



KONSTNÄRLIGA FORSKARSKOLAN 2010-2015



INTRODUCTION	3
KONSTNÄRLIGA FORSKARSKOLAN BOARD	5
QUALITY ADVISORY BOARD	7
OFFICE	8
YEAR BY YEAR	10
TIMELINE	11
ASSOCIATED ARTISTS AND PROJECTS	17
VENUES (EXHIBITIONS, PERFORMANCES, LECTURES E T C)	24
SEMESTER MEETINGS	31
WORKSHOPS	36
EXAMINERS, WORKSHOP LEADERS, CRITICAL REVIEWERS E T C	45
SUPERVISORS	50
NETWORK OF ADMINISTRATORS	52
NETWORK OF LIBRARIANS	53
OTHER NETWORK ACTIVITIES	53
www.konstnarligaforskarskolan.se	54
ARCHIVING AND PUBLICATIONS	55

Konstnärliga forskarskolan was a five-year research school in the fields of art in Sweden. All Swedish art schools/art faculties collaborated, for the first time, to make it happen. Over thirty well established artists, from eight different disciplines and from more than ten countries, have been associated.

The research school, operative between 1 September 2010 and 31 August 2015, was designed to foster the development of postgraduate education in relation to the unique Swedish doctoral degree in the arts, part of the Higher Degree Ordinance since 2009. The description of this degree underlines artistic work as the epistemological fundament for research in the art disciplines, as well as other artists and art contexts as self-evident recipients and peers in the research communities to be constituted.

Konstnärliga forskarskolan has been focusing on several areas in order to achieve such a development, that by necessity had to be sensitive to the heterogeneity not only in and between the art disciplines themselves but also to the plurality of approaches to research in the arts already at work in the collaborating institutions.

A. ACTIVITIES AND SUPPORT FOR ASSOCIATED ARTISTS

1. courses and meetings The small office have assisted in organizing almost thirty workshops in a large range of subject areas, often in collaboration with art institutions and often on initiative of the associated artists, at several places in Sweden and Europe. Nine larger gatherings have been held over the years, programmed by smaller working groups of artists. All of these activities have been connected to study plans at Lund University. The total number of credits for these activities corresponds to half of the 60 credits that are normally part of a research programme. This means that these activities correspond to the mandatory courses stipulated in the majority of general study plans, in the situations where the institutions have not yet been able to provide such courses themselves.
2. progress seminars **Konstnärliga forskarskolan** has strongly contributed to establishing research progress seminars (recommended to be held on the completion of 25%, 50% and 75% of the degree), which have long been a part of good practice in other research fields. These have been hosted by the institutions, and the doctoral candidates have been encouraged to participate in each other's seminars. With few exceptions, **Konstnärliga forskarskolan** employees have been represented at all these research progress seminars and have drawn up the list of external partners that have been involved in the discussions and reported to the institutions on their impressions for subsequent overviews and analyses.

3. production support A recurrent problem for the majority of the artists affiliated with **Konstnärliga forskarskolan** has been the severe shortage of resources for artistic production. Since a high quality and range of distribution have been considered vital in establishing the research field, resources have been put into assuring production and documentation of the art works and experiments part of the research projects.
4. on-going individual support: the office have continuously been communicating with the associated artists concerning other relevant PhD courses, conferences and publication platforms, both nationally and internationally, as well as advising in set-up of seminars and a range of other both formal and content-oriented questions.

B ACTIVITIES AND SUPPORT FOR SUPERVISORS

1. supervisor's education: A program called *Supervision in artistic research – acts of creation*, have been implemented in collaboration with the *Centre for Educational Development* at Lund University, with three course modules and a total of 9 possible formal credits.
2. network meetings: irrespective of intentions to complete a formal module or not, all meetings and tasks/activities were open to all participants. Actual as well as potential supervisors were identified by the art schools and invited to follow the activities.
3. anthology: An anthology of essays presenting the supervisors' experiences and analyses, was published during 2015 in collaboration with the book publisher Symposion: *Acts of Creation: Thoughts on Artistic Research Supervision*.

C SUPPORT FOR COLLABORATING INSTITUTIONS

1. an administrative backbone: since only two of the institutions, Lund University and the University of Gothenburg, had the right to award the art PhD in 2010, **Konstnärliga forskarskolan** have been offering a framework in which artist could be employed at any of the collaborating institutions and accepted as PhD candidates at one of the larger universities.
2. financial support: around half of the **Konstnärliga forskarskolan** budget has been used to support the participating institutions in developing local research study environments, as defined in the application approved by the *Swedish Research Council* in 2009. The total is based on the initial standardised estimates for supervisor salaries, project costs and costs related to thesis defence. This results

in funding of around SEK 1.7 million per institution for the development of the research environment over the five-year period.

3. network and support for administrators: to ensure long-term local competence on labour-related and other legislation and the financing of doctoral studies **Konstnärliga forskarskolan** has initiated and supported regular meetings and on-going support for the most part newly appointed research administrators.
4. network and support for librarians: meetings for the librarians at the art schools, to help develop collaboration and knowledge transfer on issues such as information retrieval, archiving and publication of artistic research, have been initiated and on supported by **Konstnärliga forskarskolan**
5. meetings research coordinators: in 2015 we initiated and executed two network meetings, in music and performing arts, intended to encourage future discipline-specific collaborations.
6. other meetings: to further encourage the national collaboration and information exchange **Konstnärliga forskarskolan** have been hosting larger yearly meetings with representatives of all the institutions, in conjunction with one of the board meetings during each spring. A national evaluation-focused discussion on experiences of working with the degree ordinance of the artistic PhD degree was held the 17th of February 2015 in Stockholm.

KONSTNÄRLIGA FORSKARSKOLAN BOARD

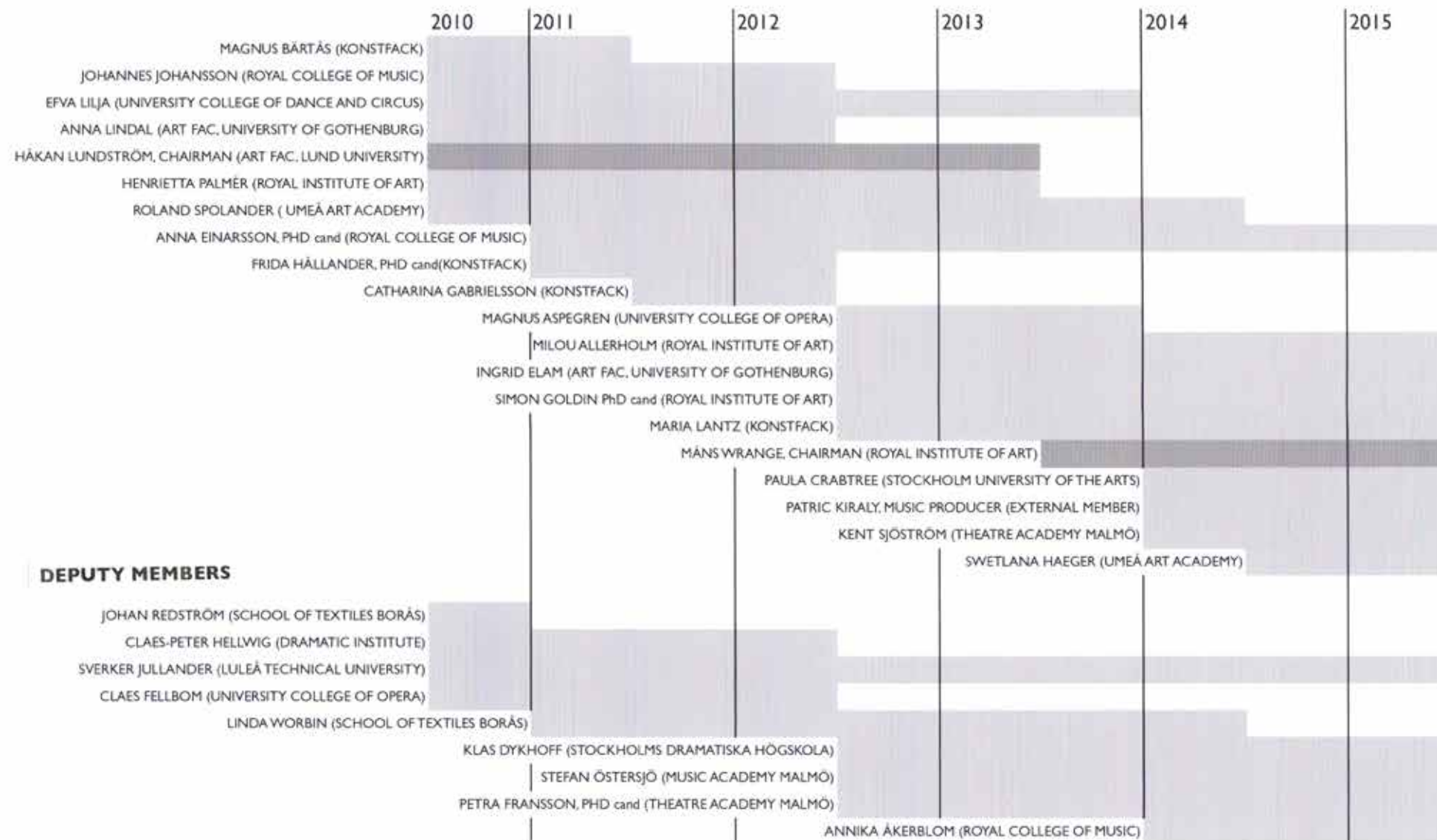
Konstnärliga forskarskolan has formally constituted a department at the Faculty of Fine and Performing Arts, Lund University. The individual board members, selected as to ensure a broad representation of the collaborating art schools, have been appointed by the faculty board at the suggestion of the election committee. The election committee, was appointed early 2010 with Hans Hellsten (Malmö Music Academy) and Johnny Wingstedt (Royal College of Music) as members, both replaced early 2012 by Åsa Andersson (Royal Institute of Art), Karin Johansson (Malmö Music Academy) and Kent Olofsson, PhD cand (Royal College of Music).

The board have had in average four meetings per year, where decisions concerning overall strategies and budget have been discussed and approved. A smaller working group consisting of the chairman, vice chairman, a PhD representative and an additional board member have since early 2013 been responsible for preparing the agenda of the board meetings and approval of course curricula.

To further encourage the national collaboration and information exchange **Konstnärliga forskarskolan** have been hosting larger yearly meetings with representatives of all the institutions, in conjunction with one of the board meetings during each spring.



REGULAR MEMBERS



QUALITY ADVISORY BOARD

An international quality advisory board for **Konstnärliga forskarskolan** was appointed early 2011. Its members have been invited to the activities of the research school and have been in dialogue with the office in particular during the first years. The quality advisory board has been invited to participate in the activities and summed up critical comments and questions from their impressions in a written report November 2013, used internally to clarify the working models.



HENK BORGENDORFF is a musicologist and philosopher and holds a number of commissions of trust in the area of, music theory, artistic research and research in general in Netherlands and in Europe and is the project leader of the Artistic Research Catalogue as well as editor of the *Journal for Artistic Research* (JAR) since 2010.

A part from a range of publications in the realm of music theory he has since 2003 lectured all over Europe and published extensively on the topic of artistic research.

PAVEL BÜCHLER, Research Professor in Art at Manchester Metropolitan University, is an artist, lecturer and writer. Summing up his own practice as “making nothing happen”, he is committed to the catalytic nature of art – its potential to draw attention to the obvious and revealing it as ultimately strange. His research preoccupations include theories of photography and film, creative use of obsolete technologies, and experimental pedagogies in art education.



SUSAN KOZEL combines dance and philosophy in the context of new media: in other words she works with bodies, ideas and technologies. She has a PhD in Philosophy from the University of Essex, UK (1994), and a long history of various movement techniques (from ballet to butoh) but currently works primarily with phenomenology as a methodology and improvisation as a movement practice. Currently she has a position as a Professor of New Media at *MEDEA Collaborative Media Initiative* at Malmö University.

OFFICE

The office of **Konstnärliga forskarskolan** have been small and distributed, to suite the collaborative and travelling working mode of this research school. The content oriented staff members (director and coordinator) have been planning, initiating and organizing meetings, courses and events, while the more administrative staff (economist, research administrator) have been based at the Faculty of Fine and Performing Arts at Lund University.

