

RESEARCH DAYS 2026

Graphic design: Felicia Roos

22 January — 23 January

HDK-Valand
Academy of Art and Design

2026

01: Materialites

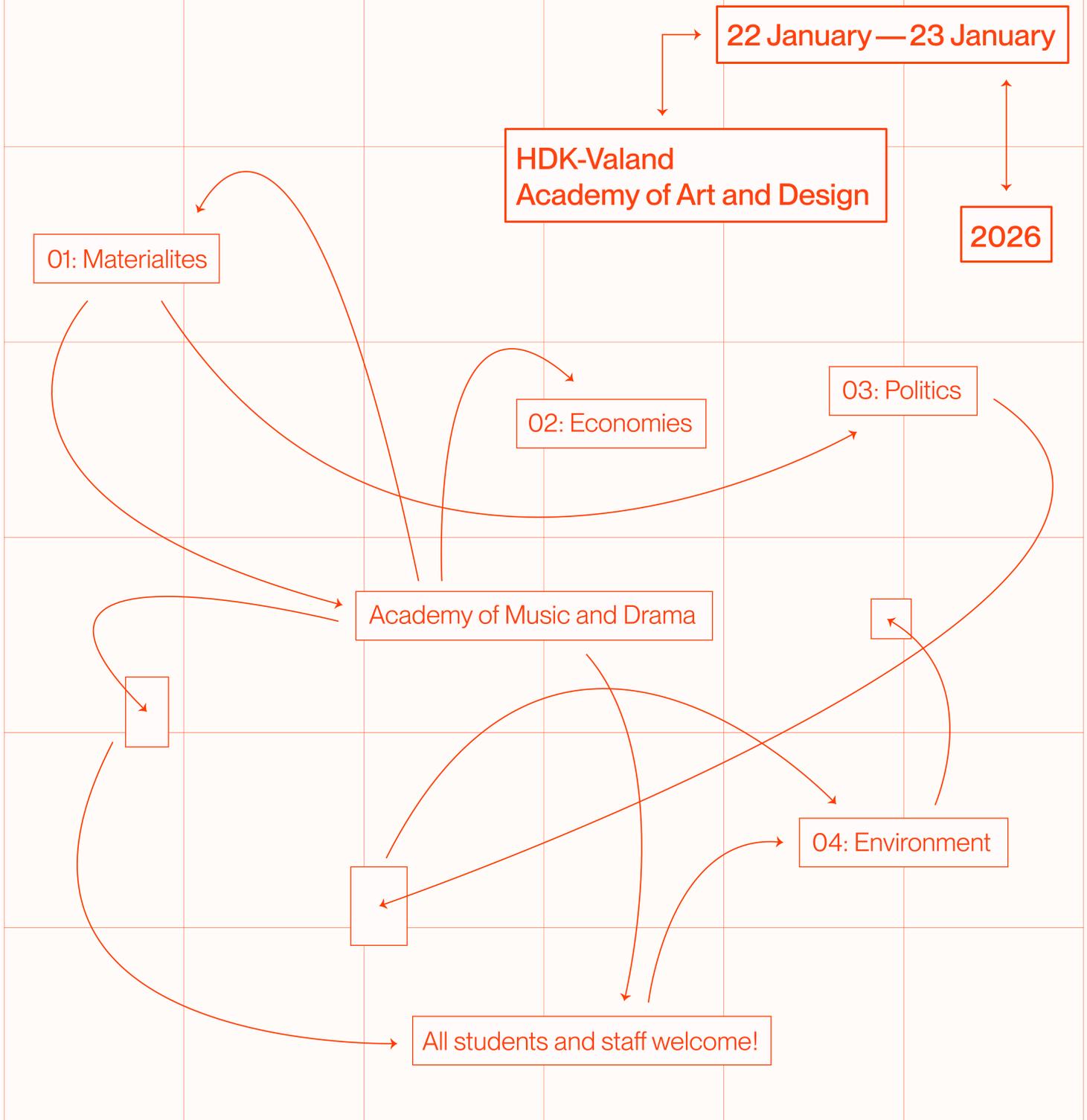
02: Economies

03: Politics

Academy of Music and Drama

04: Environment

All students and staff welcome!



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/ENG

Materialities and experimental aesthetics — **Economies**, Organizing, Valuating and Working — **Politics**, Practices and Publics — **Environment**, Ecological and Climate Challenges

HDK-Valand's Research Days offer an opportunity to engage with current research strands and research projects at HDK-Valand, and to take part in discussions together with research-active staff and other participants. All students and staff at HDK-Valand are welcome.

/SV

Materialiteter och experimentell estetik — **Ekonomier**, organisering, värdering och arbete — **Politik**, praktiker och offentligheter — **Miljö**, ekologi och klimatutmaningar.

HDK-Valands forskningsdagar är ett tillfälle att ta del av forskningsteman och forskningsprojekt som är aktuella på HDK-Valand och att diskutera tillsammans med forskande personal och övriga deltagare. Alla studenter och personal på HDK-Valand är välkomna.

LOCATIONS



Vasagatan 50

- Bio Valand (+the room outside)
- X-library
- Black & White Darkroom
- Workshop Space 2044B
- 2002
- 2012

Kristinelundsgatan 6-8

- Baulan
- Stora Hörsalen (+the corridor outside)
- Datorsalen
- Image Workshop
- Textile Print Workshop

Vasaparken

- Universitetsplatsen 1

PROGRAM



Day 1: Thursday 22 Jan

08.00–08.30 Fika

Venue: HDK-Valand Café, Kristinelundsgatan

08.30–08.50 Introduction and welcome

Venue: Baulan

09.00–10.00 Panel & Workshop Session 1

Venue: Stora Hörsalen
Moderator: *Ulises Navarro Aguiar*
Co-Moderator: *Johan Redström*

Panel
Ulises Navarro Aguiar & Johan Redström – Education +/x Research

Venue: 2044B

Workshop (1,5 h)
Beatrice Persson – Image Interpretation as a Democratic Act

Venue: Image Workshop, Kristinelundsgatan

PART 1
Workshop *Introduction*
Eva-Teréz Gölin – Dear Riso

Venue: 2002

Workshop (2 h)
Lina Petersson & Katarina Andersson – Make:connect — exploring attachments and improvised connections

10.00–12.00 Individual Presentation Session 1

Venue: Baulan
Moderator: *Daniel Jewesbury*
Co-Moderator: *Sanskriti Chattopadhyay*

Venue: Stora Hörsalen
Moderator: *Ulises Navarro Aguiar*
Co-Moderator: *Britta Teleman*

Venue: X-library
Moderator: *Margaretha Häggström*

Venue: Bio Valand
Moderator: *Nils Olsson*

10.00-10.30 ▶ **Nick Aikens** – The Radio Show

▶ **Niclas Östlind** – High Quality and Low Budget: Tailored Collaborative Research Methods as Alternative to Large Scale Research Projects.

