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A Swedish Research Council symposium
in artistic research in cooperation with
Luleå University of Technology

November 17-18, 2022

Transformations *Symposium* '22

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in artistic research in cooperation with
Luleå University of Technology

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Trans- *Symposium* **formations**'22 *in artistic research*

We welcome you to this year's symposium in artistic research. The symposium addresses artistic research's innate ability to shape living conditions.

Questions about the environment and climate are occupying an ever larger place in artistic research, often through multi-disciplinary collaborations. Such collaborations often reflect a need to investigate alternative ways of life, now and in the future. They also bear witness of the important place that artistic research occupies in such investigations.

The symposium Transformations wishes to open up a dialogue about the role of artistic research in societal transition. How can we develop fruitful collaborations, methods and theories to address the challenges that the future is setting for us? How can we investigate, express and shape the future using artistic means?

The contributions and presentations of Transformations represent a multi-faceted knowledge about the environmental crisis, that takes the complexity of the issue into account. Moreover, it offers new perspectives on the role of aesthetic practices from a societal and political point of view. Exploring the relationships between humans and their surroundings, between materials and forms, between aesthetic practices and theories, the symposium offers a meeting place for wide range of researchers, individuals as well as groups.

The symposium is a collaboration between the Swedish Research Council and Luleå University of Technology and takes place at Vetenskapens Hus in Luleå between November 17-18. The symposium will be conducted in both English and Scandinavian languages.

enoitsemrotansIT
artistic research
in times of
change

**Symposium
Coordinators**

Lennart Pettersson, LTU
Åsa Wikberg Nilsson, LTU
Meike Schalk, KTH
Cecilia Sjöholm, SH
Camilla Egg-Tverbakk, OsloMet
Maria Hellström Reimer, VR
Åsa Eklöf, VR

Graphic Design

Patrick Sundqvist, LTU

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Swedish
Research
Council

The organisers

The Swedish Research Council

The Swedish Research Council is the largest public funding body for research at Swedish universities and higher education institutions. We fund research within all scientific disciplines by issuing calls for grant applications in open competition. Each year, the approximately 900 researchers who sit on our review panels deal with about 6 000 research applications. Each year, we award almost 8 billion SEK to fund Swedish research. We have a mandate to advise the Government on research policy issues. We analyse and monitor the research system and the terms and conditions of research, and give advice on future research policy. We also work in various ways to stimulate international research collaboration – at national level, at public authority level, and for the individual researcher.

<https://www.vr.se/english/about-us.html>

Luleå University of Technology

Luleå University of Technology (LTU) experiences rapid growth with world-leading expertise within several research domain. In total, the university has 1815 employees and 19 155 students. In Academia, art and science have traditionally been linked concepts, yet clearly divided activities. At LTU, there is a strive to work with innovative art and science. Art can evoke emotions and touch us, make us ask questions, create wellbeing, or provoke. For this reason, the university has unique cross-border campus environments that boils with activities both inside and outside courses. These include music, theatre, dance, audio technology, computer graphics for games and film industry, architecture, and last but not least, design. Together, these areas and activities address the need for creativity and culture. With courage, responsibility and creativity Luleå University of Technology takes an active role in contributing to a sustainable and equal society and creative and inclusive futures.

<https://www.ltu.se>

November 16

18:00-19:30 **Pre-conference** Havremagasinet, Boden Arranged by Luleåbiennalen

Ice Records
Susan Schuppli

November 17

10:00-12:00 **Pre-conference** Konsthallen, Kulturens hus

Luleåbiennalen
Guided exhibit tour

12:00-13:00 **Conference** Vetenskapens Hus

Lunch and registration

13:00-13:30 **Welcome** Stora salen

VR + LTU+ Luleå Biennial welcomes all participants to Transformation 22

13:30-15:00 **Session A – Parallel Panels** Stora salen **Session B – Papers** IVA-Salen

Curatorial Threads – Connecting situated knowledges in the face of extraction
Pernilla Fagerlönn, Lis-Mari Hjortfors, Karina Jarrett, Jelena Micić and Karin Reisinger

Witnessing Nämforsen
Linda Maria Thompson

Robotic Emergence – Developing a non-anthropocentric pictorial regime through cross-disciplinary artistic research
Alessandra Di Pisa, Robert Stasinski, Gabriel Eilertsen and Jonas Unger

Earth Logic – a post-paradigmatic artistic research framework
Mathilda Tham

Researching the interactive landscape through artistic practice
Beatrice Alvestad Lopez

15:05-16:30 **Session C – Parallel Workshops** Stora salen **Session D – Panels** IVA-Salen

Relational listening with the Lithic
Tina Mariane Krogh Madsen

Planetary Entanglements
Ele Carpenter, Sandi Halil, Robert Mull and Toms Kokins

Walking with permafrost
Mari Keski-Korsu

Would you like to be present here? – Presence and sustainability in the performing arts
Johanna Garpe and Camilla Damkjaer

The Power of Gentleness in Architecture. Towards an Aesthetics of Hospitality
Roemer van Toorn

Program

16:30-16:45	Coffee break		
16:45-18:15	Session E – Parallel Panels	Stora salen	Session F – Papers IVA-Salen
	In the archival multiverse, the blubber decays but the fever increases; chapter 2 Marc Johnson and Hitomi Ohki		Invisible sounds – Ecological approaches to nature culture and technology Stefan Östersjö, Anders Hultqvist and Federico Visi
	Reducing carbon footprints and environmental impact of performing arts production Charlie Åström, Jon Refsdal Moe and Gunilla Pettersson Thafvelin		Omsorg (care) – an individual paper – performance exploring omsorg (care) as an aesthetic awareness Mimesis Heidi Dahlsveen
			Preserving the memory of fading rhythms by attending to proto-rhythmicity of the body Anya Yermakova
18:15-19:45	Plenary Session	Stora salen	
	Wind as regeneration: collective experiments in dreaming energy futures Helen V. Pritchard, Miranda Moss, Daniel Gustafsson and Eric Snodgrass		
20:00	Dinner	Vetenskapens Hus	
	November 18		
08:30-09:00	Coffee break		
09:00-10:30	Session G – Parallel Panels	Stora salen	Session H – Panels IVA-Salen
	Let's talk about extractivism, can we? Critical practice at the time of "security" and "sustainability" paradigms in raw materials industry Ignacio Acosta and mirko nikolić		Release of VIS #8 "Of Rules and Alternatives" Eliot Moleba, Cecilia Roos and NGUYEN Thanh Thuy
	Autistics have six senses: taste, smell, touch, hearing, sight, and the words Elisabeth Hjort and Anna Nygren		Performance collaboration as a process for social change Helen Julia Minors and Martin Blain

Program

10:30-10:45	Coffee and sandwich break		
10:45-12:15	Session I – Parallel Workshops	Stora salen	Session J – Panels IVA-Salen
	This is how we D-I-G-it Mycket		Freedom and the common Anna Hallberg, Sven Anders Johansson, Nils Olsson
	Luleå as Port and Portal Benjamin Gerdes		Weaving Futures Critical Textile Topologies
	Mending the Circle – Reparative Readings Beata Hemer and Anne Pind		
12:15-13:15	Lunch	Stora salen	
13:15-14:15	Keynote	Stora salen	
	The AIDA project as starting point for duddjoma development work Gunvor Guttorm		

Stora Salen

IVA-salen

Vetenskapens Hus
Storgatan 53
Luleå

Vetenskapens Hus
Storgatan 53
Luleå

Kulturens Hus
Skeppsbrogatan 17
Luleå

Havremagasinet
Norrbottensvägen 18
Boden

Pre — conference

18:00-19:30

22/11/16

Havremagasinet, Boden

Arranged by Luleåbiennalen

Susan Schuppli
Ice Records

To coincide with the release of her new LP, *Ice Records*, artist and researcher Susan Schuppli will host a live listening event at Havremagasinet Länskonsthall. Guests are welcome to focus their ears through a sonic exploration of the climate records captured in ice sheets and glaciers. *Ice Records* gathers material from Susan's encounters with scientists, ecologists, activists, communities, and folksingers. From field recordings captured at various glacial sites by researchers in Canada, Svalbard, Norway, and India to a Ladakhi folksong about mountains, rivers, and streams, these tracks take listeners into the sonic worlds of ice.

About

Susan Schuppli is a researcher and artist based in the UK whose work examines material evidence from war and conflict to environmental disasters and climate change. She has published widely within the context of media and politics, and is author of the recent book *Material Witness*, which was published by MIT Press.

Session **A**— panels

13:30-15:00

Stora salen

Pernilla Fagerlönn, Lis-Mari Hjortfors, Karina Jarrett, Jelena Micić and Karin Reisinger
Curatorial Threads – Connecting situated knowledges in the face of extraction

Alessandra Di Pisa, Robert Stasinski, Gabriel Ellertsen and Jonas Unger
Robotic Emergence – Developing a non-anthropocentric pictorial regime through cross-disciplinary artistic research

Pernilla Fagerlönn, Lis-Mari Hjortfors, Karina Jarrett, Jelena Micić and Karin Reisinger
Curatorial Threads – Connecting Situated
Knowledges in the Face of Extraction

Malmberget, the mining town in Norrbotten / Sápmi is disappearing. That is not a recent development, but the last buildings are being destroyed at a great pace, and the only high-rise building has been dismantled during the summer of 2021. Dealing with heritage, grief, care and healing has become an urgent task facing extraction. Pernilla Fagerlönn curated and organised the FARVÅL FOCUS festival in 2019, together with local and locally engaged artists to bid farewell to Malmberget's only high-rise building. Karin Reisinger participated in the festival with a walking seminar and also engaged in further cultural practices of shrinking mining towns. Karina Jarrett founded the Embroidery Café Gällivare-Malmberget in which she regularly comes together with Margit Anttila, Berit Backe, Carina Engelmark, Eeva Linder and Christine Madsén to embroidery and exchange stories of changes, also due to mining. Lis-Mari Hjortfors is the newly appointed museum curator of Gällivare Museum and is very interested in looking at the social transformation in Gällivare and how mining industries, hydropower, forest companies affected the Sami culture. The sami group in Gällivare- Malmberget-Koskullskulle-Porjus had to move when industries came. What can we learn from this? Jelena Micić is working on sampling and the effects of industrial waste on Serbian landscape and as the artistic director of WIENWOCHE festival (in Vienna). The topic of this year's festival (September 2022) is "Working Class Ecologies" and works at the intersection between economical and ecological effects on the underrepresented communities. For the festival she invited Karin to curate a show on the rapidly changing material communities. This exhibition will also exhibit the works of the Embroidery Café.

