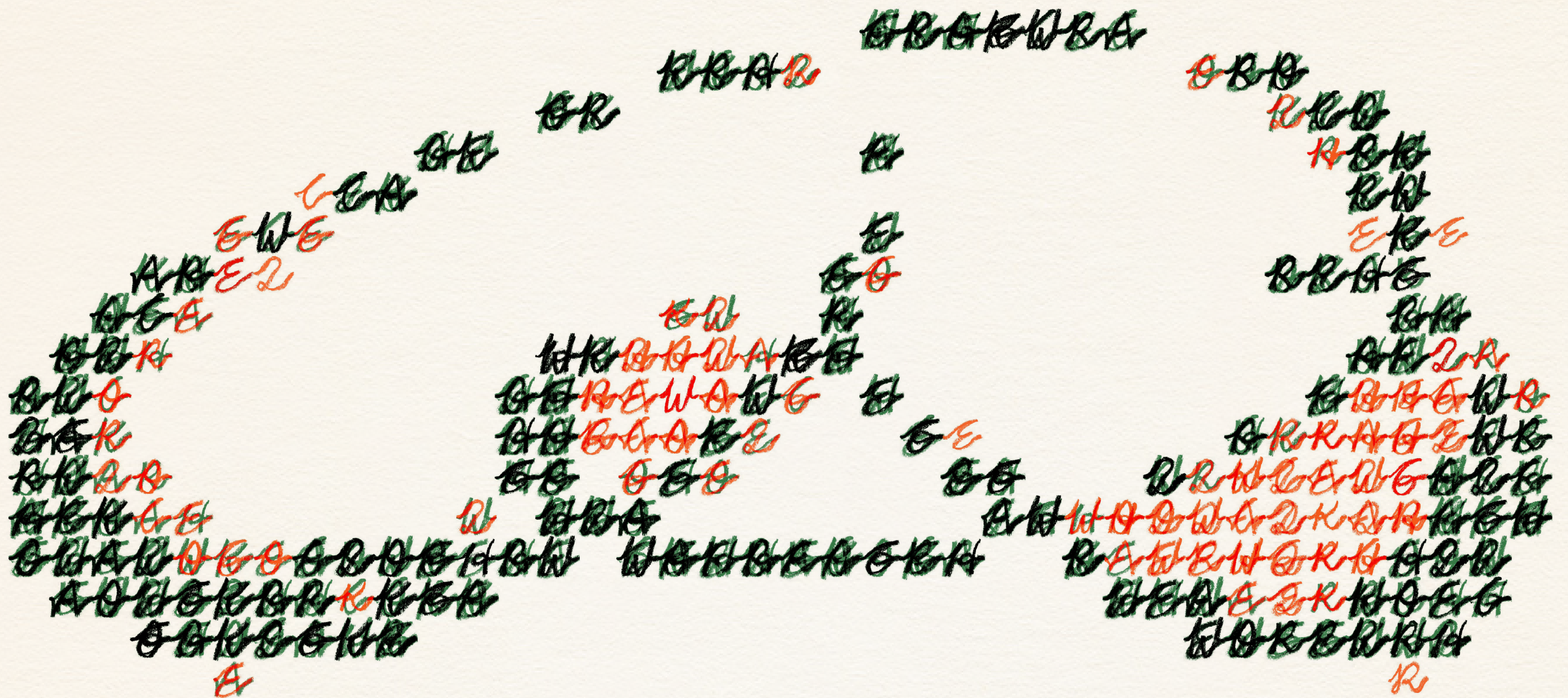
Tactile
Practices

&

Embodied
Learning



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About

*Sensory Knowledge:
Tactile Practices
& Embodied Learning*

3

Konstfack Research Week 2026 explores interdisciplinary practices, discourses, and perspectives on artistic research across the fields of art, craft, design, interior architecture and furniture design, visual communication, and teacher education.

Throughout Konstfack Research Week 2026, we will have the opportunity to reflect on and encounter a range of perspectives

connected to ***Sensory Knowledge: Tactile Practices & Embodied Learning***. The week will offer examples of how artistic research can influence and interact with society at large, engage with diverse contexts and contribute to the circulation of new insights. Konstfack Research Week 2026 takes place over four days.

On **Monday, 26 January**, perspectives on the core theme will be introduced by Konstfack's Vice-Chancellor, Head of Research, and invited keynote speakers.

On **Tuesday, 27 January**, Konstfack scholars will share their views on the theme and discuss how these perspectives are being explored in research and pedagogical projects.

Wednesday and Thursday, 28–29 January, are devoted to the research nodes—a series of events combining lectures and workshops that further activate ideas related to sensory knowledge, tactile practices and embodied learning.

All Konstfack Research Week events, with the exception of some node activities, are open to the public.

Konstfack Research Week 2026 is organised through Konstfack Research and Doctoral Studies Committee (FFU), developed and coordinated by Professor Maja Gunn.

Graphic design by Hai-Fang Hu.