YLVA GISLÉN, director (employed 60-75% 20100801-20150831)

Ylva Gislén has been working as a cultural journalist, editor, translator & culture and media producer for many years and has had and have a range of commissions of trust in f ex the *Swedish Arts Council* (1996-1999, 2002) at *MDT* in Stockholm (2009–) and the *Swedish Author's Fund* (2006 - 2012) Since her dissertation in interaction design in 2003 on collaborative narratives in digital media, *Rum för handling*, she has been focusing on epistemological questions and implications of practice based research in art and design while working as senior lecturer in interaction design at Malmö university from 2006, Head of the Culture and Media Department at K3, Malmö university 2006-2007, Head of Education and head of Research at Dramatiska institutet (University College of Film, Radio, Television and Drama) in Stockholm 2008-2009 and senior researcher in new media and social innovation at *MEDEA*, Malmö university during 2010. She is associated professor in artistic practice at Lund University since 2010, and visiting professor at the Faculty of Fine and Performing Arts there 2011-2015.



CHRISTOFER FREDRIKSSON, PhD coordinator (employed 25% 20100801-20111231)

Christofer Fredriksson is a visual artist, educated at the Umeå Art Academy 1986-1990, also working as web designer and project manager and coordinator at several art schools, particularly knowledgeable in international collaboration and the Vietnamese art world. He has made a range of solo and group exhibitions and performances, both nationally and internationally.



EMMA KIHIL, PhD coordinator (employed 50-80% 20120101-20150831)

Emma Kihl is a visual artist educated at the Royal Institute of Art in Stockholm. She has conducted several research projects in which she uses place and context as important parts of the composing of work and knowledge: *Parachute* (shown at Arlanda airport), *Eternal Entertainment Machine* in a former theatre space, and an investigation of the *A4-sheet*, funded by the *Swedish Research Council* and available in different modes at the *National Library of Sweden* Stockholm.

HENRIK FRISK, supervisor's coordinator (employed 20-80% 20120101-20150831)

Henrik Frisk is an active performer (saxophones and laptop) and composer of contemporary music. He is associate professor at Malmö Academy of Music, Lund University and assistant professor at The Royal Academy of Music, Stockholm. With a special interest in improvisation and interactivity, most of the projects he engages in explore these aspects in one way or another. As an improviser Henrik Frisk has performed in many countries in Europe, North America and Asia including performances at many international festivals including the *Bell Atlantic Jazz Festival*, NYC. As a composer he has received commissions from many institutions, ensembles and musicians. He has made numerous recordings for American, Canadian, Swedish and Danish record labels. Henrik Frisk has contributed a chapter to *The Routledge Companion to Research in the Arts* and is editor and contributor to *(Re)Thinking Improvisation: Artistic explorations and conceptual writing* (Lund University Press).



HÅKAN LUNDSTRÖM, chairman (financed by KF 10-20% 20100101-20131031)

Håkan Lundström is professor in musicology, with a focus on the relationship between music and society, and with a particular interest in the songs and musical practices of several minority groups in South East Asia. He was Dean at the Faculty of Fine and Performing Arts from 2007-2013 and very active in the establishment of the art PhD and the national research school.

MÅNS WRANGE, chairman (employed 10-20 % 20131101- 20150831)

Måns Wrangé is a visual artist with some 200 exhibitions, nationally and internationally and currently visiting professor at the Computer Science Department in Stockholm. He has been a Professor of Fine Arts at the University College of Arts, Crafts and Design and Research Supervisor at the Oslo National Academy of the Arts as well as vice chancellor at the Royal Institute of Art in Stockholm 2010-2014. He is represented at *Moderna Museet* with three artworks and is currently a member of the board of the *Swedish Arts Council*.

EWA STOLTH MINARIK, economist (financed by KF 10% 20130101-20150831)

Ewa Stolth Minarik is an experienced controller with a long professional background at the Malmö Music Academy as well as at the Faculty of Fine and Performing Arts, Lund University.

TINA ERIKSSON FREDRIKSSON, project leader (employed 80% 20140101-20140631)

Tina Eriksson Fredriksson is a visual artist educated at Umeå Art Academy 1988-1995. She has made a range of national and international solo and group exhibitions, but have also profound experience as project leader, initiator and curator of larger transdisciplinary art projects such as the *MADE-festival* in Umeå, *Umeå2014* (cultural capital) and the *Weaving Politics*-symposium 2012.



ANNIKA MICHELSEN, research administrator (financed by KF 40-50% 20130301-20150831)

Annika Michelsen is an experienced administrator with a professional background at both the Malmö Art Academy and the Malmö Theatre Academy, research administrator at the Faculty of Fine and Performing Arts, Lund University since 2013.

2010 was characterized by preparations to set the research school in motion. Representatives from the then 12 art schools met twice during spring 2010 and a board was appointed at the second of those.

Meantime the announcements for applications, and due selection processes, for the first doctoral positions were made by the schools. The director was appointed by the board in May.

The director and coordinator started working September 1st and September 6-9 the first semester meeting, gathering the first 16 associated artists, supervisors to be, the board and research coordinators, in Gothenburg.

Principles for economic institutional support and activities were decided during autumn, together with an overall budget for the five years financed by the *Swedish Research Council* (2010-2015). Collaboration with the *Centre for Educational Development* at Lund University concerning support for supervisors was initiated,

2011 was focused on formulating how activities for artists and supervisors should be carried out in the best possible manner, and what other network activities were needed in order to support an appropriate infrastructure.

The second semester meeting, in Malmö February 7-9, consisted in an open space on those issues. The conclusion became that future semester meetings should be organized by the artists themselves, and that other courses should be in short and thematic workshop-format, allowing for pluralism and flexibility.

Collaboration with the *Centre for Educational Development* at Lund University was established, resulting in a curriculum and network structure for supervisors. Meetings for research administrators and librarians were organized. The first four 25%-seminars took place during autumn., as well as the third semester meeting, that took the form of an EUFRAD meeting with workshop leaders and participants from all over the world.

2012 the course structure suggested by the open space held previous year was established. The two semester meetings were organized by program committees consisting of associated artists, and 5 very different workshops were held.

A support structure were set up for the administrator's network, and another ten 25%-seminars were held during the year. In order to keep up with the increasing activities the office expanded slightly.

2013 a number of artists held 50%-seminars, a part from other meeting points and discussion forums in semester meetings, workshops and other activities.

By the end of the year the number of associated artists in different disciplines had mounted to 31.

Network activities for librarians, administrators and supervisors continued.

2014 turned out an intense period. The first 75%- seminars were held, the spring sun blessed a memorable semester meeting at Färö which gathered a majority of the now 33 associated artists and nine workshops were arranged, on topics as varied as composer-performer interaction, investigative publishing and a contemporary approach to Brecht, art and politics, to name a few. The group of supervisors started their work on the forthcoming anthology on supervision in artistic research, while the office interviewed artists, supervisors, research officers and a number of art institutions as part of their work with an application for further funding, that later that year was denied.

2015 *Konstnärliga forskarskolan* was wound up, with a particular focus on documentation and providing the associated artists different kinds of resources in terms of extra supervision, workshops and production resources to finalize their projects.

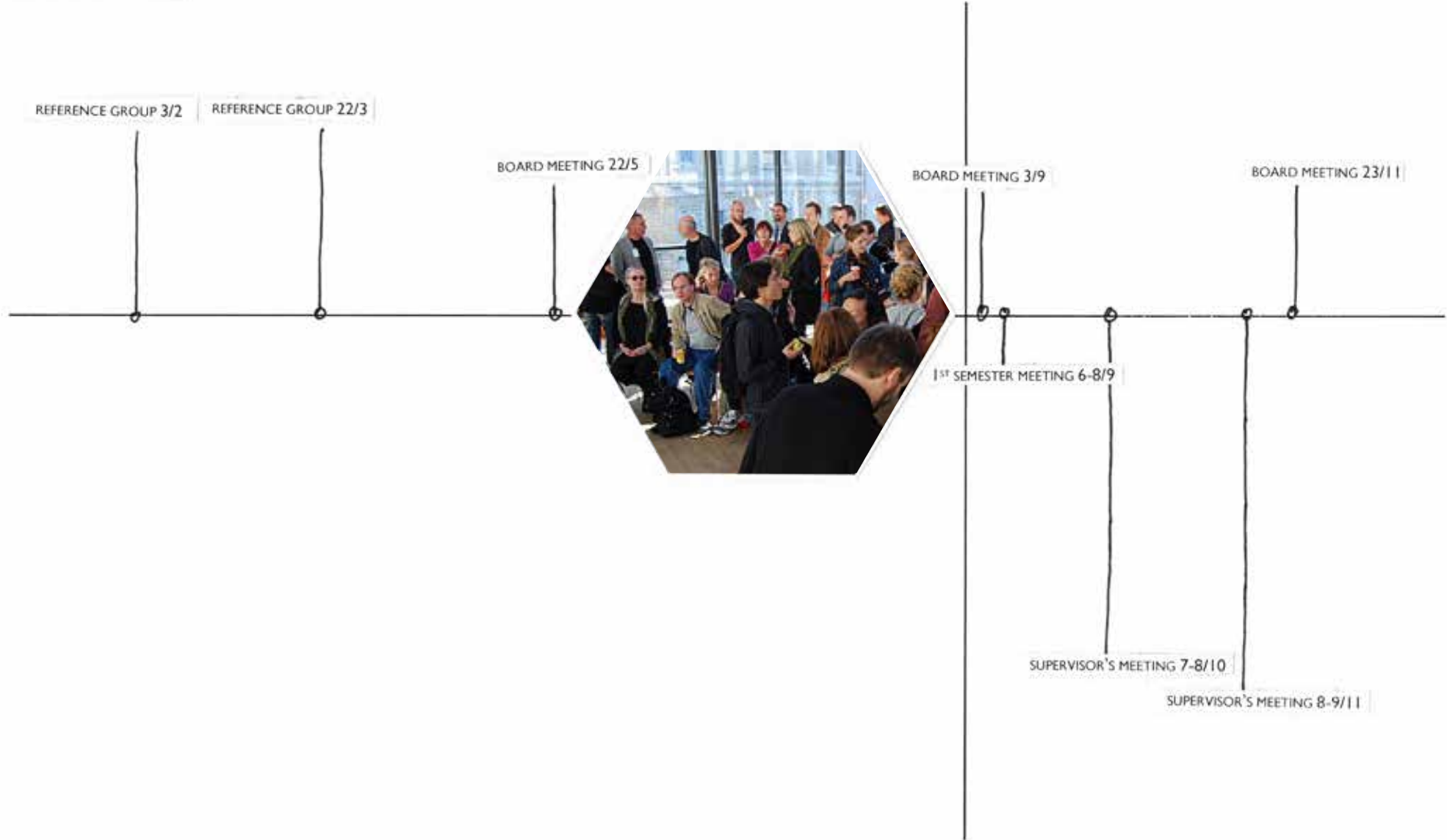
The last semester meeting was held in May in Belgrade, with "Institutions vs. Self-organisation and Self-institutionalisation" as a chosen theme.

A number of 75% and final seminars were held, as well as the first defence (the majority of the defences will be held after the closing down of *Konstnärliga forskarskolan*, during 2016)

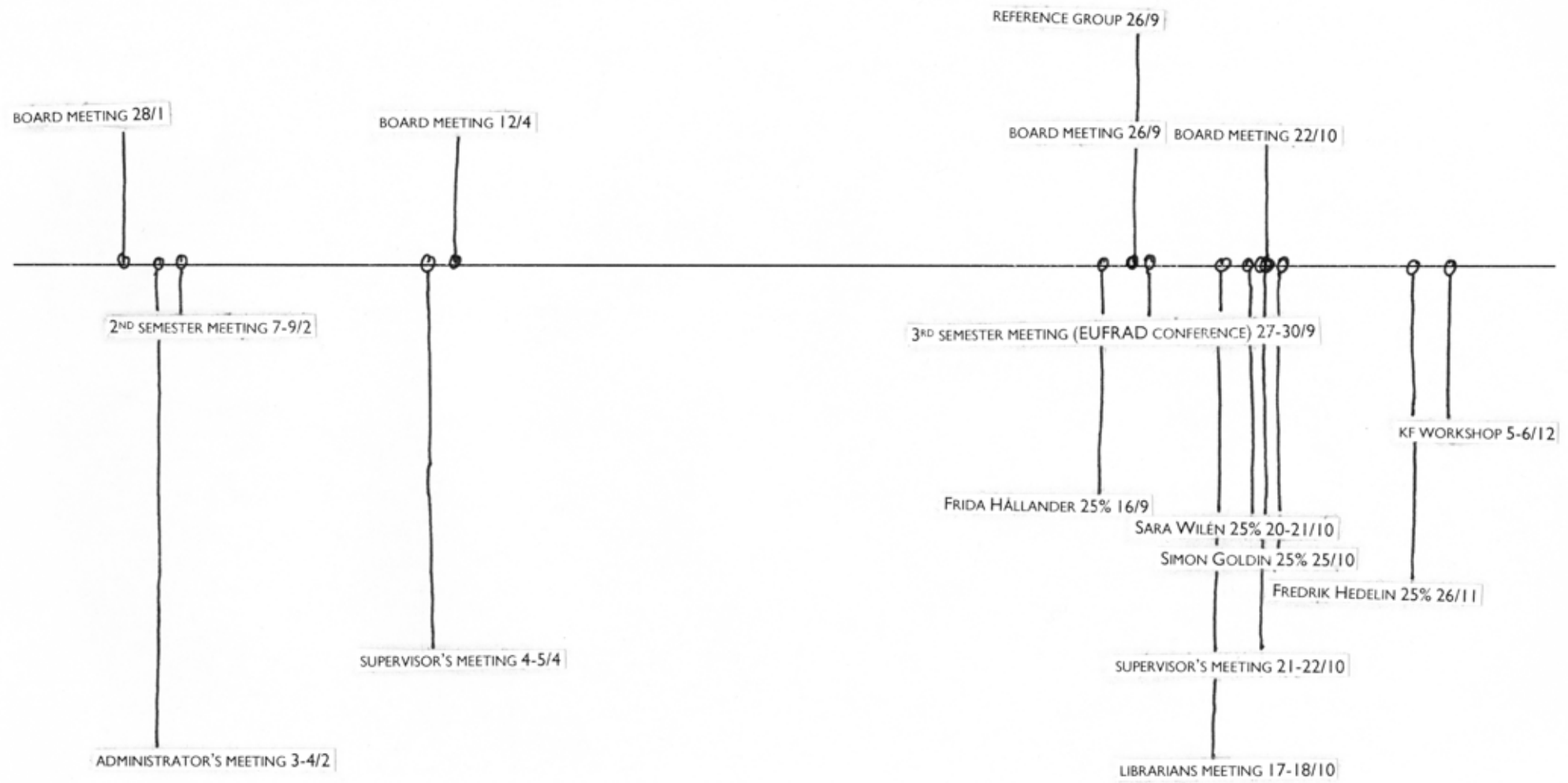
A national discussion on experiences of working with the degree ordinance of the artistic PhD degree was held the 17th of February in Stockholm and an anthology on supervision in artistic research education was published in August in collaboration with *Symposion*.