All of the works are characterized by dialogic formats between local art production, academia and marginalized voices.

In the panel we will reflect on how we work together along trajectories of transformation due to environmental degradation in connection to economic exploitation, what we learn from each other, and how we are dependent on each other and nature in the face of local and global changes. We will also discuss how this shapes not only the contents and formats of our work, but how knowledge can be co-created by relating lived experiences and situated knowledges. Experimentally, we want to explore models of exchange around the intergenerational, feminist, trans-local and material-curatorial communities that we are.

About

Pernilla Fagerlönn, Gällivare, curated and organised the FARVÅL FOCUS festival in Malmberget in 2019. So unique and unprecedented was the popularity of this exhibition, that it was attended by 20% of the community, and she was invited to share the details of her approach with

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Stora salen

the audience at Rostfest in the mining town Eisenerz, Austria. As a prolific and accomplished artist, musician and municipal politician, Pernilla's skills as a vocal coach, composer and choir director. Despite the breadth of her artistry she emphasizes the importance of community, humanity, empathy and common experiences.

Lis-Mari Hjortfors, Gällivare, Lis-Mari Hjortfors is a Lulesami and works as museum curator at Gällivare Kulturmuseum. She has a master degree in ethnology and archeology from University of Stockholm and Umeå and is PhD student at Vaartoe - Centre for Sámi Research Department of Language / Sámi studies, Umeå. She is also ethnologist / researcher, experienced in research projects, exhibitions, seminars and writes articles and books about transformations of a local community, including work with oral histories and personal narratives. She has also worked with difficult and ethical issues in documentation, research and exhibitions, and is board member in ICOM IC-Ethics and at etiska rådet / ethical council at Sametinget in Sweden.

Karina Jarrett, Luleå, lives in Norrbotten since 2007, educated in Cultural Studies at Stockholm University, Visual Communication for professionals at University of Arts, Art Sewing Crafts and Design and Friends of Handicraft (both Stockholm). Curated and coordinated exhibitions (examples): Tuodargruppen: Retro, sam och framtid – en utställning om Malmberget (Retro, co and future – an exhibition about Malmberget), Konst och kulturliv i gruvstaden (Art and Cultural life in the Mining Town), Samhällsomvandling pågår – med nål och tråd (Social Transformation is Underway – with Needle and Thread) in RE-Form, Gällivare Municipality. She founded the Embroidery Café Gällivare-Malmberget during her period as curator and leader of the local museum (2007-2017), <https://malmnalarnas.com>

Jelena Micić, Vienna, artist, curator and artistic director of WIENWOCHE Festival for Art and Activism. She studied at the Academy of Fine Arts Vienna, and Philosophy and Philology at the University of Belgrade. She led the working group I KNOW I CARE at WIENWOCHE 2019, and was awarded the Dimitrije Bašičević Mangelos Award (2021) and the Ö1 Talentstipendium (2018). As part of the kùltür gemma! Fellowship (2018) of der IG Bildende Kunst, she worked on the PAY THE ARTIST NOW! campaign. She is interested in sociopolitical aspects of colors / color systems and economic conditions of labour. She founded the informal group UMETNIK*. <http://www.jelenamicic.com>

Karin Reisinger, Vienna, researcher and teacher at the Institute for Education in the Arts, Academy of Fine Arts Vienna (Hertha Firnberg Fellowship of the Austrian Science Fund). Studied Architecture at TU Wien and Cultural Studies at University of Vienna, PhD in Visual Culture. She spent her post-doc at KTH School of Architecture, Critical Studies, Stockholm, which allowed her to engage with cultural practices of the mining areas of Sweden's North, followed by a research stipend at the Architecture and Design Center Stockholm during which she engaged with the archival material of Malmberget. Curates the exhibition "Fences, Insects, Embroideries (material communities)" at WIENWOCHE 2022.

Alessandra Di Pisa, Robert Stasinski, Gabriel Eilertsen and Jonas Unger
**Robotic Emergence – Developing a non-anthropo-
centric pictorial regime through cross-disciplinary
artistic research**

The world's increasing reliance on digital systems of thinking, living, and production have spawned a new urge for criticality and collaborativity. Key to a sustainable development is infusing artistic processes across disciplines and practices which is the starting point of our multi-year research project Gestaltology, posing the core question: How can we develop a non-anthropocentric pictorial regime?

A multitude of human biases – patriarchal, corporate, scientific, colonialist – underpin contemporary technologies in all manner of life. Current universalist, visual and artistic regime has until now been a narrative of change according to human laws and cultural development, however incomprehensible. If we take Heidegger's Welt-bild in reflecting on our current digital regime, an artistic reconfiguration of knowledge and production offers a way to move beyond it, including our anthropocentric norms and models.

We have developed an artistic research environment, with contributions and experience from experimental evolutionary biology, art, design, AI and robotics. The opening of perspectives that this artistic, interdisciplinary milieu offers, has the potential to stimulate new thinking across disciplines and cultural forms, as well offering a new form of artistic thinking through a research dialogue.

In our panel, we will further develop our modus operandi and the specifics of building a cross-disciplinary language and creative space. In our project Gestaltology, we echo Hans Belting's call for a "critical iconology" in art by constructing an emergent, non-anthropomorphic painterly organism and simultaneously building a machine learning system for aesthetic understanding and ultimately, an evolutionary feedback loop, by means of 'artistic fitness'.

About

Alessandra Di Pisa, artist, senior lecturer and director of studies at Linköping University. Since 2010 Di Pisa is part of the artist duo DiPisaStasinski, working with long-term, investigative, transdisciplinary art projects, such as Being Unthinkable... (2017-2021) and Manufacturing Heroes (2016-2017). Di Pisa has, among other places, exhibited at Kalmar Konstmuseum (2011), Botkyrka Konsthall (2006), Shanghai Sculptural Space (2006), ICA London (2003).

Robert Stasinski, curator, writer and artist. Currently Editor-in-chief of Konsträren Magazine, editor and contributor of publications such as Felix Gmelin – The Aging Revolution, (2006), The Synthetic Supernatural, (2011), and Aesthetics, Organization, and Humanistic Management, (2021) (co-written with Di Pisa). Has together with Di Pisa engaged in large-scale collaborative, explorations using art to rethink technologies such as AI and robotics.

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Stora salen

Gabriel Eilertsen, assistant prof. in machine learning, Linköping university. Core member of the Analytic Imaging Diagnostics Arena (AIDA), and affiliated researcher of the Center for Medical Image Science and Visualization (CMIV), Linköping University Hospital. Performing research focused on machine learning for understanding, manipulation and creation of images, with applications in computer graphics and medical image diagnosis.

Jonas Unger, prof. in computer graphics and image processing, Linköping university. Since 2010 Unger is leading the computer graphics and image processing group consisting of 21 senior researchers, PhD students and research engineers. The vision of the group is to research and develop new theory and technology for computational imaging by fusing computer graphics, vision and sensors with human perception and machine learning to capture, digitize and reason about aspects of the world that have not been possible before.

Session **B**— *papers*

13:30-15:00

IVA-salen

Linda Maria Thompson

Witnessing Nämforsen

Mathilda Tham

Earth Logic – a post-paradigmatic artistic research framework

Beatrice Alvestad Lopez

Researching the interactive landscape through artistic practice

Linda Maria Thompson
Witnessing Nämforsen

Witnessing takes form in various disciplines, from the documentary arts, environmental humanities, and artistic-research. Against ecological violence and climate crisis, artists address incomplete histories and pervasive myths through the act of witnessing. This presentation aims to raise questions and inspire discussion regarding place-based artistic practice as a form bearing witness to- and reimagining- sites of environmental crisis. I will introduce my doctoral project which focuses on the case of the Nämforsen waterfall-turned-hydropower-plant along the iconic Ångermanälven River in Northern Sweden as a site of collective memory and imaginary potential. Through interpretive environmental rephotography, plant-based photography, and other acts of witnessing and revision, the project aims to problematize urgent challenges in representation and visibility. Drawing upon recent archive/fieldwork from this project-in-progress, this presentation opens up for a dialogue related to themes such as witnessing and revisionary impulses within artistic practice.

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IVA-salen

About

Linda Maria Thompson is a doctoral student in artistic practice with an emphasis on photography at the Department of Design at Mid Sweden University in collaboration with HDK-Valand at the University of Gothenburg (2022-). She has a background both academically and professionally in photojournalism, has authored three monographs and her artwork has been exhibited internationally. She works experimentally with plant-based photographic techniques, archival materials and a variety of documentary arts practices.

Mathilda Tham

Earth Logic – a post-paradigmatic artistic research framework

This paper presentation shares insights from over 20 years of attempts at using artistic research to affect societal transformation with a particular emphasis on the global fashion sector with high social and environmental tolls. In 2019, Kate Fletcher and I drew the conclusion that despite others and our significant efforts, problems were getting worse not better. Our analysis was that sufficient change is impossible within the dominant economic growth logic. This is intertwined with a Western hegemony, patriarchal structures, human exceptionalism as well as epistemological legacy of the scientific revolution. We proposed a new paradigm and logic, Earth Logic, for research and practice dedicated to change work. It means that the health of Earth and all species, including humans, motivate all activity. The Earth Logic plan (Tham and Fletcher, 2019) was launched at London Fashion Week in February 2020. Since, it has reached over a million people globally and become a framework for new research and industry projects, policy proposals, media platforms, curricula.