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Public Events



Monday
@Svarta Havet

10:00 – 11:30 p10

Introduction
to *Sensory
Knowledge:
Tactile Practices
& Embodied
Learning*

*Professor Maja Gunn, Vice-
Chancellor Anna Valtonen,
Deputy Vice-Chancellor
Magnus Bårtås*

12:30 – 15:45 p11

Views on
*Sensory
Knowledge:
Tactile Practices
& Embodied
Learning*

*Keynote Speakers: Kristina
Hagström-Ståhl, Gry Worre
Hallberg & Daniel Peltz*

Tuesday
@Svarta Havet

09:00 – 15:50 p15

Views on
*Sensory
Knowledge:
Tactile Practices
& Embodied
Learning*

*Konstfack's employees &
affiliated researchers*

16:10 – 17:00 p16

Inaugural
Lecture:
*Investigative
Practices &
Material-specific
Knowledges*

Professor Cecilia Grönberg

Wednesday
@Mandelgren

09:00 – 16:00 p29

Node 1: *Materializing Opinion*

*Lecture, Panel Discussion,
Workshop*

17:00 – 19:30 p37
@Svarta Havet

Johanna Enger: *In Search of the Measurable, the Immeasurable, and the Elusive Experience of Light*

*Performance Lecture &
90% Seminar*

Thursday
@Svarta Havet

14:30 – 16:00 p39

Node 7: *An Archive of the Mind*

Lecture, Kirsty Bell

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Programme



(p10 – p13)

Monday
26 January 2026

10

10:00 – 11:30 Monday @Svarta Havet

Introduction to *Sensory Knowledge: Tactile Practices & Embodied Learning*

*Professor Maja Gunn, Vice-Chancellor Anna Valtonen,
Deputy Vice-Chancellor Magnus Bärtås*

12:30 – 15:45 Monday @Svarta Havet

Keynote Speakers: Views on *Sensory Knowledge: Tactile Practices & Embodied Learning*

*Kristina Hagström-Ståhl, Gry Worre Hallberg
& Daniel Peltz*

12:30 – 13:15 Monday

The Slowness of Hands and Thought: On Archival Work, Translation, and Performance

*Kristina Hagström-Ståhl*¹

This presentation explores and analyses two different ‘scenes’ of research, in which handwriting and the tactility of documents play a central role for conceptual and critical thinking around translation and mise-en-scène. Taking its title from a passage in Arlette Farge’s seminal work, *The Allure of the Archives* (*Le goût de l’archive*), which situ-

¹ Kristina Hagström-Ståhl is a director, translator, dramaturge and researcher in the arts. She teaches in the Department of Culture and Aesthetics at Stockholm University and is a guest lecturer in literary composition at Gothenburg University. Additionally, she is the Swedish Research Council’s scientific advisor for artistic research. Kristina holds a PhD in performance studies from UC Berkeley and has taught at several universities in Sweden and the United States. Her research is situated at the intersection of critical theory and creative practice, with interests in performance studies, dramaturgy and mise en scène, translation, and questions of testimony and memory work. Hagström-Ståhl’s current project, *Transformations of Witnessing*

ates the archival researcher in terms of embodiment and relationality, the presentation extends this line of inquiry into the creative practices of the translator and the director.

13:30 – 14:15 Monday

Sisters Hope – Embodying a Sensuous Society

*Gry Worre Hallberg*²

In this presentation, Dr. Gry Worre Hallberg who is the co-founder and artistic director of Sisters Hope as well as a performance artist, will unfold their vision of a potential future world they term ‘Sensuous Society’, and how this world is inhabited in their immersive and interventionist performance art work. Sisters Hope is an award-winning performance movement that is at the forefront of a new wave of performance art at the intersection of art, activism, research and education. They are constantly exploring new ways to integrate and unfold a more sensuous and poetic approach to the world, both inside and outside the art institution.

14:30 – 15:15 Monday

Shying a Way

*Daniel Peltz*³

Daniel Peltz will present a recent two-year artistic research project that explores the aesthetics and pedagogies of shyness (as a form of extra-sensory awareness/knowledge) in Nor-

in Contemporary Performance, is supported by the Swedish Research Council. She is co-editor of the coming anthology *Intertwinements: Ethics in Art and Research* (Routledge, 2026) as well as a coming special issue of *Nordic Theatre Studies*.

Recent creative work includes the translation and mise en scène of William Shakespeare’s *Hamlet* (Göteborgs Stadsteater, 2024), dramaturgy for dance productions *Haunted Desires* (Dansens Hus, 2025) and *DOLLY* (MDT, 2024), a staged reading of work by Charlotte Delbo (Swedish Holocaust Museum, 2025), and essays in *Ordkonst*, *De Nio Litterär Kalender 2025*, and *Ord&Bild*. She is currently working on translations of selected plays by Charlotte Delbo, as well as Anne Carson’s *An Oresteia*.

² In her artistic research PhD, *Sensuous Society: Carving the Path Towards a Sustainable Future Through Aesthetic Inhabitation Stimulating Ecological Connectedness*, Worre Hallberg unfolds how we can move toward a more developed sensuality and how it will support a more sustainable future through ‘inhabitation practices’ in art. Worre Hallberg has received the Danish Artist Association’s Appreciation Award, the Bikuben Foundation’s exhibition award VISION, and was appointed as an IETM Global Connector. In addition, she has presented Sensuous Society at

dic/Pan-African contexts. Peltz will also share a publication and a proposal for the *School of Shying a Way* that emerged from this project which was funded by the Finnish Ministry of Education and Culture and the Finland/Africa Platform for Innovation.

15:15 – 15:45 Monday

Summary

TEDx Talks (2013, TEDx CPH) and Sensuous Learning (2015, TEDx Uppsala University).

