RESEARCH DAY 2015

what do you want to know!

PRESENTATIONS BY ARTISTS, TEACHERS & RESEARCHERS WORKING AT VALAND ACADEMY

Valand Academy, Vasagatan 50, Gothenburg
RESEARCH AT VALAND ACADEMY

RESEARCH THROUGH ARTISTIC PRACTICE
Research at Valand Academy is primarily practice-based and practice-led. This research is grounded in the academy’s four fields of practice / four subjects – literary composition, film, photography and fine art. The research proceeding from these four subjects is oriented by different traditions; by the diversity of contemporary praxis; by competing theoretical and critical models operative in these fields; and by the many different networks and communities of practice that constitute these fields of practice.

RESEARCH COLLABORATION
We have adopted collaboration as our guiding operational principle with respect to sustaining research. This principle is framed in response to three aspects of our work: (i) our special research mission in terms of pursuing advanced research through artistic practices; (ii) the unique potential of a small organisational base; and (iii) the transversal and expansive nature of research in the different artistic practices. Collaboration is the overarching principle employed to ensure the relevance, originality and influence of our research. This collaboration is broadly understood as co-working with other disciplines, other institutions, other researchers and other publics beyond those already active within the academy’s existing programmes. For this reason the overarching platform for all our research activities is called the “Valand Artistic Research Collaboration (V.ARC).”

RESEARCH STRANDS AND CROSS-CONNECTIONS
Our research portfolio has been shaped by this collaborative ethos from which several strong research streams have emerged. These include: (i) queer practices – includes work on queer politics and culture; (ii) artistic practices and political imaginaries – includes work on artist-led culture, curating, the curatorial, public-ness, forms of activism, critical intervention and archival practice; (iii) experimental poetics – includes work on poetics, narrativity, ekphrasis, rhetorical and dialogical practices; and (iv) art and the environment – includes, environmental photography and art and ecology, and the interface of artistic practices and other modes of practice in work on representation and documentation of climate change and environmental issues.

There are cross-connecting questions that are threaded across our research strands. These include: What is the specificity of artistic educational and research praxis? What are the political potentials and demands within contemporary artistic educational and research praxis? What are the requirements of critical artistic educational and research praxis within profoundly segregated and inequitable societies?

- The Research Board

HOW WE PRACTICE, HOW WE LEARN, HOW WE DISAGREE, HOW WE MIGHT LIVE DIFFERENTLY...

Mary Kelly’s work Post-Partum Document is a work of art that is a sustained enquiry into the lived conditions of maternal labour and the child’s entry into language. It was initiated in the mid-1970s after Kelly’s work in a feminist film collective on the subject of low paid women’s labour such as cleaning offices at night. The enquiry was rooted in the collective project of the Women’s Movement to interrogate the way gender roles and the division of labour (paid and unpaid labour; public and private labour; skilled and unskilled labour; important and trivial labour) were reproduced – repeated again and again in the social order.
The work was also informed by the debates in art practice about the nature of exhibition; the art work as a system; the psychoanalytic reading of vision and of language; and many more ideas that circulated in experimental art conversations of the 1960s and 1970s. The place where this collective enquiry took place was multiple: the home, the studio, the gallery, the university, the academic journal, the political zine, the exhibition catalogue, the activist meeting, the consciousness-raising group, the seminar, the office, the different places of work, the museum, the text book... This work was enacted approximately 40 years ago.

So, it is not a new thing for an artist to do art as a mode of enquiring. Research is a long-standing habit of making art. We could find many other points of departure in different parts of the world, and different times, and different politics. But Mary Kelly’s work seems a good place to start from because of the way that it seems to signal that these four themes – How we practice. How we learn. How we disagree. How we might live differently. How we might become a different “we”. - are all entangled with the question of enquiry: Of trying to understand; trying to know; trying to come to different ways of thinking, doing, speaking, making, imaging, telling, storying, showing, feeling, analysing, changing, sharing, understanding, re-constructing, fearing, caring, coaxing, denying, naming the world. ("The" world is big and wide enough for us to do a lot more than these few thin lonely over-simplifying verbs describe... Enquiry does not only bring "good" "new" insight... Enquiry sometimes undoes our most cherished beliefs and our favourite value-illusions. This is the ethic of enquiry: to risk that our worlds-and-we are otherwise than we might wish them to be...)