The Earth Logic plan and project mean conducting post-paradigmatic work from within a current paradigm. The journey of sharing Earth Logic in direct dialogue with approximately 3500 people from different sectors globally has evidenced some of the many areas of tension and friction this entails. They include how individuals and organisations are able to unlearn and relearn with new motivations, and how research associated institutions – such as funding bodies – are rigged structurally, culturally, epistemologically, legally and in terms of ultimate purpose.

About

Mathilda Tham is a feminist activist and metadesigner. She is Professor in Design at Linnaeus University, Sweden where she has been part of pioneering the + Change degree programmes focused on change making, and affiliated with Goldsmiths, University of London. Her work seeks to take uncompromisingly systemic and holistic approaches to unsustainability, making design proposals at integrated product-, system-, and paradigm levels. The work is rooted in generous co-creation with many stakeholders drawing together scientific and artistic approaches to make new legends for how we can live together within Earth's limits. Recent contexts include housing sector (BOOST metadesign), ageing society (Transnational Living Lab for Active Ageing), multispecies collaboration (Reimagining Living with Other Species), forest (Forest Meetings) and fashion. Mathilda Tham is co-author of Earth Logic: Fashion Action Research Plan, with Kate Fletcher, and a cofounder of the Union of Concerned Researchers in Fashion. Mathilda Tham was a board member of Mistra, the Swedish foundation for strategic environmental research. She is the scientific leader of The Bridge Collaboration Arena, within The Bridge, Linnaeus University's strategic collaboration with IKEA and Södra.

13:30-15:00

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IVA-salen

Beatrice Alvestad Lopez

Researching the interactive landscape through artistic practice

In this talk i will present my artistic practice and how it relates to the topics of queer ecology and hydrofeminism – through which I attempt to build a narrative in which gender and hierarchies between beings are blurred. My artistic methods are performance and installation of crafted objects/found residue. I merge through these methods narratives of beings, environment and imaginary futures. I investigate the relationship between humans and nature engaging in ritualistic gestures, my photo archive and writing– thus activating the interplay between language, space and performance. My currently leading research question is: How can performance rituals activate a new sustainable narrative and how can the landscape, in turn, function as a transformative space? I will present my work followed by a screening of my performance films and end in a panel discussion. The moderator of the discussion will be Anna Hanchett, PhD student specializing in gender, feminism and fashion at Stockholm University.

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IVA-salen

About

Beatrice Alvestad Lopez (b.1986) is a Norwegian visual artist based in Stockholm, Sweden. She holds a BA in Textile from Nuova Accademia di Belle Arti, Milan with an exchange at Pratt Institute, NY and an MFA in Craft from Konstfack, Stockholm Her work moves between practices of performance, poetic cinematography and installation of crafted objects. It is a context-based practice concerned with queer ecologies, hydro-feminism and rituals—all of which are themes that encourage living in tune with the landscape, spiritual and natural forces. Central to her practice is a connection to place and openness toward non-human, vegetative and planetary bodies through performative engagements with the surrounding environment. She records her engagements with the landscape through sound, film and photography and set up immersive installations in various mediums of photo-printed textiles, wood, metal, clay and found residue. Alvestad Lopez recently had a solo-show at BOY Konsthall Gothenburg and group shows at Collecteurs; The Wave an online exhibition, Queer Craft at Steneby Konsthall and Craft Week, Stockholm. She has participated in several residencies Kunstnerkvarteret Lofoten, Praxis Oslo and Björkö Konstnod. Alvestad Lopez received the studio fellowship Ateljéstipend from Luleå Kommun for 2022 and recently received a grant from Kulturrådet Norway.

Session C— workshops

15:05-16:30

Stora salen

Tina Mariane Krogh Madsen

Relational listening with the Lithic

Mari Keski-Korsu

Walking with permafrost

Johanna Garpe and Camilla Damkjaer

Would you like to be present here?

– Presence and sustainability in the performing arts

Roemer van Toorn

The Power of Gentleness in Architecture. Towards an Aesthetics of Hospitality

Tina Mariane Krogh Madsen

Relational Listening with the Lithic

This workshop focuses on our relation to supposedly dead matter and its vitality, this being a paradox for some and a potentiality for others. The workshop thus departs in the latter and will activate and facilitate a sonic exploration of the vital materialism of geology, here stones. Through acts of performative engagement and active listening, we will collectively explore how we relate to those inscribed durations and environmental urgencies connected to the lithic.

The background of the workshop is founded in my artistic doctoral research which departs in the affective potentials of environmental performance art in the context of climate change; where thorough connections to place and a deep engagement with matter are core components. Via listening exercises we will transversally tune into modes of relation as proposed by composer Pauline Oliveros as Deep Listening (1985, 2005), and we will exercise care through movements of micro- and macro-awareness connected to the ecologies which constitute the world that we are a part of as discussed by psychotherapist and philosopher Félix Guattari as the mental, social, and environmental in *The Three Ecologies* (1989). These are combined to facilitate a novel mode of transformational, ethico-aesthetic, and relational listening.

The workshop will involve physical movement-based exercises, listening meditations, and score writing to activate the participants in a meaningful way where sharing experiences is a crucial part of these proposed modalities of environmental engagement.

About

Tina Mariane Krogh Madsen (DK) is a doctoral candidate at Aalto University School of Arts, Design and Architecture, Department of Art and Media (FI), the founder of performance protocols - a nomadic platform for instruction-based collaborative art, and a certified Deep Listening facilitator from the Center for Deep Listening (US) founded by Oliveros.

15:05-16:30

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Stora salen

Mari Keski-Korsu

Walking with permafrost

This workshop looks into barefoot walking on permafrost. It is based on the research creation and artistic research developed in sub-Arctic area of Abisko Scientific Research Station in Northern Sami. It includes barefoot walking as a method to investigate experience of permafrost through bodily encounter and thinking with it. Walking can be considered a colonial activity but also, it can be method to ponder around the inevitable marks humans leave in the ecosystem with their footprints. The walking workshop that creates a ritual on a walk, guided by the bacteria movement in the active layer of the permafrost. It juxtaposes the vulnerability of the permafrost with the vulnerability of the human body.

Permafrost is essential carbon sink and the climate breakdown causes melting of it. This leads to irreversible changes as there are more water, CO₂ and methane released from the thawing ice (Overland et al., 2019). Mitigating climate breakdown at large is preventing the loss of permafrost. An example of a project with exact focus on permafrost, is Pleistocene Park that works on bringing large herbivores back to the Siberian Arctic ecosystem as it was 10 000 years ago. The researchers propose that when these large mammals walk, the snow is packed preventing formation of the insulating layer that would lead to permafrost thawing.

Walking is a practice used in art from DADA group's 'excursions in places that have no reason to exist' (1921) to Petra Lilja's Mineral Walks to think with stones (2022). Walking can be described as a research methodology that has a diverse history in the social sciences and humanities and the more-than-human dimensions of walking methodologies can be considered by engaging with feminist new materialisms, posthumanisms and Indigenous theories among others (Springgay & Truman, 2017). This informs the methodology I use in the research creation of walking with the permafrost.

Workshop

The workshop happens outdoors and accommodates ca 15 participants. Please take into consideration that we aim at walking or being barefoot in rather cold weather and your feet can get cold. The coldness has a role in attempting to reach transcendent state but we are not aiming at self harm. Bring warm, dry socks to wear after the workshop. The workshop will also include a warm footbath with some entities in it infused from permafrost active layer. These are mainly bits of soil, plant roots and pieces of composting plants. There will be towels available.

The workshop is accessible for people with different kinds of abilities and service companions are welcomed.

15:05-16:30

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Stora salen

About

Mari Keski-Korsu is a post-disciplinary artist who explores macro-level manifestations of the eco-side. Her practice is focused on inter-species communication and complexities of care to possibly enable empathy towards whole ecosystems. She is a doctoral candidate to study for a Doctor of Arts degree in the research field of Contemporary Art in Aalto University. Her research focuses on emphatic interspecies rituals in change.

Johanna Garpe and Camilla Damkjaer

**Would you like to be present here?
– Presence and sustainability in the performing arts**

Our living conditions are not only shaped by the material environment we inhabit. They are also shaped by the forms of attention that we are directly or indirectly asked to inhabit. Parallel to the climate crisis, and also triggered by the illusion of infinite resources, we are also living a crisis of attention which affects our working life conditions within the performing arts.

The performing arts work with different ways to capture people's attention and guide them through an experience. Practitioners thus need to be attentive to cater for this process to happen. However, our own attention as practitioners is also under pressure, due to shorted rehearsal and production periods and information overload. We would like to explore how this affects the artistic process, the artistic choices and the final performance. Furthermore, we are exploring how meditative support practices can become a tool to become more aware of the role of attention.

In this workshop, we would like to engage participants in an experience of various meditative practices in relation to an art context. Furthermore, we would like to engage in a discussion of how such practices can support art practitioners within their working life and their art works.

About

Johanna Garpe, Swedish Opera Director, Professor in Performing Arts, and Head of the Department of Performing Arts, Stockholm University of the Arts. Johanna Garpe has directed theatre, opera and music theatre performances for the last 30 years. Johanna Garpe's artistic research concerns leadership in performing arts.

Camilla Damkjaer, PhD, Assistant Professor in Performing Arts, Department of Performing Arts, Stockholm University of the Arts. Camilla Damkjaer's research concerns the performing arts, movement practices, philosophies of the body and first-person methodologies of research. Her research focuses on the analysis of the phenomenal and socially constructed experiences circus, dance and yoga. Theoretically, her work draws, among other things, phenomenology, Deleuzian scholarship, feminist and post-colonial theory. She is also particularly concerned with the historical, discursive and geo-political implications involved in performing arts and bodily practices.

15:05-16:30

22/11/17

Stora salen

Roemer van Toorn

The Power of Gentleness in Architecture. Towards an Aesthetics of Hospitality

The last decades the discourse of sustainability has expanded towards other related approaches on the built environment in architecture theory and practice. These relational perspectives can be characterized by a move away from the architectural object itself towards a focus on the processes through which the architectural object is materialized, produced, constructed, maintained, demolished, recycled, renovated, and experienced. Reconsidering architecture from these relational sustainable perspectives (of social - and ecological care), is of extreme and urgent importance given the multifaceted crisis of care today, but unfortunately the question of aesthetics has disappeared by reducing architecture to a by-product of processes, materials, and technologies. By neglecting the question of the aesthetics, it is underestimated how essential the visual, experiential, haptic and bodily engagement are for its users, architects and alike. The inevitable questions of affection, perception, beauty, joy and happiness need to be considered as intrinsically linked with sustainable issues for society and its different cultures as a whole.

