

## **Abstracts**

### **1. Individual presentations**

#### **Nick Aikens (Politics)**

##### *Radio: Towards a Research Proposal*

Within the art system today radio is deployed as an extra-institutional device, working *through* the walls (both physical and ideological) of museums and arts organisations. Here, radio affords the opportunity to constellate voices, sounds and ideas from diverse contexts and histories, cutting through chrono-political time frames and institutional architectures. Whilst extensive work has been done within media studies to investigate the role of radio in different political projects, and radio has emerged within different contemporary art contexts, little work has been done to understand – and experiment with – the relationship between radio, exhibition making and the formation of political imaginaries. Building on my earlier research on the exhibition and political imaginaries of internationalism, this inquiry seeks to interrogate how radio might reorder the space of the exhibition and its own capacity to both form and transmit political imaginaries.

#### **Markus Bergström (Politics)**

##### *Access to Land and Ways of Getting By*

A PhD project that engages in questions about access to land and how materialities—such as fencing, signage, paving and roads—are designed to either conceal or reveal the conditions governing its use. The research connects institutional studies, law and political economy with artistic practice to examine how such materialities support or oppose different land use practices. Simultaneously, while public institutions and universities are sometimes often considered to upkeep hegemonic societal structures, this research aims to explore a situated institutional practice which aims to reveal complex layers of heritage, ownership and law associated with the governance of land in support of more equitable cultures of exploitation and use.

#### **Jason E. Bowman (Politics)**

##### *Reformulating "Human Resources: Remediating Art's Socially Engaged Participants"*

In 2024 the Swedish Research Council (VR) rejected my application for an artistic research grant to research how citizen-participants have and can influence methods applied in socially-engaged art practices. This leads to questions over how the research task may be reformulated. That process may take account of the feedback given by the VR on the application, but also entail a diversification and re-phasing of the original proposal's research design. In this presentation I will summarise the original project, take account of the feedback, and speculate on my thinking towards how the research design may be re-formulated. I hope that those present may critically review my thinking and that this process may be useful for all present.

#### **Kelly Ka-Lai Chan (Politics)**

##### *Landscape of Deception\*: Everyday Slippages of the 1965-66 Mass Killings in Indonesia*

Overlaying the images of palm trees and rice fields of Indonesia are fading images of the mass killings in 1965-66: a home stained with blood up to the heel now sits quietly along streams of scooters; mass graves overgrown are said to have laid fortune goddesses, they draw present-day fortune seekers' prayers. Over thirty years of dictatorship under Suharto's regime (1966-1998) had not only silenced the victims, but no official investigation of the massacre also left the affected with unspeakable traumatic memories and a significant piece of the country's history disregarded. For decades, family secrets have displaced the rightful need to mourn the dead and disappeared. Official propaganda films, dioramas and statues portraying the perpetrators as the nation's heroes have instilled an alternative reality in some people's mind; classified documents have replaced family records, contributing to the making of a landscape of deception\*.

In this presentation, I will report on a surveying trip to Bali and Jakarta and present episodes of everyday slippages of traumatic memory from various perspectives. In collaboration with 1965 Setiap Hari, we will design and develop a social media campaign to observe and trace how these stories, thoughtfully curated and presented as digital objects, will embark discussion online and beyond. The digital project aims to shed light on this significant historical event and foster a deeper understanding of its impact.

\*Idea borrowed from Indonesian artist, Rangga Purbaya's series of photographic work, *Landscape of Deception* (2017-).

### **Özgün Dilek (Ecologies)** *Making the Critique of Design Studio*

This presentation reflects the process and results of a research project based on the development of a Critical Making Studio (CMS) course at Bachelor level in Design. The CMS aimed to encourage students to reflect a social critique through design, using interactive technologies to reflect critique and personal enquiry into design processes. The data were drawn from the interviews, students' weekly reflections, and observation notes. The course followed three main approaches to studio pedagogy: collective learning, experiential learning and reflective practice. The purpose of this presentation is to show how pedagogical and research aims can be met for the benefit of educators and researchers at the higher education level.

### **Olle Essvik (Materialities)** *Artists' books and experimental publishing*

In the lecture, I will refer to my latest published books and show different and experimental ways of working with publishing and artists books. This year I finished the book *Make, Hide and Destroy*. It's a book about publishing from the point of view of how to make books, which is partly an essayistic narrative, but also a concrete account of how to make a book. The book also consists of essays and images about how to destroy and hide books and is based on violations of freedom of speech and how book destruction has been an important part of artists' book scene. I will also show some books we have worked with in recent years and how we work with research, artists book and publishing.