A celebratory and closing garden party was held the 28th of August in Stockholm.

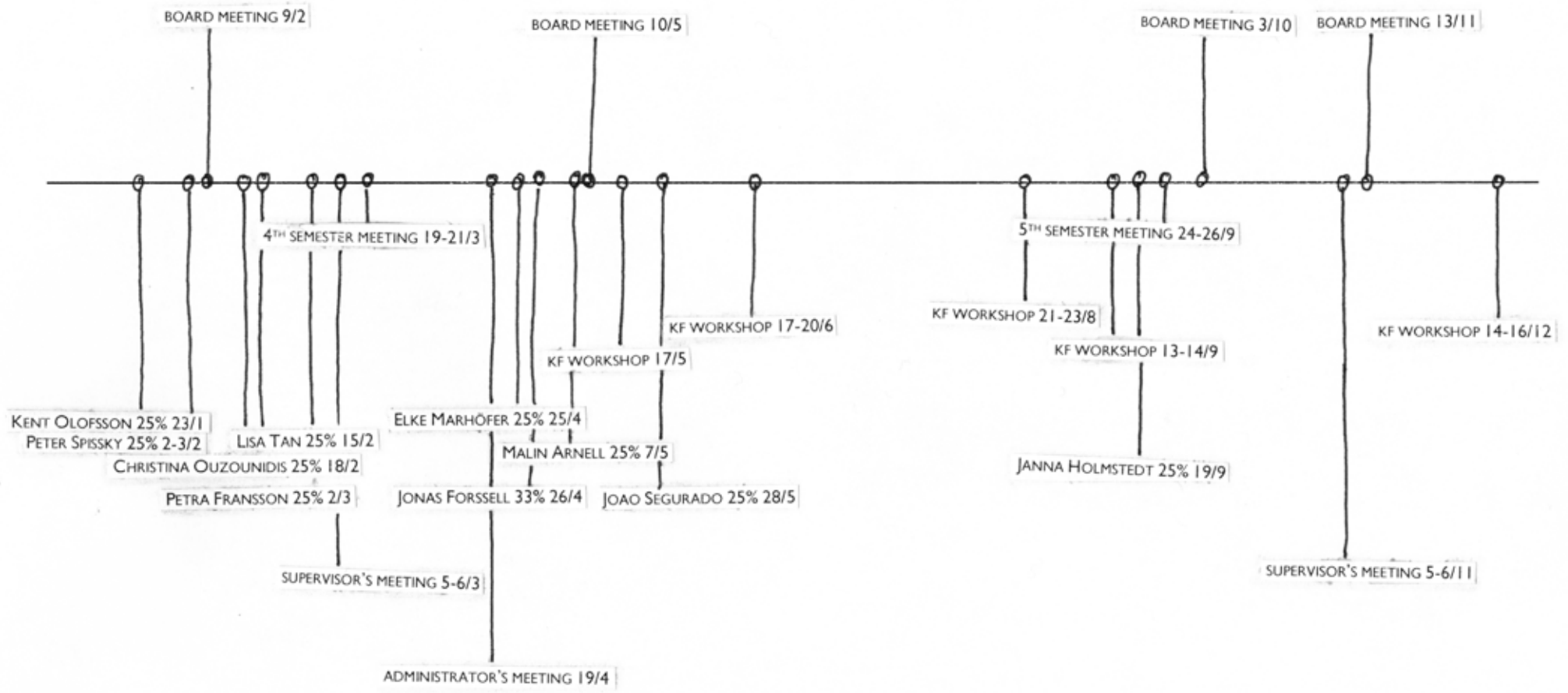
TIMELINE 2010



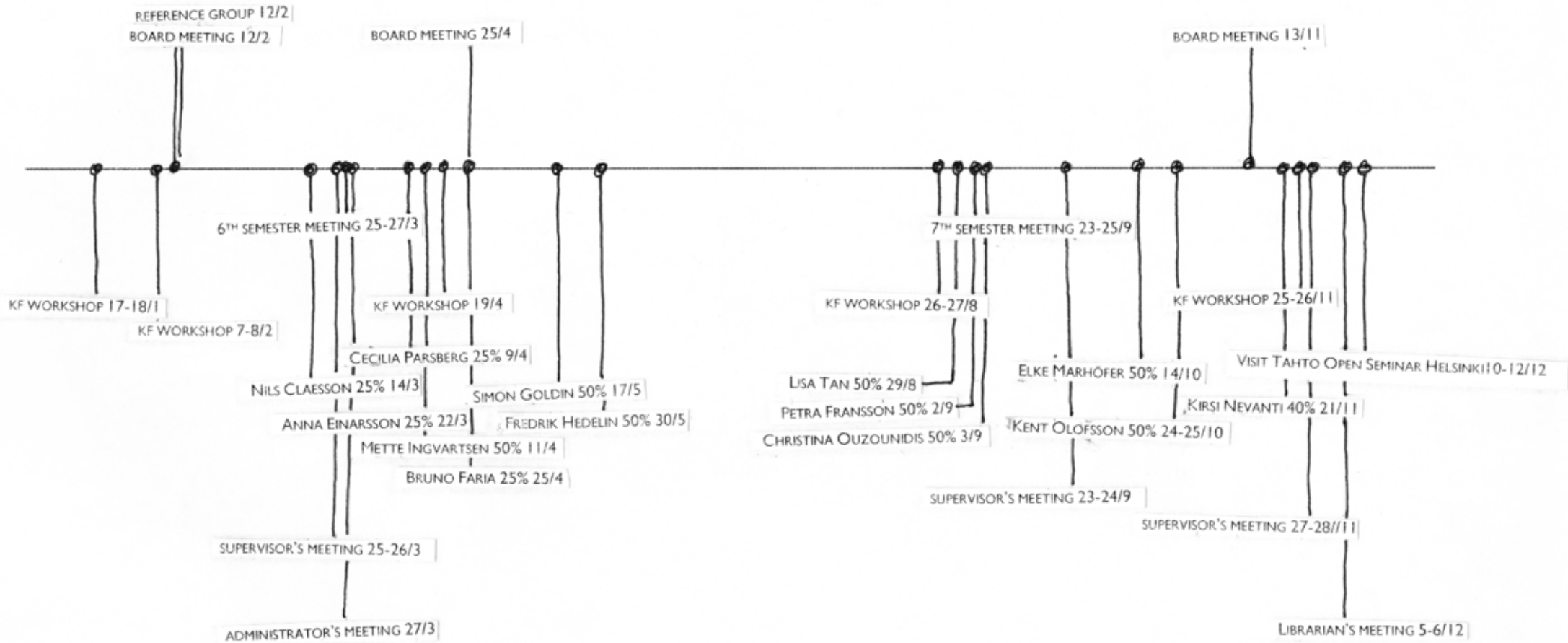
TIMELINE 2011



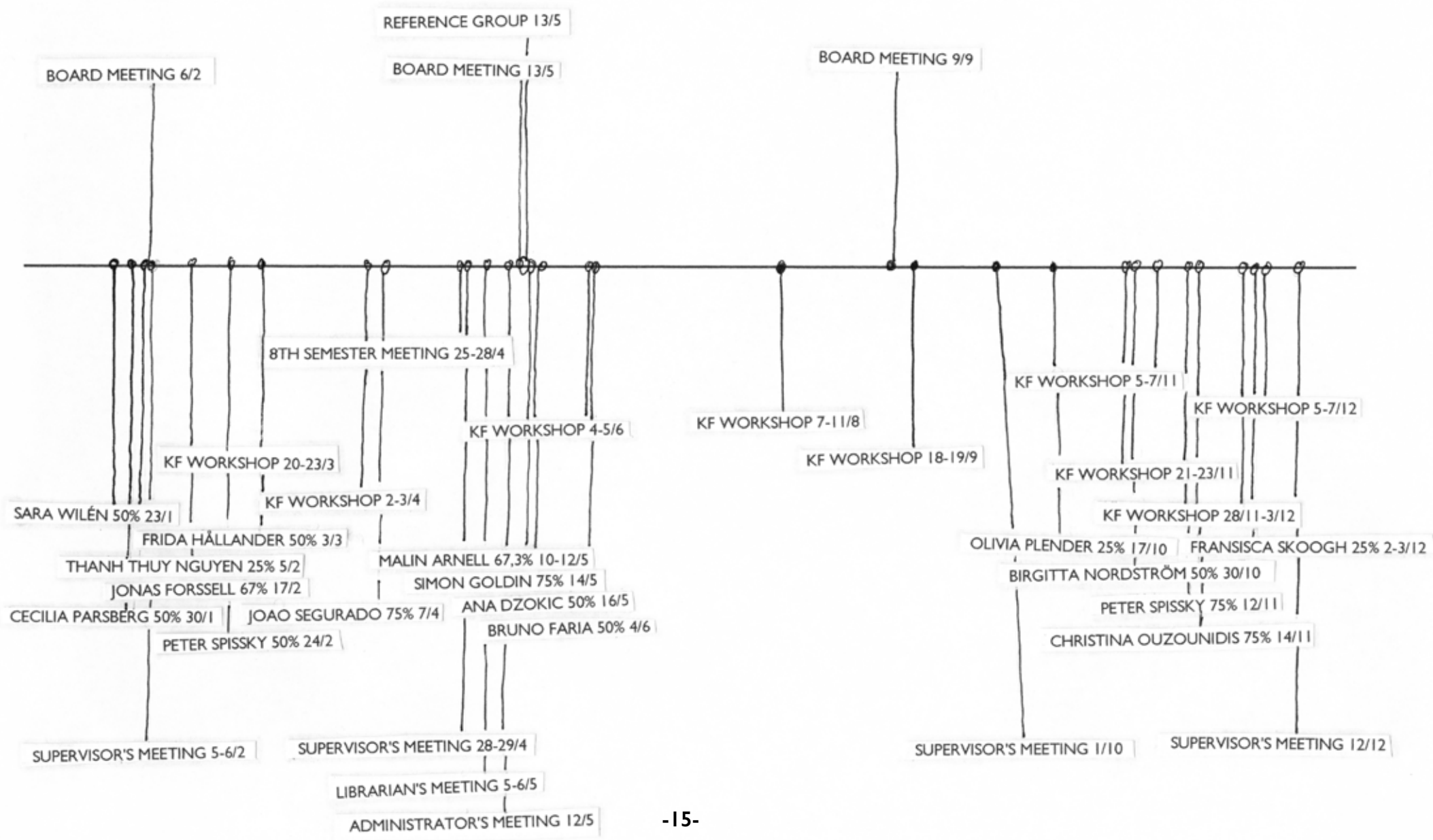
TIMELINE 2012



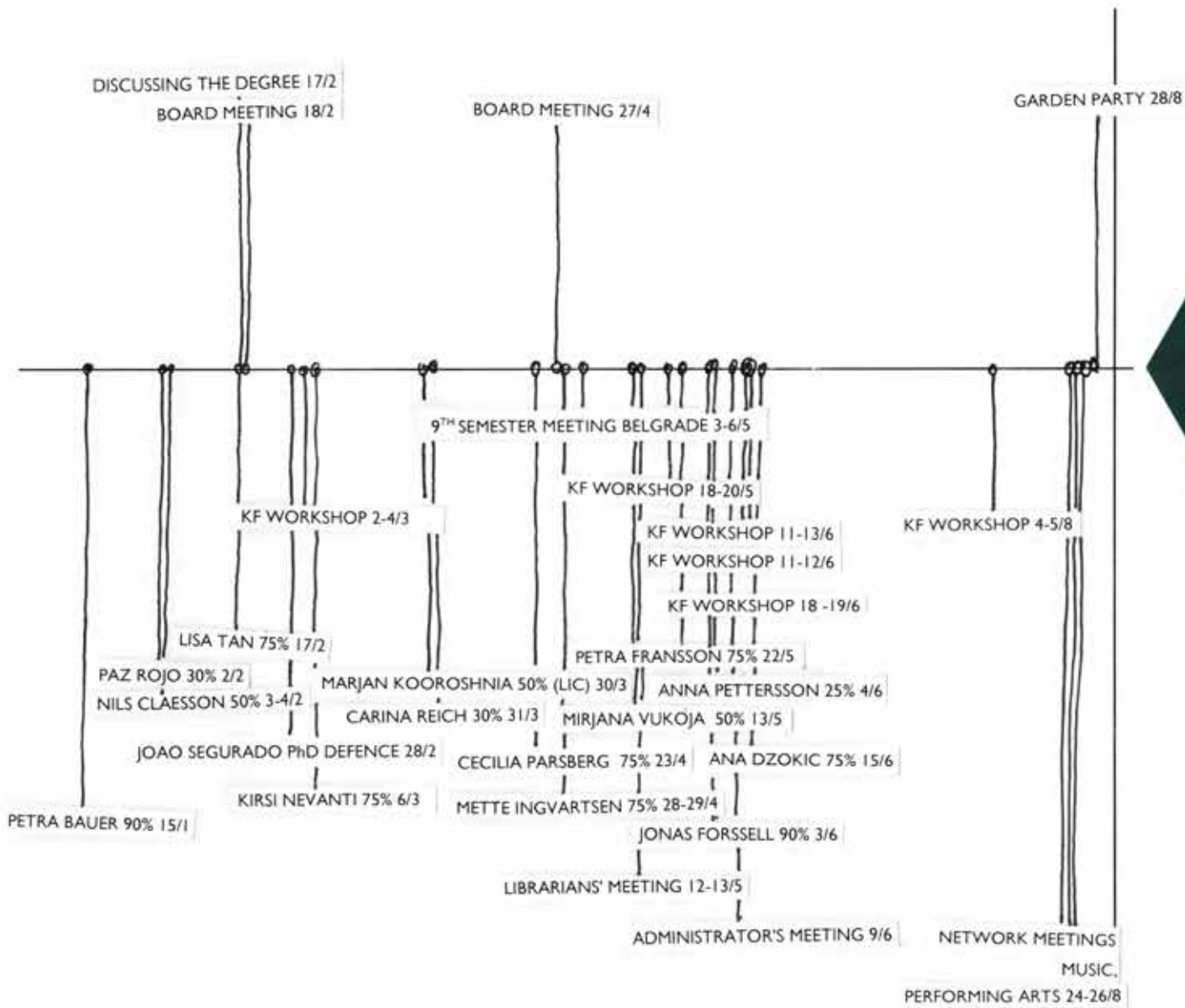
TIMELINE 2013



TIMELINE 2014



TIMELINE 2015





ASSOCIATED ARTISTS AND PROJECTS

...onshire, Engla
...s stewed and bitter.

MALIN ARNELL (choreography) *University of Dance and Circus, Stockholm*

Working within a feminist epistemological framework, investigating concepts of intimacy, sexuality, and power, I will explore critical issues of participation in choreographic spaces and situations. What are the relationships between consensus making and the articulation of conflicts in the creation of possible spaces for participation, collectivity and community? *(defence planned spring 2016)*

PETRA BAUER (visual arts) *Konstfack*

The art of moving images has a collective and political potential. My interest in and engagement for moving images are grounded in this assumption. But it is not an assumption that moving images should be representative of or documenting an action, rather it is an assumption that moving images are a political action in it's own right. I want to participate actively in a public debate with my films, in a way where the films are not tools but rather talking and participating agents in the discussions. But what does participation mean? When does it take place, what are the conditions of participation? And most crucially: who participates in what and where? My research takes as it's starting point both my own and other artists film- and theory making in order to reflect on issues of agency and action, on the politics of image, narrativity and production. What possibilities of using moving images as political action today can be opened up by returning to past discussions and actions? What constitutes a political and collective film? Being more specific: what does it mean to make moving images from a feminist perspective? *(defence planned spring 2016)*

NILS CLAESSION (film and media) *Stockholm Academy of Dramatic Arts*

Narrative and aesthetic structures in animated film: The production of movies is, apart from being the result of the logistic and collaborative efforts of the many people involved, also the result of persisting patterns of thought: history, protocol, tradition. At the centre of this often non-verbal process is the storyboard, often getting more and more messy but understood and used by all artists involved. My research project into these processes departs from the making of an animated movie based on my own memory of Ingmar Bergman's performance of Strindberg's *Ghost Sonata*. During the process I will investigate my own memories, explore Bergman's choices in a later performance of the same play as well amongst other aspects as the notion of time and pace in animated movies, use the Japanese concept "kawaii", and a series of paintings thematically or historically related to Strindberg's play. Through the detailed making/analysis of the artistic choices in one particular movie I aim to say something about the narrative and aesthetic structures, and their relationship to conditions for production and communication, in moviemaking in general. *(defence planned fall 2016)*

ANA DŽOKIĆ (visual arts) *Royal Institute of Art, Stockholm*

Practices of the Essential In-Between: Starts from the conviction that in a time of global individualisation and privatisation of space it is essential to build an understanding of the importance of common space – the space people can potentially share and create through their personal engagement. It explores the minimal spatial or conceptual devices to catalyse and guide shared formation of urban space. The focus is on an architectural/artistic practice as a way to exercise such an approach, building upon and elaborating from the practice of *STEALTH.unlimited* by Ana Džokić and Marc Neelen. *(defence planned fall 2016)*

ANNA EINARSSON (music) *Royal College of Music, Stockholm*

First instrument – a study in voice and composition: Working as a vocalist and composer in the field of electronic music I will explore the possibilities of creating tools for real time use in composing and performance with the voice as the prime instrument. What are the "musically relevant" parameters for both the performer and the listener? What is the role of the performer in such setting? A series of experiments with voice and performance situation will feed into soft ware development and vice versa. *(defence planned fall 2016)*

BRUNO FARIA (music) *Malmö Academy of Music, Lund University*

From the perspective of an instrumentalist (performer and instrument teacher), my research project reflects on how the transformations in musical thinking and writing of the 20th and 21st centuries affect the musician's experience, and investigates a possible way to access such transformed musical horizon through the practice of the sign language *Soundpainting*, created by Walter Thompson in the mid 1970s.

The hermeneutical context set in motion by new shapes of musical gestures, new musical symbols, and new forms to explore aspects of indeterminacy in music writing, at various levels, pose to the musician peculiar challenges and new paradigms. The research focuses on this hermeneutical horizon and examines issues related to language, musical gesture, musical expression, and creativity. *(defence planned spring 2017)*

JONAS FORSELL (opera) *University College of Opera, Stockholm*

The transfigurations of the text: As an opera composer I will investigate and challenge the treatment of the text in contemporary opera production.

The use of text machines and original language as well as the composers relation to the libretto as a whole and words and lines in particular are all issues involved in the question of how composer make use or not of the form and meaning of language.

How to achieve a more productive and interesting interplay between the musical language and the spoken, communicating with the audience?
