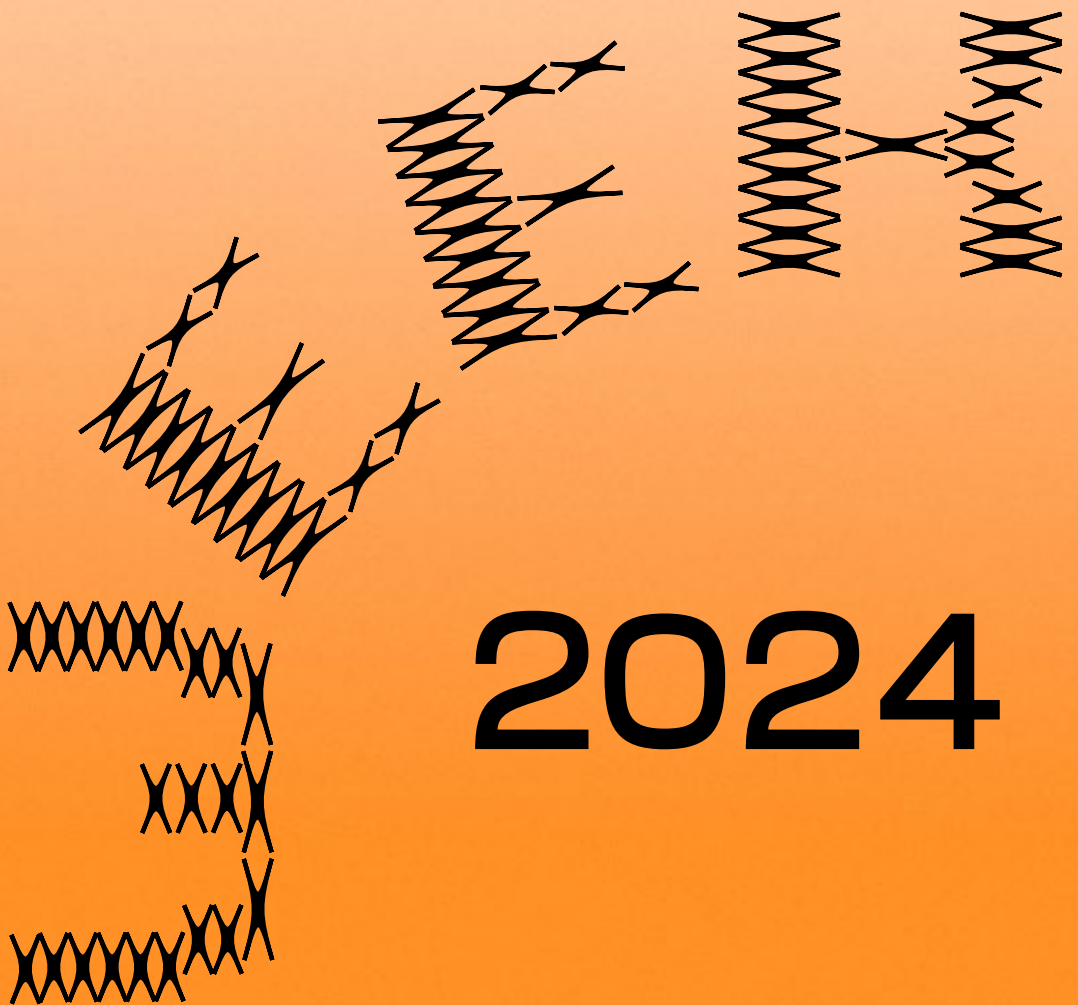


KONSTFAK

Reopen

**22—26
January**



2024

<i>Introduction</i>	3
<i>Programme Overview</i>	4
<i>Views on Research I</i>	14
<i>Views on Research II</i>	18
<i>Node I</i>	25
<i>Node II</i>	29
<i>Node III</i>	31
<i>Node IV</i>	38
<i>Node V</i>	42
<i>Node VI</i>	47
<i>Closing Events</i>	50

Introduction

Konstfack Research Week 2024

Konstfack Research Week 2024 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 2024, we will have the opportunity to reflect upon the ways in which artistic research has the ability to affect and interact with society at large, encountering, engaging with, and contributing to the sharing of new insights. The week is divided into three main sections. Views on Research I & II (Monday and Tuesday), features keynote lectures from international guest speakers and research presentations delivered by colleagues at Konstfack. This concludes on Tuesday evening with the inaugural lectures of one new professor. 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. The visual identity built by shapes unfolding into letters, forming into words, to then rebuild again, invites us to follow the processes and encounters throughout the week.

Konstfack Research Week 2024, is organised through Konstfack Research and Doctoral Studies Committee (FFU), developed and coordinated by Magnus Bärtås and Maja Willén.

Views on Research I: Introduction

Monday 22 January

Location: Svarta Havet

- 10.00 – 10.15 *Welcome*
Anna Valtonen, Vice Chancellor
- 10.15 – 10.25 *Introduction to Research Week 2024*
Maja Willén, Project Manager
- 10.30 – 11.00 *On research at Konstfack*
Magnus Bärtås, Head of Research, Konstfack
- 11.10 – 12.00 *Introductions to the nodes by node-leaders:*
Loove Broms, Maja Gunn, Siri Homlong,
Katja Aglert, Kristina Fridh and
Patrick Lacey

Views on Research I: Keynote Lectures

- 13.00 – 13.45 *BODIES: a performed lecture in ten parts*
Rebecca Hilton
- 14.15 – 15.00 *Why imagination matters as never before
(and infrastructuring)*
Mara Lee
- 15.30 – 16.15 *A Matter of Beauty — Material Ecologies
within the Planetary Boundaries*
Nicolai Bo Andersen

Views on Research II: Research Time at Work

Tuesday 23 January

Location: Svarta Havet

- 09.00 – 09.15 *Introduction*
Mathew Gregory
- 09.15 – 09.40 *GRAPHIC NEWS:*
The visualisation of major news events
Jöns Mellgren
- 09.45 – 10.10 *Working from home:*
The re-choreographing of everyday life
Maja Willén
- 10.10 – 10.30 **Break**
- 10.30 – 10.55 *Essential questions you must consider when*
building shapes using knitting techniques
Anneli Renborg

Views on Research II: Professors Presenting

- 13.00 – 13.10 *Introduction*
Magnus Bärtås, Head of Research, Konstfack
- 13.10 – 13.30 *Designing for Interdependence:*
A Poetics of Relating
Martin Ávila
- 13.35 – 13.55 *What happened to Konsum?*
Sara Kristofferson

Views on Research II: Professors Presenting

- 14.00 – 14.20 *Interconnections: Body, material and site*
Anders Ljungberg
- 14.20 – 14.40 **Break**
- 14.40 – 15.00 *A full loop of performance: a research project with young people about environmental learning, cultural and other rights of public access*
Anette Göthlund

Views on Research II: Inaugural Lectures




- 16.00 – 16.30 *Introduction*
Jenny Althoff, Pro-Vice-Chancellor
- 16.30 – 17.30 *Inaugural Lecture*
Anna Mlasowsky, new Professor in Craft

Doctoral Student Node:

BODIES in/of/on/by/with/through an artistic research process: a workshop

Tuesday 23 January

Location: Doctoral Project Space



- 13.00 – 16.00 Open to PhD in  Pre-registration 
artistic research required 
and Research Lab

Node I

Nature In

Wednesday 24 January

Location: Mandelgren

09.00–09.45 *Nature In*  Pre-registration 
Introduction and required
start workshop

10.00–11.30 *The Art Making of Biophilic Design*
Lecture and seminar with a following
discussion. Carmen García Sánchez

11.30–12.00 *Nature In*  Pre-registration 
Workshop required

12.00–13.00 Lunch

13.00–15.00 *Japanese Gardens*
—*Interacting Processes in and with Nature*
Kristina Fridh

15.30–16.00 *Nature In*  Pre-registration 
Start workshop required

Thursday 25 January

Location: S1

Workshop  Pre-registration 
required

09.00–12.00 Workshop *Nature In*

12.00–13.00 Lunch

13.00–16.30 *Presentations and discussion*

Node II

Margin of Error—Sculptural Explorations of the Dysfunctional Surface

Wednesday 24 January—Thursday 25 January

Location: ID Workshop

Two-day Workshop

 Pre-registration 
required

Node III

Heritage—Culture—Community

Department of Crafts in
collaboration with IASPIS



IASPIS
Konstnärnämnden
The Swedish Arts Grants Committee

Wednesday 24 January

Location: Svarta Havet

- | | |
|-------------|---|
| 08.45 | Doors open |
| 09.10–09.30 | <i>Introduction</i>
Maja Gunn |
| 09.30–10.30 | <i>Weaving Kiosk. Free-time hand-weaving
in contemporary Nordic cities</i>
Rosa Tolnov Clausen |
| 10.50–11.50 | <i>Duodje—Heritage through Craft</i>
Katarina Spik Skum |
| 11.50–13.10 | Lunch |
| 13.10–14.10 | <i>On follies and other ruins</i>
Abbas Akhavan |