### **Jack Faber (Ecologies)** *Selfie-Destruction: Exploring the Nexus of Wildlife, Selfies, and Mortality in Light of Proliferating 'Selfie-killings' and issues of Animal Privacy*

This presentation focus on the extreme meeting points between the selfies and wild animals – when such encounters between selfie takers and wildlife lead to tragic results with wide media outcomes. By contextualizing selected study cases within the broader phenomena of 'Selfie-killings' we can examine their relations to issues of surveillance and animal privacy as part of the current Planetary crisis. Re-examining Berger's seminal text 'Why Look at Animals?' and its contemporary critique, we can further disclose connections to the engulfing technological mediation of nature as a contemporary tenet of the ongoing 6th extinction event.

### **Simon Fagéus (Economies)** *Constructing a reference room: exploring artificial ways of seeing through artistic practices.*

The presentation introduces a methodological component of my thesis, the "reference room," hosted at the Röhsska Museum in May. Using works from the museum's collection, invited artists, and the Hasselblad Foundation collection, this space facilitates interdisciplinary discussions on how artworks and design objects can serve as references and citations in research. Focusing on AI-enhanced surveillance technologies, the project examines how these systems are transforming the politics of vision and reshaping societal institutions. The reference room emphasizes the materiality of

knowledge and socio-technical imaginaries, fostering new approaches to interdisciplinary research and methodological exploration.

### **Maja Gunn (Politics)**

#### *Textila Arv*

Maja Gunn will give a short presentation of the research environment Textile heritage – artistic research on textiles in relation to heritage, culture and community (2025-2030) funded by The Swedish Research Council.

Textile heritage – artistic research on textiles in relation to heritage, culture and community is a collaboration that will connect researchers from universities, cultural organizations and museums to 1) build knowledge about the historical and contemporary role of textiles based on the research environment thematic demarcations; 2) make visible, develop and articulate textile experiences; and 3) establish a research environment which contributes to the exchange of knowledge between different institutions and society at large. The research questions are:

- a) How can the textile cultural heritage be actualized through artistic research?
- b) How can we explore tangible and intangible cultural heritage through artistic research?
- c) How are cultural and bodily textile experiences conveyed?
- d) How can we collaborate and do joint research on textile cultural heritage across institutions? The research will be conducted through dialogue and engagement with project partners, their collections, and exhibitions. It will develop and apply methods through which textile craft heritage can be activated and reinterpreted in dialogue with contemporary art practice, thereby making it more visible and relevant. Textile heritage is important because it engages with issues of sustainability, gender, class, postcolonial perspectives, democracy, and cultural policy. This research conducted will therefore have greater social and political implications and is highly topical in our time.

### **Fredric Gunve (Politics)**

#### *Leave no Line Behind, dense storytelling.*

Comic art and graphic noveling in relation to art and research. My neighborhood has experienced violence and other forms of crimes lately. In response to the violence, I made a comic. It was a way to create a community-based comic art story in response to how my neighborhood suddenly was portrayed in the news as a bad and dangerous area. In the making of the comic, I use what I call a dense form of visual storytelling. Dense storytelling is an experiment of how to create comics through a visual density of pictures to show the (everyday) life in all its complexity and paradoxes. Dense storytelling is a way to materialize a visual instantaneousness and to show and tell something kaleidoscopically.

### **Theodore Harper Davis (Materialities)**

#### *Making Movements*

By integrating electromagnetic movement tracking technology as a creative tool, the study endeavours to magnify the potential of innovation driven by the user. This project delves into the intricate connections among sculpture, craft, technology, and ethics, with particular emphasis on the movements of practitioners as a form of material.

### **Jennifer Hayashida (Politics)**

#### *Translating "Guling": Technologies of Language, Race & Resistance in Sweden*

This lyric lecture deploys situated translation in an effort to map (or re-map) Asian diasporas in northern Europe in solidarity with North American ethnic studies epistemologies. Via literary, linguistic and contextual translation, I ask what kinds of resistance, but also what kinds of injury, can be performed when words of anti-racist refusal are not built into a language. Winding around and through articulations of anti-Asian racism that mobilize anti-Blackness in concert with Yellow Peril rhetoric and legislation, the lecture enacts a temporally and spatially re-jointed analysis that operates multilingually, intersectionally, and transnationally.