▶ **Lasse Lindqvist & Samuel Ian McCarthy** – Flower Power Photography: An Artistic Inquiry Exploring Non-Violence, Resistance, and Environmental & Social Justice through Experimental Photographic Practices (work-in-progress)

▶ **Christina Vildinge** – Shedding light on designed living environments

10.40-11.10 ▶ **Jokum Lind Jensen** – exploring action painting techniques in iron

▶ **Emiliano Battista** – The Observatory of Artistic Research

▶ **Johanna Zellmer** – Speculative experimentation: Studio practice as research enquiry

▶ **Annelies Vaneycken** – Sous les Pavés, la Plage

11.20-11.50 ▶ **Jessica Hemmings** – Carceral Craft: South African prison memoir writing

▶ **Magnus Haglund** – The Essay as Learning Process

▶ **Emma Linde** – From the tactile and intimate to the monumental and public - an investigation of the craft technique of bobbin lace.

▶ **Maddie Leach** – Olof Palme, Örebro and 198.7m²

12.00–13.00 Lunch

13.00–14.00 Panel & Workshop Session 2

Venue: Stora Hörsalen
Moderator: *Ulises Navarro Aguiar*
Co-Moderator: *Britta Teleman*

Panel
Theo Harper, Elena Raviola, Olle Essvik & Fredrik Garneij (Studio Alight) – Open flow; movement data as sculptural material

Venue: 2044B

Workshop
Susanne Ewerlöf – A chaga -brew reading ceremony about connecting to the land.

Venue: Textile Print Workshop

Workshop
Åsa Dybwad Norman – Gloria washes again! /Gloria tvättar igen!

Venue: Bio Valand

Workshop (3h)
Linda Sternö & Anna Nygren – Disruptive Practices in Preschool and the Utopian Injustice of Pysssel

14.00–17.00 Joint Session – HDK-Valand + Academy of Music and Drama

Venue: Vasaparken, Universitetsplatsen 1

14.00-14.30 ▶ **Fika**

14.30-15.00 ▶ **Palle Dahlstedt** – Entangled Musicianship - a performance-lecture about playing with algorithms

15.10-15.40 ▶ **Klara Källström** – Annotation Fever! On Critical Aesthetic Practice in Generative AI

15.50-16.20 ▶ **Pedagogical Development Forum (PUF)**
Panel: **Henrik Andersson, Fredric Gunve & Julia Tedroff** – What pedagogical questions occupy artistic education? An inventory of the recurring questions raised by teachers within our programs

16.20-16.30 ▶ **FIK/Research & Innovation Services** – Short inspiration about project development with Marcial Franze & Jonas Rimbäck

16.30-16.50 ▶ **Daniel Berg och Tobias Granmo** – Music of the Senses (performance)

17.00–20.00 Party

Venue: Entrance at Vasagatan 50

During the evening, we will gather in the entrance hall at Vasagatan 50 for a joint reception and social event. The programme includes DJs, good music, food and drinks, with space for both dancing and conversation.

HDK-Valand and HSM will provide wraps, snacks, and non-alcoholic beverages. Alcoholic drinks will be available for purchase at cost.

					
					Day 2: Friday 23 Jan

08.30–09.00 Fika

Venue: HDK-Valand Café, Kristinelundsgatan + Entrance Vasagatan

09.00–10.00 Panel & Workshop Session 3

Venue: Stora Hörsalen
Moderator: Margaretha Häggström
Co-Moderator: Katarina Jansson Hydén

Panel
Cathryn Klasto & Franz Kristen – Dense Interior Bodies

Venue: BW Darkroom

Workshop (3 h)
Lasse Lindqvist & Samuel Ian McCarthy – Flower Power Photography: An Artistic Inquiry Exploring Non-Violence, Resistance, and Environmental & Social Justice through Experimental Photographic Practices (work-in-progress)

Venue: Image Workshop, Kristinelundsgatan

PART 2
Workshop
Eva-Teréz Gölin – Dear Riso

10.00–12.20 Individual Presentation Session 2

Venue: Stora Hörsalen
Moderator: Margaretha Häggström
Co-Moderator: Katarina Jansson Hydén

10.00-10.30 ▶ **Arne Kjell Vikhagen** – Documentation and preservation of digital art in West Sweden from the 1990s onwards

10.40-11.10 ▶ **Kerry Guinan** – Distance and the Distancing Effect

11.20-11.50 ▶ **Gloria López Cleries** – The Unknown: Exploring Hidden Dimensions of a Technological Landscape

11.50-12.20

Venue: X-library
Moderator: Karin Peterson

▶ **Jesper Norda** – Two Diptychs

▶ **Mattias Gunnarsson** – (Material) Site Recordings - On collaborative practice

▶ **Gertrud Olsson** – “He painted as an architect, and he built as a painter” – Le Corbusier’s travel to Turkey

▶ **Daniel Jewesbury** – The Death of Venus

Venue: Bio Valand
Moderator: Niclas Östlind
Co-Moderator: Susanne Ewerlöf

▶ **Kjell Caminha** – Rehearsing walkscapes

▶ **Tobias Birgersson** – Grave Marker / Iron Notes

▶ **Lieselotte van Leeuwen & Mills Dray** – Art & Everyday Democracy – How do you want art to change your world?

▶ **Maja Gunn** – Make it Together: Exploring Methods of Co-Design and Art Processes

12.20–13.00 Lunch

12.45–13.00 Fika

Venue: HDK-Valand Café, Kristinelundsgatan + Entrance Vasagatan

13.00–14.00 Panel & Workshop Session 4

Venue: Stora Hörsalen
Moderator: Margaretha Häggström
Co-Moderator: Katarina Jansson Hydén

Panel
Thomas Laurien, Åsa Ståhl, Coral Michelin & Kata Virág – Transformative change and fractal agency - a panel on emerging design practices

Venue: X-library

Book Launch
Nick Aikens & Nkule Mabaso – The Climate Forum Reader

Venue: 2002

Workshop (2 h)
Lina Petersson & Katarina Andersson – Make:connect— exploring attachments and improvised connections

14.00–16.00 Individual Presentation Session 2

Venue: Stora Hörsalen
Moderator: Daniel Jewesbury
Co-Moderator: Sanskriti Chattopadhyay

14.00-14.30 ▶ **Mick Wilson** – We That Swarm Among the Living and the Dead

14.40-15.10 ▶ **Seda Yildiz** – Earwitnessing situated voices

15.20-15.50 ▶ **Luka Jelusic** – Floating neighbourhood

Venue: X-library
Moderator: Niclas Östlind
Co-Moderator: Susanne Ewerlöf

▶ **Malena Fockstad & Tina Olsson (Svenska)** – En inblick i och återblick av en kulturskolepedagogsalumns bild- och formundervisning i kulturskola

▶ **Tarja Karlsson Häikiö** – Knowledge for all – but on what ground?
Margaretha Häggström – Visual Arts Education under Negotiation
Joakim Andersson – Framtagande av kommentarsmaterial till den tilltänka nya kursplanen i slöjd

Venue: Bio Valand
Moderator: Nils Olsson

▶ **Fredrik Svensk** – Article presentation: “A Critique of Participatory Photography”

▶ **Andreas Ejiksson** – The Discontent of Voice and Image

▶ **Jason E. Bowman** – Torn Face and Back Chat: a mystery of how collaboration communicates.

