Liz Wells  
Professor/Honorary Doctor

Titel: ‘Modes of Intervention – on writing and curating (photography)’.

Language: English

Abstract: Liz Wells will discuss research questions and motivations underpinning critical publications on photographic practices with which she has been involved. She will also introduce her research on photography, land, landscape and environment, reflect on exhibitions curated and comment on the creative role of the curator.

Bio: Liz Wells writes, curates and lectures on photographic practices, focusing on critical issues in photography history and theory, and on landscape photography as related to environmental issues. She is Professor in Photographic Culture, Faculty of Arts and Humanities, Plymouth University, UK, and until recently convened the research group for Land/Water and the Visual Arts. www.plymouth.ac.uk/research/landwater

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André Alves  
PhD

Title: We are Lacking Love

Language: English/Portuguese

Abstract: Departing from the event “We Are Lacking Love” (June 2017) this presentation will focus on the possibilities of an artistic approach to operate in terms of a technology of affect and recuperation in face of the extinction of gestures of human solidarity.

Bio: André Alves (1981) is a visual artist and doctoral researcher at Valand Academy, exploring possibilities of affective artistic productions of sharing in the tangle art and life.

Website (optional): www.theandrealves.com

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Dave Beech  
Professor

Titel: Art, Value, Labour, Finance: some ongoing research initiatives Valand

Language: English

Abstract: My presentation will introduce the major concerns of my current research: the historical emergence of art and the artist as distinct from the artisan and worker during the contested passage from the guild system to the wage system in the C18th and C19th and how this remains operative in art’s relationship to modern commodity production and contemporary financialisation.

Bio: Dave Beech is an artist in the collective Freee (with Andy Hewitt and Mel Jordan). He is a founding co-editor of the journal Art and the Public Sphere and author of Art and Value (Brill 2015), which was shortlisted for the Deutscher Memorial Prize. He is currently writing three books The Dictionarium of Art’s Social Turn (co-authored with the Freee art collective), Art and Labour (Brill 2018) and Art and Postcapitalism (Pluto 2018/9).
**Klara Björk, Jyoti Mistry & Linda Sternö**

*Klara Björk: Enhetschef, Jyoti Mistry: Gästforskar, Linda Sternö: Lektor, Film*

**Titel:** Decolonialising film education

**Language:** English

**Abstract:** The significance of this presentation is to position the impact of film as research tool within artistic research and artistic practice. Film have functioned to explore and document communities but film has not been mobilised as a tool of communication where the medium (its form) is used as *visual tool to bridge* cultural, communication and linguistic challenges. This presentation serves to offer a decolonialising approach to curriculum and, to approach filmmaking that is about a proposition for a wholly new and innovative form of bringing film practice and pedagogy in relation to the socio-cultural issues of migration and global displacements of communities. This approach further functions in the film education curriculum for "unlearning" conventions of filmmaking. We will present examples from the exchange programme between film educations at the Wits School of Arts (Witswatersrand University) in Johannesburg and Valand Academy, Göteborg.

**Bio:**

Jyoti Mistry has taught at New York University, University of Vienna and Arcada University of Applied Science Polytechnic in Helsinki. Jyoti Mistry’s filmography includes films, documentaries and film installations. Her research areas include cultural policy, questions of identity and multiculturalism. Mistry has also worked as a photography and film curator.

Linda Sternö has worked as a teacher at Valand Academy since 2008. Since 2014 she also teaches the visual practice at the pre school teacher program, Göteborg University. Linda holds a BA exam in film directing from Göteborg University. She also has a BA degree as a high school teacher from Göteborg University and a MA exam in visual culture and education at Konstfack in Stockholm. Linda has worked as film director and producer with films shown on national television and cinema.

Klara Björk is a lecturer at Valand Academy currently also working as head of the film department. Klara’s interest lies within the field of cultivation and politics and how the camera as a tool can be the used as a way of “consciousness raising” in the literacy facing our time – image literacy. Klara Björk is also active as a producer and partner in the production company Filmkreatörerna, established 1996.