## **Amra Heco (Materialities)**

### *XR Technologies – A New Frontier for Arts Research and Education*

The rapid evolution of Extended Reality (XR) technologies offers transformative opportunities for the arts, redefining storytelling, research, and education. As these immersive technologies bridge digital and physical realms, they demand new expertise, resources, and interdisciplinary approaches to unlock their potential within academic and artistic settings.

Currently dominated by commercial enterprises, the XR field presents a critical opportunity for arts and research institutions to take a more proactive role. By fostering meaningful collaborations and knowledge-sharing networks, these institutions can drive innovation aligned with inclusivity and sustainability. A non-commercial approach ensures that XR technologies grow in ways that serve broader societal and cultural needs.

This presentation draws on insights from a November 2024 symposium organized by HDK-Valand and Visual Arena, which brought together Taiwanese XR experts and regional partners. Discussions focused on practical challenges in production pipelines, interdisciplinary collaboration, and building capacity for long-term engagement in the XR field, highlighting the potential for impactful partnerships and human-centered innovation.

## **Jessica Hemmings (Materialities)**

### *Finding Prison-Made Textile Craft*

Carceral Craft is a VR-funded (2025-2027) project that will investigate the potential for oppression, as well as expression, in textile crafts made in carceral contexts. Drawing on alternative records to the sources typically researched, namely textile craft artefacts made in carceral contexts and their depictions in life writing, exposes craft's potential to discipline but also provide agency. By studying craft made in historical and contemporary carceral settings, the project reveals latent functions of craft overlooked by craft research, which has instead become preoccupied with an identity of craft that is synonymous with wellbeing.

## **Lotta Hermansson & Emma Gyllerfelt (Environment)**

### *Materialflödeskedjor för återbrukat material till slöjdundervisning*

Med den senaste revideringen av kursplanen för slöjdämnet (Lgr22) har hållbar utveckling fått en mer framträdande plats, vilket ställer nya krav på undervisningen. Elever ska tränas i "att välja och hantera material för att främja hållbar utveckling" (Skolverket, 2022). Begränsade materialbudgetar och lagen om offentlig upphandling påverkar slöjdlärares materialval. Återvinning av textil är ett växande problem, och från 2025 gäller en ny lag om textilåtervinning med fokus på cirkulär hantering. Vi presenterar ett forskningsprojekt om materialkedjor för återbruk i slöjden och delger hittills gjorda erfarenheter.

## **Katarina Jansson Hydén**

### *Bildämnet och kommunikation av en inre och yttre identitetsorientering*

I denna studie diskuterar bildlärare (åk 7-9) åsikter och erfarenheter om bildämnets karaktär och dess potential att omfatta frågor om identitet och genus och kommunikation relaterat till individer med flytande genusidentifikation. En semistrukturerad fokusgruppsintervju gjordes med fem bildlärare. Intervjuerna strukturerades tematisk och analyseras med hjälp av Butlers perspektiv på trans- och genusteoretiska ramverk. Resultatet visar att bildlärarna uppfattar att ämnet bildämnet är viktigt i förhållande till att kommunicera en inre dialog med en omvärld. Utforskande och kommunikativa multimodala metoder hjälper eleverna att utforska sina identiteter och ger utrymme för flytande identitetsfrågor. I studien problematiseras den roll som det visuella subjektet kan spela i relation till frågor som rör personlighet, identitet och genus i skolundervisningen. Projektet genomgick etikprövning under våren 2021.

## **Daniel Jewesbury (Materialities)**

### *The Death of Venus*

The presentation will focus on new work that I'm preparing for a solo exhibition at Röda Sten Konsthall in 2026. The work will feature a new multi-channel video installation filmed on 16mm in Italy and Sweden. It is inspired by the continued relevance of the myth of Hermaphroditus.

## **Camilla Johansson Bäcklund (Materialities)**

### *Performance-based configuring with the fold in (educational) research*

I will present performance-based parts of my thesis to put forward questions on the scientific in the artistic. My research is inquiring configuring acts of trying to understand abstractions, theories and ideas by working with materializing and spatial processes of knowing such as assembling models and sketching. I take departure from Barads (2007) definition of knowing that is described as produced in intra-action of time, space, materiality and discourse and can be said to partake all mattering processes of universe. The research is set in motion, and sets in motion, through Deleuze's (2004) figure of the fold that, as well as the posthuman approach, challenges binary ideas on being, and the methodology-in-the-fold developed from the fold concept by St. Pierre (1997) and Hellman and Lind (2021).