					
					Ongoing Exhibitions

› **Tobias Birgersson**
Grave Marker / Iron Notes

Space:
Outside Stora Hörsalen

› **Åsa Dybwad Norman**
See Me Make, Make Me See

Space:
Outside Stora Hörsalen

› **Kerry Guinan**
Portraits (2025)

Space:
 2012

› **Kerstin Hamilton**
The Choreography of Science

Space:
 2012

› **Linda Sternö & Anna Nygren**
*Disruptive Practices in Preschool
 and the Utopian Injustice of Pyssel*

Space:
Outside Bio Valand

› **Gothenburg University Library**
*Artists' books printed with Risograph
 connected to the workshop by Eva-Teréz Gölin*

Space:
Baulan, Kristinelundsgatan

ABSTRACTS



Individual presentations

Speakers are sorted by alphabetical order.

CLUSTER: POLITICS

CLUSTER: POLITICS

CLUSTER: POLITICS

CLUSTER: POLITICS/ECONOMIES

▶ Nick Aikens

The Radio Show

The Radio Show is a practice-led research project exploring how artists are working with and through radio. Radio is a site where questions of art and politics intersect, yet it remains a relatively unexplored conjunction. Within the art system radio has been deployed as extra-institutional device, working through the walls (both physical and ideological) of the institution to reconfigure relationships with publics. Cultural and media studies have extensively investigated the role of radio in different political projects, understanding it as a multi directional form of communication rather than a one-way transmission of ideas. It is, however, a relatively untapped area of study within the realm of the curatorial. The Radio Show aims to tune into the ways in which radio, as artistic practice, can produce and transmit political ideas. The presentation takes stock of the project following broadcasts, publishing and upcoming outputs including public programmes and exhibition making.

Thursday 22/1
10.00–10.30
Venue: Baulan

▶ Joakim Andersson

Framtagande av kommentarsmaterial till den tilltänka nya kursplanen i slöjd

I denna presentation beskriver jag de ämnesspecifika instruktionerna för en kommande kursplan i skolämnet slöjd, framtagna på uppdrag av Skolverket. Dokumentet tydliggör slöjdamnets särart som ett kunskapsområde grundat i lärande genom görande, där manuellt och intellektuellt arbete förenas. Analysen belyser hur ämnet omfattar hantverks- och materialkunskaper, idéutveckling, kreativt utforskande och reflektion, samt hur dessa delar ska utvecklas genom en tydlig progression från låg- till högstadiet. Vidare betonas betydelsen av lärarens didaktiska kompetens, bland annat genom att kombinera instruerande, stödjande och förståelseinriktade strategier, samt att skapa undervisning som utgår från både etablerade hantverkstekniker och elevernas egna idéer. Instruktionerna framhåller slöjdamnets bidrag till elevers handlingsberedskap, motoriska utveckling, förmåga att förutse konsekvenser av sina handlingar och att reflektera över processer i skapande arbete.

Friday 23/1
14.40–15.10
Venue: X-library

▶ Emiliano Battista

The Observatory of Artistic Research

This presentation discloses a central aspect of my PhD project, which revolves around mapping and describing artistic research practices in an effort not only to gain a sense of what they are, but also to make these practices an integral element in the discussions about artistic research—a discussion that has for far too long been driven by theoretical concerns. The focus on the presentation would be on showing how we plan on making this map available, notably with the plans to create a dynamic and open-ended database, a resource currently unavailable in scholarship and other resources. In addition, the talk will lay out plans for expanding the mapping process beyond Sweden and Flanders (the focus of the PhD project).

Thursday 22/1
10.40–11.10
Venue: Stora Hörsalen

▶ Tobias Birgersson

Grave Marker / Iron Notes

Funded by Creative Europe, this project explores opportunities for blacksmiths to revitalize the market between blacksmith and local graveyards. Grave markers crafted by local blacksmiths provide a sustainable and meaningful way to honor loved ones. These markers are durable, works of art tailored to individual needs, supporting local economies and preserving regional traditions. Global industry has marginalized blacksmiths, leading to loss of regional cultures and traditions. As society shifts towards digital memorials, the importance of preserving local traditions and creating new rituals grows. The research includes a conference October 2025 and an open call, inviting innovative concepts for grave markers crafted by blacksmiths, highlighting their unique qualities and addressing contemporary challenges.

Friday 23/1
10.40–11.10
Venue: Bio Valand

▶ Jason E. Bowman

Torn Face and Back Chat: a mystery of how collaboration communicates.

Via an illustrated presentation, I will critically review documentation of research experiments from an intensive 10 day-long residency at LOKALE in Copenhagen. As artists and researchers Mandy McIntosh and I have each worked with participation for over 30 years. Despite this we remained less conscious of what it may be like to be a participant in our own projects. Together via writing, workshops, speech and art-making, we attempted to develop a register of collaboration between us. Through researching and testing methods of facilitation and enablement we uncovered issues of control, resistance, the persistence of aesthetic preferences and desires for sustained autonomy. We produced a conundrum of how collaboration may be consented to and what modalities of communication it may entail.

Friday 23/1
15.20–15.50
Venue: Bio Valand

▶ Kjell Caminha

Rehearsing walkscapes

I'm interested in how decolonial practices may find potential social impact in curating and organizational modes. For example, departing from public art schemes and commissioning strategies that are led by civil society groups or communities may prove to expose, experiment and embed ideas on agency building, community governance, shared authorship and belonging that could be interrogated as a form or catalyst for future decolonial practices. Such reflections are manifested in my artistic practice through the production of events shaped as walks. I will share a selection of these artworks, seeking to develop a research project involving experiments on hospitality practices, [collective] mapping and rehearsing ideas on pluriversality.

Friday 23/1
10.00–10.30
Venue: Bio Valand

▶ Andjeas Ejiksson

The Discontent of Voice and Image

We set out to investigate how audiovisual translation can serve as a critical method and to seek approaches to making audiovisual productions from a translational perspective. Through archival building, enactment and translation, we have examined Soviet and Post-Soviet authors translation and explored speculative dubbing. As the project period is coming to an end, this presentation will be an attempt to make some reflections on the work we have done and how it may open new artistic and analytical perspectives.

Friday 23/1
14.40–15.10
Venue: Bio Valand

▶ Malena Fockstad & Tina Olsson

En inblick i och återblick av en kulturskolepedagog- alumns bild- och formundervisning i kulturskola

- Bakgrund: Kulturskolan är enligt vår mening en säregen undervisningsmiljö med unika förutsättningar att kunna förhålla sig fritt till deltagarnas förutsättningar och önskemål. Med fritt syftar vi på den frihet som finns i deltagandet och frihet i vad det gäller konstnärligt undersökande metoder.
- Frågeställning: Vad har alumner fått med sig in i rollen som pedagog i kulturskolan från kulturskoleutbildningen? Frågan har undersökts genom auskultande besök under två dagar och formella och informella samtal med undervisande lärare/tidigare student samt elever. Vi har särskilt fokuserat på att undersöka Individernas (i det här fallet barn och ungas) drivkraft i sin egen kunskapsinhämtning. Samt vad våra studenter känner att/hur utbildningen har stärkt dem i sin profession.