Node III: Heritage – Culture – Community

14.10 – 14.30 Break

14.30 – 15.30 *Where are Craft Histories?*
Namita Wiggers

15.30 – 16.00 *Summary*

Thursday 25 January

Location: A7 & S2

 Pre-registration 
required

09.00 – 10.00 *Far Out Craft*
Andrea Peach

*Sustainable Art Practices: a Socio-Ecological
Methodology in Site Specific and Installation Art*
Davide Ronco

Location: S2

10.00 – 10.20 Break

10.20 – 12.15 *The Act of Care — Embodiment Studies*
Workshop. Anna Mlasowsky
Location: A7

12.15 – 13.15 Lunch

13.15 – 14.15 *How to read and understand textile objects*
Workshop. Åsa Pärson
Location: S1

14.15 – 14.35 Break

Node III: Heritage – Culture – Community

14.35 – 16.15 *Artistic Research: Syjunta*
 Workshop. Ulrika Mårtensson Hanje, matt
 lambert, Andrea Peach & Anneli Renborg
Location: S1

Node IV

*Sketches in the field & sketches from the field:
 Ethical and aesthetic considerations when
 processing Empirics*

Wednesday 24 January

Location: S7

13.00 – 16.00 *Presentations and roundtable discussion*
 Olivia Plender, Helena Cleeve, Elisabet
 Jagell, Lova Palmér discuss ethical require-
 ments during the collection, processing
 and dissemination of empirical data.
 Individual presentations followed by a
 roundtable discussion

Thursday 25 January

Location: S2

Workshops

 Pre-registration
 required 

09.00 – 12.00 *Digital drawing*
 Johan Forslind

13.00 – 16.00 *Making material-based video data
 transcription: Clay and embroidery*
 Camilla Gåfväls & Siri Homlong

Node V

Roots and Hand Breaks

Two-day Workshop



Wednesday 24 January

Location: A5

09.00 – 12.00 *Coming to terms with the permanence of unsettlement: On story weaving and think(er)ing as modes of inquiry*
Madina Tlostanova

12.00 – 13.00 Lunch

13.00 – 16.00 *Intimate Narratives*
Meriç Algün

16.00 – 17.00 *Informal Session*

Thursday 25 January

Location: A5 & Aspen Cinema Theater

09.00 – 12.00 *Walking-doing-thinking-with stones*
Petra Lilja

12.00 – 13.00 Lunch

13.00 – 16.00 *Secrets of the Sun*
Screening of film from PhD-project
Darkness as Material by director Mia Engberg,
including introduction and discussion
Location: Aspen Cinema Theater


16.00 – 17.00 *Informal Session*

Node VI

Workshop with Francesca & Stuart Bertolotti-Bailey (The Serving Library)

Wednesday 24 January—Thursday 25 January

Location: S4

Two-day Workshop Pre-registration
required 

Wednesday 24 January

Location: IASPIS/Konstnärsnämnden

18.00

*The Serving Library:**AUDIO ANNOTATION*

Listening session + book launch and conversation between Francesca Bertolotti-Bailey, Stuart Bertolotti-Bailey and Magnus Ericson

Closing Events

Friday 26 January

Location: Svarta Havet

09.00–12.00 *NAVET*09.00–09.15 *What is NAVET and how to get engaged*09.15–10.00 *Interactive material for the exploration of artistic and creative practice*

Panel discussion

10.10–11.00 *Shared sensations from complementary music and vibrotactile compositions*

Workshop

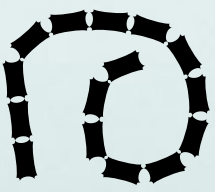
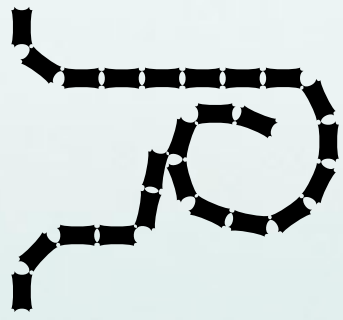
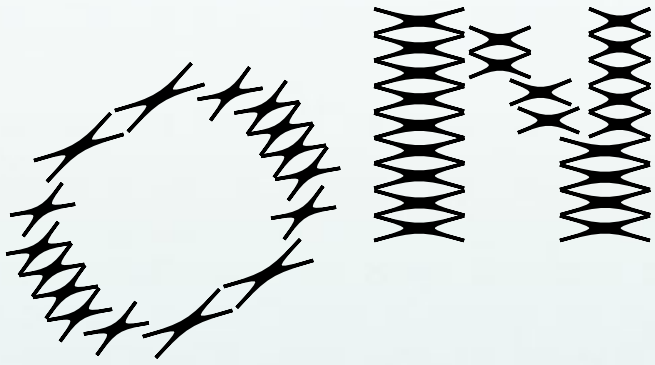
Closing Events

11.00 – 12.00 *Experiencing Darkness and Brightness*
Workshop

12.00 – 13.00 Lunch

13.00 – 17.00 *Alumni event with SSES*
(more details will follow)

Views



I

Research

Monday 22 January

Views on Research I: Introduction

Monday 22 January

Location: Svarta Havet

10.00 – 10.15

Welcome

Anna Valtonen, Vice Chancellor

Anna Valtonen is the Vice-Chancellor of Konstfack since September 2023. Previously 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.

10.15 – 10.25

Introduction to Research Week 2024

Maja Willén, Project Manager

Maja Willén is an art historian working as senior lecturer in Design History and Theory at Konstfack. Her main research interest concerns contemporary housing and dwelling ideals from an everyday user perspective. 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 use and construction of history in contemporary kitchen catalogues. She is now working on a larger project on how the staying at home situation of the pandemic is re-choreographing the home materially, socially, and spatially.

10.30 – 11.00

On research at Konstfack

Magnus Bårtås, Head of Research Konstfack

Magnus Bårtås works foremost with text; in film, essay and assemblage/installation. He is a professor of fine arts, and Head of Research at Konstfack University of Arts, Crafts and Design, Stockholm. His works have been exhibited at Moderna Museet, Stockholm, in 1990, 2006 and 2010, and he is the winner of the grand prize at Oberhausen International Film

Festival in 2010. Magnus Bårtås participated in Platform 2009, Seoul, the 9:th Gwangju Biennial 2012, and “The Real DMZ” at ArtSonje in 2013 and 2015. Gothenburg Konsthall presented a larger retrospective exhibition of his work in 2016. His book *All Monsters must die* (together with Fredrik Ekman) was shortlisted for the Swedish national August prize 2011.

11.10–12.00

Introductions to the nodes by node-leaders:

Loove Broms, Maja Gunn, Siri Homlong,
Katja Aglert, Kristina Fridh and
Patrick Lacey

Views on Research I: Keynote Lectures

13.00–13.45

BODIES: a performed lecture in ten parts

Rebecca Hilton

An encounter with an embodied artistic research process via perspectives of practice, production, documentation, publication, citation and exposition.

Rebecca Hilton is an Australian born dance person living in Sweden by way of New York City. She is a Professor of Choreography for the interdisciplinary research area SITE EVENT ENCOUNTER at the Stockholm University of the Arts where she teaches and supervises in the context of the doctoral program. Her ongoing artistic research project, GROUPNESS, manifests as a series of performed, participatory, written and spoken experiments unfolding relationships between embodied practices, oral traditions and choreographic systems. Lately, her research environments have been contexts and communities of care. She is an artistic researcher in residence at the *Malarbacken Residential Elder Care Centre* as part of *DöBra (Good Death)*, a Karolinska Institute transdisciplinary research program exploring experiences of, and relationships to ageing, death, dying and grieving in Sweden.

body | 'bɒdi | noun (plural **bodies**)

- 1 the physical structure, including the bones, flesh, and organs, of a person or an animal: *it's important to keep your body in good condition.*
 - the trunk apart from the head and the limbs: *the blow almost severed his head from his body.*
 - a corpse: *they found his body washed up on the beach.*
 - [mass noun] the physical and mortal aspect of a person as opposed to the soul or spirit: *we're together in body and spirit.*
 - *informal*, a person's body regarded as an object of sexual desire: he was just after her body.
 - *informal*, dated a person of a specified type: a motherly body.
- 2 the main section of a motor vehicle or aircraft: *the factory had produced more car bodies than needed | the body of the aircraft was filled with smoke.*
- 3 the main or central part of something, especially a building or text: *the main body of the house was built in 1625.*
 - the part of an email containing the message, as opposed to information such as the subject and sender. Compare with: *put your name, address, and daytime phone number in the email's body.*
- 4 a large amount or collection of something: *a rich body of Canadian folklore | large bodies of seawater.*
 - an organized group of people with a common purpose or function: *a regulatory body | international bodies of experts.*
- 5 [*often with adjective*] technical a material object: *the path taken by the falling body.*
- 6 [*mass noun*] a full or substantial quality of flavour in wine: *best of all, this wine has body and finish.* • fullness or thickness of a person's hair: *restructuring formulations help to add body.*
- 7 *British* a woman's close-fitting stretch garment for the upper body, fastening at the crotch.
- 8 (in pottery) a clay used for making the main part of ceramic ware, as distinct from a glaze.

verb (**bodies, bodying, bodied**) [*with object*]

- 1 (**body something forth**) *formal* give material form to something abstract: *he bodied forth the traditional Prussian remedy for all ills.*
- 2 build the bodywork of (a motor vehicle): *an era when automobiles were bodied over wooden frames.*

14.15 – 15.00

Why imagination matters as never before (and infrastructuring)

Mara Lee

After a presentation at the Parse Conference 2023, *Powers of Love*, John Paul Zaccarini, professor of performing arts, was asked if imagination played a prominent part in his art practice, and if so, why? Zaccarini responded that: “Well, when most people find it easier to imagine the end of the world through an attack by a swarm of extraterrestrial grasshoppers than an equitable world without racism, then imagination is crucial. It is *literally* the only way out and forward.”