## **Maria Kapajeva (Politics)**

### *To be a border: How can artistic practices employ decolonial gestures and feminist tools to foster a sense of belonging and connection within postcolonial histories and the present moment?*

In my PhD research, I explore how artistic practices create space and tools to examine and express questions of self-identification amidst complex geopolitical histories and contemporary contexts. Through feminist methodologies like autotheory, working with tension, focusing on microhistories, and cultivating decolonial awareness, I examine my own in-between positionality, seeking connectedness and solidarity across intersecting identities and experiences.

## **Tarja Karlsson Häikiö (Ecologies)**

### *Engaging Northern Children's Perspectives on Sustainability: Collaborative Art-based Methods in Education*

The study explores how collaborative art-based methods, especially participatory photography, can serve as a powerful catalyst for giving voice to children and intergenerational dialogue on sustainability, particularly in the Northern Hemisphere.

## **Cathryn Klasto (Economies)**

### *"Risk is our Business"*

This presentation will sketch out an outline of a book that I will begin writing this year. It has a working title of 'Xenoethics in Artistic Research: Speculation, Space and Startrek'. The book, as a collection of visual essays, broadly focuses on how ethics is understood and practiced within the field of artistic research and uses the popular television series Star Trek as a speculative context in which to situate this focus.

## **Helena Kraff (Economies)**

### *Findings from the TiMS research project: exclusionary tendencies in tourism, tensions in transdisciplinary collaboration and response to critical research*

The presentation discusses main findings from the TiMS project and gives proposals for further research. TiMS (2019-2024) was transdisciplinary and engaged researchers from design, computer science, ethnic and racial studies, sociology, psychology and marketing. Focus was on exploring the

role of tourism in multicultural societies. This included critical examination of exclusionary tendencies in tourism and why certain groups experience discrimination or stereotyping. The presentation also discusses the response of public stakeholders when meeting critical research that questions status quo. Lastly, it provides insights of underlying, but often unspoken, tensions in transdisciplinary collaboration and its effect on research.

### **Pelle Kronestedt (Materialities)**

**Recreating moments - autobiographical memories through photography and scents**

This project combines documentary photography and scent to evoke and preserve autobiographical memories. By interweaving personal scents with carefully selected photographs, it aims to create artwork that stimulates memory retrieval and emotional depth. This artistic endeavor also holds practical promise, especially for individuals with cognitive difficulties like dementia or memory loss due to Covid-19.

### **Onkar Kular (Materialities)**

*Rebuilding Archives: An Oral Mixtape Methodology*

Bass cultures have not only remapped geographies but have been inscribed into landscapes and memory as a form of spatial and sonic evidence. As these inscriptions have been ignored by design and architecture history, to uncover this history requires alternative practices of researching, archiving and mediating. Over the last years, I have been archiving oral history accounts of diasporic designing, space making and broadcasting within bass cultures. These accounts can be found (digging in the crates) through social media platforms and song lyrics that sit outside of history writing. Once edited (sampled), compiled and organised (mixtaped), they begin to form an archive of design experience, knowledge and community space making.

### **Klara Källström (Politics)**

*A Critical Inquiry into the Exhibition Catalogue as Extended Artist Book Practice*

This research investigates the making of exhibition catalogues as an extension of artist book practices, positioning the catalogue as an integral component of the exhibition itself. In particular, it focuses on the catalogue Källström-Fäldt (published by Walther König, Hasselblad Foundation, and B-B-B-Books, 2023). By treating the catalogue as a site of inquiry, the study explores how its materiality and narrative structure can expand the themes of the exhibition. It considers how catalogues mediate between the exhibition space and its afterlife, critically reflecting on both the conditions of their production and their content.

### **Thomas Laurien (Ecologies)**

*Affinity with Water Trees*

In this presentation I will describe and discuss two ongoing projects/processes that involve aspects of representation, participation, kinning, belonging, placemaking, restoration, etc., and how design/artistic practices/elements can be vital parts of these processes. More specifically, I will talk about Oak and Common Alder in the Anthropocene, in the context of the Gothenburg region. How can we humans in this region step up and create regenerative practices and communities that allow these keystone species to survive and thrive?