I det här samtalet önskar vi initiera diskussionen kring livslångt lärande utanför skolans ramar och den bryggan mellan skola och samhälle som kulturskolan kan stödja.

Friday 23/1
14.00–14.30
Venue: X-library

CLUSTER: POLITICS

CLUSTER: POLITICS

CLUSTER: POLITICS

CLUSTER: MATERIALITIES

› Kerry Guinan

Distance and the Distancing Effect

Friday 23/1
12.00–12.20
Venue: Stora Hörsalen

The research project, 'The Political Aesthetics of Scale: Artistic Practice at the Limits of the Political Imaginary (2025-2026)' at the Centre for Art and the Political Imaginary, aims to render globalised-and-planetary-scale systems sensible through arts practice, hypothesising that crises of political imagination are intimately connected to our inability to cognitively navigate the multi-scale systems that we inhabit. The first output of this research project was the solo exhibition *Distance is a Measure of Closeness (2024)* at Ormston House, Limerick. This paper outlines an artistic methodology at work within this exhibition, which deploys paradoxical strategies of telepresence and the Brechtian distancing effect to simultaneously collapse and affirm physical distance.

› Maja Gunn

Make it Together: Exploring Methods of Co-Design and Art Processes

Friday 23/1
12.00–12.20
Venue: Bio Valand

This paper examines co-creating practices in a nursing home environment, focusing on the role of art as a catalyst for engagement, expression, and shared meaning-making among older people. Through a series of collaborative activities that integrate artistic methods, design thinking, and architectural exploration, the author describes how residents were invited to shape aspects of their living environment while reflecting on their own experiences, preferences, and memories. Examples include guided art-making sessions, participatory design workshops, and spatial interventions developed together with residents to explore color, light, materials, and the emotional qualities of place. The reactions and thoughts of the participants reveal how artistic processes can open space for dialogue, stimulate cognitive and sensory engagement, and support a sense of agency often diminished in institutional care settings. The resulting artistic outcomes—artworks, crafted objects, and reimagined spatial concepts—demonstrate the potential of art-led co-creation to enrich daily life.

› Mattias Gunnarsson

(Material) Site Recordings - On collaborative practice

Friday 23/1
10.40–11.10
Venue: X-library

(Material) Site Recordings is a site investigation through materials run by artist platform MASU (Mattias Gunnarsson and Susanne Westerberg). The project consists of 5000 wooden laths, 180 cm long, which we connect with cable ties to temporary structures and which we move between different locations. The project started in 2018 through a residency within Art Inside-Out in Halmstad and has since then moved thru ten different sites over seven years finishing in Falkenberg the summer on 2025. The work is slow and by building with the same material in different places we investigate spaces and relationships where the laths functions both as a form and as a collector of stories and environments. The project is now finished in this phase and was exhibited at Galleri Konstspidemin in October 2025 and a book reflecting the project is in the making, being published thru ArtMonitor in May 2026.

› Magnus Haglund

The Essay as Learning Process

Thursday 22/1
11.20–11.50
Venue: Stora Hörsalen

The meeting between the arts and the essay as an experimental practice means: Writing and thinking in a way that brings curiosity and knowledge together. It's very old and it's completely new and that's the way Walter Benjamin and Susan Sontag turn out to be our friends, contemporary characters we can talk to and have fruitful dialogues with.

› Jessica Hemmings

Carceral Craft: South African prison memoir writing

Thursday 22/1
11.20–11.50
Venue: Baulan

The crafts of batik, needlework and bead weaving explored in the VR-funded project *Carceral Craft: the material of oppression or expression? (2025-2027)* may sound like idiosyncratic examples of prison labour. Beneath the idiosyncratic is a pattern of longstanding denigration, both of work undertaken by women and the skills required to produce craft, that can be observed far beyond the particulars of prison-made artefacts. This presentation will consider what can be learnt about craft via apartheid-era prison memoir writing by women in South Africa. In what ways does the genre of the memoir capture the meaning of making? Do prison memoirs inevitably stand in direct opposition to the "official" government records? Can the memoir ever replace the ephemeral material culture of prison labour?

› Margaretha Häggström

Visual Arts Education under Negotiation

Friday 23/1
14.40–15.10
Venue: X-library

This presentation introduces the research project *Bildämnet under förhandling*, funded by the Swedish Research Council, and outlines the work completed during its first year as well as the forthcoming stages of the project. Particular emphasis is placed on findings from our first article, *Reconstructing Visual Arts Education: Curricular Framings in the Swedish F–6 Teacher Programme*. The aim of the article is to analyse how visual arts education is conceptualised and enacted within courses offered in selected Swedish Primary Teacher Education Programmes (K–6) with a specialisation in leisure-time pedagogy. Focusing on policy and curricular levels, specifically course syllabi and reading lists across seven higher education institutions. The study examines how the subject is framed, negotiated, and developed in these contexts. By doing so, it contributes to a deeper understanding of how recent national reforms shape the conditions for visual arts education within teacher education. The findings show that the implementation of national policy reforms is heavily dependent on local interpretations, which creates risks for inequitable learning opportunities for student teachers. At the same time, this flexibility opens possibilities for resilience through inclusive and transformative approaches to visual arts education.

The presentation will situate these results within the broader aims of the VR project and discuss how subsequent phases, focusing on classroom practices, professional trajectories, and interviews with teacher educators will advance our understanding of the shifting role of visual arts in Swedish teacher education.

› Luka Jelusic

Floating neighbourhood

Friday 23/1
15.20–15.50
Venue: Stora Hörsalen

During the summers 2024-25, through freestand course Participatory Design and Build at HDK-Valand Steneby, students and residents of Dals Långed created a prototype of floating public space: modular system of 6 rafts that serve different functions, and can be transported through Dalsland kanal. The idea is to offer a space on water that can be used for cultural events and public uses, both in Dals Långed, as well as along the Dalsland kanal. During the project, a group of students and alumni of HDK-Valand Steneby self-organised in an informal way, with the interest of using and further developing the rafts. My presentation will describe the project's outcomes, intended and unintended, as well as challenges and magic of building on water.

› Daniel Jewesbury

The Death of Venus

Friday 23/1
12.00–12.20
Venue: X-library

The film installation *The Death of Venus*, forthcoming at Röda Sten Konsthall in February 2026, remixes timeless mythic themes with contemporary fears and fantasies around gender and sexual identity. I'll discuss my approach to these topics alongside my formal methodology, which combines analogue film and hand-cut collage with digital post-production techniques. The sense of place that I try to create in the film will be described, as well as my decisions regarding the entirely non-verbal nature of the film, and its soundtrack, featuring a reconstructed baroque organ making a variety of unexpected sounds and a free jazz drummer.

► **Tarja Karlsson Häikiö**
Knowledge for all – but on what ground?