With my new research “The power of Gentleness in Architecture. The Aesthetics of Hospitality,” I aim to document, explore, define, and theorize how a particular aesthetics of hospitality can emerge and be developed towards a sustainable future of social and ecological care by looking at exemplary contemporary and historical architecture practices and the different lifeworlds that are created under influence of migration. Such sustainable practices of architecture are effective through both their innovative material and technical solutions as well as their aesthetic regime, enabling the configuring of new experiences that create new modes of sense perception while inducing novel forms of social and political subjectivity beneficial for both the individual, society as a whole. It is about an approach and aesthetics how you can dance with enmeshment within the constraints of a particular time, in other words can enable provisional freedom by means of an aesthetic regime.

In simple terms it comes down to an open architecture; one incorporating multiple voices, backgrounds, and ethnicities empowered through its sustainable aesthetic regime redistributing the sensible. It is about a research wishing to make a case for an architecture that accommodates and fosters diversity, liveliness, and unpredictability, in stark opposition to over-determination, exclusion. Its gentleness is about a power that is also soft, a nobility that is also humble, a sweetness that is also intelligent, a subtlety that is nevertheless striking. Gentleness is about a fragility and complexity that has the potential to subvert and change the status quo, a micro-politics of speculative construction towards an open, ecological, and socially just future.

15:05-16:30

22/11/17

Stora salen

Workshop

To explore the power of gentleness, what an aesthetics of hospitality could consist of, I propose to curate a workshop of short presentations and dialogue centered around the concepts of open architecture, migration and citizenship. I plan to invite Esra Akcan (Professor of Architecture, Cornell University, PhD on Open Architecture), to invite Human geographer Natasha Webster (Stockholm University, PhD on When the World goes Rural, and specific care of Thai woman marrying Swedish Framers), and to invite photographer Elin Berge who photographed Thai and Swedish couples in Västerbotten and Thailand, all in all this workshop wishes to explore how the power of gentleness in the case of migration – two different cultures starting to relate, potentially generate an idea of cosmopolitanism, where a specific aesthetics of hospitality is at play, and can be further analyzed.

About

Roemer van Toorn is professor of Architecture Theory at the Umeå School of Architecture, Sweden. He was in charge, together with Kenneth Frampton, of the history & theory program at the Berlage Institute, Postgraduate Laboratory of Architecture, the Netherlands. Later Van Toorn co-founded the PhD research school at the Berlage Institute together with dean Wiel Arets. Van Toorn has been professor at the Technical University of Delft (DSD), the Universität der Künste Berlin, while at the same time pursuing a career as an international lecturer, writer, curator, researcher, and photographer. Van Toorn's research focuses on modernization, political theory, visual culture, aesthetics, migration and the cosmo-political as well on policy and education in architecture. After publishing "The Invisible in Architecture," together with Ole Bouman in 1994, he became editor of the "Architecture in the Netherlands Yearbook," co-founded the Berlage magazine "Hunch," and started to contribute to many national and international journals and books on architecture. In 2019 two research volumes, edited by Van Toorn, Frichot, Gromark, Mack, Schwalm and Sandin, funded by Formas Sweden, Volume 1 "Rethinking the Social in Architecture: Making Effects," and Volume 2 "After Effects Theories and Methodologies in Architectural Research," were published. In the same year he also edited with Sangram Shirke, the studio research "Celebrating Diversity, Radical Swedes. Towards a Cosmo-political Outlook." Recently he finalised his PhD "Making Architecture Politically. From Fresh Conservatism to Aesthetics as a Form of Politics," Estonian Academy of Arts, Tallinn (2022). His current research "The Power of Gentleness. The Aesthetics of Hospitality," received initial funding from UmArts, Umeå.

Session *D*— *panels*

15:05-16:30

IVA-salen

Ele Carpenter, Sandi Halil, Robert Mull and Toms Kokins

Planetary Entanglements

Ele Carpenter, Sandi Hilal, Robert Mull and Toms Kokins
Planetary Entanglements

The UmArts Research Centre at Umeå University supports critically engaged practice-based architectural, art and design research working in partnership with communities to investigate urgent planetary challenges. The commitment to planetary thinking opens up new perspectives on issues of migration and wellbeing in relation to placemaking and the environment. Planetary thinking enables us to conceptualise our relationship to each other and the environment as conditions of living on planet earth, rather than the capitalist instruments of globalization, or the inter-state partnerships of internationalism.

The Planetary Entanglements panel brings together three researchers investigating forms of reciprocity between migrants, settlers and host communities, investigating the boundaries of colonization and Empire in Sweden, Palestine, Turkey, and Latvia. The panel will give short presentations about their research followed by a discussion of their entanglements in relation to the discussion of parallel communities in Sweden and European geopolitics during the 21st Century Russian war.

Presentations

Toms Kokins' new research on Sweden's Timber Empire investigates resource driven colonization in contemporary Europe, focusing on Sweden's expanding industrial forest. The research is supported by UmArts and Future Forests, a joint research and communication network between Umeå University, the Swedish University of Agricultural Sciences (SLU), and the Forestry Research Institute of Sweden (Skogforsk). Kokins research complements the Future Forests' focus on Swedish environmental goals and the Swedish forest in a European and international context. The partnership will enable Kokins's architectural research to contribute to the transdisciplinary discourse on forests, opening up new ways for artists to collaborate with scientists.

Sandi Hilal's new research in Sweden subverts the relationship between guest and host to give a different socio-political meaning to the act of hospitality. In 2016 Hilal was commissioned by Sweden's Public Art Agency to establish the Living Room project in Boden providing a structure for new arrivals to actively host, rather than be the obedient guest, <http://www.decolonizing.ps/site/boden>.

Robert Mull's new research in Sweden investigates the relationship between placemaking and well-being in displaced communities in relation to climate change.

15:05-16:30

22/11/17

IVA-salen

In 2022 Sandi Hilal and Robert Mull joined the UmArts Moving North cross-sector team to develop new proposals to increase social integration in Skellefteå by exploring forms of reciprocity between migrants, refugees and host communities. The resulting film *Folketsstad: A city of many parts* (17:40) raises questions about migration, social cohesion and displacement, questions that concern migration legislation at the national and EU level. Skellefteå's growing population is defined by mobility and forms a particularly interesting context to explore the potential of migratory societies. Through a decolonizing architecture perspective, the documentary explores complex processes of social inclusion and exclusion. The project was funded as part of the ArkDes Visioner I Norr programme funded by Vinnova and the New European Bauhaus.

About

Professor Ele Carpenter is a curator, artist and writer in interdisciplinary art and nuclear culture. Her research focuses on critical frameworks for investigating the aesthetics of radiation and the military industrial complex. Recent exhibitions include 'Splitting the Atom' at CAC, Vilnius, Lithuania (2020). Her essay on Nuclear Decoloniality has just been published by *Les Cahiers* no. 160, Musée d'Art Moderne, Paris, 2022. In 2021 she became the Director of the UmArts Research Centre at Umeå University where she has established critical research themes on planetary thinking, the commons, decolonization and the Anthropocene, which are reflected in the UmArts research working groups on Displacement, the Geopolitics of the Forest, and Curatorial Research. UmArts will open a new interdisciplinary post-doctoral research studio in 2023.

Professor Sandi Hilal is an artist, architect and educator, whose projects create space for critical and grounded knowledge production connected to social transformation and the democratization of society. Hilal was the head of the Infrastructure and Camp Improvement Program in the West Bank at UNRWA (United Nations Relief and Works Agency for Palestine Refugees in the Near East) from 2008 to 2014. Together with Alessandro Petti, she founded Campus in Camps (www.campusincamps.ps), an experimental educational program hosted in Dheisheh Refugee Camp in Bethlehem with the aims to overcome conventional educational structures by creating a space for critical and grounded knowledge production connected to greater transformations and the democratization of society. Hilal and Petti co-authored the book *Architecture after Revolution* (Sternberg, Berlin 2014), an invitation to rethink today's struggles for justice and equality not only from the historical perspective of revolution, but also from that of a continued struggle for decolonization. In 2007, together with Alessandro Petti and Eyal Weizman, she founded DAAR (Decolonizing Architecture Art Residency) (www.decolonizing.ps) in Beit Sahour, Palestine, an architectural studio and art residency able to gather together architects, artists, activists, urbanists, film-makers and curators to work collectively on the subjects of politics

and architecture. In Hilal and Petti's practice, contemporary art exhibitions are a site of display, material production, research and political imagination, aiming to investigate and act upon the formation of different social, political and spatial relations between people, state and territory beyond the liberal notion of citizenship. They regularly participate in international exhibitions and biennales, including the Biennale di Venezia, Istanbul Biennial, Beirut, Bienal de São Paulo, Asian Art Biennial, Marrakesh Biennial, and Qalandia International. The practical implications of these conceptual and artistic interventions have been tested more concretely with architectural interventions in refugee camps. Their recent publication 'Refugee Heritage' (2021) is a nomination for the Dheisheh Refugee camp to be designated as a World Heritage Site. Sandi Hilal is a Visiting Professor at Lund University.

Toms Kokins is an architect and educator, his research praxis conducts experiments in how to make resource conscious and context specific architectural tools and methods that can empower local communities in Sweden and Latvia. His work ranges from individual architecture commissions to public space strategies for municipalities in Latvia and international multidisciplinary live project workshops engaging students, professionals and local communities. Kokins is co-founder of cross-disciplinary urban design praxis and think-tank Fine Young Urbanists and a cofounder of creative industries platform Forum of Latvian Design (fold.lv). He has been a fellow in forum Ideas City by New Museum Foundation (NY, U.S.) in Detroit, MA, U.S., 2016. Kokins is a lecturer in Architecture at UMA School of Architecture, Umeå University.