In enquiry sometimes she (the artist who is making enquiry) starts in the middle of what she half-knows and what she doesn’t know; and she muddles around trying to get to a different place of half-knowing something and not knowing (even more). But there is still a difference between simply muddling around hoping to have something new happen, wishing for some event of insight; and the muddling around that we do consciously oriented to an urging to attend to some question / problem / conjuncture / injury / demand that our worlds make upon us. This is sometimes a subtle difference. This is not the “will to know” like the “will to power”. This is the willingness to be undone by the work of enquiry, of finding things, of asking things, of thinking through things, of making things, of doing things anew again, because of a claim made upon us from elsewhere...

This rhetoric I do here is easy to roll out, in one way. But this work, that the rhetoric tries to persuade you to attend to, is sometimes hard work. It is hard work in the sense of work that makes a demand upon “us” to become something in excess of what we think we already are... Who would think that they want to do something like that? And of course I could say it in simpler terms. There is so much not known, and so much pretending-to-already-be-known, but where are we just now? What do we know?

What would happen if we were to spend a day together considering these things? And who are “we” leaving out of the question?

- Mick Wilson, Head of Department
# Strand A: Glashuset

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<td>09:15 - 10:05</td>
<td>Introduction by Niclas Östlind &amp; Tyrone Martinsson</td>
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<td>Keynote Speech by Tiina Rosenberg</td>
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<td>10:15 - 10:45</td>
<td>Performing Resistance by Annika Lundgren</td>
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<td>Stretched by Jason E. Bowman</td>
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<td>11:35 - 12:05</td>
<td>Artist-organization: Encounters at work by Julie Crawshaw</td>
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<td>Help! David Cameron Likes My Art by Eva Weinmayr</td>
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<td>An inquiry into learning practices in the optional thematic and practical courses offered in Fine Art at Valand Academy by Gabo Camitzer</td>
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<td>Howe Across Reading – Performing the Past by Imri Sandström</td>
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<td>Selfies with the dead: On politics, community and mortality by Mick Wilson</td>
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<td>15:45 - 17:00</td>
<td>Closing presentations by Andrea Phillips and Dave Beech</td>
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<td>Closing remarks by Tiina Rosenberg</td>
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## STRAND B: BIO VALAND

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<td><em>Täby – Jag började skriva en bok som hette</em></td>
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<td><em>On the Durational, Social and Situated</em></td>
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<td><em>Glittivism and Fistivism: Gestures of Defiance</em></td>
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<td>Niclas Östlund</td>
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<td><em>Queer Moving Images and the Fragility and Temporality of Their Existence – Curatorial and Artistic Issues on Moving Images in a Queer Context</em></td>
<td>Anna Linder &amp; Ingrid Ryberg</td>
<td>Film</td>
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### LUNCH BREAK

- **Glittivism and Fistivism: Gestures of Defiance** - Mary Coble

- **A Matter of Fact: Visuality versus Materiality in Photography Exhibitions** - Niclas Östlund

- **VG model – the camera as a tool for the development of society** - Klara Björk and Linda Sternö

- **Queer Moving Images and the Fragility and Temporality of Their Existence – Curatorial and Artistic Issues on Moving Images in a Queer Context** - Anna Linder & Ingrid Ryberg

## STRAND C: X-LIBRARY

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<td><em>Desire for Misplacement</em></td>
<td>Kjell Caminha</td>
<td>Fine Art</td>
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<td><em>Minne &amp; fantasi</em></td>
<td>Khashayar Naderehvandi</td>
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<td><em>Konstkritisk forskning utan måttstockar?</em></td>
<td>Fredrik Svensk</td>
<td>Fine Art</td>
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### LUNCH BREAK