Friday 23/1
 14.40–15.10
 Venue: X-library

The Swedish government have commissioned an investigation and have published a report that involves a new direction for schools and teacher education. This report Knowledge for all – new curricula with a focus on teaching and learning [Sw. Kunskap för alla – nya läroplaner med fokus på undervisning och lärande] (SOU 2025:19) brings with it a number of new reforms that are based on a turn towards cognitive science and a more authoritative position for teachers in schools, that will have an impact on how teacher education should be shaped and implemented. The presentation reviews the educational policy changes that the report highlights and makes an analysis and problematization of the reforms in relation to the teacher education and its assignment. Reflections on what this means for teacher educators who teach aesthetic subjects and in relation to the artistic areas are presented here.

► **Arne Kjell Vikhagen**
Documentation and preservation of digital art in West Sweden from the 1990s onwards

Friday 23/1
 10.00–10.30
 Venue: Stora Hörsalen

Presentation of a project grounded in screen-based media art of the 1990s: How vulnerable is West Sweden's digital cultural heritage in the form of digital art from the 1990s onwards? What methods are required to catalogue, or alternatively document and collect, digital art that itself represents a myriad of different technologies and platforms?

The aim of the project is to provide a current assessment of how digital art in West Sweden from the 1990s onwards is presently documented, as well as to identify what is required to further safeguard and document these works. In addition, the project will initiate efforts to document and collect the information necessary to enable the long-term preservation and research of this cultural heritage.

► **Klara Källström**
Annotation Fever! On Critical Aesthetic Practice in Generative AI

Thursday 22/1
 15.10–15.40
 Venue: Vasaparken

This presentation by artists Klara Källström and Thobias Fäldt and media theorist Bernard Geoghegan explores annotation, foundational to the creation of datasets for generative AI, as a series of ongoing artistic and pedagogical exercises. Initiated in 2025 as part of the Gothenburg Biennale for Contemporary Art, currently on view at Fotografisk Center in Copenhagen, the project continues into an upcoming exhibition at Camera Austria in Graz. Building on Källström and Fäldt's two-decade collaboration, marked by critical experiments in photography, appropriation, and media aesthetics, the project explores how annotation increasingly permeate collective vision.

► **Maddie Leach**
Olof Palme, Örebro and 198.7m²

Thursday 22/1
 11.20–11.50
 Venue: Bio Valand

Södertorget in Örebro was renamed Olof Palmes torg in 1987. Designed by architects Erik and Tore Ahlsén in the 1960s as an integral part of their vision for a complete urban environment, by 1987 the civic infrastructure around Olof Palmes torg had begun to change. Signage for Samlingssalar, Studierum and Folkets hus on the front of Medborgarhuset had been removed and replaced with signage for a new commercial conference centre. In 1989, a private building owner was permitted to build on the south-east corner of the square, erasing a beloved, sunny row of public seating. A promised waiting room and public toilet for bus passengers as part of that development never transpired. One could say, it was at this point that Olof Palmes torg began to shrink – literally and metaphorically – as a public space in the city. This presentation will discuss a new public artwork I have proposed for the future of Olof Palmes torg when it is redeveloped in 2026-2027, and some of the challenges it has faced.

► **Lieselotte van Leeuwen & Mills Dray**
*Art & Everyday Democracy –
 How do you want art to change your world?*

Friday 23/1
 11.20–11.50
 Venue: Bio Valand

A two-week voluntary residency at the Re-PUBLIC Art gallery and Urban Room in Blyth (UK) enabled us to work with young people who study art for their A-Level education. Our brief was to motivate the students to use their art skills to engage as citizens. Next summer they will host their final art exhibition in the gallery. In two participatory sessions we tried to create a shift from fulfilling curriculum demands to using art to express who they are as individuals and as generation. We used a youth-centered evaluation of this year's final exhibition to create a possibility space for expression. Together we mapped the gallery and the building to their own expectations and individual art topics. The art teachers in cooperation with the gallery took the results to continue the dialogue throughout the current academic year.

► **Jokum Lind Jensen**
exploring action painting techniques in iron

Thursday 22/1
 10.40–11.10
 Venue: Baulan

Building on last year's presentation I would like to present my artistic research this past year. Starting from an exploration offset of the classical grille within traditional blacksmithing, combined with exploration of technique and material carried out directly in the material in the workshop, inspired by theory and praxis of action painting, I quickly found myself transforming the grille into a painting and found inspiration not only from action painting but also from my past as a wildstyle graffiti artist. Incorporating both color that enhances and reflects the natural colors that appear in the forging process, but also embracing the specific organic, organ-like bubble letter aesthetic that emerged in the process.

► **Emma Linde**
From the tactile and intimate to the monumental and public - an investigation of the craft technique of bobbin lace

Thursday 22/1
 11.20–11.50
 Venue: X-library

In this presentation, I will talk about how, by thinking big and publicly, I rediscovered the craft technique of bobbin lace – a traditional method of making lace. Through a collaboration with Västergötland Museum, I have tried to understand the technique, construction and rhythm of bobbin lace in a practical and material way. My work explores how craft knowledge is passed down between generations, and how descriptions, tools and materials can be transformed into visual narratives that contribute to a deeper understanding of the history and contemporary relevance of craft.

► **Lasse Lindqvist & Samuel Ian McCarthy**
Flower Power Photography: An Artistic Inquiry Exploring Non-Violence, Resistance, and Environmental & Social Justice through Experimental Photographic Practices (work-in-progress)

PRESENTATION
 Thursday 22/1: 10.00–10.30
 Venue: X-library
WORKSHOP
 Friday 23/1: 09.00–12.00
 Venue: BW Darkroom

"To take a photograph is to participate in another person's mortality, vulnerability, mutability" - Susan Sontag, On Photography (1973) "When the shutter is clicked open, the world that sears onto the negative's gelatinous surface is one beset by biospheric breakdown" - Edd Carr, Ecology of Grain (2019) Born out of a contempt for the current status-quo, a burning sense of injustice and a curiosity for what might be otherwise possible—Flower Power Photography is an ongoing artistic research inquiry exploring notions of non-violence, resistance, and environmental & social justice through experimental photographic practices.. The workshop at the research days in January 2026 will build on the workshop from PARSE in November 2025

— particularly around questions such as: How are by-products entangled within photographic practices and what are the smokescreens that justify/hide them? Can the experimental/alternative workshop become a speakeasy of our time/practice? If so, can it ultimately trigger larger resistance and social change? How are love and lust ultimately involved and entangled in photography? How do they act as manifestations of violence and injustice within the practice?

Maximum number of participants: 10

[To register for the workshop, please email the person\(s\) responsible for it.](#)

› Gloria López Cleries

The Unknown: Exploring Hidden Dimensions of a Technological Landscape

Friday 23/1
11.20–12.00
Venue: Stora Hörsalen

The Unknown is a collaborative artistic research project by Gloria López Cleries and Sive Hamilton Helle. It explores the concepts of abstraction and extraction within informational capitalism. Through site visits, workshops, and experimental moving image practices, the project investigates the opaque infrastructures that support the data industry and generative artificial intelligence. By speculating on what lies beyond the thresholds of servers and mines, including the campaign for Norrbotten's so-called "green transition," the project questions the ethical and ecological costs of computational expansion. These industries are part of interconnected systems of colonial extraction and control, grounded in technocratic visions of artificiality and automation. They are characterised by opacity and secrecy, directly influencing universities and the creative industries.