Professor Robert Mull is an architect and educator, his practice-based approach and participatory methods are used to generate and communicate distinct new insights and knowledge into the ways displaced people use architectural and cultural strategies to maintain their culture and wellbeing in transit and within host communities. Insights gained from informal responses to displacement and strategies of resistance used by the displaced are repurposed to challenge and humanize the utilitarian narrative that dominates responses to displacement. Mull's research is supported by and situated within the Global Free Unit (GFU), a transnational, independent educational initiative, working in partnership with the Umeå University School of Architecture. Mull is co-investigator on two GCRF projects- DWELL and WHIT with the Institute of Development Studies (IDS) and other academic partners. Mull founded The Global Free Unit (GFU) and conducted live project "classrooms" in areas of deprivation and political change. Their work was exhibited as part of the GFU residency at the Korean pavilion at the 2021 Venice Architecture Biennale, and the British Academy Showcase, London, 2022. Robert Mull is a Visiting Professor at UMA School of Architecture, Umeå University.

Session **EE**— panels

16:45-18:15

Stora salen

Marc Johnson and Hitomi Ohki

In the archival multiverse, the blubber decays but the fever increases; chapter 2

Charlie Åström, Jon Refsdal Moe and Gunilla Pettersson Thafvelin

Reducing carbon footprints and environmental impact of performing arts production

Marc Johnson and Hitomi Ohki

In the archival multiverse, the blubber decays but the fever increases; chapter 2

In the archival multiverse, the blubber decays but the fever increases; chapter 2” will revolves around the close study of forgotten films from the 1910s and the 1920s that are depicting hunting scenes from the north pole. While contextualizing the significance of wildlife cinema in the history of European empires, we construct a critique of the representations of exhibition and encounter between humans and animals as well as the relationship between the camera and the gun. The work contributes to contemporary debates in the environmental humanities and the study of the Anthropocene. Chapter 2 will highlight the influence of nucleic acid analysists who challenged the notion of the “biological individual” and exposed “significant interactions of animals and plants with symbiotic microorganisms that disrupt the boundaries that heretofore had characterized the biological individual. Animals cannot be considered individuals by anatomical or physiological criteria because a diversity of symbionts are both present and functional in completing metabolic pathways and serving other physiological functions.

16:45-18:15

22/11/17

Stora salen

About

Marc Johnson, PhD candidate, filmmaker-artist, Stockholm University of the Arts, film and media department.

Hitomi Ohki, Opera singer, Stockholm University of the Arts, Opera department.

Charlie Åström, Jon Refsdal Moe and Gunilla Pettersson Thafvelin

Reducing carbon footprints and environmental impact of performing arts production

In this presentation, we would like to present the beginning of a research project that involves the whole Department of Performing Arts at Stockholm University of the Arts. The project addresses the question of how we can develop ways to produce performing art productions with a reduced carbon footprint and reduced environmental impact in a time of climate crisis.

The performing arts build on the collaboration between many artistic practices, such as dramaturgy and play writing, light design, costume design, make up and wig design, production management, set design, sound design, technical coordination of production, theatre directing. Each of these practices involve different environmental parameters. Historically, the performing arts have used the technologies available in each period of time to create live events for audiences. Today, we need to reconsider how we relate to the aesthetic traditions of the field, as well as historical and contemporary technologies, in order to develop new approaches where live events with less climate impact can be produced.

In this panel, we will explore which questions each specialisation of the performing arts encounters when we need to reduce the climate impact, and which methods we can develop in order to do address these. Instead of looking at this necessary shift towards a more climate friendly way of producing as a form of reduction, we would like to focus on which new technologies that are possible, as well as which new aesthetic forms, formats, and ways of collaborating, we can envision.

About

Charlie Åström, Assistant professor in light design, Stockholm University of the Arts, light designer, set designer and director with over 200 professional productions in Sweden and internationally, project leader.

Jon Refsdal Moe, Professor in Dramaturgy, Stockholm University of the Arts, writer and performer. Phd in Performance studies.

Gunilla Pettersson Thafvelin, Assistant professor in Make-up and wig design, Stockholm University of the Arts. Research project: Hair, materiality and immanence.

16:45-18:15

22/11/17

Stora salen

Session **IF**— *papers*

16:45-18:15

IVA-salen

Stefan Östersjö, Anders Hultqvist and Federico Visi

Invisible sounds – Ecological approaches to nature culture and technology

Mimesis Heidi Dahlsveen

Omsorg (care) – an individual paper – performance exploring omsorg (care) as an aesthetic awareness

Anya Yermakova

Preserving the memory of fading rhythms by attending to proto-rhythmicity of the body

Stefan Östersjö, Anders Hultqvist and Federico Visi

Invisible sounds – Ecological approaches to nature culture and technology

The interaction between a performer and the acoustical space is a significant component in any performance. This paper discusses two artistic research projects seeking to enhance such experiences through the use of sensor technologies and spatial recording techniques, and how such experiences can be represented and further communicated through digital media. The first project, titled Invisible Sounds, explores participatory approaches to urban sound art through sensor technologies. The second project explores the use of drones for spatialisation and live audio corpus interaction. Both projects are built around the eco-systemic musical practice of aeolian guitar performance. The discussion draws on Tim Ingold's critique of the notion of soundscape, and its implications for an understanding of our relation to nature and culture as based on participation, thus emphasising the situatedness of human cognition.

By studying structurally meaningful musical and sonic interaction through sensor technologies, the research aims to expand our human understanding of, and engagement with, the “more-than-human” world. Earlier explorations of acoustic instruments adapted for site-specific work have shown that the “background noise” of the specific place is an essential element if the musico-sonic interaction is to really have a sense of place. Increasingly, we find unnatural ambient sounds mixed in with the wind and water, even in the most natural of places. When such sounds are captured and subsequently reproduced by means of a spatial audio system, the sensation of being enveloped by sound enhances this experience of being present in the environment, and potentially the unnatural finds its place in the soundscape.

Although we refer to projects that are in progress, we propose the preliminary conclusion that immersive technologies afford novel possibilities for a deepened sense of place, and thereby, for an empathic turn in the development of societies that are responsive to the challenges of climate change

16:45-18:15

22/11/17

IVA-salen

About

Stefan Östersjö is chaired professor of Music Performance at Piteå School of Music, Luleå University of Technology. He is a leading classical guitarist and has released more than twenty CDs as a soloist, improviser and chamber musician and toured Europe, the USA and Asia. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Mario Venzago and Andrew Manze. Between 1995 and 2012 he was the artistic director of Ensemble Ars Nova, a leading Swedish ensemble for contemporary music. He is a founding member of the Vietnamese group The Six Tones, which since 2006 has developed into a platform for interdisciplinary intercultural collaboration. He received his doctorate in 2008 and since then he has been engaged in research projects across Europe, as a research fellow at Orpheus Institute in Ghent, and in other senior research funded by the Arts and Humanities Research Council (AHRC), Marcus and Amalia Wallenberg's Foundation (MAW) and the Swedish Research Council.

Anders Hultqvist is a Composer, Sound artist, Phd and Professor of Composition at the Academy of Music and Drama, University of Gothenburg. Besides writing for different Orchestral-, Chamber music-, Electroacoustic and Sound art settings, he has since 2005 been involved in different artistic research projects concerning musical interpretation and sound in city spaces. He has a PhD in Musicology, artistic-creative track, from the University of Gothenburg. The thesis deals with different topics around musical composition and its artistic, philosophical, cognitive and social context. He was also one of the founders of the GAS-festival (Göteborg Art Sounds) and also served as its director during the period 1998-2004.

Federico Visi (he/they) is a researcher, composer and performer based in Berlin, Germany. He carried out his doctoral research on instrumental music and body movement at the Interdisciplinary Centre for Computer Music Research (ICCMR), University of Plymouth, UK. His research interests include gesture in music, motion-sensing technologies, interactive machine learning, and embodied interaction. He has worked as a postdoctoral researcher at several European universities, most recently Luleå University of Technology (Sweden) and Goldsmiths, University of London (UK). His research has been published in international academic journals, edited books, and conferences. He currently teaches and carries out research at Universität der Künste Berlin. His work as a performer is centred on the use of body movement and physiological signals in electronic music. Under the moniker AQAXA, they released an EP in which they combine conventional electronic music production techniques with the exploration of personal sonic memories by means of machine learning algorithms.

Mimesis Heidi Dahlsveen

Omsorg (care) – an individual paper – performance exploring omsorg (care) as an aesthetic awareness

Omsorg (care) is, in Norwegian, a complicated word. The term carries with it both duty and love, it is institutional, and a driving emotional force. This paper-performance examines how omsorg (care) function as an aesthetic awareness. In this, focus on memories, mimesis and poetics will be central, based on, among other things, Old Norse poetry and autobiographical material. The question asked is: how can omsorg (care) form a basis for performative practice?

Underneath the term omsorg (care), in this context, there is a speculation whether narrative identity consists of fictional layers. Who tells whom, which pronoun positions themselves are important elements of a narrative? Understanding how reality is created through narratives is considered particularly important where climate change, pandemic and war characterize the news and everyday conversation at the expense of hope for the future. Can the concept of omsorg (care) bring a new perspective?

Omsorg is here seen as a place of negotiation where the personal, professional, the intimate and the public, and the aesthetic meet and reflect in interaction. The leading concept in the paper-performance will be the phases of mimesis. Mimesis is often associated with the Greek philosopher Aristotle (384 f.kr. – 322 f.kr.) understood as representation (Halliwell, 2012). According to Paul Ricoeur (1913 - 2005) Aristotle's mimesis connects to poesis, meaning art and that it is therefore only within art that mimesis is effective (Ricoeur, 1991).

About

Mimesis Heidi Dahlsveen has worked as a storyteller since 1996 both at national and abroad. She has participated in several international festivals and in three EU projects that deal with oral storytelling. She has toured nationally and internationally.

She is the associate professor in oral storytelling at Oslomet – metropolitan university in Oslo, Norway. Her research focus is on how the traditional narratives shed light on contemporary themes, and the poetic aspects of artistic processes. She has written several academic articles on oral storytelling, where she uses artistic research as an input to understand oral storytelling and narratives.