(artistic research project defended 23 October 2015)

PETRA FRANSSON (theatre) *Malmö Theatre Academy, Lund University*
The Radical Potential of Acting: My work aims at investigating the radical potential of acting and the authorship of the actor. The research will be carried out in interaction between productions and experiments (both at established theatre institutions and in independent projects), critical reflection and analysis.
(defence planned fall 2016)

SIMON GOLDIN (visual arts) *Royal Institute of Art, Stockholm*
Anywhere you aren't: Departs from three premises and one question: What are the implications for artistic production – and research – if the site of production is displaced, the mode of producing delegated and the subject of the producer absent? This research project is carried out within the artistic framework *Goldin+Senneby*.
(defence planned spring 2016)

FREDRIK HEDELIN (music) *Luleå University of Technology, Piteå Department of Music and Media*
Forms and formations – a way to conceptualize music: Taking a model for musical dramaturgy as point of departure I will investigate the possibilities of composition. The intention is to create music that through transgressing the boundaries of the material and the work is able to lead a life of its own.
(decided to pursue a scientific PhD, disassociated from KF january 2015)

JANNA HOLMSTEDT (visual arts) *Umeå Academy of Fine Arts, Umeå University*
YOU-TAPE-GOD Explorations of Voice and A/Orality from Within a Visual Art Practice; In my work I explore the use of voice and what might be called an a/oral sensibility from within a visual art practice. A/orality is here meant to invoke a performative sense of sound language and it refers to aural aspects of hearing as well as to orality. My main interest is thus not oral performances and speech, but the presence of voice as such, its materiality as well as semantics, and how it structures audiovisual relations in concrete situations.

One entry into this complex field is offered by the acousmatic voice, i.e. a voice without a body, and a special kind of being that composer and film theorist Michel Chion calls acousmètre, an invisible character that can be heard but not seen. If today acousmatic voices are mostly considered trivial and banal phenomena, they were before the advent of new media (such as telephone, gramophone, radio, and television) regarded as supernatural,

divine, or as emanating from the dead. Both pre-recorded and synthetic voices are now increasingly being used in public, semi-public, as well as private contexts. We meet them in airports, shopping malls, and private homes, through websites, smartphones, and consumer electronics. Strikingly often the disembodied voices we encounter – who kindly accompany, inform and domesticate us – are female, and in order to catch our attention they are often presented as characters. The acousmatic beings have thus escaped their usual frames (the cinema, computer game, therapy session, etc.) and entered everyday life. Due to this leakage and porosity, new audiovisual relations are formed.

Another point of entry is offered by the animal “voice”, and attempts to teach animals to speak English. There is a specific instance in the 1950-60s that I constantly tend to gravitate towards, where humanoid sounds were found to emanate from a most unlikely source. There were neither tongue, nor tonsils, nor velum, nor vocal cords, not even a mouth to form words with – still the animal had spoken.

I work with voices and sound compositions in found, or constructed environments, where the position of the audience (spectator, visitor, participant) is not fixed. This doctoral project will involve three performance installations; documentation in the form of photos, scores, transcripts, notes, and video; and writings that I, with Adrian Piper, choose to call meta-art. The aim is not to fix or exhaust the significance of an art work, or control the reception of it, but to examine its sociopolitical context from the first-person perspective, while at the same time reveal from where I speak. Meta-art becomes an “organic barometer of societal pressure, customs, and assumptions in a broader sense than the art itself can encompass”, as Piper puts it.
(defence planned fall 2017)

FRIDA HÅLLANDER (crafts) *University College of Arts, Craft and Design, Stockholm*
On the Limits of Making — Research through Crafts: My main issue for exploration concerns when and how a practice or form becomes a legitimate, part of an institution or formulated tradition: what is it that makes us judge practices as excluded and as homeless? I am struck by the extent to which various crafts are linked to the idea that a nation has a particular way of doing things, and that this linkage is further connected to that nation's particular aesthetics.

What is involved in being a part of the excluded outside, of being in a position of homelessness? I am interested in what it is that constitutes belonging and the premises that govern this choice.
(defence planned fall 2016)

METTE INGVAERTSEN (choreography) *University of Dance and Circus, Stockholm*

In a diverse non-essential practice, ranging from performance to writing, from setting up choreographic situation to producing discursive frames I will explore how both my own writing and the writing of others can be generative for and in performance. What are the possible constraints and formats, the possible back and forth's, the generative relationships between word on paper and spoken word, spoken body?

(defence planned spring 2016)

MARJAN KOOROSHNIJA (textile design) *Swedish School of Textiles, University of Borås*

Smart textiles (smart colors): My practice and research revolves around interactive textiles, new materials, processes, technology and technique development. My study focus on "printing" and is an investigation of how to use smart textile materias (Thermo-Chromic color, crystal ink, photo luminescent color and Hydro-Chromic color) in different temperatures. I then combine skills in the craft with new technology in order to develop innovative textile design concepts for both contemporary and future use.