This presentation will focus on imagination: its relevance for art practice, but also for creating common and liveable spaces. In light of that, I also ask: *What happens to our imaginations in an increasingly polarized reality? How does the politicization and even weaponization of affect and vulnerability affect our imaginations? Who will fit in there? Is there still room*

for us? Or is there a risk that we end up as exiled from our own fantasies?

The room that fantasy, dream and desire open up can be a place for affective dynamics that aim for love, emancipation and equality, but when do they become a breeding ground for hate?

Mara Lee is a Swedish poet, novelist, translator and art professor (fine arts, Konstfack, and guest professor at the Royal Institute of Art, Stockholm). She is the author of several award-winning books including *Kärleken och hatet* from 2018. Her most recent publication, *Loving Others, Othering Love* (2022) is a multi-modal lyric essay that examines the construction of the Other through emotions. Lee has also introduced and translated the Canadian poet Anne Carson into Swedish.

15.30 – 16.15

A Matter of Beauty—Material Ecologies within the Planetary Boundaries

Nicolai Bo Andersen

The forming arts may be understood as material practices where biophysical capital is extracted from nature and formed to serve a specific program. However, on a bounded planet, material resources are limited, and the safe operating space of six out of nine planetary boundaries have now been crossed. As both technological improvements, reduction of environmental impacts as well as sufficiency measures are required in a sustainable development, the climate, resource and biodiversity crisis are primarily an aesthetic question. This lecture will argue that instead of understanding the concept of aesthetics as a subjective value judgement, aesthetics should be perceived as a sense-making event that takes place through bodily interaction,

sensory experience and affective involvement. As such, beauty may be one way to invite ecological attentiveness, resource awareness and environmental protection.

Nicolai Bo Andersen is an architect and professor at the Royal Danish Academy, Centre for Sustainable Building Culture. In his teaching, research and practice, a critical question is how a phenomenological, first-person aesthetic experience may inspire ecological awareness and protection of the environment. He established his own private practice in 2001 and is head of the master's degree program Sustainable Building Culture and head of the Centre for Sustainable Building Culture, Institute of Architecture and Culture.

Views

on

Researched

II

Tuesday 23 January

Views on Research II: Research Time at Work

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

Tuesday 23 January
Location: Svarta Havet



09.00 – 09.15

Introduction

Mathew Gregory

09.15 – 09.40

*GRAPHIC NEWS:**The visualisation of major news events*

Jöns Mellgren

The use of infographics has grown to become ever present in news media. The term itself covers a number of formats including maps and diagrams. In a world where information travels at increasingly higher speeds and where so much reporting relies on data in the form of statistics, infographics are used to aid our understanding of major events such as wars and migration waves. This type of reporting is often assumed to be strictly fact-based when in actuality the claim to an objective viewpoint, combined with visual conventions that reduce complexity, can lead to visualisations that are misleading and often dehumanising.

There is a developing academic discourse around issues and limitations concerning infographic journalism. In my practice based research I aim to build on my past experience and knowledge as a working practitioner

within the field. I will use the visualisation tools at my disposal—bar charts, maps and other forms of infographics—to analyse which viewpoints and experiences are represented in mainstream news, in other words which stories get to be presented as “just the facts”. My research method—making infographics about infographics—is a form of meta-practice that aims to develop new ways of seeing and thinking about visual reporting.

Jöns Mellgren is lecturer in Illustration at the BA programme in Graphic Design and Illustration at Konstfack. Aside from his teaching duties he works as a film director and a writer-illustrator of children’s picture books. He has also worked as a visual journalist for several major Swedish newspapers. Jöns received his MA in Animation from Royal College of Art, London, in 2009.



09.45 – 10.10

*Working from home:
The re-choreographing of everyday life*

Maja Willén

During the past years the pandemic made people in Sweden to work from home in an extent never seen before in the modern society. For many this has been a new experience which has generated new requirements on the organization and function of the home. This new working from home situation had a significant impact on the use and function of home. Domestic spaces were transformed by new furniture or new use of existing furniture, by the change of room functions, by the negotiating of space-use between family members or by people shifting identities, back and forth, from private to professional.

In this presentation I will talk about my main

findings in this project, and I will also say something about how I turned my own experience of working from home into a research project and how I managed to collect my material when society closed down.

Maja Willén is an art historian working as senior lecturer in Design History and Theory at Konstfack. Her main research interest concerns contemporary housing and dwelling ideals from an everyday user perspective. 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 use and construction of history in contemporary kitchen catalogues.

10.10 – 10.30

Break

10.30 – 10.55

Essential questions you must consider when building shapes using knitting techniques

Anneli Renborg

Using the knitting technique to construct form is complex because while creating the material, you also shape it. The textile construction's fabrication of threads form curves that go into each other to create stitches with great variation, these are affected by the material it is made of at all stages; fiber selection, yarn construction, knitting technique and finishing (such as washing, dyeing and printing techniques). The knitted material is anisotropic, meaning, it has different degrees of elasticity in different directions, which also increases the complexity of shape creation.

By delving deeper into the theory of elasticity within mechanics and solid mechanics, where science calculates different degrees of elasticity in different materials, my research project takes a multidisciplinary approach. Combining mathematical investigations with prototyping as a research method, I explore the behavior of knitted material and investigate the principles of elasticity. The focus of my investigation lies in understanding how knitted materials behave and determining the essential questions you must consider when building shapes using knitting techniques.

Anneli Renborg is a lecturer at KHV Textil with a focus on knitting technique and dyeing. These are also the areas she works

with outside Konstfack as a knitting and dyeing artist and as a teacher. She is also a member of the artist group FiberArtSweden.

Views on Research II: Professors presenting

13.00 – 13.10

Introduction

Magnus Bærtås, Head of Research, Konstfack

13.10 – 13.30

Designing for Interdependence: A Poetics of Relating

Martin Ávila

This presentation is about the practice of designing and design's capacity to relate (or not) to beings of all kinds, human and others, in ways that are life-affirming. It is based on arguments of the book *Designing for Interdependence: A Poetics of Relating*, where the author develops the notion of alter-natives, a concept that exposes the alterity of artificial things and the potential of these things to participate in the sustainment of environments. The arguments immerse us in a poetics of relating, a semiotic practice of interrelating humans, artificial things, and other-than-human species;

a design practice that can make us more explicitly dependable on life and communication across species, a designing for interdependence that can support the necessary rewilding that must happen to contribute to the affirmation of cultural and biological diversity.

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

13.35 – 13.55

What happened to Konsum?

Sara Kristoffersson

The Cooperative movement and member-owned company that fed, clothed, furnished and educated several generations of Swedes. A giant industrial conglomerate. One of the supporting pillars of the welfare state. Today, a waning grocery chain called Coop in the shadow of the archrival Ica. The case also reflects the history of the Swedish 20th century, a journey from poverty to welfare and consumerism.

diset. Berättelsen om Konsums uppgång och fall, Volante 2024) based on her research project Sara Kristoffersson talks about dreams, popular movements, morality, ideological conflicts and existential crises. The story begins in utopias and ends in mourning for the lost paradise.

Sara Kristoffersson is Professor of Design History and docent in Art History. She holds a PhD in Art History and Visual Studies. Kristoffersson writes regularly for

In her forthcoming book (*Det förlorade para-*

Dagens Nyheter and is author of books and numerous articles of design, art and popular culture and lectures widely on these topics. In

her latest book *Hela havet stormar. Fallstudie inifrån en myndighet* (Volante, 2022) she discuss cancel culture at Konstfack.