### **Lieselotte van Leeuwen & Johnny Friberg (Politics)**

*Hacking the City - Design Processes at Eye-height with Children*

From 2021-24 we were part of the FORMAS Project 'Play in the City'. Hacking here means to re-interpret and change environments with the aim that child-and adult cultures permeate each other in public spaces. Using the Ambiguity Approach (Vaneycken, 2020) we experimented with opening-up participatory design practice to move from a co-created outcome in an adult-determined process to become also a co-guided design process. This is challenging adults and children alike. Together with

students of the MFA Child Culture Design (CCD) we started an iterative learning process for all involved and identified design strategies that are suited to realize democratic design with children.

### **Jokum Lind Jensen (Materialities)**

*Revisiting the forged grille in the light of modernist painting.*

In the light of previous research into historical forging techniques and aesthetics as well as their possible application within contemporary architecture or within the realm of contemporary craft, I have now started research into one of the archetypes of traditional artistic blacksmithing, the grille. My offset is based primarily on a meeting of my knowledge of traditional forging, combined with exploration of technique and material carried out directly in the material in the workshop. In this process I am realizing that the process I apply is similar to the thoughts and theory behind works by for instance Pollock and Rothko, and I want to explore this further.

### **Ulises Navarro Aguiar (Economies)**

*Design and the ethics of capitalization in the startup economy*

This paper examines how design has increasingly become a linchpin of startup entrepreneurialism and an important aspect of the cultures of capitalization enacted by venture capital (VC) firms. It shows how design is mobilized as a tempering, humanizing force in the tech-centric world of startups, inflecting the logic of assetization promoted by VC firms with an ethical tonality linked with the virtuous improvement of the world. The paper thus contributes to our understanding of how design depoliticizes and shores up practices of capitalization, at once accentuating the moral dimension of “value creation” and shielding the logic of assetization.

### **Jesper Norda (Materialities)**

*En Timme Timmar*

Timmar (Hours) is the title of my latest solo exhibition, which took place this autumn at Ronneby Konsthall. In my presentation I will talk about how this exhibition came to be reformulated during in collaboration with four dancers and two musicians: En Timme Timmar. One of the works in the exhibition became particularly significant: 3600 (Leaves of Grass), a wall drawing made up of 3600 pencil strokes. The final version of the drawing was made by the dancer Anna Johansson as she slowly moved along the wall, drawing one slowly moving along the wall, drawing one line per second with a pencil, from south to north, throughout the hour-long performance.

### **Natalie Novik (Economies)**

*Spatial Activism from the Margins*

Central to my inquiry is the question how spatial activism creates spaces of commoning by fostering the potential for new ethical perspectives that prioritize non-extractive and communal approaches to spatial practice. The project explores how spaces created by self-organized cultural initiatives are activated materially in a non-permanent way, what is the role of unwanted architectures in interstitial locations in this process, and how collective practice of maintenance in these spaces establishes different types of architectural habitat.

### **Gertrud Olsson (Politics)**

*Valhalla Public Bath Described In A Slovenian Context*

The Valhalla Public Bath (1956) is a Swedish contribution to the art field for public institutions. The floor-to-ceiling mosaic fresco by the Swedish artist Nils Wedel extends over 700 square meters. Sports arenas were something new and the building was designed by Nils Olsson. On an experimental level, the architect designed a recreational environment with high quality and modern technology. The bathhouse is part of the concept of Folkhemmet, a form of democracy where class assembly halls would exist naturally. In line with this, the bath turned out to be the first democratic bath in Sweden without dividing the bathers into classes, everyone swims and bath together. In

Sweden, we do not have direct propaganda in art, but in an educational manner you can see messages with a clear social character. Caring for family, healthcare, housing and work were important raised topics.

### **Linda Sternö (Materialities)**

*PhD Studies in University of Pretoria*

This session explores the multifaceted experience of pursuing a PhD abroad while maintaining a professional role as a teacher and unit manager. Linda Sternö, a senior lecturer in film and Head of Unit in Film, Photography, and Literary Composition at HDK-Valand, shares her experience as a PhD student at the University of Pretoria, South Africa. The session offers insights into the application process, the structure of doctoral studies within the Film and Drama Department at the University of Pretoria, and the challenges and rewards of balancing PhD research with academic responsibilities. Through this personal and professional narrative, participants will gain a deeper understanding of the dynamics of international doctoral studies and the intersection of teaching and research.