- **The Theatre of Bureaucracy** - Andjeas Ejiksson

- **Desire for Misplacement** - Kjell Caminha

- **Minne & Fantasi** - Khashayar Naderehvandi

- **Konstkritisk forskning utan måttstockar?** - Fredrik Svensk

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**NOTE: THERE IS A 10 MINUTE BREAK BETWEEN EACH SESSION.**

SV - Swedish   EN - English
OPENING IN 
THE AULA

09:15 - 10:05
Introduction by 
**Niclas Östlind & Tyrone Martinsson**

Keynote Speech by 
**Tiina Rosenberg**

Tiina Rosenberg is Professor of Performance Studies at Stockholm University. She is also the chair of Finland’s Arts Council and former rector of the University of the Arts Helsinki. Rosenberg has previously been a Professor of Gender Studies at Stockholm University and at Lund University, and has written extensively on performing arts, feminism, and queer theory. In 2012 she published *Ilska, hopp och solidaritet. Med feministisk scenkonst in i framtiden* (Anger, Hope, and Solidarity: Carrying Feminist Performance Art into the Future), a study of contemporary feminist performance in Sweden. Her latest book in Finnish, *Arvot mekin ansaitsemme: kansakunta, demokratia ja tasa-arvo* (We Have the Values We Deserve: Nation, Democracy, and Equality) appeared in 2014 and deals with culture and democracy. Rosenberg frequently appears in the role of public intellectual in the areas of cultural policy, equality, democracy, and human rights. Although born and raised in Finland, she has made her academic career in Sweden.
ABSTRACT:
I will present a lecture performance emanating from my current research project Performing Resistance. Built around three main features; the seminar, the archive and the performance, the project aims to shed light on current and future roles of art and institutions in relation to activism and (political) resistance. The Resistance Archive was recently installed at the independent platform Skogen in Göteborg which, along with the Valand Academy, constitutes a base and platform for the project. The archive contains an expanding collection of thoughts, ideas and strategies identified and collected through interdisciplinary seminars on resistance, involving participants from the institutionalized fields of art and the humanities, constituting a source from which fragments will be extracted, analyzed, merged and performed through my artistic process. The result will be a series of art work, performances, workshops and events discussing the relationship between citizenship and activism, between inside and outside, between thinking and doing and between antagonism and cooperation.

BIO:
Annika Lundgren is a professor in fine art at the Valand Academy, the main art academy in Gothenburg. She is currently involved in a research project Performing Resistance. Through a range of formats she aims to discuss the relationship between art, activism and institutions. Her practice combines work as an artist and a professor, and she has been known for her involvement in community and social issues. She has had solo exhibitions at various venues including Skogen, Gothenburg, Kunsthall, Bergen, and The New Art Gallery, Walsall.

Jason E. Bowman is an artist with a curatorial practice who writes and teaches. He is MFA: Fine Art Programme Leader at Valand Academy. He is principle researcher for Stretched, a three year-long inquiry into the how the paradigm of the curatorial effects expanded (or stretched) constellations of artistic practice within artist-led cultures.
ABSTRACT

I’ll discuss a recent body of work taking, as a starting point, a real circumstance: My work, *Today’s Question*, from the UK Government Art Collection, was chosen by David and Samantha Cameron for their private residence at Downing St. when they first moved in. My attempt to contact The Prime Minister and his wife to discuss this was ignored, so I, in collaboration with writer John Moseley and journalist Titus Kroder, wrote a play in order to have the conversation I had been denied. The play imagines that the Camerons invite me to visit them and while the artist Eva Weinmayr has tea with Samantha Cameron a rather unexpected set of events starts to unfold. The play acts as a catalyst for debate: The audience, which is scripted as a persona in the play, repeatedly interrupts the narrative in order to suggest a different strategy how to resolve Eva’s dilemma.

KEYWORDS: Artist-led; self-organised; organisation; ethnography

ABSTRACT:

I am a planner-academic: ‘What do artists do?’ As part of planning practice, the role of art is regularly discussed in urban, and increasingly, rural studies. This discussion most commonly focuses on specific artworks (manifest both as objects and processes). That artists commonly produce what we might call ‘organisation works’ (eg. living spaces, galleries, studios, and a myriad of modes of production and distribution) in addition (or instead) of ‘art works’ is well understood in the discourse of arts practice but not regularly accounted for in this urban-rural-development literature. What does this organisational work do? As part of ‘Stretched’, through engagement with art practice I set out to explore what is produced through encounters with and in artistic organisation. My practice in the field takes inspiration from experimental and collaborative anthropology. This paper will share initial material from interviews and ethnography.

BIO:

Dr. Julie Crawshaw is a planner-academic with a background in art practice, anthropology and international development. From varying positions of engagement, her ethnographic research has explored the work of art in rural-urban development contexts in Northern UK. Currently she is Co Researcher of ‘Stretched: Expanding Notions of Artistic Practice through Artist-Led Cultures’ at Valand Academy; and undertaking independent research with academic and arts collaborators across the UK. Prior to academia she worked as an independent commissioner-cum-evaluator focused on artist-led and community oriented practice.