(defence planned fall 2016)

STEFANIE MALMGREEN DE OLIVEIRA (fashion design) *Swedish School of Textiles, University of Borås*

Creating the atmosphere for a collection: Exploring the impact of treated and non-treated textiles on the design process and its wider implications: I am convinced that prints and fabric treatment is one of the most important aspects of the design process. Even though each new collection has to be innovative, contain a strong atmosphere and be able to tell its own story, there needs to be a clear connection to the philosophy of the house brand. Working with prints can have a decisive influence towards this point.

(defence planned 2017)

ELKE MARHÖFER (visual arts) *Valand School of Fine Arts, University of Gothenburg*

Via the potentialities of moving image and suppositious writing I work with notions of heterogeneous temporalities, radical othering, the ahistorical and disorientations of narratives. Within this compost, I revise notions of animal, vegetal and object relations, often combined with ambiguous elements and awkward durations. Currently, I am speculating how anthropology without the categories of being, without ontological distinction would look like? One question is, if a monistic political ontology would make the distinctions of plants, animals, humans and things redundant, and by eradicating signification enable a responsive, but unnatural participation? Or is it necessary to keep difference?

And further, how can the history of a place be related to the history of its inhabitants—human and non-human. The registering camera and the disuniting montage are able to bring

forth a structure of double representation which fights symbolic relations as we know them from anthropological films or history lessons. In order to articulate what Walter Benjamin called a non-teleological critique of modernist progress one needs to open up to diverse histories and to explore the properties of each singularity.

(artistic research project defended 16-17 December 2015)

KIRSI NEVANTI (film and media) *Stockholm Academy of Dramatic Arts*

A filmmaker's process of portraying a topic or a person is something I like to compare with an invasion from Mars. Every step of the way, observing, processing and analysing, is demanding and cannot be rushed. New questions arise constantly, and usually the answer only comes when it's good and ready. It's like doing a jigsaw puzzle. Making a documentary is not a mechanical process; it's organic. Time and patience are crucial elements in the documentary filmmaker's world. So is the need to set boundaries, to draw a line between personal and public, to come to terms with difficult ethical and moral issues. As regards visual storytelling, light and composition, I think it's important to go beyond appearances. In my opinion, there's no real difference between documentary film and fiction. Most everything is, on some level, "based on a true story" – it's about how we humans live our lives, about the dreams (or nightmares) we have. Methods and tools can differ, but at the heart of it, film is film is film!

In my PhD-research I want to conceptualize and reflect on creative processes and parallel realities in documentary film. My point of departure is Einstein's "Reality is merely an illusion, albeit a very persistent one." I hope that my research can contribute to the expansion of knowledge. In particular I want to help develop a creative space where reflections can possibly bounce back with a new resonance.

(defence planned fall 2016)

BIRGITTA NORDSTRÖM (crafts) *School of Design and Crafts, University of Gothenburg*

In the Ritual Room – the meeting point between man and cloth: This is an investigation about conceptions related to ritual textiles, to get dressed and undressed, about swaddling and burials. The mantle and the blanket are objects in focus. To be more precise, there are three sorts of textiles in the research, a bishop's cope, swaddling blankets and funeral palls. I am interested to look into the crafting process and how the textile objects "perform" in their ritual context.

By making objects, hand woven and embroidered or in a digital industrial process, I am looking into how the artefacts are being used in their ritual context. Reading, writing, weaving are my central activities.

(licentiate project will be defended 19 February 2015)

KENT OLOFSSON (music) *Royal College of Music, Stockholm*

Rethinking Music Drama; Composing Sonic Art Theatre: By means of critical reflections on my role as composer in the creation of a series of experimental performances, I intend to develop an artistic methodology that will become part of re-thinking musical drama. The works will be produced within the framework of *SONAT (Sonic Art Theatre)*, *Teatr Weimar* and *Ensemble Ars Nova's* collaboration on experimental music-dramatic projects, and will involve digital instruments as well as music theatre based on the aesthetics on the radiophonic hörspiel.

(defence planned fall 2016)

CHRISTINA OUZOUNIDIS (theatre) *Malmö Theatre Academy, Lund University*

The point of departure for my work is the dishonesty of the drama text, i.e. the fact that there is a discrepancy between the words of the text and the conscious or unconscious intent of the speaker, the fact that the text/line always has one side that contradicts another one, and that thus the drama text entails a possibility to position oneself to one's own existence. In this way the subject of my work implies an idea about the drama text's capacity of self-reflection, its capacity to (and not necessarily through action or theme but through its own being) relate to and problematize the convention surrounding speech and communication.

(defence planned spring 2016)

CECILIA PARSBERG (visual arts) *Umeå Academy of Fine Arts, Umeå University*

Private politics (& public secrets): The overriding research issue can be formulated as follows: how can public structures be shaped, influenced or even created by individuals? The central issue for my research project is: what is the essence of the triangular relationship between fine art, documentary and social media? What kind of interaction can be constructed between them? What are the cause and effect possibilities of this interaction? How does the construction of the presentation in visual, sound, space and virtual terms affect its impact? What aesthetic decisions are pertinent for the efficacy of its program? Five Actions in South Africa and eight projects in Palestine and Israel have shaped my view of art and its meaning. I do not take photographs, they are given to me in the encounter. It is not the image of an event that counts, it is the situation created because of our inner images. And then how the image is mediated.

(defence planned fall 2016)

ANNA PETTERSSON (theatre) *Stockholm Academy of Dramatic Arts*

Through various examples I want to investigate the use of "psychological realism" in the performing of classical dramatic texts. How has power and gender structures within the genre of "psychological realism" influenced the ideals and forms of contemporary theatre

– what perspectives and ideas of being human do they offer? How can we read the classics through other kinds of theatrical forms, acting methods and media in order to question those power structures and perceptions of reality

(defence planned 2018)

OLIVIA PLENDER (visual arts) *Royal Institute of Art, Stockholm*

Society is a Workshop: What happens when we collapse boundaries between the artist and audience, reconfiguring the relationship so that spectators become collaborators and an exhibition or performance event can be considered as a form of research? Society is a Workshop draws on methodologies developed by several 20th century historical models within the fields of visual art, theatre and education, which emphasised 'creativity' and 'playfulness' as tools for emancipating individuals, from apparently 'in-authentic' social relations produced by hierarchical institutional structures. The aim of the project is to find new participatory forms, which stand in a critical relation to the formal and informal institutional structures of the contemporary knowledge economy.

(defence planned 2017)

JONATHAN PRIEST (choreography) *University of Dance and Circus, Stockholm*

How can you "speak" circus? Is it possible to derive a methodology or plan for uttering a 'circus trick' that uses as its template the extreme physicality of circus practice? Is it possible to choreograph the tongue around language and its limitations in the same way it is possible to choreograph the body around a piece of circus apparatus and the attendant gravity? If you were reduced to just a capacity for utterance, such as Beckett's mouth in "Not I", what could you still perform physically?

This research started with a piece entitled "Knot Circus" which deals with the analogy between psychotic word-play and circus object-play. As the rope folds and knots back on itself so does the tongue. I am concerned with the voice that is created from following circus practice and the kind of persona created by this utterance. This is to further explore the implications of 'voice work' in the discipline of circus and to discover who is doing the talking, and what kind of theoretical position it might be possible for the circus artist to occupy.

I intend to investigate circus's capacity to misspell and mispronounce its techniques into new territories, its capacity for defiance in the face of not just physical but theoretical gravity, and its capacity for mobility and temporary autonomy through that mobility across a surface, all as templates for utterance.

By attempting to "speak" circus in this way I hope to discover not just its similarities to other forms but also its differences and, through this practice-based research, to let the tongue be the practice of circus and "voice versa".

(defence planned 2018)

CARINA REICH (theatre) *Stockholm Academy of Dramatic Arts*

This project is an investigation of the possible role of the personal narrative as method and material in devised theatre.

My main question concerns the use of the “I” as a character in a devised theatre production, and the use of various narrative techniques in different stages of such a production. How do actors stage their practical and bodily knowledge in their professional and personal narratives? My intention is to articulate a method that would give a framework for both actors and directors in the creative processes.

(defence planned 2018)

Paz Rojo (choreography) *University of Dance and Circus, Stockholm*

This project begins approaching current forms of the body’s subjectivity and governmentality specific to the neoliberal condition in relationship with the construction of experimental choreographic devices and techniques, which since the protest context of the 70’s up to the advanced capitalism of today, are shaping and mapping a process of rebellion and disobedience of bodies.

Displacing the logic of semiotic, representational and communicational devices towards a logic of sensation, invisibility and promiscuous contact, it consists on building a cartography which experiments with how to interrupt with social subjection and the operations of the servitude’s machine. Hence it aims to build training as a embodied usage’s critique of choreographic, body and collective practices and artistic modes of production, as a field of ethical and political concern. On second term, and as consequence of the previous one, the project tries to implement choreography as a radically inclusive practice intending the overcoming of the artistic aspect itself.

(defence planned 2018)

JOÃO SEGURADO (music) *Luleå University of Technology, Piteå Department of Music and Media*

The never before heard...: This project has as its fundamental basis the new organ in Studio Acusticum in Piteå. The main goal of this research is to closely analyze the whole process of voicing focusing on the crucial parallel between the voicer and the musician, considering the influence of the new instrument in the musician’s creative process (improvisation, composition, interpretation, etc), in this sense, the musician is a fundamental tool to the work of the voicer and vice versa...

(artistic research project defended 28 February 2015)

FRANSISCA SKOOGH (music) *Malmö Academy of Music, Lund university*

In my research I want to explore and understand the way I interpret music, the impact it has on the audience and finally if I am affected by the response from my audience. Is my artistic work influenced by an “expected communication”, in that case how? What happens in the space between interpreter and audience?

My first starting point is the theory of Affect as presented by Silvan Tomkins. All humans are born with nine affects. They are the very first, primal and biological set-up that allows us to communicate and are thought to be of great importance from an evolutionary standpoint. Affects are the building blocks of emotions. Feeling and affect are often used interchangeably, but they differ. Feelings are personal and biographical, emotions are social, and affects are preverbal. The use of all nine affects is important to maintain balance in life. During my years as concert pianist I have become more aware of affects in music, especially classical music. Classical music is often perceived as complex and profound and one of the reasons could be that it contains many, if not all, affects. Some musicians and listeners see for example pictures or a narrative in their interpretation of music. It is my belief that my personal way of interpretation is very much driven by the affects in me and in music.

I now want to examine to what extent, and if this is transmitted to my audience.

(defence planned 2017)

PETER SPISSKY (music) *Malmö Academy of Music, Lund University*

Ups and Downs or Bowing in Time: This project is about trying to acquire the essence of idiomatic violin bowing of baroque period through investigating the temporal relations derived from speech (rhetoric) and dance gestures, and their assimilation into bowing action. ‘Ups and Downs’ will contribute to illuminate several new paths in the quest for an idiomatic playing style of the Baroque period and its place in the overall picture of present performance practice.

(defence planned spring 2016)

STAFFAN STORM (music) *Malmö Academy of Music, Lund University*

The purpose of my research is to illustrate the artistic creativity in general and the composition process specifically from a phenomenological perspective. This is also going to be the starting point for what is created, composed, during the study. In that way questions regarding composition, material and form will be studied from a phenomenological perspective.

There will be many possibilities to look back on older music to enlighten this perspective and the historic examples can function as a reflection partner.

In my research artistic practice is both “object” and “method”, the compositions written during the process will be case studies and the creative process will be looked upon from a phenomenological perspective.

(unregistered from PhEducation from fall 2011 due to long term leave)

LISA TAN (visual arts) *Valand School of Fine Arts, University of Gothenburg*

For Every Word Has Its Own Shadow: My project title originates from ruminating over a connection between the prominent Brazilian writer Clarice Lispector and the French literary theorist Maurice Blanchot, who disparately thought about writing and language in terms of an experience of loss. I am currently working on a trilogy of video works. The first of these, titled *Sunsets* (2012), documents an informal translation and transcription (Portuguese to English) of a 1977 interview with Clarice Lispector. Lispector's figurative and highly imaginative stories approach the limits of subjectivity in remarkable ways. The piece layers the interview with scenes that were filmed in Sweden during the liminal zone of either 3am during the summer, or 3pm during the winter. The work addresses values of productivity and passivity in relation to creative labour.

(artistic research project defended 15-16 December 2015)

THANH THUY NGUYEN (music) *Malmö Academy of Music, Lund university*

My research field is the use of gesture in traditional Vietnamese music – from the perspective of being a dan tranh instrumentalist with a broad and international experience. The project *The choreography of gender in traditional Vietnamese music* has a dual starting point: the social change in traditional music from private and male activity to public and female performance, and my encounter with experimental, contemporary and Western forms of music. Main questions concern (i) whether and how my performance in traditional contexts support and transmit conventional gender norms, and (ii) if experimental musical practice can be seen as a tool for changing dominating conceptions of gender.