### **Åsa Stjerna**

*Sonic Visions of the Arctic*

The artistic research project *Sonic Visions of the Arctic (2020–2023)* explored how the sonic can deepen understanding of the Arctic as a globally significant site. By examining the role of underwater acoustic technologies, such as sonars and hydrophones, in shaping scientific representations, the research highlighted their limitations as points for artistic inquiry. Through collaboration with scientists and the development of sonic approaches, the project investigated how the sonic can challenge and expand Arctic imaginaries.

### **Anna Strand & Helga Härenstam**

*The Exposed Eye*

An artistic work and collaboration that in the future will consist of several parts. Part 1 is a book published by Sailor Press. The text below is the intro text to the book.

Dear Reader,

During a breezy sea vacation, we entered into an agreement that over the next year, we would embark on a shared game. The game was to give each other assignments that were formulated: "Do something about ...". The ellipses were to be replaced with something one of us thought the other should take on. The assignment, once completed, contained the seed for the next one, and it would continue in this vein until it somehow came to an end.

We started with a man who was called "Raftworks Abrahamsson" and moved around after that in realities and escapisms, among children, X-rays, deserted houses, archives, sorrows, photo labs, sadists, harbor towns, slaughterhouses, amusement parks, dreams, coffins, and cyclopes. We impacted life and were impacted by life. We traveled to Vindeln, to Paris, to Helsinki, and in time. We mixed together and were mixed together.

The result of those completed assignments is what you now hold in your hand.

### **Fredrik Svensk (Politics)**

*Inclusion? A Critique of the Art Criticism (Biennale Arte 2024 60th International Art Exhibition)*

Inclusion has been a significant issue in art criticism since the Second World War. This is especially the case in the reception of major international exhibitions. But how does this discussion find expression in today's art critical discourse, and how can we understand its critical boundaries? To



address these concerns, I will discuss a selection of international art critical receptions of this year's Venice Biennale.

### **Malena Wallin & Rebecka Nordström Graf**

#### *Grupparbete i konstnärligt undersökande arbete – ett högskolepedagogiskt perspektiv*

Vi önskar presentera ett högskolepedagogiskt arbete som vi genomfört och omprövat under tre år i en kärnkurs på grundlärarprogrammet. Presentationen redogör för pedagogiska teorier, metoder och val samt vilka kvaliteter som lärande i grupp med bild kan bidra med. Särskild vikt läggs vid multimodala verktyg som en komponent i utveckling av kunskap.

På grundlärarutbildningen är grupperna stora och heterogena. Mångkulturalitet, språk och variation i utbildningsbakgrund är faktorer som påverkar planeringen av en inkluderande undervisning. Genomgående för vårt arbete har varit att skapa en breddad intersubjektivitet- ett rum med humor, prövande och studenters erfarenheter i centrum.

Presentationen beskriver en veckas undersökande grupparbete där studenter genom fotografi iscensätter sig själva som en fiktiv grupp. I detta undersökande arbete har gruppen och dess arbete en central roll, men även handledningen. Det är under den som läraren, utifrån studenternas arbeten, kan inför fler begrepp, koppla till teorier och vägleda i vidare och djupare undersökningar. Då studenterna ska bli lärare är vår ambition att de ska erfara konstens metoder och arbetssätt för att få redskap att själva driva divergent arbete i skolan, men detta kan även likställas vid att driva en egen konstnärlig process.

### **Tintin Wulia (Politics)**

#### *Dance as Evidence: On Origin, Belonging, and Ownership*

What can dance serve as evidence of? This lecture-performance was first presented as part of the retrospective solo exhibition *Tintin Wulia: Things-in-Common*—curated by Naoko Sumi—at the Hiroshima MoCA, Japan, in September 2024. It builds on Wulia's recent research based on studies of Balinese history and tradition, as well as lived experiences from a marginalised perspective. The piece examines the multifaceted roles of dance as a form of evidence, conveyed both through spoken word and movement.

### **Niclas Östlind (Politics)**

#### *Moment: an example of a collaborative and small scale and accumulative research method*

Moment is a collaborative research project which is designed to use comparatively small resources and build on collaborative models and develop through shared networks. The main partners are GPS400: center of collaborative visual research, Hasselblad foundation and HDK-Valand (unit of film, photography and literary composition). Since the start in December 2022 the project has done seven research symposiums and exhibition investigating lens media evidence and esthetics in Sweden 1939–1969. Each Moment has added new dimensions to the study, and the plan is to 2025 collect and reflect on the result and make a synthesis of the research findings for an expanded publication 2026. The presentation will show some of the contributions in Moment 5, 6 and 7 and reflect on how they can contribute to a deeper understanding of the research topic.