11:35 - 12:05 / Glashuset / English
**Artist-organization: Encounters at work**

Julie Crawshaw, Fine Art, Researcher, Co Researcher: ‘Stretched: Expanding Notions of Artistic Practice through Artist-led Cultures’

KEYWORDS: Dilemma, co-option of art as “radical chic”, artistic and theatrical strategies, audience intervention

13:00 - 13:30 / Glashuset / English
**Help! David Cameron Likes My Art**

Eva Weinmayr, Doctoral Student

**HELP!**

David Cameron likes my art

Poster by Rosalie Schweiker
BIO
Eva Weinmayr, doctoral student in Artistic Practice, is an artist, writer and publisher based in London. She is interested in feminist pedagogies and politics of authorship, and uses art as a space for knowledge production. Current projects include AND Publishing (with Rosalie Schweiker & Maria Guggenbichler), Help! David Cameron Likes My Art (with John Moseley & Titus Kroder) and The Piracy Project (with Andrea Francke).

www.evaweinmayr.com

13:40 - 14:10 / Glashuset / English
An inquiry into learning practices in the optional thematic and practical courses offered in Fine Art at Valand Academy
Gabo Camnitzer, Fine Art, Lecturer

KEYWORDS: Media specific education, critical pedagogy, curricular studies, dialogue

ABSTRACT:
As a practical and thematic reoccurring course option, the Media specific groups at Valand Academy have offered an interesting forum within the BA education over the past several years. For this presentation I will conduct an inquiry into what has made this a dynamic space for students and teachers. I will delve into the teaching and learning practices taking place within the media specific groups in order to better understand their implications for the wider education at Valand Academy. As part of my inquiry, I will discuss these issues with the students in my media specific group, as well as with the teachers responsible for the other groups. I will also consider what it means to conduct research into education in an institutional setting.

BIO:
Gabo Camnitzer is an artist and teacher based in Gothenburg and Stockholm. He has taught in the fine art department at Valand Academy since 2013.

He has exhibited internationally at Gertrude Contemporary Art Center, Melbourne, Australia. Exit Art, New York, USA, Bonniers Konsthall, Stockholm, Sweden, El Basilisco, Buenos Aires, Argentina, and Kunstaele, Berlin, Germany, among others. He is currently a research resident at the Royal Institute of Art in Stockholm, and sits on the editorial board of the Swedish art magazine, Paletten.

www.gabocamnitzer.com

14:20 - 14:50 / Glashuset / English
Howe Across Reading – Performing the Past
Imri Sandström, Doctoral Student

KEYWORDS: Susan Howe, Västerbotten, New England, performance, translation

ABSTRACT:
Howe Across Reading – Performing the Past is an artistic research project, within the field of literary composition. It is an investigation into the histories and languages of New England in the east of USA and Västerbotten in the north of Sweden, with and through the writings of poet and literary scholar Susan Howe. The thesis work is made, and made public, in three formats and places – online, in print and in performance. Through working within and between these formats and places, possibilities of writing, performing and distributing history
is explored. Aspects of translational writing will be brought up during the presentation, and parts of the project will be performed.

BIO:
Imri Sandström is an artist currently working on her doctoral thesis in Literary Composition, Poetry and Prose at Valand Academy. She holds an MFA from Umeå Academy of Fine Arts and an additional masters degree in sound art from Dramatiska institutet.

www.imrisandstrom.com
www.about.howeacrossreading.imrisandstrom.com

15:00 - 15:30 / Glashuset / English
Selfies with the dead: On politics, community and mortality
Mick Wilson, Fine Art, Researcher

KEYWORDS: Art, mortality, political imaginary, selfies, narcissism

ABSTRACT:
A presentation on an ongoing enquiry into the relationships between questions of mortality and political imaginaries. This presentation will focus the research process through a consideration of "selfies with the dead" – a recent social networking phenomenon of people presenting themselves in online images with cadavers and corpses.

BIO:
STRAWN B:
BIO VALAND

10:15 - 10:45 / Bio Valand / Swedish

Rutan
Kalle Boman & Ruben Östlund,
Film, Professors

ABSTRACT:

BIO:
Ruben Östlund är verksam filmare och driver produktionsbolaget Plattform. Han är även professor på Akademin Valand. Kalle Boman är senior professor på Akademin Valand och producent på Hinden/Lännaateljéerna.

www.hinden.se
www.plattformproduktion.se
www.vandalorum.se/sv/
rutan-ruben-östlund-kalle-boman-184-216

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10:55 - 11:25 / Bio Valand / English