14.00 – 14.20

Interconnections: Body, material and site

Anders Ljungberg

In a constantly ongoing flow, our bodies interact with materials and things which make us part of a larger story about materials, things and doings. In the rationalized view of things and materials, characterized by a functionalist mindset, they have become something that is there only to serve us and solve practical problems. In a post-industrial and consumerist-oriented world, much of our understanding of how our bodies link to the materials and their origins has disappeared. A gap has grown, which means that we do not understand our bodies as a part of the larger material story. By focusing on questions around as well distinctions as connections between space, body, material and place, I try to show upon something that to a large extent creates the inner structures of our lives. Something that is often overlooked in the everyday noise of things and materials where they exist to a greater extent for to be consumed than to, on a deeper level, be interconnected with. Starting from the potential

of craft, we can slowly begin to overbuild the gap that has arisen in the traces of exploitation and rationalization in relation to what we refer to as nature and all the materials that, in dialogue with each other, already create conditions for each other's being. Perhaps there can also be a place for humans in this dialogue. We just have to find the language. Perhaps crafts can offer elements of such a language.

Anders Ljungberg has been active internationally since early 90s as an artist and a teacher. He is represented by Galerie Marzee in The Netherlands, Galerie Rosemarie Jäger in Germany and Ornamentum gallery in Hudson, New York. His work can be found in permanent collections at Marzee collection in Nijmegen, National museum in Stockholm, Röhsska in Gothenburg, National museum in Oslo, Nordiska in Stockholm and the Royal collection in Stockholm. Since 2016 he is Professor at the CRAFT! Programme at Konstfack.

14.20 – 14.40

Break



14.40 – 15.00

A full loop of performance a research project with young people about environmental learning, cultural and other rights of public access

Anette Göthlund

Anette Göthlund, professor in Visual arts education at IBIS, will present the on-going FORMAS-funded project *A full loop of performance: from the perspectives of young persons, through environmental learning, to the reviewing of policies in multi-actor constellations, and back again.*

Doctotal student Miro Sazdic Löwstedt (Konstfack) and docent Meike Schalk (KTH) are also part of the project, which briefly

can be described as: A collaborative research project that focuses on children and youth's ways of appropriating and making public spaces. We look upon cities hereby as segregated along socio-economic boundaries. This affects especially young persons' in their possibilities of moving around and taking part in urban life, it shapes their experiences and their ways of knowing. But it affects children and youths differently, depending on where they grow up.

Views on Research II: Inaugural Lectures

16.00 – 18.00

Inaugural Lectures

Konstfack's newly appointed professor Anna Mlasowsky present an inaugural lecture about her practice.



16.00 – 16.30

Introduction

Jenny Althoff, Pro-Vice-Chancellor

16.30 – 17.30

Inagural Lecture

Anna Mlasowsky, new Professor in Craft

Doctoral Student Node

Tuesday 23 January

Location: Doctoral Project Space

Open to PhD in artistic research and
Research Lab.◆ Pre-registration ◆
◆ required ◆

13.00 – 16.00

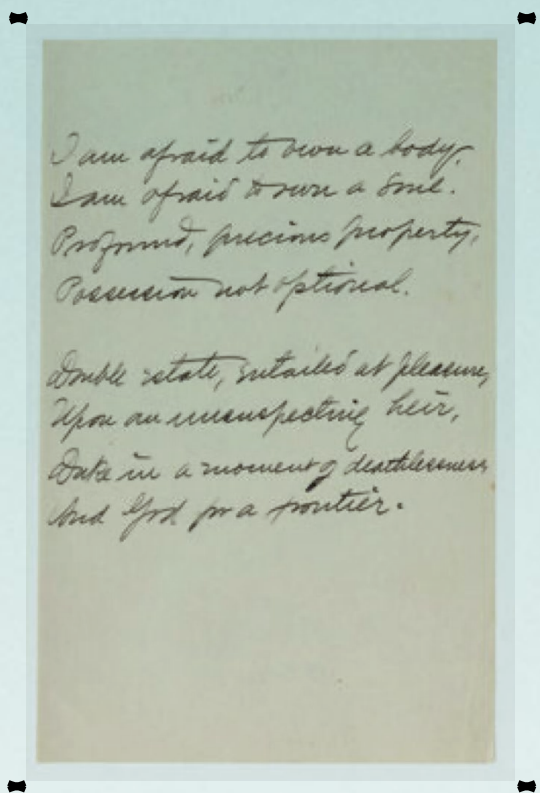
*BODIES in/of/on/by/with/through an
artistic research process: a workshop*

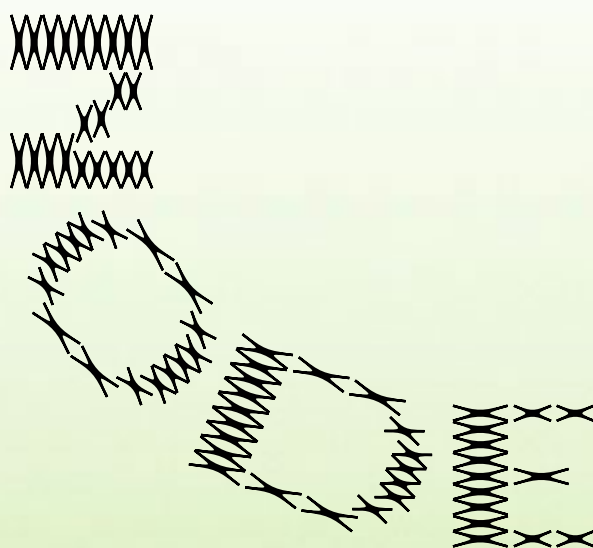
Situating, eventing and encountering ‘body’
—the body, my body, your body, my bodies,
your bodies, our bodies; corporeal, virtual,
institutional, environmental, celestial bodies,
bodies of work, of resistance, of thought, of
history, of experience—via choreographic
scores, conversational practices, and explored
in relation to a former, current or future artis-
tic research process of one’s own.

Emily Dickinson in/of/on/by/with/through
‘body’, sometime between 1886 and 1896:

*I am afraid to own a Body—
I am afraid to own a Soul—
Profound—precarious Property—
Possession, not optional—*

*Double Estate—entailed at pleasure
Upon an unsuspecting Heir—
Duke in a moment of Deathlessness
And God, for a Frontier.*





Nature In

Wednesday 24 January
—Thursday 25 January

How can nature come into our artistic work and give physical and mental impact and impressions? The node starts with a lecture and seminar, *The Art Making of Biophilic Design* by Carmen García Sánchez from the Royal Danish Academy in Copenhagen, which provides deeper knowledge of what Biophilic Design is, including different approaches to the understanding of “nature” and presentation of nature-connecting approaches. Another lecture is *Japanese Gardens — Interacting Processes in and with Nature* by Kristina Fridh, professor in Interior Architecture, Konstfack. The node also includes a keynote lecture with focus on sustainability and aesthetics, *A Matter of Beauty — Material Ecologies within the Planetary Boundaries* by Nicolai Bo Andersen, professor at the Royal Danish Academy (see program for Monday). In the node you will be introduced to Biophilic Design and to how links between nature and human being can be created by design and artistic work. You shall bring one of your previous artistic works and re-design it to open for new possibilities to connect and bring in nature into your work. The program includes lectures, seminar, workshop and common discussions, and the students will be introduced to relevant literature.



Wednesday 24 January

Location: Mandelgren

09.00 – 09.45

Introduction and start workshop Nature In

10.00 – 11.30

The Art Making of Biophilic Design

Carmen García Sánchez

Lecture and seminar with a following discussion.

Carmen García Sánchez has a master's degree in Architecture and a PhD in Architectural Design from the School of Architecture at Universidad Politécnica de Madrid. She is an experienced practicing

architect and a Postdoctoral Researcher since 2020 at the Royal Danish Academy, Architecture Design Conservation. Her current research provides potential sustainable practical resources to increase human contact with nature, but also phase in Biophilic Design, an emerging scientific approach, to enhance the health and well-being of communities.

11.30 – 12.00

Workshop Nature In

◆ Pre-registration ◆
◆ required ◆

12.00 – 13.00

Lunch

13.00 – 15.00

Japanese Gardens

—Interacting Processes in and with Nature

Kristina Fridh

Kristina Fridh is professor in Interior Architecture at Konstfack. She has a doctoral degree in Architecture from the Department of Architecture, Chalmers. Her research has focus on Japanese architecture and different conceptions of space as well as material and

materiality. She has been the project leader for two artistic research projects funded by The Swedish Research Council (Vetenskapsrådet), Artistic Research, *The Materiality of the Surface* and *Urban Materiality—Towards New Collaborations in Textile and Architectural Design*.

15.30–16.00



Start Workshop: Nature In

Thursday 24 January

Location: S1

09.00–12.00

Workshop Nature In

 Pre-registration 
required 

12.00–13.00

Lunch

13.00–15.00

Presentations and discussions

M O D E

II

Margin of Error
—*Sculptural*
Explorations of
the Dysfunctional
Surface

Wednesday 24 January
—Thursday 25 January

Within industrial production and arguably modernity at large, efficiency and control are central tenets. This is reflected in the artificial through aesthetics hierarchies and design principles of everything from mass fabrication of everyday products to architectural elements. The sub-optimal, broken and discarded could offer possibilities of resistance and change. Starting from the transition from digital to material, this node will explore the sculptural potential of dysfunctional surfaces, that is, how errors and flaws in digital production can be used creatively in an artistic process.