**Website:** www.visuellpraktik.se

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**Rose Borthwick**

*Amanuens, Fine art*

**Titel:** In But Not Of

**Language:** English

**Abstract:** I will talk about my commission for GIBCA: *In But Not Of*, an iteration of an on-going project where I have attempted to draw attention to the connections between modern faith systems (with a focus on the Church of Jesus Christ of Latter-Day Saints) and artistic and pedagogic practices. The presentation will take into consideration the role of ethics in practice, in my encounter with others and in my subsequent representation of this process to an arts audience.

**Bio:** Rose Borthwick lives and works in Gothenburg. She recently completed a masters degree in Fine art at Valand where she now works as an amanuens with PARSE and the fri konst collegiate.

**Website:** www.roseborthwick.com
Kjell Caminha, Mary Coble, Andreas Engman and Jeuno Kim
Artists and Educators

Title: Radical Empathy, a Score

Language: English/Swedish

Abstract: What happens when you draw a line from Gothenburg to Athens? What are the places in between and who are the persons that can be encountered? What are some of the unpredictable cultural, political, and artistic exchanges that can occur and how can these be scored? As a continuation from a trip to this year’s documenta 14, Learning from Athens, the project sets up a series of scores that calls for relentless dialogue and actions to open up possibilities for artistic research and discovery that can shed light on what it means to call for radical empathy. This research team will present scores that are in process, such as This is a call to action, which was first developed in reaction to the recent NMR demonstration in Gothenburg, and was call for a communal response borrowing from strategies of tactical frivolity. The ramifications from this first call for action has identified a need to continue to meet. We will organize monthly open gatherings for all with the aim to watch films, make, discuss, and think together about racism, xenophobia, anti-semitism, Islamophobia, homophobia, violence and the hate that the NMR exemplifies, and how we can address and counteract neo-fascistic waves that continue to be a growing issue and concern.

Bio: An academy supported research trip to Athens created the platform for the formation of a new research group within Valand. The four initiators of this team from the Fri Konst Unit, Kjell Caminha, Mary Coble, Andreas Engman and Jeuno Kim will pursue the research of “scoring” as an artistic research methodology, with an aim to deploy contemporary artistic strategies that can allow for political imaginaries that can synthesize issues of displacement along with exhibitionary impulses and aesthetic regimes.

This is a call to action, Valand Academy
Eva la Cour
Phd

Titel: The neo-colonial Arctic

Language: English

Abstract: For the Valand Research Day, I propose to do a joint presentation with Danish artist Tinne Zenner that reflects upon the neo-colonial Arctic through a particular focus on the Danish research Arktisk Station in Qeqertarsuaq, Greenland. We will set up two parallel tracks of images in order to stage a common reading and discussion based on our joint fieldtrip to the station in Qeqertarsuaq, October 2017. Through the dialogical format the intention is to map out political economies across theory, aesthetics and topographical sites in the Arctic, meanwhile mapping connections between our individual artistic practices – how they meet and distinguish between themes such as: materiality and imagery, film and documentarism, locality and expertise, perception and narrative.

Bio: Eva la Cour is a Danish visual artist and researcher with a background in fine arts as well as visual anthropology. She works with audio-visual and spatial forms of montage and display, performance and text, always negotiating with her surroundings. At Valand Eva la Cour is doctoral candidate with the project The Figure of the Guide: Mediating the Open Terrain. This project reflects her general interest in skilled visions, mediation and epistemology, which she particularly has investigated in relation to landscapes of narratives and raw materials in High Arctic terrains.

Website: www.evalacour.com
Andjeas Ejiksson
PhD

Titel: Eurikon

Language: Svenska


Bio: Andjeas Ejiksson är konstnär och doktorand vid Akademin Valand, Göteborgs universitet.

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Ann-Charlotte Glasberg Blomqvist
Junior lecturer, Fine art

Title: Going relational. How the concept of ‘relational aesthetics’ was received in a Swedish art context.