Täby – Jag började skriva en bok som hette Mordet på Palme
Pelle Kronestedt,
Photography, Senior Lecturer

KEYWORDS: Documentary, photography, augmented reality, growing up, doubts

ABSTRACT:
Pelle Kronestedt will present the book and some films from his artistic development project with the title: "Täby – Jag började skriva en bok som hette Mordet på Palme" (transl. "Täby – I began writing a book called Palme’s Murder") on the subject of how reality, the ego, and the picture one has of these, changes from a person’s teens to his or her middle age. Old technique and new technique, combined with, and in relation to, art-documentary photography, are experimented with, within the framework of this project. This project can be regarded as pioneer work in the fields of interactivity, application development and multi-medial narrative. The project is based on different people’s life stories and takes place in Täby, a suburb of Stockholm, at the end of the 1980s. These personal stories can be seen as a reflection of a larger context and portray how individuals are affected by the society they live in. Through his own experiences and through the experiences of peers from the same generation Pelle Kronstedt catches the occasional glimpse of a universal and existential story.

BIO: Pelle Kronstedt is a photographer and teacher at Valand Academy. His exam is from 1992 at Fotohögskolan, University of Gothenburg.
On the Durational, Social and Situated

Sara Jordenö, Fine Art, Lecturer

KEYWORDS: Site-specificity, social practice, durational aesthetics, artistic research methods, participatory art

ABSTRACT:
My presentation will draw on philosopher Marina Garcés call for a form of engagement with the world that surpasses representation on the one hand, and intervention on the other, and instead letting oneself be affected, which for her is likened to a form of two-way violence (Garcés, 2012). What mechanisms are activated when an artist enters the scene of a situation? When is an art project finished? I will use my ten year long project “Diamond People” (2005 – 2015) shown at GIBCA 2015, the upcoming documentary “KIKI” (2011 – 2016), “Location Interviews” (2003 – 2016), part of an upcoming exhibition at Kunsthalle Exnergasse in Vienna and the new project “Islands” to outline the main concerns of my collaborative research project with Lisa Rosendahl and others on art as co-producing ‘situated knowledge.’ Some questions that interests us are: What does it mean for an artist and researcher to let themselves and the project be fundamentally affected in community-based art project? Can durational, engaged and situated projects fundamentally shift the artistic practice, method and result?

BIO:
Sara Jordenö is a visual artist, documentary filmmaker, researcher and educator with significant fieldwork experience. Sara Jordenö’s work as an artist is informed by discussions around authorship and agency, and resides in the crossing points of institutional critique, site-specific and public art, meta-observational documentary cinema, and community-based participatory performative practice. Jordenö is a lecturer in the MFA Fine Art Programme at Valand Academy.

www.jordeno.com
include pieing, drag, glitter bombing, and various forms of political theater. Offering examples of loud, subtle, poetic, aggressive, humorous protests, I will be discussing whether tactics such as glitter bombing only produce temporary sparkles or have sticking power.

1 Julie Stephens discusses the “tactics of frivolity as a kind of creative lunacy” in her book, Anti-Disciplinary Protest: Sixties Radicalism and Postmodernism.

BIO:
Through live work and multimedia installations—including photography, video and sound and sculpture Mary Coble aims to manifest problems of bodily, societal and symbolic navigation particularly focusing on issues of injustice and normative boundaries. Recurrent themes in Coble’s work revolve around queer politics, poetics and histories often working site-specifically, research-based and - from time to time - collectively/participatory.

www.marycoble.com
www.gesturesofdefiance.blogspot.se

13:40 - 14:10 / Bio Valand / English
A Matter of Fact: Visuality versus Materiality in Photography Exhibitions
Niclas Östlind, Photography, Lecturer

KEYWORDS: Photography, visuality, materiality, exhibition making, form and content.

ABSTRACT:
The use and evaluation of photographic prints have varied in the history of photo exhibitions. The difference and tension can be described in terms of visuality versus materiality and authenticity. In the paper I will analyze the contexts in which the two different approaches are developed and why.

BIO:
Dr. Niclas Östlind is curator and researcher in the field of photography and contemporary art. His thesis Performing History (2014) is a curatorially based investigation of photography in Sweden 1970–2014. Among his most recent exhibitions one can mention Traditions & Transgressions: Harry Callahan, Dawid and Hiroshi Sugimoto at PaceMcGill, New York.