Based on an ongoing artistic research project by Gunnar Söder, this two-day workshop will explore and develop digital design and manufacturing using craft-inspired methods that embrace the digital error as basis for an alternative type of form giving. Different production technologies will be investigated including a large-scale robotic arm.

Wednesday 24 January
—Thursday 25 January
Location: ID Workshop

Two-day Workshop

Gunnar Söder & Loove Broms

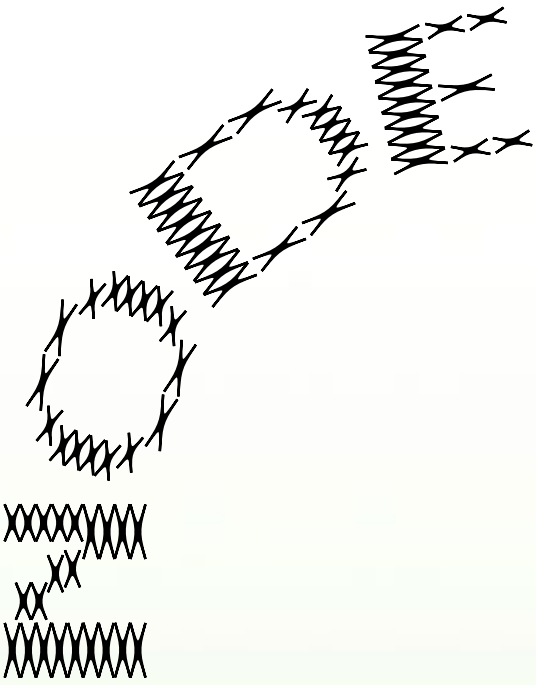
 Pre-registration 
 required 

Gunnar Söder, an MFA graduate in sculpture from the Royal Institute of Art in Stockholm, centers his work on materials and craftsmanship. His primary focus is sustainable development through digital means, combining artistic expression with innovative approaches to contribute to environmental awareness and progress.

Loove Broms 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 design and sustainability with a particular interest in discursive artefacts, narratives and meaning-making. Using an experimental design research approach, the intention is to problematize ecomodern discourse through critical speculative design.

III



Heritage
— *Culture*
— *Community*

Wednesday 24 January
— Thursday 25 January

Department of Crafts' organizes two days at Konstfack Research Week on the theme Heritage—Culture—Community—which also is the title of a new research platform initiated by the department.

Node III is organised by **Department of Crafts** in collaboration with **IASPIS**.



IASPIS
Konstnärsnämnden
The Swedish Arts Grants Committee

Wednesday 24 January

Location: Svarta Havet

Wednesday January 24 is a public event at Konstfack's Svarta Havet, by Department of Crafts in collaboration with IASPIS, the Swedish Arts Grants Committee's International Programme for Visual and Applied Arts. A selection of prominent artists, researcher, curator and designers will share their experiences and thoughts of working with the themes Heritage—Culture—Community. All presentations will be followed by Q&A. Moderator is Research Leader and Professor Maja Gunn.

Artist Abbas Akhavan will talk about his artistic practice that ranges from site-specific ephemeral installations to drawing, video, sculpture and performance. The presentation will start with Akhavan's recent exhibitions at the Glyptotek and Copenhagen Contemporary in Denmark, connecting to untold

and silenced stories in the Middle Eastern transmitted for generations by people and artefacts migrating across time, borders, and historical events. Writer, curator and educator Namita Gupta Wiggers will discuss the role of Craft and Craft history for critical thinking, and the role of artists—makers—craftspeople—that are shaping history and theory as much as they engage and use it. The Gannevik foundation's grant holder Artist and Designer Katarina Spik Skum will talk about her work with duodje/Sámi crafts and the role of crafts in Sámi culture. Artist, designer and doctoral student Rosa Tolnov Clausen talk will include hand-weaving traditions and research around creating physical hand-weaving spaces as catalysts for creative and social interaction in urban spaces—where craft open beyond traditional assumptions regarding its spatiality, technicality, and expressive universe.

08.45

Doors Open

09.15 – 09.30

Introduction

Maja Gunn, Research Leader Department of Crafts, Professor of Craft, Konstfack.

09.30 – 10.30

Weaving Kiosk. Free-time hand-weaving in contemporary Nordic cities

Rosa Tolnov Clausen

Around the world, we find millennia-old traditions in hand-weaving that have been developed and refined over time. Rosa Tolnov Clausen's creative practice, oscillating between craft and design, is a study of free-time hand-weaving traditions in Finland, Denmark, and Sweden, in particular. Since 2013, her work has primarily evolved around creating physical hand-weaving spaces as catalysts for creative and social interaction in urban space and as a pause in the contemporary everyday. These Weaving Kiosks offer different ways to encounter the craft that open beyond traditional assumptions regarding its spatiality, technicality, and expressive universe.

Rosa Tolnov Clausen is a doctoral student, University of Gothenburg, Crafts and Fine Art Unit at HDK-Valand. Her interests in the various interactions and kinds of value that animate weaving spaces, and which weaving spaces animate, has been the motive of her current Ph.D. project. This work has led her towards considering which elements concretely allow and afford these experiences, directing her focus on the specific spatial, economic, and material arrangements of different weaving space models over time. This lecture will bring together some of the findings from this research project.

10.50 – 11.50

Duodje — Heritage through Craft

Katarina Spik Skum

Katarina Spik Skum works with duodje/Sámi crafts. Her works are based on Sami tradition, and she draws much of her inspiration from Sami culture and nature. In 2023, Katarina Spik Skum was awarded the Gannevik foundation's grant for cultural purposes — one of the leading art grants in Sweden.

Katarina Spik Skum describes her work: *I make everything by hand and has been doing*

so for long as I can remember. Reindeer skins from the area's reindeer are tanned with hand-picked bark from the forest. Every stitch is sewed with joy, every product is unique. This traditional way of working lets me be in control of every step of the production chain. I have learned my craft from Sámi allaskuvola/Saami University of Applied Sciences i Kautokeino, Norway and from my mother and grandmother, who in turn learned from their parents. Thus, the tradition lives on.

11.50 – 13.10

Lunch



13.10–14.10

*On follies and other ruins***Abbas Akhavan**

Abbas Akhavan works ranges from site-specific ephemeral installations to drawing, video, sculpture and performance. The direction of his research has been deeply influenced by the specificity of the sites where he works: the architectures that house them, the economies that surround them, and the people that frequent them. The domestic sphere, which he proposes as a forked space between hospitality and hostility, has been an ongoing area of study in his practice. More recent works have wandered into spaces and species just outside the home: the garden, the backyard, and other domesticated landscapes.

Recent solo exhibitions include Copenhagen Contemporary and Ny Carlsberg Glyptotek, Copenhagen (2023); Contemporary Art Gal-

lery, Vancouver (2022); Chisenhale Gallery, London (2021); the CCA Wattis Institute, San Francisco (2019). Recent group exhibitions include the 14th Gwangju Biennale (2023); Palais de Tokyo, Paris (2022); Liverpool Biennial (2018); SALT Galata, Istanbul (2017); Solomon R. Guggenheim Museum, New York (2016). Akhavan received his MFA from the University of British Columbia, Vancouver (2006), and his BFA from Concordia University, Montreal (2004). Residencies include Fogo Island Arts, Fogo Island, Canada (2019, 2016, 2013); Atelier Calder, Saché, France (2017); and Flora ars+natura, Bogotá, Colombia (2015). He is the recipient of the Fellbach Triennial Award (2017); Sobey Art Award (2015); Abraaj Group Art Prize (2014); and the Berliner Kunstprei (2012).

14.10–14.30

Break

14.30–15.30

*Where are Craft Histories?***Namita Wiggers**

Building a new program focused on history and theory brought innumerable blindspots into view. How does one engage the breadth of craft—a subject that encompasses thousands of years of making as well as everything from rasquache to duodji to sloyd to studio craft to tourist souvenirs to folk art? How do we focus on craft itself, rather than rely primarily on art history and art theories as the entrée into critical thinking on objects made by hand? What happens when we under-

stand that artists—makers—craftspeople—are shaping history and theory as much as they engage and use it?

Namita Gupta Wiggers is an independent writer, curator and educator. She leads Critical Craft Forum. She founded and directed the MA in Critical Craft Studies (2017-23) and was Director/Chief Curator at Museum of Contemporary Craft, Portland OR, USA (2004-14).

15.30–16.00

Summary

Thursday 25 January

Location: A7 & S2

Pre-registration
required

Thursday January 25 is by preregistration only, primarily for Konstfack's Master students. Staff and students from the Department of Crafts will organize lectures and workshops on the theme Heritage—Culture—Community.