³ Daniel Peltz is an artist and international educator. Through public projects, performances and media installations, Peltz's artworks explore complex social systems, attempting to provoke ruptures in the socio-cultural fabric through which new ways of being may emerge and be considered. To accomplish these goals, he uses a range of intervention, ethnographic and performance strategies. His projects often take the form of existing social systems to directly engage non-art audiences in the language of conceptual art practice. From 2004–2020, Peltz served as Professor of Film and Video at the Rhode Island School of Design in the U.S. Since 2020, Peltz serves as Professor of Time and Space Arts with a specialization in Site and Situation Specific Art at the Finnish Academy of Fine Arts, Uniarts Helsinki. Growing out of a 2007 artistic research Fulbright term in Sweden, Peltz co-founded the artist-run, place-based research project Rejmyre Art Lab's Center for *Peripheral Studies in the Swedish glass* factory town of Rejmyre and this continues to be at the centre of his art and curatorial practice.

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Tuesday

27 January 2026

14

Views on *Sensory Knowledge:*
Tactile Practices & Embodied Learning
by Konstfack's scholars

Tuesday, 27 January

09:00 – 09:55 Tuesday @Svarta Havet

Understanding How to Cut Along Lines in Craft Materials: What Is There to Know and How Can It Be Taught?

15

Jenny Frohagen, Lecturer in Sloyd Education, Department of Visual Arts and Sloyd Education, Konstfack and PhD candidate in Sloyd Science, affiliated to Åbo Akademi University

This study investigates the capability to use scissors in craft materials such as fabric and sheet metal. The aim is to clarify understandings of manual dexterity as subject-specific knowledge and elaborate how the capability of using hand tools accurately can be taught. The research questions include: What critical aspects can be identified when pupils cut along lines in craft materials? How can these aspects be clarified during lessons?

A study was carried out with pupils in the fifth grade where data was collected through video recordings, voice recordings and notes. Jenny Frohagen will present the findings and critical aspects and describe how the lessons and tasks were carried out.

Calligraphy in Charcoal: A-lab

Cheryl Akner Koler, Professor, DIV, Konstfack

Professor Cheryl Akner Koler will talk about an aesthetic laboration (A-lab) she leads at Kyoto University of Arts. A-lab is for design and art students aimed to explore the concept of 'nothingness' with references to the Japanese philosopher Keiji Nishitani, by showing the existence and non-existence of fire as it transforms to organic charcoal. Akner Koler explains how fire does not exist on its own as it requires certain conditions and will discuss notions such as the home ground of nothingness and the potentials that arise from nothingness. The A-lab explores different haptic qualities of charcoal as well as participants' tactile experiences and sensitivities in relation to charcoal. Collectively, the A-lab engages students in a meaningful way and relates these experiences to calligraphy. The A-lab presents the interconnection between the tangible/tactile characteristics of charcoal and the groups' intangible feelings of expression.

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Challenging Prejudice in an Educational Context: The Role of Play, Hand Puppets, and Fables

*Camilla Gåfvels, Senior Lecturer, Department of
Visual Arts and Sloyd Education, Konstfack*

*Lennart Åkman, Lecturer, Department of Visual
Arts and Sloyd Education, Konstfack*

This study investigates embodied and imaginative pedagogical approaches, specifically the use of hand puppets, fables, and play, in deconstructing prejudice in an educational context. Within a secure and creative learning

environment and drawing on theories of sensory knowing and embodied cognition, empirical examples of parent–teacher conferences are used to explore how students’ performative interaction facilitates the externalisation and critical examination of social norms, stereotypes, and implicit bias. The findings are based on qualitative data from classroom observations, student reflections, and educator reflections and indicate that engagement with fictional narratives promotes meaning-making processes and challenges internalised prejudice. This development is made possible through imaginative identification and narrative empathy. This study introduces hand-puppet pedagogy as a multimodal pedagogical framework that builds critical reflection, emotional literacy, and inclusivity in the context of higher education.

10:10 – 11:00 Tuesday @Svarta Havet

Project Kattun

*Elsa Chartin, Senior Lecturer, Textile,
Department of Crafts*

Project Kattun explores the floral cotton prints of the 18th century, known as Kattun in Sweden, by reconnecting with the nearly forgotten printing methods that shaped them. Through artistic experiments, archival studies, and material practice, the project investigates how historical and embodied knowledge, craftsmanship, patience, and sensory awareness can be in dialogue with contemporary concerns for meaning, sustainability, and artistic expression. It reflects on what is lost, or gained, when speed and efficiency prevail and how slow, manual processes can restore a deeper connection between body, time, and empathy.

The Paradise: Obstacles and Movement

*Lauro Höring, Lecturer, Smycke & Corpus -
Ädellab, Department of Crafts, Konstfack
Marie Grima, Sculpture Conservator,
Moderna Museet*

Lauro Höring and Marie Grima will present a project undertaking the conservation of the seven sculptures by Jean Tinguely in *Le Paradis Fantastique*. This group of sculptures was created in 1967 by Jean Tinguely and Niki de Saint-Phalle and has been in Moderna Museet's collection since 1971. The seven 'machines' of Jean Tinguely are kinetical metal sculptures and this is the first time they are subject to a thorough conservation project where material, movement and artist intention are connected in the decision making. Approaching these artworks in their materiality and complexity led Höring and Grima to forget what they thought they knew: "Their sheer magnitude forced us to physically face them and slowly transform our perception, bodies and ways of thinking. The biggest step we took was to accept absurdity, to give up our preconceptions and start working with what we have".