14:20 - 14:50 / Bio Valand / English
VG model – the camera as a tool for the development of society
Klara Björk, Film, Lecturer
Linda Sternö, Film, Senior Lecturer

ABSTRACT:
The VG model explores the practical application of the educational project “the camera as a tool”, with a smaller, rural community as a model. Based on the idea of the cinema as a room for social interaction and development, various institutions such as schools, libraries, health care, businesses and organizations act and interact around the visibility of our existence. These activities, and the reflections around the activities, broadens the notion of film, the role of film today, as well as the role of the cinema as a meeting point around important social questions in a small rural community today.
The project explores what happens to a society’s development if citizens take over the tools of visual communication; the camera and the cinema, and thus actively exercise their democratic rights in today’s digital society. Pia-Marie Wehrling, film commissioner in the Region of Västra Götaland is one of the collaborators of the project and will be attending the presentation.

BIO:
Klara Björk is teacher and also head of unit in film, Valand Academy. She is also a producer in her own production company Filmkreatörerna. Linda Sternö is lecturer in film at Valand Academy.

www.akademinvaland.gu.se/aktuellt/almedalen/Filmade-seminarier

15:00 - 15:30 / Bio Valand / English
Queer Moving Images and the Fragility and Temporality of Their Existence - Curatorial and Artistic Issues on Moving Images in a Queer Context
Anna Linder, Ingrid Ryberg, Film, Artistic researchers

KEYWORDS: Queer, Feminism, Moving Images, Experimental, Historiography, Curator

ABSTRACT:
An insight into the production processes of two research-based films: Spermwhore by Anna Linder and Abortion Prevention by Ingrid Ryberg.

Spermwhore is a queer experimental film about unwanted childlessness in a world where normative heterosexual relationships dictate who can become parents and in what way. When it comes to reproduction our merciless bodies reduce us to merely a set sex or given gender. But the longing for children is not limited to our bodies, and the possibility of pregnancy can be gifted, shared and undertaken together. Abortion Prevention is a tragically comic documentary revealing the unknown history of lesbian and gay liberation in Sweden before AIDS. Based on exclusive archival footage, it explores the crucial moment in time when institutionally sanctioned homophobia met a strengthening movement of queer self-representation. An analytic, non-nostalgic, but also poetic reflection over the clash between grassroots’ utopianism and the state’s dry administration of sexuality.

BIO:
Anna Linder was born and raised in Storuman, southern Lapland. She is an active feminist, artist, curator and works primarily in the field of moving images. In 2012 she completed a Master of Fine Arts, in Film, University of Gothenburg. Between 2004 and 2012 she worked as a curator and producer at Filmform, The Art Film and Video Archive in Stockholm. Ingrid Ryberg is a film scholar and filmmaker, currently exploring queer and feminist film cultures in the Nordic countries in the 1970s and 80s. She earned her Ph.D. in Cinema Studies from Stockholm University in 2012 with the dissertation “Imagining Safe Space: The Politics of Queer, Feminist and Lesbian Pornography”.

www.annalinder.se
**STAND C : X-LIBRARY**

10:15 - 10:45 / X-Library / English

**Time Exposed: Seeing the Anthropocene**

**Tyrone Martinsson**, Photography, Senior Lecturer

**KEYWORDS:** Environment, global warming, water, landscape, Arctic, desert, forest.

**ABSTRACT:**

From a perspective of Environmental Photography, Humanities and Science this project will explore, the developing journey of mankind into the Anthropocene, through a set of stories of time, places, people and cultures related to environmental challenges from the Desert, Arctic and Coastal zones.

**BIO:**

Tyrone Martinsson got his PhD in Photography in 2003 from the University of Westminster, London. His research interest and current work is in environmental photography and history in relation to environmental issues with particular interest in how photographic images can be used in human/environment relationships – and how our view of nature and landscape changes over time. His research works with the connection photographic history has to the development of modernity and representation of nature and land in the Anthropocene. Current research is related to using rephotographic methods for cross-disciplinary studies that address climate change, environment and historical descriptions of the Arctic.

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10:55 - 11:25 / X-Library / English

**Nanosocieties and Beyond**

**Kerstin Hamilton**, Doctoral student

**KEYWORDS:** Nano technology, materialities, choreography, societal structures

**ABSTRACT:**

Nanosocieties and Beyond is the title of a PhD research project, exploring the (micro)scopic, architectural, economic and human landscapes of science laboratories, connecting molecules to larger societal structures. Terms such as choreography, speculation and proposition will be highlighted in this investigation of nano technological environments. The research also focuses on how materialities and processes can be caught using a camera, exploring the photographer’s reach both physically and ethically. Nanosocieties and Beyond will be carried out using a method of field work and interdisciplinary collaborations with natural scientists. It is a practice based research project which will mainly be realised through (a) film(s), photography and text.