(defence planned 2017)

SARA WILÉN (music) *Malmö Academy of Music, Lund University*

My research is an investigation of the possibilities and constraints of opera improvisation as a tool for developing opera as genre, from my point of view as an experienced singer. What are the relations between communication, tradition and innovation and how can the opera improvisation be used as a play with and challenge of the performative and musical aspects of the world of opera?

(defence planned fall 2016)

MIRJANA VUKOJA (design) *School of Design and Crafts*

In my research project I explore, analyse and interpret the historical and contemporary concepts of seeing, gaze and blindness. What can a deeper understanding of those concepts contribute to a designerly practice?

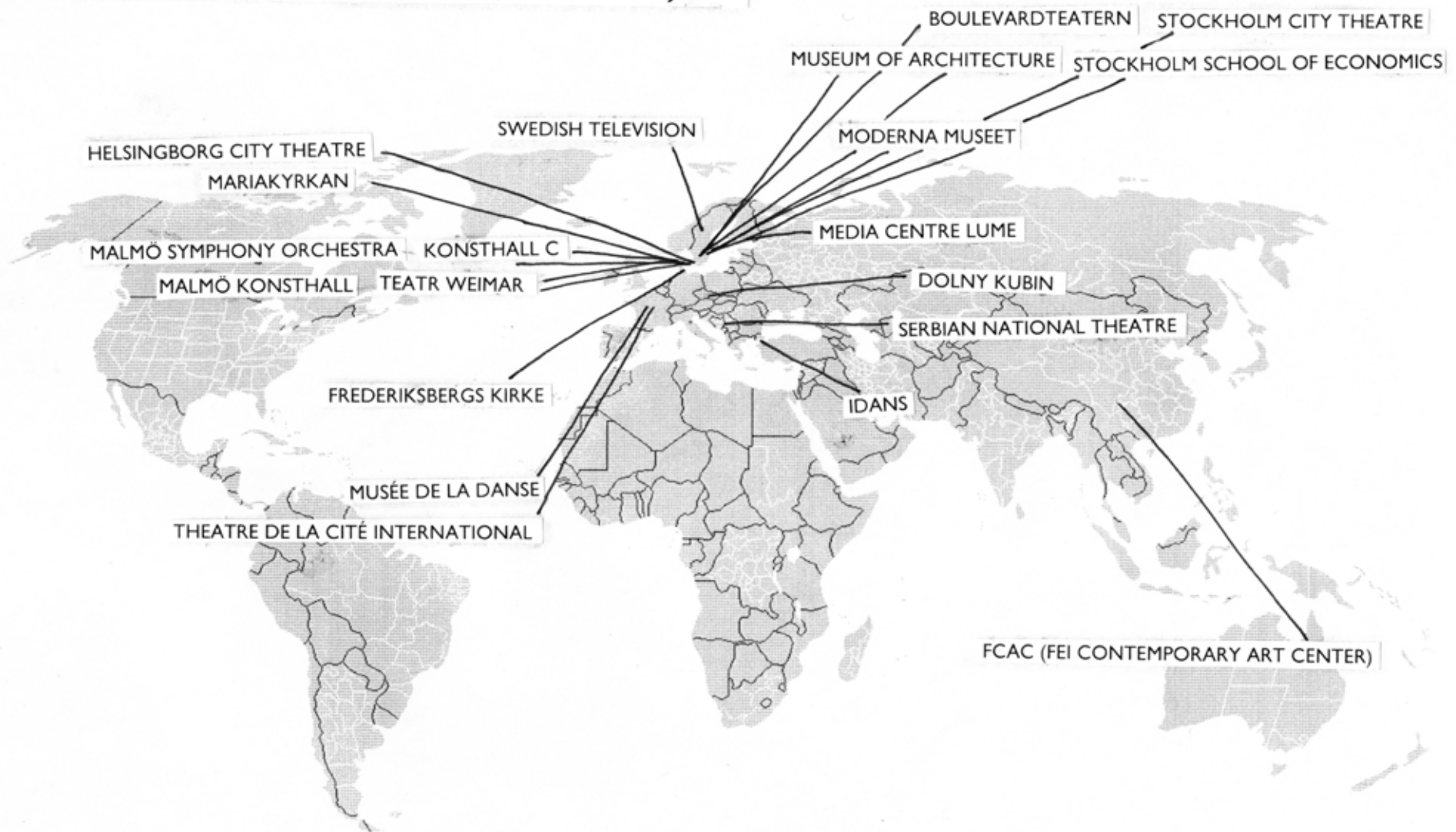
(defence of licentiate project planned for spring 2016)

It is clear that the premises of art research are completely different from those of virtually all other fields. Artists who conduct research already have access to a variety of *public* spaces to an extent that is seldom or never available to other researchers, which is not to say that the artistic research fields are unique in any respect in their connections to their professional practitioners.

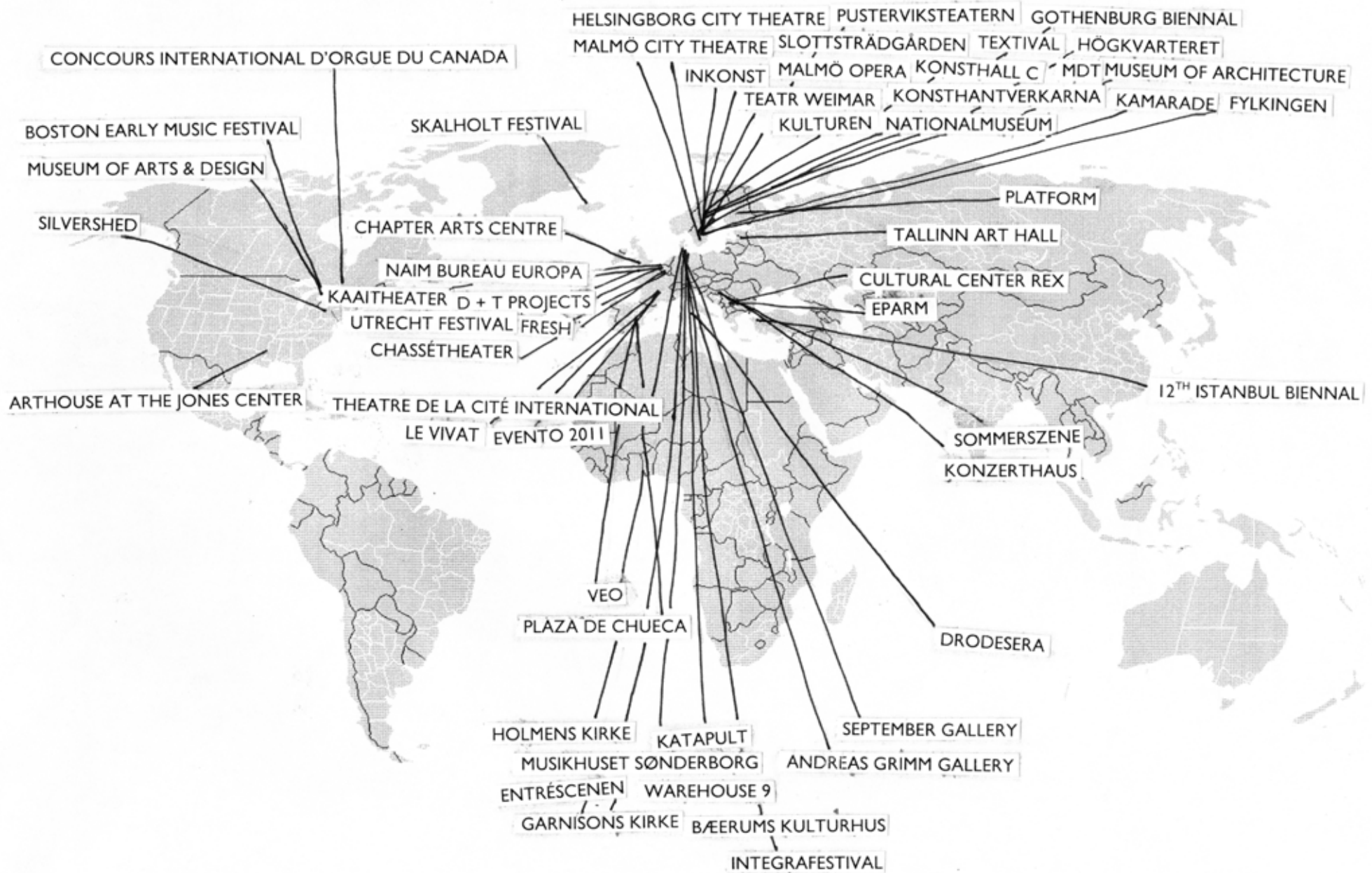
Many important artistic works, which are both broadly and highly relevant, have already been produced within the framework of art research. On the other hand, it seems that the documentation as well as the seminars at the research institutions are all too often an internal affair, which meets the formal requirements, yet seldom provides a point of reference for the wider field, in the same way as do the art works themselves.

The inclusion of the following world maps aims at giving a glimpse of the impressive scope and range of the works produced by the associated artists over the years, the extremely high level of access to and interaction with a large variety of public spaces and discussion platforms.

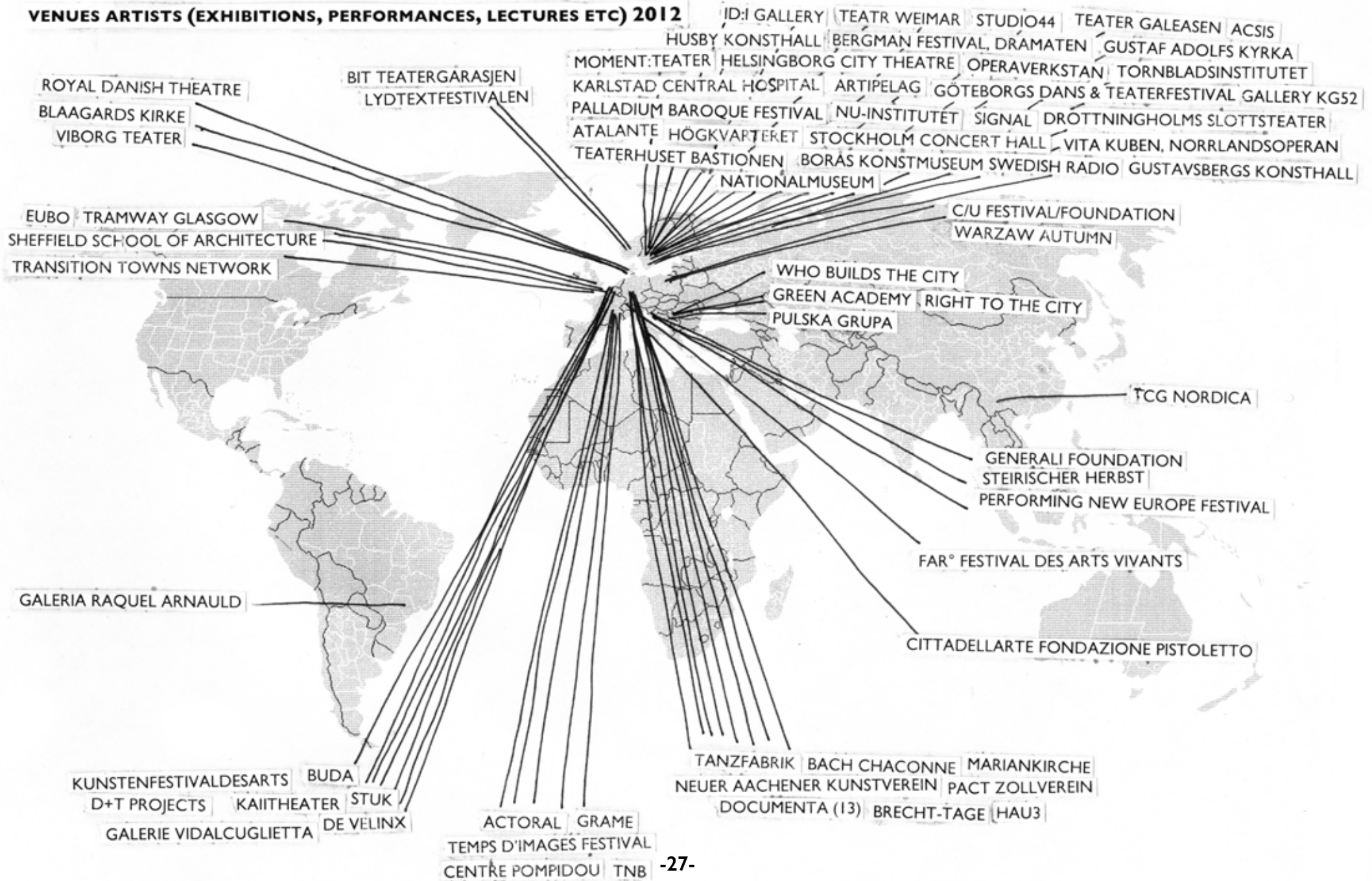
VENUES ARTISTS (EXHIBITIONS, PERFORMANCES, LECTURES ETC) 2010