Professor Andrea Peach and Artist and Research Lab student Davide Ronco will present papers/short lectures about craft and community—connecting it to sustainability and historical and contemporary contexts. Professor Anna Mlasowsky organizes a workshop where you will explore how an object can provide us with questions regarding how to form meaningful relationships and how our socio-cultural and political context is defining our perception. Sara Ahmed's *Queer Phenomenology* together with our own

experiences will be the foundation for the discussions. Lecturer Åsa Pärson organiser a workshop about an archive that has been hidden and unused—you will explore and collectively discuss what the archive objects possible can tell us about heritage, craft and culture. The day will end with a *syjunta* organized by Professor Andrea Peach, Senior Lecturer Ulrika Mårtensson Hanje, Lecturer Anneli Renborg and Doctoral student matt lambert. *Syjunta*—traditionally thought of as a communal cultural gathering often associated with Swedish textile heritage. However, in the context of Konstfack Research Week the format of the *Syjunta* is used to developing a method to open up a discourse on research in the artistic field. As in the traditional *syjunta* coffee and cake will be served. Enjoy!

Location: S2

09.00–10.00

Far Out Craft

Andrea Peach

This paper presents a case study based on a crafting community in Durness Scotland established in 1963. It is a community which is still ongoing but was at its height in the counter-culture hey days of the late 1960s and early 70s.

The paper explores the desire by idealistic and entrepreneurial individuals to escape to remote regions to establish utopian craft communities. What was referred to as 'The Far North Project' presented an opportunity for adventurous would-be artisans to forge a new craft identity. For them, the north represented both a very real physical space, but also a conceptual one. What Peter Davidson refers to as 'The Idea of North' (2005).

Many of the Far North Project pioneers were not professionally trained makers and nor

were they Scottish. But they received encouragement in terms of generous grants and loans from a variety of Scottish government schemes in order promote local and heritage crafts. The members experimented with modernity and tradition in an effort to find a commercially viable craft language. Few lasted more than a few years.

I am interested in looking at what attracted these opportunists and idealists from across the country and abroad, and in seeing what happened. As a case study, the paper raises issues which are not only of historic interest but also of relevance to craft practice today. Namely, the role of government in supporting craft communities, and the challenges, as well as the realities of economic sustainability in remote spaces.

Sustainable Art Practices: a Socio-Ecological Methodology in Site Specific and Installation Art

Davide Ronco

The growing need for the implementation of sustainable practices extends to the field of the crafts and arts. Sustainability must become an integral part of the creative process, just as it is in architecture and design, in contrast to the typical emphasis placed on materials in art production, where they are often given secondary consideration.

The project aims to question normative approaches to installation art, focusing on the use of sustainable materials within the local community. It examines the constraints within the production process and the visual outcomes within the context of site-specific

installation practices. Site-specificity is the core of the approach, involving a comprehensive understanding and incorporation of the local environment, its history, and identity. This is achieved through a sociological approach, engaging with workshops with the community and ultimately working from, with, and for the surroundings where the project is situated.

The workshops and the data collected serve as a medium for disseminating knowledge, creating community engagement, and ultimately pointing towards a sustainable and regenerative future.

10.00 – 10.20

Break

Location: A7

10.20 – 12.15

The Act of Care — Embodiment Studies

Anna Mlasowsky

”Embodiment—bodies exist in the world and bodies are sites of affect.”

During our time together we will be looking towards how an object can provide us with questions regarding how to form meaningful relationships and how our socio-cultural and political context is defining our perception. We will ask how we can use our craft materials as tools, as we engage with art as a verb instead of as a noun. Our collective experience

unfolds as we actively participate in a tactile dialogue with the material.

We kindly would like to ask participants to read the introduction to Sara Ahmeds book, page 1-25, available here online:

<https://www.thequeermathematicsteacher.com>

12.15 – 13.15

Lunch

Location: S2

13.15–14.15

How to read and understand textile objects

Workshop. Åsa Pärson

What could we possibly learn by studying objects in a textile archive? What do the objects tell us about heritage, craft and culture? My research project *En textil studiesamling på Konstfack: Dokumentation, kunskap och inspiration* is raising questions about the textile

archive at the Department of Crafts and aims to make the archive an accessible resource for our students and staff. As part of my research project I in this workshop invite students to study a selection of archive objects and collectively discuss and analyze them.

14.15–14.35

Break

Location: A7

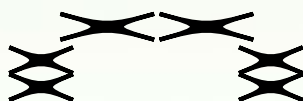
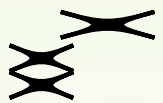
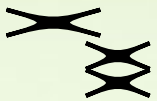
14.35–16.15

Artistic Research: Syjunta

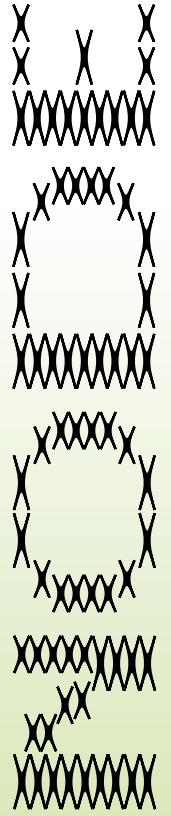
Workshop. Ulrika Mårtensson Hanje, matt lambert, Andrea Peach & Anneli Renborg

A syjunta is traditionally thought of as a communal cultural gathering often associated with Swedish textile heritage. Referencing the format of the Syjunta researchers Ulrika Mårtensson Hanje, matt lambert, Andrea Peach and Anneli Renborg, are developing a method to open up a discourse on what is research or

could be research in the artistic field. The process is done through collective conversation, having cake and coffee and working with our hands as a way to activate multiple senses to gather information on how we understand research to develop communal language and to see how to grow artistic research conversations.



*Sketches in the
field & sketches
from the field:*



*Ethical
and aesthetic
considerations
when processing
Empirics*

Wednesday 24 January
—Thursday 25 January

In our node we like to illustrate how ethical aspects of research have consequences for the documentation of investigations in the aesthetic and practical field of research. The use of different techniques and methods for visual documentation is common in both scientific and artistic research. In the next step, we will transfer this to another sign system: i.e. transcribe our material so that we can analyze, interpret and finally communicate it to a reader/viewer. But what happens in the translation between different ways of describing and telling? What ethical and aesthetic choices do we face? It can be about de-identification/anonymization of photographs, and about how we best capture, make available and communicate the feeling that a movement in the room gives rise to. If we say that transcription itself *is* analysis, what does that mean?

In this node, we want to problematize documentation and transcription in a research context, and also concretely test and reflect on what ethical and aesthetic issues different materials and techniques raise. What happens if we sketch in clay when observing and documenting? What kind of story will it be if we present our visual documentation in the form of a series?



Wednesday 24 January

Location: S7

13:00 – 16:00

Presentations and roundtable discussion

**Olivia Plender, Helena Cleeve,
Elisabet Jagell, Lova Palmér**

Four researchers present examples of how they in different ways have had to relate to ethical requirements during the collection, processing and dissemination of empirical data. After their presentations there will be a roundtable discussion and opportunity for the audience to ask questions.

Olivia Plender is Senior Lecturer at the department of Fine Art at Konstfack. Her work often starts with research into social movements and their histories. She has worked with many different community groups on installations, videos, sound works and performances. A recent project with Glasgow Women's Library aims to make visible the sophisticated techniques of care, collaborative methods and forms of feminist pedagogy that are practised by feminist groups. She is also working on a series of projects in schools, collaborating with young people to explore alternative educational models.

Helena Cleeve has a postdoc. at the University of Gothenburg, Department of Sociology and Work Science. She is an interdisciplinary researcher working with drawing. She holds a BFA in industrial design, an MFA in transdisciplinary design and now works as a

postdoc in the field of Science and Technology Studies. Her work is concerned with care practices, and she uses her artistic background to develop visual methods to study this. In her current research project, she explores how staff members in dementia care units handle ethical dilemmas by drawing in situ.

Elisabet Jagell is a PhD-student at the FoBoS research school at Konstfack. She is a sloyd teacher and a teacher trainer at Uppsala University. Her research interest is aesthetic experiences in sloyd linked to learning and has conducted a classroom study with young pupils. Ethical considerations regarding de-identification have become relevant in the search for a method to show the pupils' body language, facial expressions and their hands' interaction with the materials.

Lova Palmér is a Phd-student at the FoBoS research school at HDK-Valand. She is an art teacher in High school. Her research interest is on the tension between the position of male pupils in art education and their positions related to the social structures of the school. Her empiric material is from the pupils' artwork and her own sketches of arisen situations in teaching.

Thursday 25 January

Location: S2

09:00 – 12:00

Digital Drawing

Johan Forslind

 Pre-registration 
required

Johan Forslind presents different ways to anonymize images in image editing programs, on drawing tablets and with iPads, and the participants can try out these methods.

Johan Forslind is lecturer at the Department of Visual Arts and Sloyd Education (IBIS) and Graphic Design and Illustration (DIV).