› Jesper Norda

Two Diptychs

Friday 23/1
10.00–10.30
Venue: X-library

My presentation will take as its starting point my upcoming exhibition, Two Diptychs, consisting of two sound-and-video installations. The exhibition will be shown in winter 2026 at Konsthallen, Bohusläns Museum in Uddevalla. At its centre is a freestanding wall that serves as a double projection surface. The wall holds two works, which alternate over time. In the exhibition I build on two earlier works—Matters for string orchestra (1997) and 1000 Stones (2019)—while tracing and reframing gestures from the composers Luigi Nono and Luigi Russolo. This sets up a clear polarity with aesthetic consequences and political resonances. In my presentation I will seek to untangle the different threads.

› Gertrud Olsson

"He painted as an architect, and he built as a painter" – Le Corbusier's travel to Turkey

Friday 23/1
11.20–11.50
Venue: X-library

The Swiss architect Le Corbusier (1887–1965) completed his Grand Tour of the Orient in 1911, including the cities of Istanbul, Edirne and Bursa in Turkey. This seven-month journey was part of the self-education of architecture and urbanism, and resulted in sketches, drawings and notes, carefully executed. With his Cupido 80 camera, he also created memories in form of photographs. He studied vernacular buildings as well as palaces and mosques. During Le Corbusier's travels, not only architecture is seen as an interest, but also food, living conditions – an anthropological culture. From his studies of Ottoman architecture, he built up a foundation around the concept of purism and thus the idea on modernism. The aesthetic value of purism included elemental geometry with the square, the cube and the sphere – and this is what Le Corbusier found in the Byzantine Hagia Sophia church (532–37) and in Mimar Sinan's Ottoman architecture (16th century).

› Fredrik Svensk

Article presentation: "A Critique of Participatory Photography"

Friday 23/1
14.00–14.30
Venue: Bio Valand

This article analyzes participatory photography as both emancipatory and disciplinary, from Herman Lundborg's racial-biological project Svenska folktyper (1919) to digital and post-photographic conditions. Comparing Lundborg's visual taxonomy with contemporary image circulation from the Israel–Palestine conflict after October 7, 2023, it defines a visual regime where participation depends on control over the gaze. Drawing on Walter Benjamin, Ariella Aïsha Azoulay, John Roberts, and Peter Osborne, the article argues that participatory photography now functions through platform capitalism, algorithmic governance, and operational images. It proposes an art-critical method viewing photography as a social relation rather than a visual form.

› Annelies Vaneycken

Sous les Pavés, la Plage

Thursday 22/1
10.40–11.10
Venue: Bio Valand

In my research project *Sous les Pavés, la Plage*, I explore the importance of terrains vagues for children's free play in the city. Focusing on three moments and locations in Brussels over the past hundred years – the Marolles in the 1950s, Rasquinet Park in the 1970s, and the Tour & Taxis area in the 2010s – I collect testimonies from initiators and participants and conduct archival research to reconstruct these sites' histories and understand the significance of free play in so-called junk playgrounds. In the second part of the project, I experiment with translating this material into an artistic work (audioscape/installation) to share with the public the role of junk playgrounds for providing children's free play and fostering autonomy, risk-taking, responsibility, and children's appropriation of urban space.

› Christina Vildinge

Shedding light on designed living environments

Thursday 22/1
10.00–10.30
Venue: Bio Valand

The project "Shedding light on designed living environments" is part of a long-term research programme that follows the urban development administrations of the City of Gothenburg, focusing on collaboration around the role of light in sustainable urban development. Artificial light contributes to safety and accessibility in public space in ways that strengthen equality and democratic participation, but it also negatively affects ecosystems and biodiversity and contributes to light pollution. The project develops methods and tools in both the city's digital twin and in 2D workshop formats for informed decision making and sustainable urban planning and design, as future tool for collaboration. This initiative ties directly to the UN Goals by deepening awareness of lighting as a crucial design element for sustainable, inclusive, and resilient urban environments.

› Mick Wilson

We That Swarm Among the Living and the Dead

Friday 23/1
14.00–14.30
Venue: Stora Hörsalen

This presentation describes the research process of two reading groups that have been meeting monthly for all of 2025 and how this reading group process will in 2026 evolve into a set of research outputs. The material presented includes both the substantive content of the research (death imaginaries and the more-than-human) and the methodology of group work as a means to initiate and advance research.

► **Seda Yildiz**

Earwitnessing situated voices

Friday 23/1
14.40–15.10
Venue: Stora Hörsalen

In this part lecture, part listening session, I will share my current research which focuses on exploring curatorial strategies for displaying/re-displaying socially engaged art projects. Oscillating between the concepts of translation (moving something from one place to another) and sound analogies (resonance/echo as curatorial method), I will share archival sound materials from two artist collectives I work with, and a sound piece from our recent collective work, an audio-walk in Istanbul, to open up some of the questions, insights and challenges I am engaged with and remain curious about in this research process.

► **Johanna Zellmer**

Speculative experimentation: Studio practice as research enquiry

Thursday 22/1
10.40–11.10
Venue: X-library

Contemporary jewellery objects relate the body to the world through affective events, through which they may be considered as a mode of political intervention. As a jeweller, I am working in the space between craft and bioart, where materials are in a continuous visceral process of transformation. As an outcome of my craft training, my research inquiry is led by a creative, object-based practice. I have adopted the methodological framework known as speculative experimentation. This approach aligns with affective qualities of contemporary art and adornment through 'critical hesitation, reflective questioning and thinking with unthinkable futures'.

► **Niclas Östlind**

High Quality and Low Budget: Tailored Collaborative Research Methods as Alternative to Large Scale Research Projects.

Thursday 22/1
10.00–10.30
Venue: Stora Hörsalen

For the Swedish Research Council's (VR) call for project funding in artistic research in 2023, I submitted an application. It was based on an already initiated project – a pilot study – carried out in December 2022. Everyone who submits an application hopes that it will be approved, and most people become angry and disappointed when the rejection arrives – myself included. The approval rate lies between 7–10 percent, but another way of highlighting the conditions is to say that those who are rejected often represent more than 90 percent. My application concerned not only myself but several people with whom I have collaborated in various research projects. We wanted to continue our investigation into Lens-Media Evidence and Aesthetics in Sweden 1939–1969, and we decided to reshape the project so that we could carry it out without compromising on quality. A good research project does not have to be completed within three years and cost 1.5 million SEK per year, which are the temporal and financial limits for the VR:s current Artistic research projects. In my presentation, I will explain how we have structured the work in order to make the best use of the resources we share, and through collaboration create more resources and new opportunities. It is also about finding more economically and temporally sustainable solutions, and driving the project through curiosity, problem-solving and – for lack of a better word – the joy of research.