**BIO:**

Kerstin Hamilton is a doctoral student in Artistic Practice. Previous works include ethnographically inspired projects, tracing global capital flows and labour practices in a Sri Lankan fishing village and in a Swedish mining community, as well as charting...
Establishing the relational. On how relational aesthetics was introduced in Sweden in the mid 1990s
Ann-Charlotte Glasberg Blomqvist, Fine Art, Lecturer

KEYWORDS: Relational aesthetics, Swedish art context, 1990’s, Ernesto Laclau and Chantal Mouffe discourse analysis.

ABSTRACT: The presentation is on my Masters Thesis in Art History and Visual Culture, which is in process, conducted as Kompetensutveckling. The thesis looks at how the concept of relational aesthetics at an early stage was introduced to a Swedish art context. Starting with the release of the art magazine Paletten issue named ‘Relationell Estetik’ in late winter 1995, and followed by among other the institutional experiment Moderna Museet Projekt (starting in 1998) the concept quickly established in the Swedish art vocabulary. Ernesto Laclau’s and Chantal Mouffe’s discourse analysis is used to understand how concepts travel and change in content.

BIO: Educated in Art History, History of Ideas and Science, and journalism, Ann-Charlotte Glasberg Blomqvist has engaged in art criticism and art writing since the late 1990’s. She has also been employed as research assistant at Hasseblad Center, at Göteborgs-Posten’s cultural edit, and Galleri 54 along various teaching assignments at Fotohögskolan, Steneby, and Valand School of Art (present Valand Academy).

The Theatre of Bureaucracy
Andjeas Ejiksson, Doctoral student

ABSTRACT: This is a presentation of the general outline of the research project The Theatre of Bureaucracy, which aims at investigating aesthetic manifestations of political history through enactments: What aesthetic meanings are generated in processes of political change and how does this meaning production reflect a political structure? Through enactments the project seeks an understanding of the aesthetic manifestation of history as political force. The performative and speculative practice is a series of enactments that mainly relate to the development of the liberal democracy from the late 70s and the following two decades, with a focus on Northern Europe and Sweden in particular. A fundamental question of the research is whether this process generated a particular logic of aesthetic manifestation, and if so, is it possible to interpret and understand a historical event, process or situation through a set of such forms and expressions?

BIO: Andjeas Ejiksson, doctoral student in Artistic Practice, is an artist, writer and editor, living in Stockholm, Sweden. His practice is based on the interim spaces and transformations of language and the experiences that emerge in moments of translation, between situations and between media. Two special fields of interest are the relationship between bureaucracy, textuality and life, and how political change is manifested in public memory. The work is mainly text- and performance based, exploring different forms and expressions of instruction and the role of the audience and the reader. Ejiksson has been a researcher at the Royal Institute of Art in Stockholm (2014), before that at the Jan van Eyck Academy in Maastricht (2008–2009), and he was the editor of the art magazine Geist (2002–2009).
Desire for Misplacement
Kjell Caminha, Fine Art, Amanuens

**KEYWORDS:** Identity, decoloniality, migrant knowledge, hospitality, cannibalism, occupancy

**ABSTRACT:**
As an expansion for the performance work *Desire for Misplacement* (2014) – where personal migrant stories are contrasted with the German ethnographer Curt Nimendajú, when seeking to find himself or become the other amidst indigenous communities in Brazil in the late 1920s – I will present a book project that seeks to appreciate ideas on exoticism and to welcome diversity for a further development and acknowledgement of aesthetic values within decolonial politics, produced by migrant knowledge. The project is additionally informed by my previous research interest in identity being shaped by different hospitality practices, and is also strongly informed by a series of seminars and forums for decolonial, diversity and migration politics that I have been able to organise at the Academy with its full support.