16:45-18:15

22/11/17

IVA-salen

Anya Yermakova

Preserving the memory of fading rhythms by attending to proto-rhythmicity of the body

This presentation will propose embodied artistic research methods as a way of remembering and recovering the memory of rhythms and cycles that we are losing due to climate change. The principal site of loss in this work is the rhythmicity of oceans that is rapidly and profoundly changing. The site of recovery is the human body's own brainstem, which contains the evolutionary history of multi-phasic rhythmogenesis and connects the human nervous system to that of very early creatures in the history of life on Earth.

Entangled, organic, nuanced polyrhythmic patterns in planetary and oceanic climates are being disrupted into the polarized binary of either their absence or the industrial violence of over-regulated rhythms that smother living and breathing polyrhythms. While individual human bodies do not have the power to reverse these patterns, collective attunement to proto-rhythmicity has the capacity to distribute the environmental memories in the process of their pruning and to preserve them in human bodies. For this work, the principal investigation method is the practice of multi-modal listening with ecologically-situated somatic attention. As much as this is a practice of learning to attend to proto-rhythmicity, it is also a practice of remembering that which human bodies already have, enact, and perform daily – that which is evolutionarily fundamental to the technology of the human body.

The presentation will offer hydrophone recordings collected from work with the Ocean Memory Project, processed and composed to highlight proto-rhythmic qualities. I will then invite those present to tune into their capacity to be with those ecological proto-rhythmic sounds, by using small movements, vocalization, and body-scanning techniques.

The compositional-improvisational provocation is to remain in the proto-rhythmic worlds, resisting the need to develop the soundscape into a musical direction entrained in the modern human body, i.e., without seeking either regular beats or background drones.

About

Anya Yermakova is a multi-disciplinary artist and a scholar, who experiments with proto-rhythms as a way to enliven the possibility for non-binary, dynamic worlds beneath//above the forceful binarism in the human world today. Her artistic research engages musical composition, field+hydrophone recordings, archival traces, and somatics and dance, with particular inspiration from her ongoing collaboration with the Ocean Memory Project. Anya holds a PhD from Harvard University in History of Science with a secondary field in Critical Media Practice, was previously an professor of sound at Oberlin College, has held artist residencies at Djerassi (USA), UCross (USA) and Snape Malting (UK), and is currently a postdoctoral fellow at Washington University in St Louis.

16:45-18:15

22/11/17

IVA-salen

Session — plenum

18:15-19:45

22/11/17

Stora salen

Helen V. Pritchard, Miranda Moss, Daniel Gustafsson and Eric Snodgrass**Wind as regeneration: collective experiments in dreaming energy futures**

From smart city community projects to breezy speculative fictions, the monumentality of wind turbines seem to dominate the imaginaries of renewable, sustainable energy transitions. Despite the focus on sustainable energy transitions the giant wind turbine project keeps energy hungry racial capitalism spinning and obscures the interdependencies of agriculture, communities and energy. In this workshop we ask how might we scavenge, retool, rescale and reassemble renewables into contraptions for community solidarity instead? Join us to invite the micro-scalar, ephemeral, spinning, softening and potentially poetic qualities of wind onto the platform of sustainable energy experiments.

Using “regeneration” as a framework for challenging dominant paradigms and imaginaries of renewable energy practices, this workshop hosted by Regenerative Energy Communities will share hands-on practices and fieldnotes on orienting towards wind, as a way to nourish crossings between energy, culture, climate and biodiversity. Working at the micro to meso scale will invite workshop participants to meet with the pluralities of wind energy. To do so, we will introduce a range of what we characterize as regenerative methods and practices, including designing with compost-promoting regenerative materials, hybrid combinations of computational tools and biological processes, slow engineering, speculative poethics and a transdisciplinarity crossing situated within the longstanding and emerging innovations of various agroecological communities indebted to Black and decolonial farming movements.

In the workshop, R.E.C will introduce prototypes made during our research at VXO Farmlab, an experimental regenerative farm in Våxjö, Sweden. Through storytelling, kinetic explorations, languaging and material immersion, we will delve into histories and possible futures of energy

through wind, culminating in a network of mapping and also a series of functionally speculative, small scale prototypes. Bring your own practice, dreams and micro fantasies, make them collective and perhaps regenerative!

About

Regenerative Energy Communities is a 3 year long research project funded by the Swedish Energy Agency, as part of their program People, Energy Systems and Society (MESAM), and is a collaboration between Linnaeus University (Department of Design+Change), Linköping University (Department of Technology & Social Change) and Plymouth University (i-DAT). <https://regenerative-energy-communities.org>

Helen V. Pritchard works together with companions to make propositions and designs for computing otherwise developing methods to uphold a politics of queer survival and environmental practice. They are Professor and Head of Research at the Institute for Experimental Design and Media Culture, University of Applied Sciences and Arts Northwestern Switzerland FHNW, Basel.

Miranda Moss is a transdisciplinary cultural worker focussing on ecological and social sustainability by exploring the problematics and hopeful possibilities of technology. Working through art, science, engineering and design, her practice has seen her exhibit, teach, give talks, lectures and workshops and perform research across the globe in various art, science, community, academic, and hacker spaces. <http://mirandamoss.com>

Daniel Gustafsson is a designer and a trained product developer who teaches at the Department of Design+Change at Linnaeus University. He focuses on Research through Design (RtD) as well as negotiating an understanding of the world through physical objects that may transmit issues, ideas and alternatives to be less abstract – formulating a space of thought and action for change.

Eric Snodgrass is a Senior lecturer at the Department of Design+Change at Linnaeus University and Guest lecturer in the Department of Technology and Social Change at Linköping University. His research looks at grassroots infrastructures that work to imagine, materialise and sustain forms of change. <https://lnu.se/en/staff/eric.snodgrass>

Session **CG** panels

09:00-10:30

Stora salen

Ignacio Acosta and mirko nikolić

Let's talk about extractivism, can we? Critical practice at the time of "security" and "sustainability" paradigms in raw materials industry

Elisabeth Hjorth and Anna Nygren

Autistics have six senses: taste, smell, touch, hearing, sight, and the words

Ignacio Acosta and mirko nikolić

**Let's talk about extractivism, can we?
Critical practice at the time of "security" and
"sustainability" paradigms in raw materials industry**

A big policy shift is taking place across the Global North, with governments and industries making a rapid "shift" from fossil fuels towards decarbonised economies and energy grids. This urgent and needed transition, however, is underpinned by significant socio-environmental issues. Low-carbon technologies are all highly reliant on minerals, which are set to be procured by the mining industry, a largely destructive and unjust industry.

Across the peripheries of the Global South, and increasingly of the Global North, exponential rise in mining projects is met with local and translocal opposition, communities seeking to protect their natural environments, livelihoods and culture. With the dynamics of "shock capitalism," the governments and the industry often fast-track processes, police and criminalise activists, and, increasingly, "greenwash" projects and through ever more complex schemes engineer a "social licence to operate." (Dunlap & Verweijen, 2021). This tendency of equating extraction with sustainability is compounded with an intensifying attempt of principally richer nation-states to (re)define mining as central to "security." (Riofrancos, 2022)

The two of us have in our individual practices been following the developments of the mining industry in different geographies for years now, with particular focus on environmental justice struggles. We observe that it is getting more complicated and sensitive to relate with frontline communities. On the one hand, they are under immense socio-psychological pressure from extractive expansions. On the other, being an urban academic/artist is a constantly complicated situatedness, since academic and cultural infrastructures and actors are sometimes involved in more or less visible operations which can be likened to normalisation or validation of extractivism.

In this state of things, we believe that long-term and ethical art/documentary strategies can offer new ways of re-examining global ecology through local and Indigenous knowledge. In our shared discussion, through this experience and the lens of our ongoing AR projects, we will discuss and invite a conversation around these questions:

Within the sharpening hegemonic consensus that more mining is necessary (e.g. for national security), how can artists-researchers maintain a space in the society for radical critique of extractivist model?

How do we divest from contributing "fixes" or "solutions" to the mining sector, i.e. making it more "responsible," and challenge the mainstream logic and political paradigms?

How can AR with a critical approach be used to document, analyse, discuss and provide a basis for asserting indigenous knowledges in the context of the nation-state and climate change debate dominated by state and industry actors?

09:00-10:30

22/11/18

Stora salen

About

Ignacio Acosta is an artist and researcher working in places made vulnerable through the exploitation of ecologies by colonial intervention and intensive capitalisation. The publication that stems from his PhD *Copper Geographies* from the University of Brighton was published by Editorial RM in 2018. He is currently a Research Fellow at the University of Brighton as part of the project *Solid Water, Frozen Time, Future Justice: Photography and Mining in the Andean Glaciers*. He has recently been awarded an Early Career Researcher Award by FORMAS with a project titled *Indigenous perspectives on forest fires, drought and climate change: Sápmi* based at the Centre for Multidisciplinary Studies on Racism (CEMFOR) Uppsala University.

mirko nikolić works through text, place-based performance and cultural organising, often in different collaborative constellations, oriented towards climate and environmental justice. The principal focus of their activity has since 2015 been on tracing the impacts of so-called “mining booms” in North and South-East Europe, and alternatives from below. mirko holds a PhD from the University of Westminster, London. Currently works on a VR-funded artistic research project *water is (non)life: de-extractivist poetics in the semi-periphery*, hosted at the Institute for Culture and Society, Linköping University.

Elisabeth Hjorth and Anna Nygren

Autistics have six senses: taste, smell, touch, hearing, sight, and the words

Written language is by many autistic persons described as more primary than spoken language. Sensory attentiveness to texts can be connected to a material understanding of language significant for literary composition and poetry.

The research project “Autistic Writing: reloading, reclaiming another mother tongue” aims to investigate autistic experiences, autism-led research, neuro-mixed rooms and autistic poetics. Neurodiversity is explored in relation to educational institutions and literary, philosophical and political discussions. Through methods such as collective writing, theoretical analyzes and a writing course for students on the spectrum the goal is to make visible how practices of writing can be informed by neurodiversity. The project also aims to question and change excluding educational environments grounded on neurotypical norms.