					
					Panel Discussions

► **Henrik Andersson, Fredric Gunve & Julia Tedroff (PUF)**

What pedagogical questions occupy artistic education? An inventory of the recurring questions raised by teachers within our programs

Thursday 22/1
15.50–16.20
Venue: Vasaparken

Within the framework of PUF (the Pedagogical Development Forum at the Faculty of Fine, Applied and Performing Arts), a working group consisting of Henrik Andersson (HSM), Michael Norlind (HSM), Fredrik Gunve (HDK-Valand), and Julia Tedroff (HDK-Valand) has examined which pedagogical questions are repeatedly discussed within our programmes. The investigation is based on the teachers' independent projects in the course Teaching and Learning in Higher Education 3: Applied Analysis. During the panel, the group will present the themes that have emerged as particularly central in these projects and engage in a dialogue about them with the audience. The purpose of the inventory initiated by PUF is to invite teachers at HDK-Valand and HSM to contribute to future symposia and publications connected to the identified themes. Another ambition is for the symposia to serve as a platform for inviting other higher education institutions, thereby creating networks around pedagogical issues within artistic education.

► **Theo Harper, Elena Raviola, Olle Essvik & Fredrik Garneij (Studio Alight)**

Open flow; movement data as sculptural material

Thursday 22/1
13.00–14.00
Venue: Stora Hörsalen

What happens when craft meets data and when AI begins to interpret touch? Through experiments that track, visualize, and re-materialize the movements of clay coiling, we explore how machine intelligence mediates and fragments the human experience of the physical. As gestures become datasets and touch becomes traceable, the boundaries between sensation and sensing blur. What forms of attention, intimacy, and value emerge when tacit knowledge is translated into data, processed by AI, and returned as digital or material artefact? The discussion considers how computational craft both reveals and erases, challenging how we witness, feel, and understand making in the age of digital augmentation.

► **Cathryn Klasto & Franz Kirsten**

Dense Interior Bodies

Friday 23/1
09.30–10.00
Venue: Stora Hörsalen

As part of the process of writing my book, I am conversing with scientists. The book is a visual essay collection; each essay takes one interstellar phenomenon storied in the Star Trek universe and analyses how its spatial structure can be located within an ethics of artistic research. The first essay in the book looks closely at pulsars (rapidly rotating stars). I am joined by pulsar specialist Franz Kirsten, a researcher at the Onsala Space Observatory. Through a conversation, Franz will share his reading of my essay. It is the first time Franz has engaged with pulsars from an artistic perspective and it is the first time I have presented a scientist with a visual essay. The conversation could be wonderful, it could be disastrous - ultimately, it is an experiment in cross-disciplinary communication!

► **Thomas Laurien, Åsa Ståhl, Coral Michelin & Kata Virág**

Transformative change and fractal agency - a panel on emerging design practices

Friday 23/1
13.00–14.00
Venue: Stora Hörsalen

Researchers in the research environment "Design after Progress: Reimagining Design Histories and Futures" (DaP) discuss possibilities and challenges with emerging design practices.

Thomas Laurien will present the ecosocial project "Oak-trees and Humans: Relation-Shaping Nature Care" which encompasses mainstreaming of biodiversity through art, design, affective pedagogy and participatory approaches.

Åsa Ståhl will present design circles with municipal employees and the public that focused on noticing, imagining and practicing hopeful everyday futures.

Coral Michelin, postdoc in DaP, will present experiments of an ongoing research on re-generated futures. The work focuses on re-subjectivation processes through design from a more-than-human and decolonial perspective, and the experiments were conducted in Brazil, Mexico and Peru.

Kata Virág, MFA student in Embedded Design and connected to DaP, will present work on cultivating psychological, community, and food resilience through deep adaptation design practices.

► **Ulises Navarro Aguiar & Johan Redström with guests**

Education +/x Research

Thursday 22/1
09.00–10.00
Venue: Stora Hörsalen

We propose a panel discussion to discuss and explore the intertwinement of research and education at our institution. The mandate to develop a "complete environment" often assumes a particular relation between research and education framed in terms of an ideal of "close dialogue." Taking another look at what notions of "complete environments" might entail, this panel seeks to explore interactions between research and education in light of the overarching challenge of 'subject development'. While prevalent narratives of academic production seem to advance distinct directions when it comes to such interactions –as in notions of research-based education– what possibilities and potentials might there be in revisiting this dichotomy in relation to where and how we develop new knowledge and prototype new practices?

					
					Workshops

› Åsa Dybwad Norman

Gloria washes again! /Gloria tvättar igen!

Thursday 22/1
13.00–14.00
Venue: Textile Print Workshop

The workshop takes its starting point in an ongoing artistic project by Åsa Dybwad Norman, which examines the role of laundry workers in a laundry industry located in Gamlestan in Gothenburg: Göteborgs Tvättnanstalt Gloria (1905-1965). In 1914, the laundry burned down, and the workshop, which uses role-playing (Iarp) as a method, aims to investigate why the laundry actually burned down. The event begins with a 15-minute presentation, after which all participants are assigned a role and given a costume, props and a work area (wet laundry, ironing, mangling, administration, mending, etc.). The project is based on archival work in several archives: the National Archives, the Regional Archives, the Labour Movement Archives and Library, and the Police Archives. Through speculative historiography, the workshop aims to explore the significance of industrial textile spaces for those who work there, but also for society at large.

Maximum number of participants: 10

[To register for the workshop, please email the person\(s\) responsible for it.](#)

› Susanne Ewerlöf

A chaga-brew reading ceremony about connecting to the land.

Thursday 22/1
13.00–14.30
Venue: 2044B

The workshop is a proposal to read selected text by indigenous scholars while sharing chaga brew and discussing various ways of connecting to land. The format will be introduced by Susanne Ewerlöf who is contemplating artistic and indigenous methodologies to build relationships with land, the past, ancestors, people and the more-than-human. While sharing a brew of the chaga mushroom from her ancestor's land and proposing text excerpts by Shawn Wilson and Robin Wall Kimmerer among others, Susanne welcomes the participants to also share thoughts and experiences about connecting with land and alternative knowledge systems.

Maximum number of participants: 12

[To register for the workshop, please email the person\(s\) responsible for it.](#)

› Eva-Teréz Gölin

Dear Riso

Thursday 22/1
+ Friday 23/1
Venue: Image Workshop, Kristinelundsgatan

This workshop aimed at exploring three- and four-colour printing of photographic colour images with different colour combinations.

The title of the workshop refers to a test book, Dear Lulu, researched and produced by design students at Hochschule Darmstadt during a two-day workshop where they produced content for a book to be printed by online book-printing services.

Just as in the Lulu project, the prints from the workshop Dear Riso are intended to result in a publication which can serve as a guide and overview of possibilities for printing photographic images through three- and four-colour printing, as well as give some examples of Riso-specific features for halftone patterns, lines, and text.

Participants in the workshop will work in groups to select, edit, and print. All participants will meet on Thursday at 9–10 for a mandatory introduction. After that, the participants will prepare their individual originals and schedule their printing time. Each participant will receive a copy of the publication.