13:00 – 16:00

Making material-based video data transcription:

Clay and embroidery

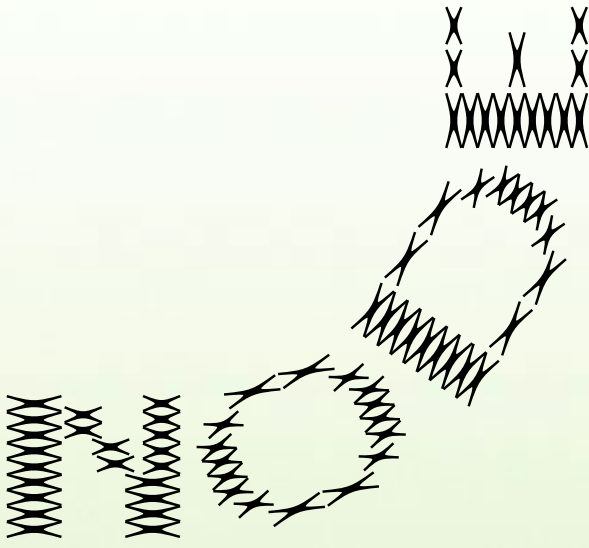
Camilla Gåfvels & Siri Homlong

When transcribing video data, there is a tendency to be “mechanical” in relation to the conventions of transcription. In the current workshop, participants will explore clay and embroidery, in order to depict embodied actions and classroom interaction; with the aim to achieve a more technical—albeit aesthetic—way of working with video data. The workshop will explore an unconventional set of tools when making transcripts of interactional phenomena as part of the

analytical process. When making stitches in embroidery, the material has an inbuilt slowness in relation to human actions. When working with clay, the material, has—within its three-dimensional character—inbuilt possibilities to make series of actions based on what is seen.

Camilla Gåfvels & Siri Homlong are senior lecturers at the Department of Visual Arts and Sloyd Education (IBIS).





V

Roots and Hand Breaks

Wednesday 24 January
—Thursday 25 January

Roots and Hand Breaks is node that for 2 days pulls the brake and slows down. Research does not happen in a vacuum, but in various forms of relationships, both in a larger zoomed-out perspective, and in the individual and collective relationships at local a level. How can we invite to support these relationships, and each other, in our research processes? The 'Roots and Hand Breaks' node focuses on making space for sharing of processes, rather than outcome, with the intention to support and nurture opportunities for collegial exchanges both between teachers and MA students and learning together. As part of these processes, through slowing down, we invite to a deepened awareness about how not only our minds are part of these processes, but also our senses, emotions, and bodies.

In metaphorical terms, with the ecology of flora, this node invites the participants to: Support a cultivation of seeds to take root, for a diversity of different plants to get nutrition and soil to strengthen their growth downwards, upwards and rhizomically on their own situated conditions. Focus is not only on growth but also on the over-flowering, decay and fallowing that is necessary for recovery and resilience. At the same time, if desired, it's an invitation for roots to wrap around one another and explore exchanges and support across disciplines, in multiple ways.

Wednesday 24 January
Location: A5

Pre-registration
required

09.00 – 12.00

Coming to terms with the permanence of unsettlement: On story weaving and think(er)ing as modes of inquiry

Madina Tlostanova

The workshop will start with a 30-minute introduction in which I will address the main ideas and specific features of my most recent book and experimental monograph *Narratives of Unsettlement* (2023) and mainly, its interdisciplinary inter-mediatonal approach that is fitting to reflect on unsettlement as a predominant sensibility of the present époque. Unsettlement is evident in the current regimes of temporality, in the disconcerting effects of the Anthropocene, in biomedical coloniality and in geopolitical crises. The book combines essayistic and speculative fiction writing methods, negotiating rational, affective and imaginative ways of inquiry. In the second part of the workshop together with the participants we will do a collective writing/drawing/weaving stories exercise using the prompt of "unsettlement": What are you unsettled about? Can you make it into a story, or perhaps, imagine it as an object, sound, smell, memory, voice, taste? Does it make you uncomfortable and wanting to resettle, re-root, become grounded? Or maybe you are "comfortable" in your unsettlement? First everyone will work individually

and later we will regroup to reflect together on our creations and try to trace possible intersections, entanglements, and opacities between the stories we weave and the material entities we think with our hands. Then we will try to see if these outcomes allow us to assemble them into any larger picture, an unconventional open-ended collage of words, images, textures, which we can try to visualize on paper and/or electronically. Finally, the exercise can help us become more aware of the onto-epistemic power and specificity of artistic research.

Madina Tlostanova is a feminist thinker and fiction writer, professor of postcolonial feminisms at the Department of Thematic studies at Linköping University. Her research interests include epistemic, gender and aesthetic aspects of decoloniality, postsocialist fiction and art, critical future inquiries and critical interventions into complexity, crisis, and change. Her most recent book is an experimental monograph *Narratives of Unsettlement. Being Out-of-joint as a Generative Human Condition* (Routledge, 2023).

12.00 – 13.00

Lunch

13.00 – 16.00

Intimate Narratives

Meriç Algün

For the first part of the workshop titled "Intimate Narratives", I will present parts of from my ongoing work "The Stepmother Violet."

At the core of this work is a collection of short texts delves into the complexities of step-motherhood, exploring the intersections

with involuntary childlessness and the emotional journey of undergoing IVF. Rooted in personal experience, the narrative unfolds through poignant reflections and investigations that bear historical, linguistic, political associations in relation to the role of the stepmother. With my work, I am hoping to destabilise the centuries-old negative representations of this female figure not only within culture but also in language.

This is a work in progress and I want to open it up for the participants in order to create a dialogue around intimate writing as a form of artistic practice and activate their own potential narratives. For the second part of the workshop the participants will be asked to

write a short text and read it for the group. There will be discussions in smaller groups as a part of the workshop.

Meriç Algün, born 1983 in Istanbul, Turkey and currently lives and works in Stockholm, Sweden. Her multifaceted work concentrates on issues of identity, borders, bureaucracy, language and mobility through appropriated and “ready-made” texts, dictionaries and archives. Selected solo exhibitions include Magasin III, Stockholm (2023); Spike Island, Bristol (2019); ARoS (2016) and Moderna Museet, Stockholm (2014). She has participated in group shows such as 14th Istanbul Biennial (2015); 56th Venice Biennale (2015) and 19th Biennale of Sydney (2014).

16.00 – 17.00

Informal Session

Wednesday 24 January

Location: A5

 Pre-registration 
required 

09.00 – 12.00

Walking-doing-thinking-with stones

Petra Lilja

In this workshop we will join Konstfack doctoral student Petra Lilja and glimpse into the process-in-the-moment of her PhD project titled *Mineral Matterings*. Participants will bring with their own ongoing or tentative research topics or questions, as these will literally be put in relation with lithified mineral materialities—stones—through various exercises led by Lilja. The method of the workshop revolves around the word ‘with’, asking: What if, we walk-do-think-*with* mineral entities like rocks and stones in our research processes? “With” as Haraway (2008) writes, “demands work, speculative invention and ontological risks ... [and] [n]o one knows how to do that in advance of coming together in

composition.”(83). In this process we will come together in messy compositions *with* sedimentary stones. Thinking-*with* stones might help us to speculate about boundaries of human and nature, life and non-life, active and passive or human time and geological time. Doing-*with* stones’ mineral matter might inform our relationship to materials, our making-processes and other materialities of our research projects. Walking-*with* stones is an opportunity to tune into the mineralness we share with mineral matter, through movement, rhythm and touch. Whatever these mineral relationalities will inscribe in us during this workshop, it is always relational in composition and in collaboration, never static or fixed.

Hence, a final result or outcome should not be expected, rather, this workshop will be the beginning of an open-ended process.

Petra Lilja is a designer and PhD-student at Konstfack, drawing from art and science in her work. Affiliated researcher at The Posthumanities Hub and member of Design + Posthumanism Network. Former

design lecturer and coordinator of the Design + Change Programs at Linnaeus University. Jury member of UNG Svensk Form and Young Korean Design. Recently published work: chapter 'Attentive Walking: Encountering Mineralness' in *Movement Heritage and Path Dependence*, and co-authored chapter 'An Emerging Posthumanist Design Landscape', in *Palgrave Handbook of Critical Posthumanism*.

12.00 – 13.00

Lunch

Location: Aspen Cinema Theater

13.00 – 16.00

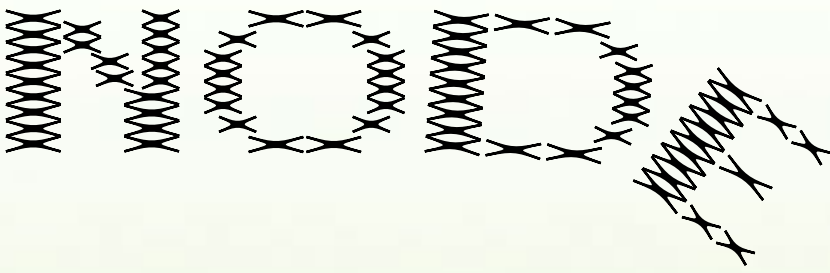
Secrets of the Sun

Mia Engberg

Screening of the film *Secrets of the Sun* from PhD-project Darkness as Material by director Mia Engberg, including introduction and discussion.