Language: English

Abstract: The presentation is based on my MA thesis in Art History and Visual Studies, which examines how and when the concept of relational aesthetics, coined by curator Nicolas Bourriuad, was introduced and established in Sweden in the 1990s. By researching art magazines and daily newspapers, I have looked at how the concept became effective in a Swedish art context. An analysis of the concept is made through discourse analysis, mainly from Ernesto Laclau & Chantal Mouffes theory and Norman Faircloughs Critical Discourse Analysis. To understand the social aspect of the events I have also used Bruno Latours Actor Network Theory (ANT). Relational aesthetics is understood as a discourse within the discursive field of contemporary art, where the concept of ‘reality’, central in both relational aesthetics and the Swedish and international art debate at the time, functions as nodal point.


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Hanna Hallgren
Professor Litterär gestaltning

Title: “Den lesbiska arkivrundan: Eva Alexandersons arkiv”

Language: Svenska


Kerstin Hamilton
Phd

Title: We Live in a World Made by Science

Language: English

Abstract: In 1939, a time of turmoil, photographer Berenice Abbott wrote the manifesto “Photography and Science” where she states, “We live in a world made by science”. Abbott argues that the “millions of layman” (that is: the non-scientists) fail to grasp this, and that is why the photographer is sorely needed to attain support for science. In her opinion, it is the mechanical medium photography that can be the spokesperson “as no other form of expression can be”. Abbott’s text is a call for collaborations across disciplines, and it comes across as a precursor to contemporary interdisciplinary initiatives such as Environmental Humanities.

This presentation will be based around (new) work in progress from the research project Exploring Experimental Documentary, using Abbott’s manifest as a springboard to address questions of photography’s relation to reality and the representations of science.

Bio: Kerstin Hamilton is a photography-based visual artist living in Gothenburg. Her research project Exploring Experimental Documentary is developed as part of the PhD program at the Valand Academy. Hamilton is interested in how materialities and processes can be caught using a camera, exploring the photographer’s reach both physically and ethically. The research is carried out using a method of fieldwork and interdisciplinary collaborations with natural scientists in the field of nanotechnology.

Website: http://www.gu.se/omuniversitetet/personal/?userId=xhamke&departmentId=086600

Two pictures of Eva Alexanderson and of the novel Kontradans (editions from 1969 and 1994)
Annika von Hausswolff  
Adjunct professor  

Titel: Body Double  
Language: Swedish  


Daniel Jewesbury  
Senior Lecturer  

Title: Necropolis: A Film Essay on the Dead City  
Language: English  

Abstract: Necropolis is a film essay, currently in production, investigating the decay and death of the European city. Shot entirely in cemeteries, graveyards and burial grounds in Belfast, Berlin and London, the film’s different sites are edited into a single continuous location, a kind of parallel city. The necropolis, with its social divisions, its architecture and spatial planning, is not shown here as a macabre or morbid setting, but rather as a model of the ‘ideal’ city, they city-that-will-be (and which indeed is rapidly coming into being, as the contradictions of
Urban capitalism become more and more untenable. Using a limited formal repertoire (performed gesture, montage, camera movement, a voiceover composed from many different texts, and music) the work assembles a discordant, fragmentary account of contemporary urban experience.

Bio: Dr. Daniel Jewesbury (London, 1972) is an artist and writer, and a senior lecturer at Valand Academy, currently teaching in the MFA course in Fri Konst. Daniel holds a BA in Fine Art (Sculpture) from the National College of Art & Design in Dublin (1996) and a PhD in Media Studies from the University of Ulster (2001). He works with film and video, photography, performance and text.
Website: www.danieljewesbury.org

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**Leslie Johnson**  
Professor fine art

Title: Fulfillment of intentions through exhibition situations. Att utveckla intention av konstverk genom olikar utställnings intentioner

Language: English

Abstract: I use examples from my own art practice, related to historical precedents, to discuss how an exhibition situation can further the intention of a work. How do familiar sites such as gallery, museum or public space further the intention of works. Why should works be located in other sites and systems to best establish the intention of the artist, rather than the tendency, of the work?

Bio (ca. 5 lines): Leslie Johnson, professor Valand. Taught or lectured in art academies throughout Scandinavia as well as Bangalore India. Presentation of work in self-organized exhibitions and actions, gallery and museum exhibitions, public commission and internet project since 1985.