## 2. Panels

### **Helena Hansson**

#### *Understanding the HDK café as an action space – a room for maneuver*

The conversation takes place in the former HDK café, where a current informal development process is taking place, provoked by students through a petition in the spring of 2024. As part of a teacher mobility project between HDK-Valand and Parsons School of Design we are together with volunteering students, exploring what the café can be and do. In that sense the café becomes a kind of action-space, an extended classroom, providing “a room for maneuver” (von Busch, 2013, Hansson, 2021), wherein collaborative practices can be executed. What kind of action spaces exist today within and outside academia? How can co-crafting be a means to create these kinds of spaces? What tools for togetherness are needed? What design skills need to be trained?

Panel discussion between:

Professor Otto von Busch, Parsons School of design New York,  
Helena Hansson, PhD and senior lecturer, HDK-Valand and  
Karl Hallberg artist and lecturer at HDK-Valand Campus Steneby.

Location: The HDK café + the audience 15 min introduction, 45 min open discussion

This session reports insights from the conference: Beyond Objects // Materiality at the Edge of Making at Arts University Plymouth, 16-19 October 2024 where we presented a paper and conducted a practical workshop where the participants whittled and made ropes together. In the follow-up reflection it became visible how co-crafting can be an empowering force that are embedded in the making itself. It forces people together to practice cooperation and organizational skills in a hands-on way, and immediately creates a sense of co-ownership. Co-crafting makes the participants see possibilities in limitations, practical frugality, to create tangible proof of a design process that embodies organizational development and collaborative capabilities.

### **Elisabeth Hjorth**

#### *Konstnärlig läsning och konsten att läsa*

Forskningsprojektet “Läsning som konstnärlig praktik. Ett nordiskt läslaboratorium” utgår från en fördjupad undersökning av läsning inom kollegiet i litterär gestaltning. Syftet med detta projekt är att undersöka läsning som begrepp och praktik ur ett konstnärligt perspektiv, det vill säga att artikulera förhållandet mellan läsande och skrivande inom konstnärliga och litterära praktiker och traditioner.

2) att utforska hur olika läsformer inom olika institutioner och praktiker interagerar, och vilka nya praktiker, pedagogiska verktyg och forskningsmetoder kan genereras i ett gemensamt läslaboratorium/experiment.

Panelen består av 3 deltagare och modereras av Mattias Hagberg.

### **Sara Schmidt**

#### *Leakage in the Collective Practice of Protest*

For this panel, we want to discuss and raise questions around how collective practice within a faculty allows for strengthening politically and purpose led pedagogy. Within the enactment of pedagogy, we are not only teachers, we are artists and designers who hold free speech and activism as integral parts of our practices. Therefore, we question what happens to this relationship - the relationship between pedagogy and practice - when there is an ongoing genocide? At a faculty level, when we speak of collective practice, the pedagogical becomes even more critical. Not only to contribute to creating space for students to experiment with and develop their critical and political practice, but also to contribute to the space of shared meaning-making between students and teachers which can in turn shift organizational structures and vision. We want to explore how these leakages across roles and hierarchy deepens capacity for “a continuous state of becoming, where reality remains fluid and open to further ways of relating” to global crises. (Pollock, 2017). And to then experiment with ways

the system can shift, change and flex in service of activism through practice in the context of an art faculty.

Within this panel, we will use text extracts and objects to support the dialogue and offer things for the audience and panel members to respond to in addition to the conversation.

Participants: Members of HDK-Valand for Palestine

### 3. Workshops

#### **Nina Mangalanayagam**

*Kollektiv spekulation på historien / Collective historical speculation*

This workshop will be conducted with Annika Raapke, who is an historian focusing on female Caribbean histories. Together we would like to activate a group of **10-12 participants** in thinking about the history of St Barthelemy, framing it from the perspective of 'free coloured' women. The participants will be presented with historical material from the Swedish colonial archive as a starting point to speculate on how this history is relevant for today.

**This workshop is limited to a maximum of 12 participants. First come, first served. The session will be recorded.**