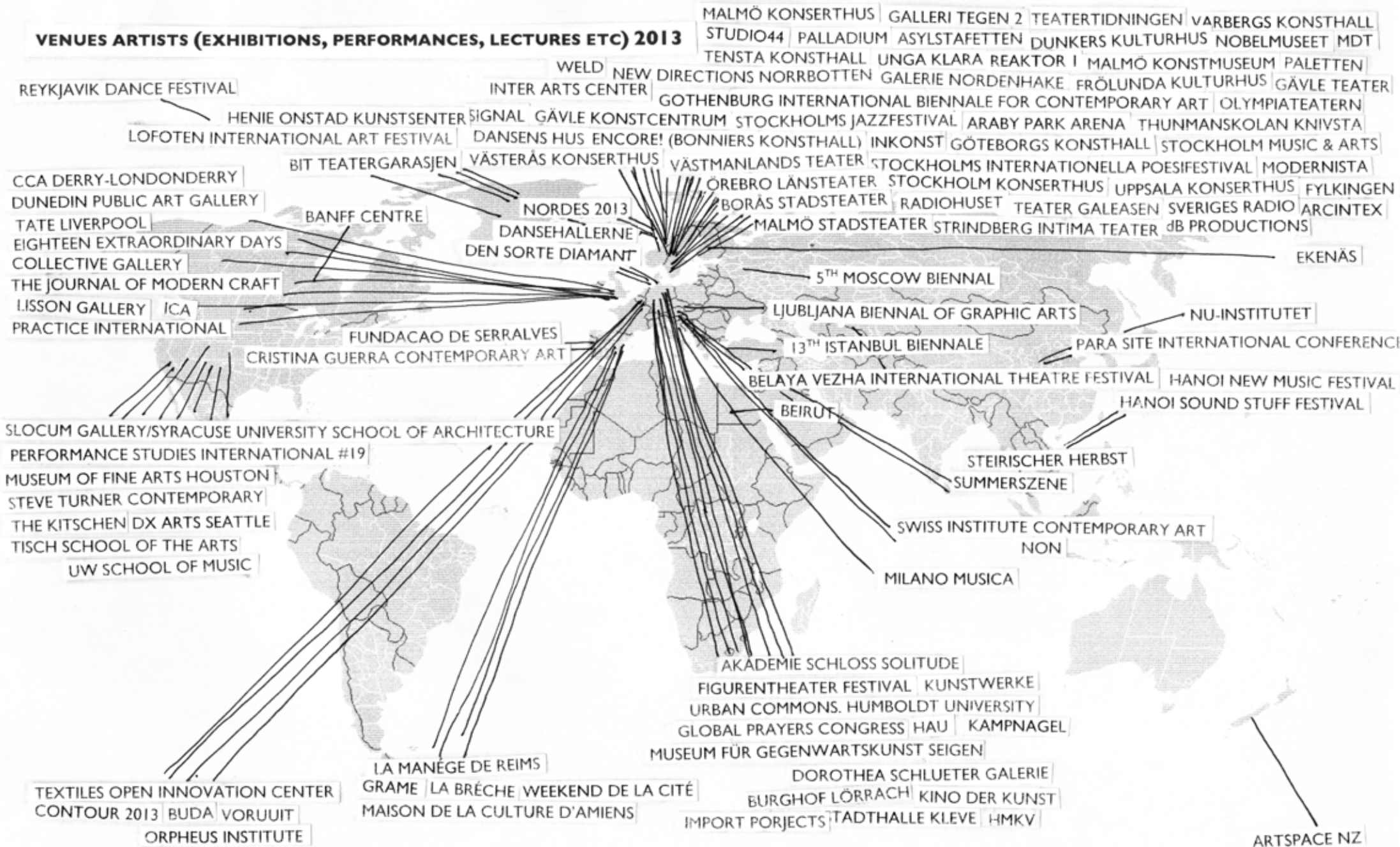
VENUES ARTISTS (EXHIBITIONS, PERFORMANCES, LECTURES ETC) 2011



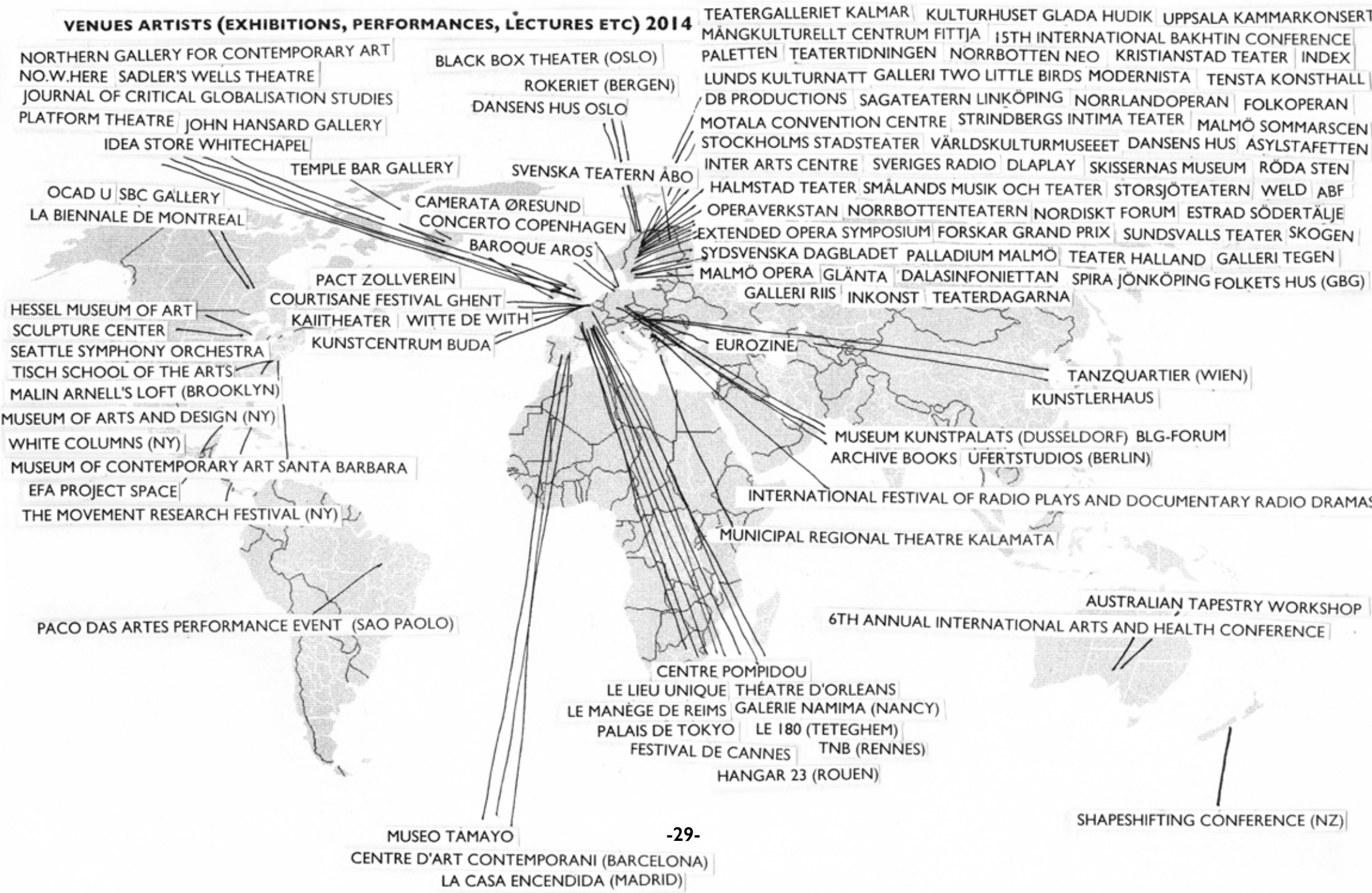
VENUES ARTISTS (EXHIBITIONS, PERFORMANCES, LECTURES ETC) 2012



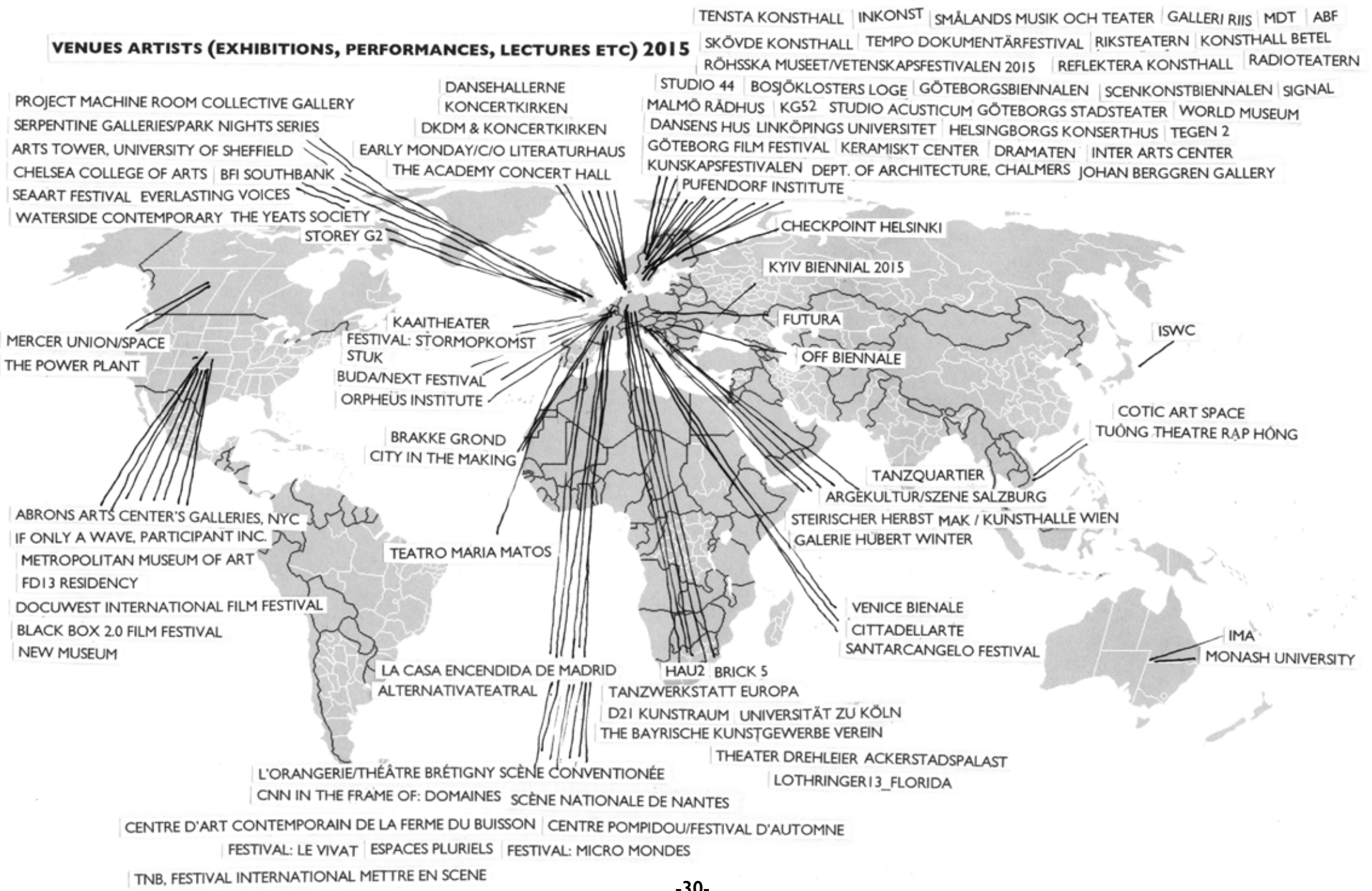
VENUES ARTISTS (EXHIBITIONS, PERFORMANCES, LECTURES ETC) 2013



VENUES ARTISTS (EXHIBITIONS, PERFORMANCES, LECTURES ETC) 2014



VENUES ARTISTS (EXHIBITIONS, PERFORMANCES, LECTURES ETC) 2015



SEMESTER MEETINGS

Twice a year **Konstnärliga forskarskolan** has hosted a larger meeting gathering all the artists and sometimes also supervisors and other interested researchers and artists. Some of these meetings have been hosted by and arranged in collaboration with the participating schools and universities, and from 2012 and onward they were programmed by program committees formed by smaller groups of the associated artists. This programming and organisation corresponded to the mandatory course "Development of formats for collaboration in and communication and challenge of artistic research" (4,5 credits). Supervisors have been recommended to award 1,5 credits for the active participation in each attended meeting.