Website: www.lesliejohnson.info
Julia Kjelbye Tedroff and Niclas Östlind

Title: The construction of histories of photography in higher photography education – a study from the point of view of the practitioner.

Language: English

Abstract: The paper will present an on-going research project focusing on how photographic history is constructed and used in the educational context. It is a collaboration between Valand Academy at the University of Gothenburg, The Royal Institute of Art in Stockholm and the University of Arts, Crafts and Design in Stockholm. The questions that will be investigated and problematized are: How does students relate to the history of photography? Where in the creative process does the awareness of history of photography appear, and what role does it have in the artistic practice? The aim is to identify how photographic references (historical or/and contemporary) intervene in the context of higher education, and too problematize how these photographic references are interacting with the student’s idea of subjectness.

The study is based on the assumption that historical awareness and reflection in the educational context is dependant on how students are interacting with photographic references, and what the ideas of subjectness the education is based on. An important factor is also what histories and photo theories the students have, and their views on the relation between history, theory and practice.

Key elements in the study are the knowledge of what histories students have been exposed to, and what pedagogical assumptions the education have been based on. It requires an understanding of how histories, theories are interacting with the students practice and a developed idea of subjectness and how it operates. However, to be able to study how historical and photographic references are interacting in the artistic process – understood as an act of subjectness –, the research methods also requires an awareness on how the educational context makes it possible for the student to act from a subjective position.

Bio: Julia Tedroff is lecturer at AkV in History and Theory of Photography and Pedagogy in Higher Arts Education.

Dr Niclas Östlind is a curator and a researcher specialized in contemporary art and photography. He is program leader of the Masterprogram of Photography at Valand Academy, and share the leadership of the Research School at the Faculty of Fine, Applied and Performing Arts. He is member of the board of Konstfack.

Maddie Leach

Title: The Grief Prophecy for GIBCA 2017

Language: English

Abstract: As her contribution to GIBCA 2017 Maddie Leach produced a remarkable 12” LP with a number of collaborators. Borrowing its title from a demo tape by black metal band Dissection, The Grief Prophecy focused on a decommissioned water tower in Keillers Park in Göteborg where lead singer Jon Nödtveidt was involved in the murder of homosexual Algerian man, Josef Ben Meddour, on July 22 1997. 2017 marks 20 years since the murder took place. An image by Kristian ‘Necrolord’ Wåhlin appears on as the album cover, and the vinyl contains slowed-down versions of a Dissection instrumental called Into Infinite Obscurity performed on vevlira and oud. As a form of lament, these elongated recordings sit in relation to ideas of continued invisibility and memory that underpin The Grief Prophecy project.

Bio: Maddie Leach is an artist from New Zealand. She is a Senior Lecturer at Valand Academy and currently Head of Unit for Fine Arts. She completed her degrees in sculpture and her practice is now largely project-based, conceptual and research-intensive in relation to place-determined narratives and histories.

Website: www.maddieleach.net
Climate researcher James Hansen and Professor of Transformative Learning for Socio-ecological Sustainability, Arjen Wals, argue for the researcher as activist. Both Hansen and Wals ask of researchers to communicate an agenda and a position in the contemporary challenges facing the future of our children? In a short note I would like to address the calls to action from Wals and Hansen. The idea of the researcher as activist and research through activism is controversial and often questioned. Harvard historian of science Naomi Oreskes have shown that researchers with an activist approach do not tend loosing their credibility but perhaps the contrary. How do we answer the calls from Hansen and Wals and what responsibilities do we have as intellectuals (the latter part of the question following Chomsky’s famous 1967 text)?

Bio: Tyrone Martinsson is currently pursuing research on the history of photography and the photography of today in relation to environmental and landscape photography. His particular interest is in how photographic images can be used in human/environment relationships – and how our view of nature and landscape changes over time. The point of departure for this research project is the connection photographic history has to the development of modernity. During the last few years Tyrone Martinsson has performed research on the Arctic and the re-photographic methods for cross-disciplinary studies that address climate, environment and historical descriptions of the polar landscape.
Abstract: This presentation will depart from an ongoing interdisciplinary, collaborative work between photographer Kalle Sanner (Valand Academy) and social researcher Karl Palmås (Chalmers University of Technology). During the early autumn of 2017, they completed two field trips to Berlin and London to collect material to be used in a forthcoming film that interrogates the political present through the lens of two landmark architectural structures. The presentation will focus on the methodologies, modes of expression, and relation to the respective disciplines brought into the joint work process by each of the collaborators – both as it pertains to the conceptualization and filming phases of the collaboration already completed, as well as for the upcoming post-production. These reflections will be accompanied with brief glimpses into of the work in progress.