18

Pleating Technique: Investigation, Mapping and Development for Future Teaching of the Technique

*Charlotte Svinevit, Lecturer, Textile,
Department of Crafts, Konstfack*

The research project is about developing methods for pleating as a possible technique in the study environment at Konstfack. To be able to do this, Svinevit explores one of

the few pleating equipment available in the Nordic countries. The research is based on practical work with existing equipment including: cardboard forms with different types of pleats; tools needed to apply fabric between the forms; an oven for fixing; and weights and wooden slats that are used to ensure that the pleating of fabric is as precise as possible. The research partly involves developing methods to be able to manufacture one's own forms, and partly designing new tools to simplify pleating, which currently requires two people to work practically in certain steps.

11:20 – 11:50 Tuesday @Svarta Havet

Performative Participation in the Public Space

*Teres Selberg, Senior Lecturer,
Department of Interior Architecture and
Furniture Design, Konstfack*

This research builds on the work and methods of the organisation Dansbana! Creating public spaces for dance using hands-on, performative participatory methods to engage girls in the planning and activation, the organisation aims to change gender inequalities in public spaces. Simultaneously, the concept of the historical building typology 'dansbana' is updated to meet the needs and wishes of local dance communities and young girls in today's contemporary world. Following the recently inaugurated public artwork *Hjärtats Källa – Dansbana! Fröslunda* in Eskilstuna, Sweden and an ongoing project in Bissau, Guinea Bissau the research aims to visualize material processes to create site-specific permanent public spaces for dance.

Versions & Vocabularies

*Rebecca Ahlstedt, Senior Lecturer in Spatial Design,
DIV, Konstfack*

The project engages experimental preservation strategies and existing interior elements.

Departing from the remains of an exhibition architecture designed for and funded by a state museum, the notions of care and maintenance, responsibility and authorship will be explored in a collaborative experimental design process resulting in public furniture. The project explores artistic modes of interpretation, translation and re-configuration and inquires how a space holder of bodies and materials can come about.

12:50 – 13:30 Tuesday @Svarta Havet

Anemones, Versions

*Kajsa Sundin, Lecturer, Department of Fine Art,
Konstfack*

Kajsa Sundin's project is a poetic, investigative writing, reading and translation work that derives from the Canadian author Lisa Robertson's book *Anemones: A Simone Weil Project* (Robertson, 2021). The project is based primarily on the questions of how this book could be translated, transferred or understood in a contemporary Swedish context. In addition, other questions arise such as: What is the potential of reading and translating in terms of understanding historically rooted literature? What artistic expressions are generated by this writing, reading and translating? How does the performance relate to the spatiality and materiality of the place where it is performed?

Sightings of Curiosity & Matters of Reflection: A Presentation

*Cecilia Grönberg, Professor, Department of Fine Art,
Konstfack*

Jonas (J) Magnusson

In 2026, Cecilia Grönberg & Jonas (J) Magnusson will create a new publishing structure, *Sightings of Curiosity & Matters of Reflection*, as an extension of their ongoing artistic research project *The Expanded Book (Stratigraphy, Materiality, Locality)*. It will publish analogue, paper-based publications, where the book is both a work of art and a form of communication. At the same time, different digital formats and hybrid forms between analogue and digital publishing and communication will be explored. This aspect of the project constitutes a necessary material basis for the construction of a more long-term publishing structure which, in a certain sense, is also the project's method.

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13:45 – 14:45 Tuesday @Svarta Havet

Water Bodies - Corpus, Flow and Leakage

*Sissi Westerberg, Senior Lecturer, Smycke & Corpus:
Ädellab, Department of Crafts, Konstfack*

The project explores how craft can be combined with practical science from the field of hydrology and investigates how the vessel form (corpus) can be used to visualize flows, leakage and filtration in relation to contaminated water. As a case study, Sissi Westerberg has focused on the wetland behind the Reijmyre glassworks, which has been contaminated by 200 years of glass production.

Relating to Konstfack's research platform "Heritage, Culture, Community" this project has a different take on the meaning of 'heritage' by investigating how the inherited toxic consequences and legacy of historical craft production can be processed and explored through contemporary craft practices. In other words, clean contamination from craft with craft.

Crafting Connection: Tactile Practices as Tools in the Co-Creation of Sustainable Living Environments

Maja Gunn, Professor, Department of Crafts, Konstfack

Maja Gunn will describe and give examples from her research with designed living environments, with focus on co-creative processes and participation in relation to nursing homes. Building processes, artistic design, tactile practices, and materials are examined. The research is based on the need for new knowledge about cross-disciplinary collaborations in which artists actively participate in the programming, planning, and construction of our shared living environments. The project is funded by the Public Art Agency Sweden (Statens konstråd), Formas, the Swedish National Board of Housing, Building and Planning (Boverket), the Swedish National Heritage Board (Riksantikvarieämbetet), and ArkDes – Sweden's National Centre for Architecture and Design.