About

Elisabeth Hjorth is an author and Senior lecturer in Literary Composition at HDK-Valand, University of Gothenburg. Her literary and academic practice focuses on female autobiography, violence/ shame, language/power, neurodiversity and autistic poetics. She holds a PhD in Ethics. Since 2021 she is the project leader for the interdisciplinary research project “Autistic Writing: A Mother Tongue”, financed by the Swedish Research Council.

Anna Nygren is an author and playwright, teacher in Literary Composition a Gothenburg University and PhD student in Literature at Åbo Akademi. Her interests include feminisms, new materialism, horses, neurodiversity and mean children.

09:00-10:30

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Stora salen

Session **HH** *panels*

09:00-10:30

IVA-salen

Eliot Moleba, Cecilia Roos and NGUYEN Thanh Thuy

Release of VIS #8 “Of Rules and Alternatives”

Helen Julia Minors and Martin Blain

Performance collaboration as a process for social change

Eliot Moleba, Cecilia Roos and NGUYEN Thanh Thuy
Release of VIS #8 “Of Rules and Alternatives”

VIS – Nordic Journal for Artistic Research is a digital open access journal presenting artistic research, with a special emphasis on the Nordic region. It highlights the importance for Nordic artist-researchers of reflection as a mental discipline that, when interwoven with artistic practice, generates new knowledge. The journal is the result of a cooperation between Stockholm University of the Arts (SKH) and the Norwegian Artistic Research Programme (part of Norwegian Directorate for Higher Education and Skills). VIS aims to be a primary source of knowledge for anyone who wants to learn about, and immerse themselves in, the artistic research emanating from the Nordic region, as well as being a platform for international research that places a similar emphasis upon reflection.

VIS' Editorial members Eliot Moleba and Cecilia Roos will present the latest issue #8 themed “Of Rules and Alternatives”, edited by Eliot Moleba and Serge von Arx. The issue, which features seven expositions, presents artistic research projects situated between a claim of breaking with rules and the establishments of new orders, works which fuse or reject the very concept of this dichotomy by operating in the liminal field (or limbo) in between. The seven expositions offer diverse perspectives on the fields of tension that oscillate between rules and their immanent alternatives. They open up new perspectives, new imaginations, or new practices that take shape in alternatives that gradually fuel and subvert existing orders or reinstate new rules, growing from fecund ambiguities.

Artist NGUYEN Thanh Thuy, featured in VIS #8, will elaborate on her contribution: Vietnamese Diasporic Voices: Exploring yellow music in a liminal space. This exposition seeks to identify artistic strategies and challenges in intercultural experimentation with nhạc vàng (yellow music)—a Vietnamese popular music genre.

About

Eliot Moleba, Research fellow at The Oslo National Academy of the Arts, KHiO
Cecilia Roos, Vice Rector of Research, Stockholm University of the Arts, SKH
NGUYEN Thanh Thuy, (PhD) Musician/International postdoctoral fellow, Royal College of Music in Stockholm

09:00-10:30

22/11/18

IVA-salen

Helen Julia Minors and Martin Blain

Performance collaboration as a process for social change

Collaboration is an issue at the centre of Performance Arts Research for the collaborative arts practitioner-researcher, but its definition, application and recognition vary. It is understood differently in different practices. Collaborative processes may develop as it occurs between academic researchers in the creative arts and professional practitioners in commercial organisations in the creative arts industries (and beyond), or as it focuses attention and understanding on the tacit/implicit dimensions of working across different media. What is, however, apparent is that many of the resulting methods and practices developed by practitioner-researchers during the processes of collaboration are at best bespoke, idiosyncratic and at times counter-productive.

Our recent edited collection *Artistic Research in Performance through Collaboration* explores collaboration as a practice through the lens of practitioner-researchers, academic researchers and the commercial industry. Spanning the disciplines of architecture, art and design, craft, dance, digital media, fine art, installation art, music and theatre, we gain insider knowledge from eight arts projects from artists and an Independent Arts Organisation (IAO). We explore theoretical insights into collaborative processes through outsider perspectives from academic researchers. Through an analysis of both these insider and outsider perspectives on collaborative processes, we offer a strategy for collaboration that has a more stable structure for further collaborative projects and encounters.

Whilst presenting our strategy for collaboration at conference, we will also explore the challenges faced by collaborators through the social, cultural and political demonstration of four key themes: Partnership, Ethics, Performance and Dissemination. Partnership concerns how artists exchange ideas and produce new works for mutual benefit. Ethics is explored here to question issues of authorship and ownership in collaborative Performance Arts Practice projects. Performance is explored to chart the processes of doing research and specifically presenting performance as research. Finally, we explore and propose strategies for dissemination.

About

Professor Helen Julia Minors is Head of the School of Arts at York St John University. She was previously School Head of Performing Arts at Kingston University. Books include *Music, Text and Translation*, *Artistic Research in Performance through Collaboration*, *Paul Dukas: Legacies of a French Musician*, and *Music, Dance and Translation*.

09:00-10:30

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IVA-salen

Session I — workshops

10:45-12:15

Stora salen

Mycket

This is how we D-I-G-it

Benjamin Gerdes

Luleå as Port and Portal

Beata Hemer and Anne Pind

Mending the Circle – Reparative Readings

Mycket

This is how we D-I-G-it

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

D-I-G is an artistic research methodology MYCKET has developed for co-creation where each participant's skill, joy and preferences are appreciated throughout the process at the same time as the group creates a collective totality. It also privileges proposing, crafting, and constructing over planning. We set up the D-I-Gs as a queer infrastructure of caretaking where the practice of stewardship is central. This D-I-G comes out of the project Troll perception in the Heartlands – artistic research to widen our imagination capacity. Here we develop design and architecture as shapeshifters, for instance with the practice of borrowing from, and then returning what we have borrowed to the woods, in Swedish we have started to call this "lånebruka".

We always begin with our desires – they act as our beautiful and trustworthy compasses in life and loss.¹ When we navigate through our heartlands. The heartlands are places we find ourselves, where we are local for an extended or a brief period (Note to self: time and movement, esp. slowness, are major themes). We fabricate amulets out of our heartlands, with bits we find here such as bottles, plastic foil, flakes of paint, feathers, bones, twigs, minerals, and metals. The amulets are of various kinds (talismans, mementos, charms). They are portable and carry stories from the heartland with them as they move on. They are descendants of the materialist feminist epistemology proposed by architect Jennifer Bloomer. In her work on amulets, she calls them allegorical models.² What is more, they can also point towards a direction, provoke action, and support rituals. Let's depart from here. Welcome.

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About

MYCKET collaboration. Stockholm & Östergötland, was founded in 2012 by designers, architects and artists Mariana Alves Silva, Katarina Bonnevier, Ph.D., and Thérèse Kristianson. Together they rummage through the borderlands of the lives we live, and the environment that surrounds us. MYCKET works from a set of interacting perspectives; queer, feminism, class, anti-racism, the more-than-human. Their artistic research practice, which often takes place together with others in large networks, has generated a breadth of results; permanent public spaces, large-scale theatre productions, costumes, works of art, exhibitions, animations, performances, text and theory production, pedagogical methods.

Their current artistic research project Troll perception in the Heartlands (affiliated to Linnaeus University, Växjö, funded by the Swedish Research Council 2021-24) is a transdisciplinary design project informed by folktales and mythology emerging out of southern rural Sweden. They currently show a large-scale installation "Heaven by MYCKET" based on their research on the queer club scene at the Norwegian National Museum – Architecture: Coming into Community, Oslo, 2022-23. Recent work includes: the exhibition Skogstokig – en vanföreställning om skador, Virserum konsthall, 2022, the permanent public space for dance and music Kepsen at Råslätt, Sweden (Public Art Agency Sweden, Mix Dancers Academy, Vätterhem, Jönköping municipality & Boverket, 2016-20), Kämpaoke - the karaoke bar with songs that care, Stockholm Culture Festival, Public Art Agency Sweden, 2019, and forthcoming at Accelerator, Feb 2023. Recent publication: 'When Walls Speak', thematic issue on clubs of GLU magazine, Feb 2021. MYCKET was awarded the 2021 Gannevik Award by the Swedish Arts Grants Committee.

www.mycket.org

Benjamin Gerdes

Luleå as Port and Portal

The covid-19 pandemic has drawn increased attention to the vulnerability of so-called essential workers, the unsustainability of global supply chains, and the growing inequality facilitated by the profit motives of logistics and tech industries. The VR artistic research project Ghost Platform seeks to shift perceptions of complex global systems like cargo logistics and data/IT infrastructure by co-developing public tools for visually and sensorially articulating a movement away from systems of exploitation, extraction, and control toward those of solidarity, sustainability, care and even plenitude.

Taking Luleå as a potent node of intersection for such an investigation, this workshop facilitates a guided role-playing scenario invoking multiple sites and subjective perspectives. Combining conference participants with representatives from labour and research in the data center and cargo shipping industries, the workshop process attempts to re-articulate the role of these infrastructures in local, national, and transnational contexts. It will culminate in a group effort to address the possible development of what the project terms "logistical counter-aesthetics:" new strategies for visualizing and perceiving differently, and in doing so for organizing and demanding more just and sustainable systems of circulation at all levels. As the research process is presently at an early stage, this workshop offers a preliminary test of some central ideas and discussion formats.

About the overall research project

The VR-supported artistic research project Ghost Platform: Generating the "Complex Image" of Data, Labour, and Logistics (2022-2025) examines how the circulation of goods and information in contemporary societies is aesthetically misrepresented as a clean and frictionless system. Contrasting this view, the project exposes the reliance of logistics and intelligent automation systems on "ghost work": forms of human labour concealed from public view. Despite the slick consumer aesthetic, software operations and global logistics industries together represent primary engines for capital accumulation and exertion of state power today. Here artistic research poses a unique opportunity to engage with these conditions of visibility by offering a counter-aesthetic. Convening a study circle of logistics workers and artistic researchers to co-design a software tool, the aim is to examine these obscured perspectives in turn as a ghost platform. The project is the first of its kind to be supported with research resources of Swedish National Computing Infrastructure (SNIC).