Bio: Kalle Sanner works as a photographer and teacher in Gothenburg, Sweden. He’s works investigates the understanding of physical space in relation to the physics and rhetoric of the camera. Sanner holds an MFA in photography from the School of Photography, in Gothenburg.

Karl Palmås is a social researcher and associate professor at the Chalmers University of Technology. His current work involves studying how the fields of design and architecture interrelate with social and political theory. Palmås holds a PhD in sociology from the London School of Economics and Political Science.

Fredrik Svensk
Lecturer

Title: The steam of art criticism

Language: Svenska

Abstract: If the notion of critique today is associated with the European enlightenment and its dark side of capitalist and colonial modernity, what challenges does the notion of critique in contemporary art face in the light of current debates on new materialism, non-anthropocentrism and alt-right PR- strategies? To discuss these issues Fredrik
Svensk will trace the genealogy of critique in contemporary art in light of current debates in these diverse discourses.

Bio: Fredrik Svensk holds a Lecturer position in Fine Art at Valand Academy, University of Gothenburg and is editor-in-chief of Paletten Art Journal. In his research and teaching he is specialized on the biopolitics of art. He writes art criticism for Artforum, Kunstkritikk, Aftonbladet Kultur and his essay writing has been published in many books and anthologies. In 2017 he is curating the The Bosnia and Herzegovina National Pavilion, at the 57th Venice Biennale.

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**Josefina Posch**  
Adjukt, Fine art

**Title:** HELP!  

**Language:** English

**Abstract:** With the Beatles movie Help! as a departure point, my research investigating the disabled, sick and aging body in contemporary society, art and media.  

The Beatles album and film Help! was released over 50 years ago, since then life expectancy has risen from about 50 years to over 70 years world wide and the older population continues to grow at an unprecedented rate. My research maneuver in the context of the politicization of health and elderly care in the U.S and beyond, the transformation of what used to be considered normal human problems such as birth, aging, menopause, alcoholism, and obesity to now be seen as conditions needing to be medicated and puts the aging, sick and disabled body in focus in a society where the healthy body has long been the ideal aesthetics.  

**Bio:** Josefina Posch is an internationally active artist who is since 2008 based in Göteborg. Her artistic practice exist in the borderline between sculpture, digital media and social practice. Also active as curator, activist and lecturer, she is the founder of Snowball Cultural Productions and board member and gallery manager at Gallery Box.

**Website:** [www.josefinaposch.com](http://www.josefinaposch.com)  
[www.snowballproductions.com](http://www.snowballproductions.com)
Cecilia Torquato
Lecturer

Title: ABOUT DISTANCES - Film Rhetoric, Xenophobia and The Death of the Imperialistic Film Discourse

Language of presentation: English

Abstract: The use of some discursive practices and conventions by most American films for the great audience purports to represent an existing reality they at the same time create, normalize and control. By performing reality in stereotyped ways, this kind of cinema sets the standards for human behaviour entailing reproduction and production of a political discourse built on prejudice and gender constructions. In my artistic research I study the rhetorical and performative dimensions embedded in the narrativity of American films for the great audience on one hand, and on the other hand I try to subvert it by way of my own film practice. The main endeavour is to elaborate a discourse that reconfigures the meanings for what is being said, elaborating an onto-epistemological approach to film practice that will take position and momentum in consideration.

Bio: Cecilia Torquato is a film director, photographer and producer based in Gothenburg, Sweden. She currently teaches at Valand Academy (Film/MA) and is the CEO of Kvarteret Filmproduktion. Her filmography includes films, documentaries and film installation. Education: master and bachelor in arts/film directing at Film School in Gothenburg, bachelor in Communication at UFMG, Brazil.