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You Never Know the Past That Awaits You

Runo Lagomarsino, PHD candidate in Artistic Living Environment, Royal Institute of Art in Stockholm (KKH), affiliated to Konstfack

Can materials speak? What traces of memory do they carry—and, if they do speak, what do they tell us? By introducing two newly developed projects that include an exhibition and a permanent public work, Runo Lagomarsino will share his reflections on the (im)possibilities of the sculptural discipline and the role of materiality as a potential narrator. Through these works, he explores how materials can examine history and memory, tracing the threads that link past and present, and considering how history continues to haunt the contemporary moment. Lagomarsino's practice emphasizes the potentiality of materiality asking how we might visualize and narrate what has been erased, forgotten, ruptured, fragmented, or ghosted. In doing so, he seeks to understand how the sculptural field can hold and transmit forms of knowledge that are often overlooked and how materials themselves might become agents of remembrance.

15:00 – 15:50 Tuesday @Svarta Havet

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Formative Architectures of the Self

Lisa Tan, Professor, Department of Fine Art, Konstfack

Art has often turned to spatial metaphors to explore the psyche and its hidden corners. Lisa Tan, artist and Professor of Fine Art at Konstfack, presents a richly illustrated lecture focusing on the work of Mike Kelley who was the subject of the recent exhibition *Ghost and Spirit* at Moderna Museet. Kelley's two works, *Sublevel* (1998) and *Educational Complex* (1995), supply the basis for a considered look into how places of formative experience—such as schools—shape our social behaviours. Expanding on themes in Tan's lecture, a research week node with Berlin-based Discoteca Flaming Star (Cristina Gómez Barrio

and Wolfgang Mayer), titled *A-Side-B-Side*, will take the shape of a workshop of improvisation techniques connecting movement of the body, speech, objects and architecture. See the node's description for more information.

16:10 – 17:00 Tuesday
@Svarta Havet

* Inaugural Lecture: *Investigative Practices & Material-specific Knowledges*

*Cecilia Grönberg*⁴, Professor, Department
of Fine Art, Konstfack

On artistic research as fields of experimentation, investigation, and extra-disciplinarity; on spaces for more material, more visual forms of knowledge; on value hierarchies and frame locks; on analogue practices as creative resistance to the enforcement of synthesis.

⁴ Cecilia Grönberg is an artist, author, editor and researcher based in Stockholm. Together with Jonas (J) Magnusson she runs OEI, a literary and artistic publishing project. Their work on publishing as an artistic practice takes form as books, magazines and exhibitions, and often revolves around questions on archives, images, documents, montage, locality and experimental-material forms of historiography. She also runs the artistic research projects *The Expanded Book* and *The Latent Image (Uncovering Developing)*.

A selection of OEI's books include: Omkopplingar (2006); Witz-bomber och foto-sken (2009); Händelsehorisont: distribuerad fotografi (2016); Bildaktivisterna. Aktioner i bild i svenskt 1960- och 1970-tal (2023). In addition, a selection of exhibitions and three-dimensional publishing projects include: OEI on Earth (Bergen kunsthall, 2024); reading // locality (mountains, prints) (GIBCA, 2021); Editorial Thinking, (Index, 2021); OEI #79: edit/publish/distribute! (Moderna Museet, 2018); The Society Machine (Malmö konstmuseum, 2017).

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*The lecture is 25 minutes, followed by a reception.

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Wednesday
Thursday



28 & 29 January 2026

Schedule Nodes

09:00 – 12:00
13:00 – 16:00
@Mandelgren

Node 1:
*Materializing
Opinion*

09:00 – 16:00 @S5

* Node 2:
*Sensing and
Embodying the City
Through ‘Suriashi’,
a Japanese Walking
Practice*

09:00 – 16:00 @S1

* Node 3: *Weirding
Foundations: A Lab
for Mental Palette
Cleansers*

09:30 – 16:00 @The Puddle

* Node 4:
*The Poetic Self:
Sisters Performance
Method – Sensuous
Learning*

09:30 – 14:00 @S2

* Node 5:
*NAVET – Center
for Research in Art,
Technology and
Design*

17:00 – 19:30 @Svarta Havet

Performance
Lecture: *In
Search of the
Measurable, the
Immeasurable, and
the Elusive
Experience of Light*

09:00 – 16:00
@Screen printing workshop

*Node 1:
*Materializing
Opinion*

09:00 – 16:00 @S5

*Node 2:
*Sensing and
Embodying the City
Through ‘Suriashi’,
a Japanese Walking
Practice*