**BIO:**
Kjell Caminha is an artist and holds a MFA in Fine Art from Valand Academy. His artistic research process often envelops a context, a specific issue or situation that relates to its own connection with identity. Through the use of text, photography, audio, installation, performance and an increasing interest in curatorial practices, Kjell constructs situations where a possibly active dialogue and participation with the viewer is strongly expected.

www.kjellcaminha.com

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Minne & fantasi
Khashayar Naderehvandi, Doctoral student

**KEYWORDS:** Exil, minne, fantasi, biografi, erfarenhet

**ABSTRACT:**
Det nyligen startade forskningsprojektet ”Vem vittnar för vittnet?” ska utforska den särskilda erfarenhet av ”ambivalent exil” som formuleras och produceras i min – och andra författares – litterära praktik. Erfarenheten kan betecknas som ambivalent genom att den å ena sidan bygger på en förlust av minnet av en ”ursprunglig” hemvist men, å andra sidan, vittnar om svårigheten att förankras i den egna miljön genom rasifierande processer som befäster främlingskap. Som en del i forskningen ska förhållandet mellan minne och fantasi utforskas, där minnet å ena sidan är delvis förankrat i en intim, muntlig och icke-litterär språkpraktik (modersmålet) och fantasin, å andra sidan, i en skriftlig och litterär språkpraktik (den litterära praktikens språk). Vad sker i skrivandet och hur produceras en delad erfarenhet genom överföringen från det intima till det kommunikativa/delade?

**BIO:**

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Konstkritisk forskning utan måttstockar?
Fredrik Svensk, Fine Art, Lecturer

**KEYWORDS:** Kritik, kritikalitet, postkritik

**ABSTRACT:**
Vad innebär det att skriva kritik om konst idag? I denna presentation kommer jag att diskutera konstkritikens möjlig och begränsningar som forskningspraktik.

**BIO:**
Fredrik Svensk är verksam som konstteoretiker, lärare, curator och chefredaktör för tidskriften Paletten. Han skriver konstkritik för bland annat Aftonbladet kultur, Kunstkritikk och ArtForum.
15:45 - 16:15 / Aula / English
Dave Beech, Professor

**KEYWORDS:** Public sphere, passersby, publishing, social turn, critical geography, aesthetic labour

**ABSTRACT**
I will speak about my forthcoming projects. I will speak about a public project for Milton Keynes Gallery producing a double function structure for converting passersby into publics and providing the infrastructure for publishing. I will also talk about three books that I am writing. One is a Dictionary of art’s social turn, another is a Marxist analysis of the relationship between art and labour, and the third is a geographical analysis of art’s social relations, including a spatial critique of the biennale.

**BIO:**
Dave Beech is Professor of Art at Valand Academy, University of Gothenburg. He is an artist in the collective Freee (with Andy Hewitt and Mel Jordan), as well as a writer and curator. He is the author of Art and Value: Art’s Economic Exceptionalism in Classical, Neoclassical and Marxist Economics, Brill 2015, The Philistine Controversy (Verso, 2002, co-authored with John Roberts) and Art and Text (Blackdog Books, 2011). He is a founding co-editor of the journal Art and the Public Sphere (Intellect Publishing, from 2011).

www.dbfreee.wordpress.com

16:15 - 16:45 / Aula / English
Andrea Phillips, PARSE professor

**KEYWORDS:** Economy, art market, organization, public, value

**ABSTRACT:**
Over the past five years I have developed a number of interconnected research projects that investigate political relations between artistic education, arts institutions, neoliberal economics and concepts of value. The outcomes of these have been publications and curatorial projects, one of the latest of which can be found at: http://goo.gl/YUn2Q7. My aim over the next two years is to consolidate these projects in two ways. Firstly with The Economic and Aesthetic Impact of the Art Market, a research project with a number of international partners investigating the political and financial implications of uneven global shifts between state and private market funding of the arts. Secondly in the completion of a book that narrates histories of social change in the organisation and status of arts institutions from 1970s to the present, from the community arts centre to the private museum (histories that need to be told in the context of broader shifts within the structure and management of values). In this talk I will briefly preview these two projects with a view to developing relationships with other researchers both at Valand and the wider community of the university.

**BIO:**
Dr Andrea Phillips is PARSE Professor of Art and Head of Research at the Valand Academy, University of Gothenburg. Andrea lectures and writes about the economic and social construction of publics within contemporary art, the manipulation of forms of participation and the potential of forms of political, architectural and social reorganization within artistic and curatorial culture. Recent publications include: ‘In Service: art, value, merit and the making

Non formal Santal School, Santiniketan district, West Bengal. Image taken as part of Phillips’ collaborative project, Tagore, Pedagogy and Visual Cultures (2013-4).

www.art.gold.ac.uk/tagore/

Closing remarks by
Tiina Rosenberg

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