Sarah Tuck
Post-Doc Researcher (Valand/Hasselblad), Photography

Title: Drone Vision

Language: English

Abstract: Drone Vision: Warfare, Surveillance and Protest is a two-year research project exploring the affective meanings of drone technologies on photography and human rights. The project has been developed through a partnership between Hasselblad Center and Valand Academy, in Gothenburg, Sweden; NiMAC [The Nicosia Municipal Arts Centre, Associated with the Pierides Foundation] Nicosia, Cyprus and Zahoor Ul Akhlaq Gallery, at the National College of Arts in Lahore, Pakistan. The partnership between the cities Gothenburg, Nicosia and Lahore will result in simultaneous exhibitions in each gallery in 2018 of commissioned photo based arts works that explore drones as motile cameras and as a new camera consciousness that alters the material assemblages through which protest and warfare takes place.
Bio: Dr Sarah Tuck is a post-doctoral researcher in Photography and Human Rights. Her work has traversed a wide range of situated practice, including community development, post conflict processes and institutional networks where questions of agency, knowledge production and representation have always been central.

Eva Weinmayr
PhD

Title: “It’s up to the attentive reader to find out what devilish motive inspired this book’s publication.” (Marcel Broodthaers)

Language: English

Abstract: With the starting-point of Marcel Broodthaers’ two-part piece Voyage on the North Sea (1974) – a confounding inversion of the medium-specific properties of book and film – I will discuss the recent collective publishing experiment of the Let's Mobilize: What Is Feminist Pedagogy Workbook. I will describe the choices behind its particular mode of dissemination within Valand Academy, and internationally. I hope for a discussion with members of the academy, who experienced the long-term walk-able book in the academy building and would like to evaluate its potential agency within our community. Could such experimental and socially embedded mode of dissemination enact Matthew Stadler’s claim, that publication “is the creation of a public”? Could it be a model to reclaim publication from being reduced to a quantifiable research output or a marketable object?


Website: evaweinmayr.com, andpublishing.org

Mick Wilson

Titel: Constructing a personal research agenda for 2018-2019

Language: English

Abstract: This presentation will outline a prospective research agenda for the next two years, based on existing work on aspects of political community with the dead; curating research and public culture; food politics; and vernacular singing. It proposes both to outline specific research problems and to provide a (tentative) model for research development planning.

**Hendrik Zeitler**

Lecturer and head of ba programme, photo

Title: 1:1

Language: English/Swedish (dependent on audience)

Abstract: Although essential for the discovery of photography, the cameraless image has for usually been an outsider in the history of photography. Using light sensitive paper I continue my visual exploration of my neighborhood Hammarkullen. Taken at night with the help of flashlight, and with hues from moonlight and street lamps, the images, with their exact 1:1 scale, become true to their presence but appear still as an abstraction, with objects rendered white where they block the light and the rest of the paper resembling summer nights – and the blue hue of unexposed photo paper. With only one original image these photographs move away from the idea of reproduction that has been so central since the invention of the photographic negative in the early 1800s.

Bio: Hendrik Zeitler works as a photographer and teacher in Gothenburg, Sweden. His work has the last few years been concentrated on the understanding of specific spaces, both historically and politically, as well as the portrait. He has published the book A Place of One's Own, 424 and The Chosen Ones. Zeitler holds an MFA in photography from the School of Photography and Film, in Gothenburg.

Website: www.hendrikzeitler.com

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**Niclas Östlind**

Phd, senior lecturer

Titel: Photography in Print & Circulation

Language: English

Abstract: My contribution is a report from the on-going research project that is focusing on photography as a reproduced and distributed medium. The talk will include a brief background on how the project was initiated, how it has developed and a presentation of the two remaining parts. I will reflect on and discuss what a curatorially driven research project can contribute with from a methodological perspective.

Bio: Dr Niclas Östlind is a curator and a researcher specialized in contemporary art and photography. He is program leader of the Masterprogram of Photography at Valand Academy, and share the leadership of the Research School at the Faculty of Fine, Applied and Performing Arts. He is member of the board of Konstfack.