09:00 – 16:00 @S1

*Node 3: *Weirding
Foundations: A Lab
for Mental Palette
Cleansers*

09:30 – 14:30
@The Puddle

*Node 4:
*The Poetic Self:
Sisters Performance
Method – Sensuous
Learning*

09:00 – 16:00 @Wickmans

*Node 6: *Formative
Architectures of
the Self*

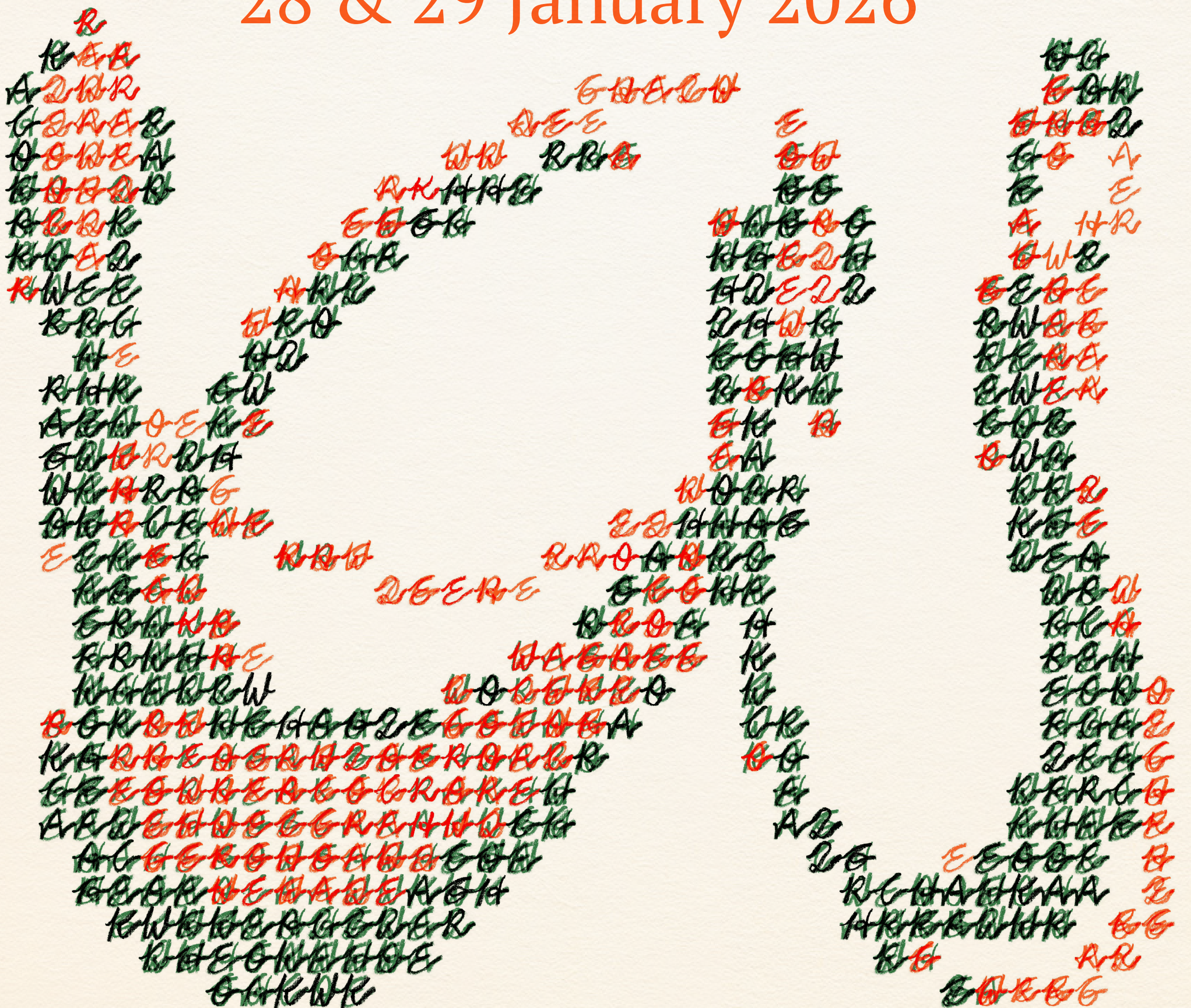
14:30 – 16:00 @Svarta Havet

Node 7: *An Archive
of the Mind*

(p28 – p39)

About Nodes

28 & 29 January 2026



*Some section of the lecture is pre-registration only.

Wednesday 09:00–16:00

Thursday 09:00–17:00

@Mandelgren, @Screen printing workshop

Node 1:

Materializing Opinion

This node is connected to the research project *Visual Empowerment* and activates Konstfack's long tradition of politically engaged art and design and explores freedom of speech through collectivity. As freelancers we are vulnerable to losing commissions which, along with the risk of threats, might affect our abilities to address political issues. The first day's lecture and panel discussion provide a starting point for the afternoon's brainstorm which materializes as screen printed posters on day 2.

The node includes the following participants: Dr. Patricia Lorenzoni, independent scholar; Magnus Bårtås, Deputy Vice-Chancellor for Research, Doctoral Education and Collaboration, Konstfack; Sanne Kofod Olsen, Vice-Chancellor of the Royal Institute of Art; Per Nilsson, Head of department, Umeå Academy of Fine Arts; Magnus Sterner-Bernvik, Director of Studies at HDK-Valand – Academy of Art and Design; Maj Hasager, Vice-Chancellor and Professor Malmö Art Academy; Michele Masucci, artist and CAPIm research fellow, Royal Institute of Art; Sissela Nordling Blanco, graphic designer and visual artist; Bitte Andersson, comic artist, illustrator, filmmaker and PhD candidate in Visual Communication, Konstfack.

Node 1: *Materializing Opinion* Full Schedule

Wednesday @Mandelgren

09:30 - 10:30

Patricia Lorentzoni -
*Democracy, Fascism and
Cultural Politics*, lecture

30

10:45 - 12:00

Sanne Kofod Olsen,
Magnus Sterner-Bernvik,
Maj Hasager, Per Nilsson
and Magnus Bårtås in
panel discussion *Election
Year! What's at Stake
For Arts Universities?*
Moderator Bitte Andersson

13:00 – 16:00

Michele Masucci and Bitte Andersson - Opinionating Workshop

Thursday @Screen printing workshop

9:00 - 16:00

*Sissela Nordling Blanco - *Materializing Opinion* screen print poster workshop

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*The lecture is pre-registration only.

16:00 - 17:00

Group Exhibition *Opinionating Material*

*The lecture is pre-registration only.