Thursday

- 9–10

Printing in groups:

- 11–12
- 13–14
- 14–15
- 15–16

Friday

Printing in groups:

- 9–10
- 10–11
- 11–12
- 13–14
- 15–16: Voluntary gathering to view the results.

[To register for the workshop, please email the person\(s\) responsible for it.](#)

► **Beatrice Persson**

Image Interpretation as a Democratic Act

Thursday 22/1
09.00–10.30
Venue: 2044B

This is a workshop that will take the form of an interactive lecture where we will discuss and perform an image interpretation as an investigation into how we gain knowledge and become aware of what we see. The point of departure is an investigation into how our experiences throughout our lives determine how we interpret and understand what we experience. Although, to become aware of, and understand what we experience we need to work through our own preconceptions and prejudices. My proposition is that this becomes possible when working with situated and embodied knowledge reflected through critical pedagogy during every step in the interpretation process.

Maximum number of participants: 15-20

To register for the workshop, please email the person(s) responsible for it.

► **Lina Petersson & Katarina Andersson**

Make:connect— exploring attachments and improvised connections

Thursday 22/1, 09.00–11.00
Friday 23/1, 13.00–15.00
Venue: 2017

Make:connect— exploring attachments and improvised connections This workshop invites participants to explore attachments and ad-hoc approaches to joining different elements and materials. Through hands-on experimentation, we will investigate the aesthetics of immediacy responding directly to the actions and results of other participants using a range of craft-based methods. We'll be looking at the joint, understood not only as a physical connector, but as an interface of negotiation and tension, where materials, ideas, and intentions meet. The process will emphasise collaboration, responsiveness, and experimentation—embracing dialogue through material engagement. The workshop is led jointly by Lina Petersson & Katarina Andersson. Needed: A room with a table and chairs and the possibility to hang material on the wall. (For example one of the project spaces in Valand.) We propose that the workshop is activated for max 2 hours / day, can then potentially be left 'un-staffed' but open. Max number of participants at one time: 6 Lina and Katarina provides material + tools

Maximum number of participants: 6

To register for the workshop, please email the person(s) responsible for it.

► **Linda Sternö & Anna Nygren**

Disruptive Practices in Preschool and the Utopian Injustice of Pyssel

Thursday 22/1
13.00–14.00
Venue: Bio Valand

Anna Nygren and Linda Sternö both engage in artistic practice within preschool environments. Although they have not previously collaborated, this presentation becomes a first meeting point between their respective research trajectories.

Anna Nygren works with theatre and pyssel, which is a Swedish term often used dismissively for children's work with materials such as textiles, cardboard, or yarn. During the autumn of 2025 they held a residency at Stockholm University and Riksteatern.

Linda Sternö has, throughout 2024–25, been working in Gävle with camera-based practices, producing both a report and a pedagogical method for preschool teachers.

In this session, Anna and Linda will present their artistic research, followed by a conversation on how artistic practice and children's perspectives can help us rethink injustice and disturbance in the world. The discussion will be joined by Liselotte van Leuven from Child Culture Design at HDK-Valand and Christine Eriksson from Child and Youth Studies at Stockholm University.

To register for the workshop, please email the person(s) responsible for it.

					
					Exhibitions & More

► **Nick Aikens & Nkule Mabaso**

Book Launch: The Climate Forum Reader

Friday 23/1
 13.00–14.00
 Venue: X-library

The Climate Forum Reader is a new e-book published by L'Internationale Online. It assembles readings and commissions from 'The Climate Forum', a two year trajectory of seminars and publishing as part of the EU funded project Museum of the Commons.

Reaching toward emerging change practices, the book comprises contributions from artists, curators, academics and activists. Climate is approached through a range of lenses including colonial toxicity, indigeneity, life and death cycles, poetics, and the intersection of art and activism. The series builds upon earlier research resulting in the (2022) book *Climate: Our Right to Breathe* published by L'Internationale Online and K. Verlag.

Editors: Nick Aikens and Nkule Mabaso

► **Daniel Berg & Tobias Granmo**

Music of the Senses (performance)

Thursday 22/1
 16.30–16.50
 Venue: Vasaplatsen

What happens when music encounters the human senses? What does champagne sound like, what does Vivaldi smell like—and what kinds of aromatic associations can musical timbres evoke?

Daniel Berg and Tobias Granmo, Professors at the Academy of Music and Drama

► **Palle Dahlstedt**

Entangled Musicianship - a performance-lecture about playing with algorithms

Thursday 22/1
 14.30–15.00
 Venue: Vasaplatsen

Professor Palle Dahlstedt presents a performance piece related to his current artistic research project, and reflects on methods, activities and insights from the ongoing research. In the project, Dahlstedt, together with Per Anders Nilsson (HSM), Gino Robair and Tim Perkis (independents) explores the concepts of agency and constraints in rule-based and algorithmic musical improvisation.

► **Marcial Franze & Jonas Rimbäck**

(FIK/Research & Innovation Services)

Short inspiration about project development

Thursday 22/1
 16.20–16.30
 Venue: Vasaplatsen

In a short interactive session, we will briefly introduce FIK and share a few practical reflections from our work supporting researchers and students with their project development. The focus is not general grant writing support. Instead, we focus on the parts that help projects become clearer and more relevant, such as societal relevance and impact.

The aim is that everyone in the room knows when it makes sense to contact us.

► **Kerry Guinan**

Portraits (2025)

Space:
 2012

This video is an extract from a recording of one of a series of three "live portraits" that constitute the series Portraits (2025). The subjects of the portraits are professional content creators based in three continents: Nirvana Subedi in Nepal, Oleg Repetskiy in Ukraine, and Maimana Ghonim in Egypt. In the live edition, the subjects sat still in their home locations, enacting only subtle movements such as blinking and breathing, and broadcasted their durational pose live to a screen on the gallery wall.

This work is an output of Guinan's research project 'The Politics and Aesthetics of Scale: Artistic Practice at the Limits of the Political Imaginary'. The project aims to develop artistic methodologies that can reorganise spatio-temporal experience and analyse how such strategies may affect ethico-political sensibilities of responsibility, causality, and agency. Enacted through telegraphic technologies, Portraits draws geographically estranged subjects and audience together in shared time, transmitting affects of co-presence, familiarity, and intimacy across transcontinental distances. Yet, the work strategically interrupts this sense of co-presence through techniques associated with the Brechtian distancing effect, as the enforced non-interactivity between implicated parties emphasised the mediated artifice of such tele-encounters.

► **Kerstin Hamilton**

The Choreography of Science

Space:
 2012

At the Onsala Space Observatory, radio telescopes have observed space since 1949. In 1976, the landmark 20-metre telescope – appearing as a giant golf ball in the coastal landscape – was inaugurated. This presentation introduces sketches for a permanent, historically grounded, archive-based art exhibition to be installed within the telescope (2026–).

The exhibition emerges from a postdoctoral, photography-based research project conducted at the observatory and draws on the notion of *the choreography of science*: the rehearsed and repeated movements and interactions of humans, instruments, infrastructures, and geographic locations through which scientific knowledge is produced, and in which past, present, and future intersect.



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