16.00 – 17.00

Informal Session



VI

*Workshop with
Francesca & Stuart
Bertolotti-Bailey
(The Serving
Library)*

Wednesday 24 January
—Thursday 25 January

The Serving Library is a non-profit organization founded in New York in 2011 by Stuart Bailey, Angie Keefer and David Reinfurt. It publishes an online and print journal, maintains a collection of objects, and offers public events and programmes. Over two days, as a group we will together simulate the editorial process that typically generates our journal. This usually involves four of us working on a single theme in four different locations over the course of a year. So, given that here we are limited to 48 hours in Stockholm, this simulation will be ridiculously sped-up and compressed in the manner of a time-lapse film. In this way we hope to distil the essence of how this period of open-ended research, sideways thinking, feedback, and further research incrementally shapes each issue of our journal in terms of its idiosyncratic form and content. On the first morning we will present some background about The Serving Library in general, and how the journal has developed in particular, including examples of how specific contributions were pushed and pulled into their final state. This will be followed by an introduction to the hypothetical theme of our hypothetical issue which, who knows, may end up not that hypothetical at all. By the end of the two days our collective research period draws to a close, and we should be poised to begin inviting people to contribute to the issue.

Wednesday 24 January
—Thursday 25 January
Location: A5

Two-day Workshop

 Pre-registration 
 required

Francesca Bertolotti-Bailey is a curator, producer and editor with a background in economics and cultural policy. She is a co-director of DRU+, a research agency working at the intersection of design, neuroscience and healthcare, and currently researching the history of alternative communities and co-living experiments.

Stuart Bertolotti-Bailey is a graphic designer, writer and editor who works both independently, and in collaboration with David Reinfurt as Dexter Sinister. Based in Torino, Italy, they comprise one half of The Serving Library's editorial team.

Wednesday 24 January

Location: IAPSI/Konstnärnsnämnden

18.00

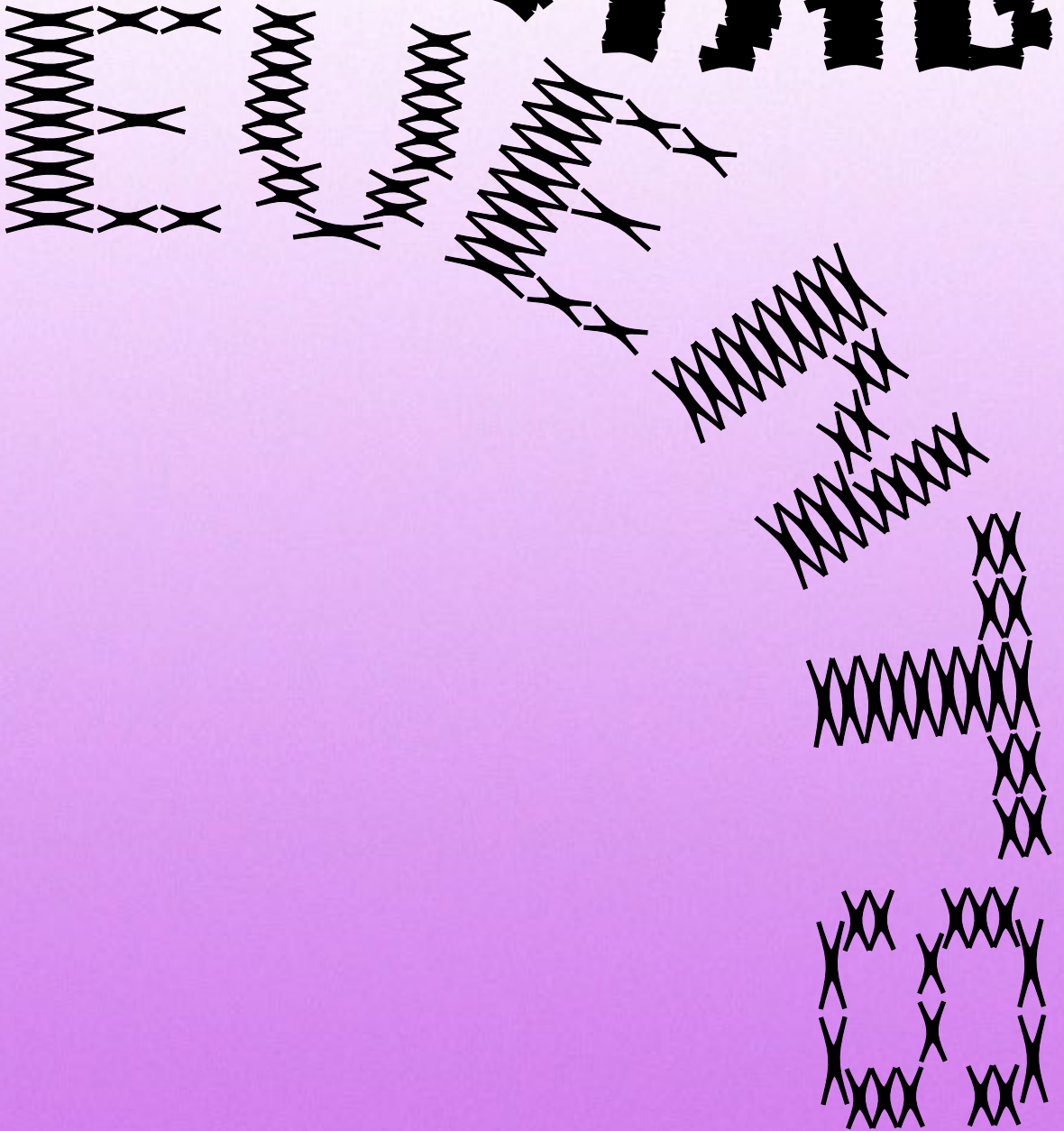
The Serving Library: AUDIO ANNOTATION

Francesca Bertolotti-Bailey, Stuart Bertolotti-Bailey & Magnus Ericson

Listening session + book launch and conversation between Francesca Bertolotti-Bailey, Stuart Bertolotti-Bailey and Magnus Ericson.



ENDING



Friday 26 January

Friday 26 January

Location: Svarta Havet

09.00 – 12.00

NAVET

09.00 – 09.15

What is NAVET and how to get engaged

NAVET is a centre which started to be operative in June 2019, with the overarching goal of becoming a meeting place for research and projects in the intersection of art, technology and design. Its purpose is facilitating and creating opportunities for exchange and research collaboration amongst artists, designers, engineers, humanists, natural and social scientists. NAVET is a collaboration between KTH Royal institute of technology, KMH Royal College of Music, SKH Stockholm University of the Arts, Konstfack, Tekniska—The National Museum of Science and Technology and Scenkonstmuseet—The Swedish Museum of Performing Arts. The centre partners joined in this effort with a vision: NAVET wants to take a leading role in positioning Sweden within the intersectional area “Art, Technology and Design”, with a practical and critical

approach that stimulates research, innovation, creativity, and the development of a sustainable society.

The NAVET Session. We will first briefly introduce the NAVET centre and its activities. We will then open a dialogue with participants in the form of participatory interactive workshops for initiating a discussion about some of the research themes covered by the NAVET Thematic Working Groups: Exploring artistic and creative practice with and around interactive materials. Enabling accessibility to music practices: inclusion, digitalisation, and sustainability. Reflecting on the effects of human actions/interventions on light and sound inside and outside urban spaces affecting our sight and sense of hearing.

09.15 – 10.00

Interactive material for the exploration of artistic and creative practice

Panel discussion

10.10 – 11.00

Shared sensations from complementary music and vibrotactile compositions

Workshop

11.00 – 12.00*Experiencing Darkness and Brightness*

Workshop

12.00 – 13.00

Lunch

13.00 – 16.00*Alumni event with SSES*

SSES is a global platform for interdisciplinary education. Throughout our twenty-year history we have been elevating minds, generating ventures, forging connections and inspiring new ways of thinking. Today, we are a global network of silo-busters, system-thinkers and changemakers that work to question the taken for granted and strive towards a better future.

From the cutting-edge of higher education we provide free of charge courses, experiences and incubation for students and alumni of Stockholm's top six universities: Karolinska Institutet (KI), the University College of Arts, Crafts and Design (Konstfack), the Royal Institute of Technology (KTH), the Stockholm School of Economics (SSE), Stockholm University (SU) and the Royal College of Music (KMH).

Colophon

Konstfack Research Week 2024 visual identity and graphic design is made by Linda Hallstan. Typefaces in use are Adobe Caslon and Compagnon.