Wednesday 09:00–16:00
Thursday 09:00–16:00
@S5

*Node 2:

Sensing and Embodying the City through 'Suriashi', a Japanese Walking Practice

This two-day workshop invites participants to explore the city through 'suriashi' the traditional Japanese sliding walk used in performance and martial arts. Led by choreographer and artistic researcher Ami Skånberg, the workshop introduces the historical, cultural, and performative dimensions of this practice, grounded in her long-term research on walking as a choreographic and decolonial method. We begin indoors with brief presentations and gentle movement explorations, approaching suriashi as an embodied inquiry into attention, slowness, and relation. Gradually, we move

Ami Skånberg, PhD in Dance from the University of Roehampton, is a performer and artistic researcher working across dance, film, and writing. Her research explores Japanese dance, screen dance, gendered movement, and embodied autoethnography. She is Head of Master Dance Education at Stockholm University of the Arts and teaches at the University of Gothenburg. Her films are distributed by Njutfilms, and she serves as vice chair of NOFOD, advisory board member for Dance on Camera, and peer reviewer for the *Journal of Artistic Research*.

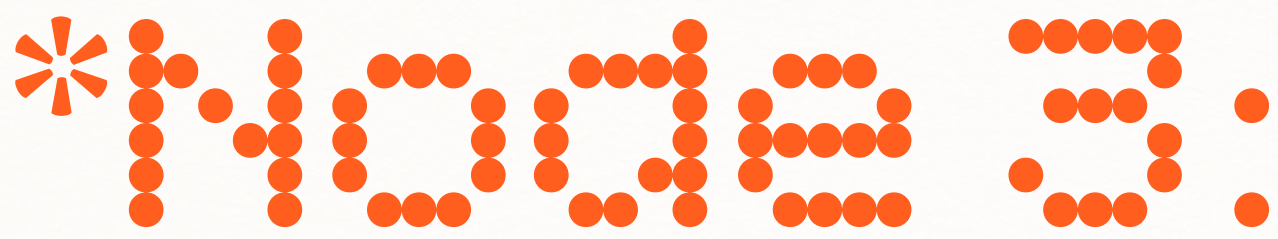
outdoors sensing local streets and squares as living environments that respond to our changed pace. Through shared walking, we ask questions about the spaces we inhabit, about art and capitalism, ownership and access, gender and class. Selected sites where art, commerce, and public life intersect will serve as places for attunement to subtle tensions and unexpected forms of coexistence. The workshop welcomes those interested in embodied research, site-responsive practice, and artistic strategies for sensing the politics of everyday movement. No prior experience is required, only curiosity and a willingness to walk slowly together.

*The lecture is pre-registration only.

Wednesday 09:00–16:00

Thursday 09:00–16:00

@S1



Weirding Foundations: A Lab for Mental Palette Cleansers

Weirding Foundations is a participatory lab exploring how we can unlearn, reimagine, and re-fabricate the familiar. Through a series of sensorial experiments, 'Mental Palette Cleansers', participants become fellow weird researchers, tasked with disrupting habitual ways of thinking and relating to everyday artefacts. Everyday objects, sensations, language are reinterpreted as catalysts for new experiences, inviting participants to question the rituals and assumptions that shape daily life. By engaging the senses and embracing disorientation, the lab opens space for alternative ways of perceiving, knowing, and being. We treat weirdness not as confusion, but as a threshold: a moment when certainty softens and imagination takes hold. Participants are invited to see that reality is already normalised weird, and that by reshaping the stories and objects around us, we can reshape the foundations of our shared world.

Daniel Daam-Rossi is a speculative designer, educator, and visual storyteller. He co-founded Radical Norms, a Toronto-based speculative design studio that creates tangible experiences to explore how change is felt, understood, and shaped. His work invites communities, institutions, and learners to experiment with futures thinking as a tool for navigating transformation.

radicalnorms.com

Bettina Schwalm is a speculative experience designer, writer, consulting strategist and PhD researcher with extensive experience driving future-making as a collective practice. She is educating and coaching teams with a strong focus on behavioural studies. She is a Centre Director at the Stockholm School of Entrepreneurship.

bettinaschwalm.com

www.weirdings.com

Bettina and Daniel have collaborated on numerous speculative design projects, most recently Signs of Change.

www.signsofchange.io

*The lecture is pre-registration only.

Wednesday 09:30 – 16:00

Thursday 09:30 – 14:30

@The Puddle



The Poetic Self: Sisters Performance Method – Sensuous Learning

In this workshop you will be introduced to Sisters Hope's performance method. First developed to train new performers in Sisters Hope and later developed into a training and workshop program, which today is a requested method by many art schools and other educational programs both nationally and internationally. The outset is the meeting with your 'Poetic Self'. Not a character, not a fiction, but our inherent poetic potential that we explore and unfold. The method operates at three levels: finding your Poetic Self, externalizing your Poetic Self and relating from your Poetic Self.

Sisters Hope is an award-winning and nationally and internationally acclaimed performance group and movement that operates at the intersection of performance art, research, activism and education. They apply immersive, interventionist and intimate interactivity when they manifest their performances considered 'inhabitations' of a potential new world called 'Sensuous Society'.

*The lecture is pre-registration only.