About

Benjamin Gerdes is an artist, writer, and organizer working in video and related public formats. He is interested in intersections of radical politics, knowledge production, and popular imagination. His work focuses on the affective and social consequences of economic and state regimes,

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investigating methods for art and cultural projects to contribute to social change. His projects emerge via long-term research processes in dialogue with activists, trade unionists, architects, and geographers, among others. Exhibitions and screenings include: The Centre Pompidou (Paris), National Gallery of Art (Washington, D.C.), New Museum (New York), Rotterdam International Film Festival, Gothenburg International Biennial of Contemporary Art, Venice Architecture Biennale, and the Tate Modern (London). After two decades in New York City, he presently teaches at the Royal Institute of Art in Stockholm, where he leads a professor group and directs the Swedish Research Council-funded artistic research project "Ghost Platform: Generating the "Complex Image" of Data, Labour, and Logistics."

Beata Hemer and Anne Pind

Mending the Circle – Reparative Readings

All interested participants are asked to bring a piece of garment which is in need of repair. Prior to the workshop, please consider; What story does it carry, do you remember where it comes from? Where does it need to be mended, is it connected to an event, or has it rather been worn out over time?

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Twenty teacups form a circle on the floor and invite the participants to sit down. There is hot steaming tea in two teapots. Next to each teacup in the circle, lay a copy of a zine from which we will read out loud. Yarn in different colors cover the front of each zine, and there is a needle inside.

Stora salen

We start the workshop with each participant introducing the piece of garment they have brought to the circle. We then start the process of repairing. We use the yarn and needles that come with the zine. While repairing, we read out loud from the zine. We hand over the garments as well as the reading – passing our garments on to other hands, and letting all voices in the circle vocalize the texts.

The texts will be a patchwork of prose, poems, and theory. They are chosen because they say something about feminist practices of maintenance, care and repair. The very act of repairing the clothes in our hands gets a layer of words from texts – that makes the act connected to other maintenance and care practices. Also, by passing on the garment and receiving it again, mended by others hands, we train our abilities to give and receive, which strengthens the circular.

The session of reading, listening, and mending the clothes will last for approximately one hour. We conclude the workshop by re-wearing the garments, reflecting on the readings and the mendings, and the change the garments have undergone through this.

About

We, Beata Hemer and Anne Pind, met at the School of Architecture in Copenhagen, through a joint interest in feminism and critical pedagogies within an architectural discourse. Our collaboration is a continuous exploration in how to create, reproduce and strengthen spaces of care and caring practices within an institution such as the architecture school. We have, together with a group of students, combined the creative/the making (repairing clothes, embroidering, cutting linoleum, printing) with readings and discussions of critical theory, prose and poetry. With the students, we create what can be described as a pedagogical research space.

Beata Hemer, trained architect and teaching assistant professor at the Danish Royal Academy, School of Architecture.

Anne Pind, trained architect, editor, and PhD student at the Danish Royal Academy, School of Architecture.

Session *J*— *panels*

10:45-12:15

IVA-salen

Anna Hallberg, Sven Anders Johansson and Nils Olsson

Freedom and the common

Critical Textile Topologies

Weaving Futures

Anna Hallberg, Sven Anders Johansson and Nils Olsson
Freedom and the common

Modern literature has built on a freedom (autonomy) that was its own, and a language, a tradition and an aesthetic sense shared with other forms of communication. Today, there are indications that both freedom and the common are undermined or dissolved. Both concepts have taken on new meanings that in different ways challenge both aesthetic and political, as well as practical and theoretical, traditions. The purpose of the panel is to discuss and portray some aspects of this.

Freedom and the common are in conflict with each other – at the same time as they presuppose each other – in aesthetic practice, but also in society in general. The neoliberal social order of recent decades has largely built on and idealized the individual's freedom of choice, while the common has been toned down, cut up or denied. Diversity and change have been valued highly, equality low. The individual and the private have been promoted more than the collective. It is hardly controversial to claim that this development has had negative consequences.

We want to approach these questions and concepts in different forms, with different methods, via different perspectives – by combining poetic and essayistic practices with production forms and distribution models that start from collectivity and sharing. The goal is not to give any answers, but to try to mark the beginning of a new joint project where the problems of freedom and the common are formulated anew in forms that both presuppose literary traditions and test our usual notions of what literature could be.

About

Anna Hallberg (f 1975) är poet, litteraturkritiker i Dagens Nyheter och periodvis lärare på SkriAnna Hallberg (b. 1975) is a poet, freelance writer, literary critic in Dagens Nyheter, and teaches creative writing at Skrivarakademin and Konstfack. She has published seven books of poetry on Albert Bonniers förlag, most recently *Under tiden* (2020)

Sven Anders Johansson (b. 1968) is professor of Literary Studies at Mid-Sweden University. He has published eight books, most recently *Det cyniska tillståndet* (2018) and *Litteraturens slut* (2021).

Nils Olsson (b. 1971) is senior lecturer in Comparative Literature and Literary Composition at HDK-Valand, University of Gothenburg. He recently published *r.* (2022), an experimental essay on the editorial as aesthetic category.

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IVA-salen

Critical Textile Topologies
Weaving Futures

Critical Textile Topologies (CTT) is a collective of design researchers exploring new expressions, processes and methods for critical understandings of textile-forms. As CTT, Karin Peterson, Kathryn Walters and Holly McQuillan have developed a system for customisable, zero-waste, whole-woven garments ('textile-forms'). This research, embodied in 'Experiment 0' and costumes for the film Planet City, is envisioned to enable the development of new regenerative micro-systems for textile-based outcomes. Weaving Futures, an extension of their collaboration which is broadened to include other CTT members, is a proposal for zero-waste textile-form materialities used to structure, investigate and articulate alternate futures of a radically reimagined world. Hyper-local ecosystems of supply and production, linked with digital tools for automation and global collaboration holistically respond to the interwoven needs of the community and the environment.

In this panel, members of CTT will present their latest project, which uses custom-spun wool yarn and a felting process to replace polyester yarns in their forming method. They will discuss their collaborative process, how working together extends the possibilities and reach of their individual research practices, and how those practices look to build new opportunities for designing the future.

About

Kathryn Walters is a PhD researcher in Textile Design at Högskolan i Borås. Her research explores active textiles, developing textiles which are woven flat and which self-assemble to take three-dimensional form. She explores emergent behaviour arising from the combination of material properties and textile structures.

Karin Peterson recently completed her PhD research in Fashion Design at Högskolan i Borås, exploring how form giving and surface-crafting as interdependent actions affects the process of textile-form as well as textile-form itself. These actions are represented both as materialities and immaterialities, crafted through actual and virtual means.

Holly McQuillan, Assistant Professor in Materialising Futures at TU Delft, has 15 years experience investigating methods of ameliorating the negative impacts of the fashion and textile industry through holistic design and system practices. Her research has a strong focus on sustainability, design for circular systems and design methods.

Cathryn Hall has a PhD in Design for Textile Recycling, where she explored material longevity within the mechanical recycling industry. Her current practice works to explore circularity and recyclability through a design lens and offers a holistic perspective of how industry can design with recycled fibres and for future recyclability.

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Session — keynote

13:15-14:15

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Stora salen

Gunvor Guttorm

The AIDA project as starting point for duddjoma development work

Arctic Indigenous Design Archives known as the AIDA, receive and conserve the Duojár archives and strive to improve their accessibility with sustainable methods. Whilst preserving Sámi living culture for future generations, we research and develop new indigenous archive practices with cross-border cooperation.

AIDA II – Archives as Actors is the second and currently in progress of the two so-called AIDA projects. In the project, archives are elevated as actors of the present moment in addition to collective memory and keepers of the past.

The project is led by the Ájtte, Swedish Mountain and Sámi Museum in 2020–2022.

Collaborative partner

Luleåbiennalen 2022

Organized for the first time in 1991, Luleåbiennalen is the oldest biennial in Scandinavia. The title of this year's biennale, Luleåbiennalen 2022 – crafts and arts gives witness to the development of the biennale, from having been focused on contemporary art it is now including craft. Artistic directors Onkar Kular and Christina Zetterlund have formed the biennale through listening to and learning with Norrbotten. For that reason, the biennale will represent different themes, rather than a given one. Sharing many of its questions with the symposium Transformations — artistic research in times of change, the biennale invites to participation in the many physical and digital forms of representations that it offers. Luleåbiennalen 2022 – crafts and art will be shown at Luleå Art Gallery, Norrbottens Museum, Galleri Syster and Havremagasinet Art Gallery between 15th of October 2022 and 15th of January 2023. It is introduced through a festival including a wide variety of corporations throughout Norrbotten.

The program of the Luleåbiennale during the Symposium Transformations — artistic research in times of change

Thursday November 17th 10:00, Luleåbiennalen 2022 Crafts and Art invites to a discussion with artistic directors Onkar Kular and Christina Zetterlund, and a viewing of the exhibition at Luleå Art Gallery in Kulturens hus, Skeppsbrogatan 17.

For those who wish to stay in Norrbotten after the conference, Luleåbiennalen offers exhibitions at Havremagasinet in Boden, and Sörbyn-Sundsnäs home village association. If you would like to travel further, there is a possibility to take a bus to Jokkmokk where the biennale cooperates with the Sami crafts association Sámi Doudji, and its exhibition "Duoji máttut – Vætnoen maadtoe – Duoje máddoinformation". It shows the creation of duodji, and how this process relates to specific landscapes and contexts. One can also take the train to Kiruna where the biennale cooperates with the collection of art of the Kiruna district. Another possibility is to visit Jukkasjärvi where the altar of Bror Hjort is on show, altartavla utan titta också noga på orgens vars konstnärliga utformning har gjorts av Lars Levi Sunna. One can also take the bus to Korpilombolo and visit its house of culture, and continue to Övertorneå where the biennale cooperates with Aunesgården.

A Swedish Research Council symposium
in artistic research in cooperation with
Luleå University of Technology



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