Wednesday 09:30 – 14:00
@S2

*Node 5:

NAVET – Center for Research in Art, Technology and Design

This node contains two parts beginning with the hands-on workshop, *From Shape to Sound: Nonlinear Music and Spatial Form*. The workshop is a collaboration between Konstfack, KMH, and KTH. The second part consists of presentations by five new NAVET Thematic Working Groups, providing insight into NAVET and the possibilities it offers to students and faculty members. NAVET is a hub for navigating unexplored regions between art, technology, and design. It is a collaboration between KTH, KKH, KMH, Konstfack, SKH, Tekniska Museet (The National Museum of Science and Technology), and Scenkonstmuseet (The Swedish Museum of Performing Arts).

From Shape to Sound: Nonlinear Music and Spatial Form

This workshop explores nonlinear music through spatial form. Participants create a folded cardboard structure composed of asymmetric rectangles, each painted in distinct colours and tracked in real time via a web camera. Movements of the physical form control pre-composed musical segments in browser-based software, allowing sound to change dynamically with shifts in shape and perspective. The activity combines principles of form

pedagogy and Cheryl Akner-Koler's Form & Formlessness to foster experiential understanding of composition, space, and interaction.

NAVET Thematic Working Groups 2026-2027

The groups present a diverse range of concepts including how climate change impacts borders used to define a nation; how collaboration and knowledge sharing can be a platform for investigating sonic and electroacoustic practices; how digital fabrication techniques, spatialization, sensors, and augmented sonic realities can be used to build undefinable instruments; how contemporary AI methods can be useful for opera practitioners as well as how contemporary AI systems are transforming artistic, design, and technological practices.

Wednesday 17:00 – 19:30
@Svarta Havet

Performance Lecture:

In Search of the Measurable, the Immeasurable, and the Elusive Experience of Light

Light exists independently as radiation, but as experience it emerges only in the encounter between light, body, and space, where it becomes sensory, perceptual, and emotional. The project investigates the measurable and immeasurable qualities of light and seeks to bridge technical, perceptual, and artistic knowledge traditions through lighting design understood as a craft grounded in visual perception.

Johanna Enger,
Lighting designer & PhD Candidate

Discussant: Costanza Julia Bani - Senior Lecturer in Film Production, Stockholm University of the Arts

*The lecture is pre-registration only.

Thursday 09:00 – 16:00
@Wickmans

*Node 6:

Formative Architectures of the Self

Art has often turned to spatial metaphors to explore the psyche and its hidden corners. Artist Lisa Tan presents a richly illustrated lecture focusing on the work of Mike Kelley who was the subject of the recent exhibition *Ghost and Spirit* at Moderna Museet. Kelley's two works, *Sublevel* (1998) and *Educational Complex* (1995), supply the basis for a considered look into how places of formative experience—such as schools—shape our social behaviours. Expanding on themes in Tan's lecture, Berlin-based Discoteca Flaming Star leads *A-Side-B-Side*, a workshop with an A-side of improvisation techniques connecting movement of the body, speech, objects and architecture, followed by a B-side consisting of a guided listening session that includes readings from a mix of theory, poetry, descriptions and different art forms. **Participants should wear comfortable clothing and bring drawing and writing materials. Participants in this node are required to attend *Formative Architectures of the Self: Lisa Tan on Mike Kelley* on 28 January and Node 7: *An Archive of the Mind* on 29 January.**

Lisa Tan is an artist and Professor of Fine Art at Konstfack. Her work traces the contours of life as it is shaped by desire and determined by the contingent encounters that form it. Tan released a book with Mousse Publishing on the occasion of her 2023-24 exhibition, *Dodge and/or Burn* at Accelerator in Stockholm, curated by Therese Kellner. For more information see lisatan.net

Discoteca Flaming Star is an interdisciplinary collaborative art group, who use songs and other forms of oral expression, understanding them as a personal response to historical events and social and political facts. Through conceptual, visual and musical transfers, they create performances, sculptures, drawings, stages and situations whose foremost intention is to question and challenge the memory of the public. Cristina Gómez Barrio and Wolfgang Mayer have been working as the base of Discoteca Flaming Star since 1998.

Thursday 14:30 – 16:00
@Svarta Havet

Node 7: *An Archive of the Mind*

This talk examines Hanne Darboven's family home on the outskirts of Hamburg as the crucible of her work. Unlike the studio, a specific place dedicated to the production of work, a house is a non-specific context, full of extraneous contingency. In this home, given over entirely to Darboven's 'kosmopolitisch global' production, the domestic was reduced to an absolute minimum. Is it an archive or a collage-like gesamtkunstwerk? Or a diaristic entity, in which an expanded understanding of time is articulated through an accumulation of material objects? Did the assistants, antique dealers, and craftsmen with whom Darboven worked here constitute a surrogate family? Through comparative examples of other artists' houses and artistic practices, I consider the role Darboven's house plays now, given that its inhabitant and author, renowned for her encyclopedic mind, is no longer here to animate and explicate the many complex overlapping, self-invented systems it contains.

Kirsty Bell is a writer and art critic living in Berlin. She is the author of *The Undercurrents. A Story of Berlin* (Fitzcarraldo Editions, 2022) and *The Artist's House. From Workplace to Artwork* (Sternberg Press, 2013). Her art criticism has been published in *frieze*, for which she was contributing editor from 2011-2021, as well as other art magazines and exhibition catalogues, including for MoMA NY, the Whitney Museum of American Art, Stedelijk Amsterdam, and Tate UK. She has taught and lectured regularly at art academies and institutions across Europe. Her next book is forthcoming with Fitzcarraldo Editions in 2026.

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