Over the years there have been considerable development of the confidence and autonomy with which the different groups have taken on the task of organising the semester meetings. This also correspond to an emerging awareness on how to draw on, benefit from the experience and knowledge from other members in the group of artists as a whole, to the point where it also becomes possible to challenge and question one another. There has been a growing awareness of the importance of the setting and format (social, geographical, emotional, physical) for the kind of and level of learning and discussion; a development of formats that seems particularly well constructed to achieve this (the hands-on workshop, the walking seminar, strong presence of artist's own work) a growing awareness of the importance of "doing together" in order to make both the organisational work and the meetings productive.



SEMESTER MEETINGS

FÄRÖ/GOTLAND 25-28 APRIL 2014
(LOCATION/CREATION, FILM/MUSIC, WALKING/TALKING)

BELGRADE 3-6 MAY 2015
(SELF-ORGANISATION)

GOTHENBURG 6-9 SEPT 2010
(PRESENTATIONS OF ARTIST'S PROJECTS)

BORÅS 23-25 SEPT 2013
(PERFORMANCE & PATTERNING)

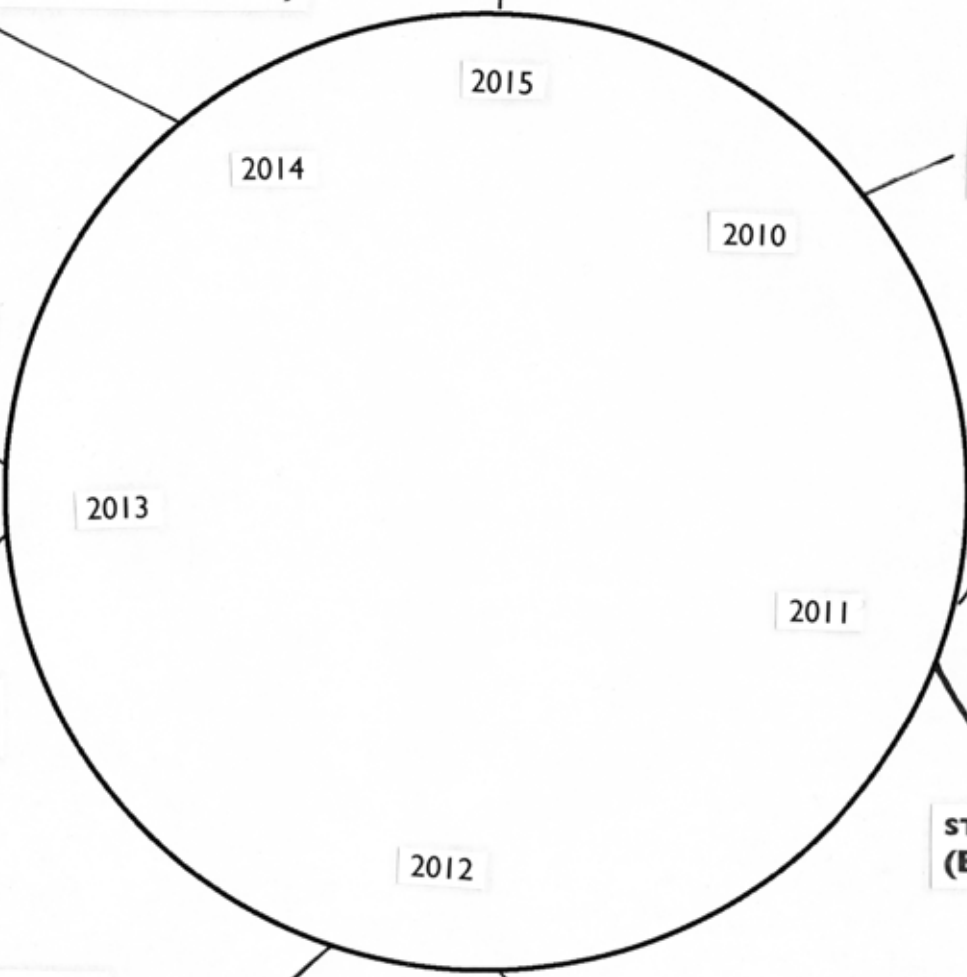
MALMÖ 7- 9 FEB 2011
(OPEN SPACE ON COURSE FORMATS & CONTENT)

MALMÖ 25-27 MARCH 2013
(ON PERFORMATIVE SPACES)

STOCKHOLM 27-30 SEPT 2011
(EUFRAD - ON DOCUMENTATION)

STOCKHOLM 24-26 SEPT 2012
(POETICS OF RELATION/BEYOND FACTUAL)

GOTHENBURG 19-21 MARCH 2012
(ON DIALOGUE)



GOTHENBURG AUTUMN 2010

This first meeting was open primarily for doctoral students and supervisors, but also for research coordinators etc at the participating schools and universities. In total over 70 participants from all around Sweden participated in the seminars organized by the *Faculty of Fine, Applied and Performing Arts* in Gothenburg and listened to project presentations by the PhD-students.

MALMÖ SPRING 2011

The second semester meeting was held at the *Inter Arts Centre*. Most of the time was dedicated at identifying and constructing themes and topics for work in smaller groups of PhD candidates in the years to come, using an open space methodology, facilitated by Rebecca Vinthagen and Johanna Skobe from W.I.S.P. Some of the time was also dedicated to exhibitions, a performance and presentations by PhD candidates at the *Malmö Art Academy*.

STOCKHOLM AUTUMN 2011

The meeting equalled the *EUFRAD (European Forum of Research Degrees in Art and Design) 2011* conference and was co-hosted with the University of Dance and Circus. Six artists, Ong Keng Sen, Melati Suryodarmi, Lisi Raskin and Gerhard Eckel, Sandro Hillal & Alessandro Petti (*DAAR*) together with sociologist, Maria Berrios Huerta, worked with over thirty PhD candidates on various aspects of the theme: formats for documentation and presentation, with a parallel program for supervisors, featuring amongst other things a visit to *Konsthall C* and the research project *Thinking through Painting*.

GOTHENBURG SPRING 2012

The theme of this semester meeting, produced by Cecilia Parsberg and Peter Spisky was the meeting and the dialogue between different fields of knowledge: dialogue as an epistemological experience, all departing from the assumption that understanding above all takes place in a social space. Those activities took place at *Röda Sten*, in collaboration with the cultural producers *Win Win Studios*. The participants also partook in an *Artlab evening* at the venue *Atalante*, featuring Nils Claesson and Elisabet Yanagisawa Avén in a conversation with Ole Lutzow Holm, as well as in the 75 % seminar of composer Sten Sandell at the Faculty of Fine, Applied and Performing arts at the University of Gothenburg.

The organizer's idea of staging different cross-disciplinary dialogues, and possibly documenting them with the help of the two film photographers present had to be re-negotiated; which in itself became a discussion on the issue of how and why to document processes in artistic work. Both the *Artlab* event and the 75% seminar also raised a lot of critical questions around the relationship between artistic work and academic discourse and academic formats/spaces, both here and in general it was seen as problematic,



STOCKHOLM AUTUMN 2012

The semester meeting fall 2012 was organized by Petra Bauer, Simon Goldin, Janna Holmstedt, Mette Ingvarsten & Elke Marhöfer. The core of the meeting consisted of two parallel workshops. One was a "double bill", hosted by literary researcher Christina Kullberg together with choreographers Stina Nyberg, Uri Turkenich and Halla Ólafsdóttir, held at the dance venue *mdt* at Skeppsholmen. Two different strands of thinking were introduced, which both focuses on how to speak through one's practice, each taking the work of Caribbean poet and philosopher Edouard Glissant as point of departure.

The other workshop, led by artist Natascha Sadr Haghghian and held at the library of the *Royal Art Academy*, discussed approaches to knowledge that are tied to experience, to fieldwork beyond the factual and are based on a substantial doubt in the established knowledge categories and the institutions that produce and regulate knowledge and above all a substantial doubt in the construction of the real. The semester meeting started with joint introductory events to the workshops, and end with a joint gathering, both at *mdt*.

The thematic and actual content was in this case the result of a longer, self-initiated seminar series, running since autumn 2010, and was to a large extent used to elaborate on questions that had been raised in relation to what it means to frame one's artistic practice within a PhD programme: questions that were highly relevant to all the associated artists. The in-debt discussions were highly appreciated, as was the combination of choreographic kinetic work with a literary/philosophical.

MALMÖ SPRING 2013

This semester meeting was subtitled "Performative Spaces" and was organized by Jonas Forssell, Petra Fransson, Kent Olofsson, Christina Ouzonidis and Sara Wilén. As a whole it took place in Malmö at the *Inter Arts Centre*.

During the meeting, performances, presentations, workshops and discussions were intertwined, offering a diversity of perspectives on the theme. In order to give all participants possibilities to create their own pathway through and by their own experiences, the semester meeting started by introductory events, and ended with a joint gathering. The supervisors were all invited to join the meeting - for the two previous semester meetings there had been an explicit wish to have space to form a group without them, as a sign of the often conflicting institutional demands that the supervisors, amongst others, were perceived to represent. Invited lecturers/presenters were Mellika Melouani Melani (theatre/opera director), Magnus Lindman (dramaturge & translator), Susanne Rosenberg (folk singer and PhD candidate), Erik Rynell (theatre researcher), Andreas Gedin (visual artist and researcher), and Stefan Östersjö (guitarist and music researcher)

PhD candidates and senior researchers were invited to present their own research in formats of their own choice, with a set deadline a month beforehand. The presentations mainly took the format of exhibited films and performances. This worked particularly well at the *Inter Arts Centre*, where everything from film projections, performances, seminars and a more informal meeting space could be gathered under the same roof. The opportunity to through this have a more in debt knowledge about the work of the fellow artists in the research school was highly appreciated - an emerging sense of collegiality was stressed by several of the participants.

BORÅS AUTUMN 2013

The semester meeting in Borås differed in relation to the previous ones since it was organised by Marjan Kooroshnia and Stefanie Malmgreen de Oliveira who are both PhD candidates physically based at the same school. The School of Textiles, where all the activities were held, also supported the semester meeting strongly with active participation of involved supervisors and different kinds of technical support. The semester meeting consisted of an introductory joint workshop on thermochromic textiles and two very hands on and parallel workshops, departing from the two organizers research interest in patterning and smart textiles: "music and knitting composition" and "performative clothing", with joint coffee and lunch breaks and a concluding discussion meeting where tangible results from the workshops were shown and discussed.

The invitation to explore and experiment with materials and questions that was unfamiliar to most of the participants was highly appreciated. It might have worked particularly well since all the participants on quite equal terms had to move beyond their ordinary profes-

sional artistic expertise, but it underlines the fact that artistic PhD education seldom allows for playful practical exploration as an important way for experimenting and opening up for potentially new knowledges and approaches - it by default pedagogically seems to be based on the assumption that post-graduate education primarily should rely on and encourage intellectual and verbal learning styles (as opposed to what is assumed at both bachelor and master levels of higher artistic education)

FÄRÖ SPRING 2014

The semester meeting at Färö was planned and organised by Kirsi Nevanti, Nils Claesson, Thanh Thuy Nguyen and Bruno Faria. The theme and the form of the meeting, "film/music, walking/talking" came out of the organiser's being film makers and musicians, but also from a strong wish to connect to a place with a strong visual stance in the Swedish film history, the wish to create an open space for dialogue through walking and informal talking. Participants all stayed at the very original bed & breakfast *Slow train*, where everything from movie-screenings, music-making and presentations of PhD-projects were held, intermingled with bus tours and walks in the extraordinarily beautiful landscape, some of them focused on Ingmar Bergman (a screening of *Persona* at his once private cinema was also arranged). Participants very much appreciated the amount of time spent outdoors and the possibility to focus on collegial discussion that was encouraged by the informal setting and the remoteness of the place. One of the lectures raised the many questions on the format of communicating artistic research and it's sometimes missing references to previous experimental works in the field of arts.



BELGRADE SPRING 2015

This semester meeting was organised by Ana Dzokic (and Marc Neelan, her partner in the artistic collaboration *STEALTH*), Frida Hällander and Olivia Plender. The idea of making a semester meeting in Belgrade had come up already spring 2013, as transposing us all to somewhat unfamiliar places seemed to be a productive overall strategy. As only two of the participants had previous familiarity with the city, the group travelled together there as part of the planning.

The theme, "Institutions vs. Self-organisation and Self-institutionalisation", was chosen very much as a response to the decision of closing down of **Konstnärliga forskarskolan** in early autumn 2014, but was made congenial to self-organisation both as an historical landmark of the particular strand of socialism in former Yuogoslavia, and to the many forms of self-organisation necessary for artists, cultural producers and NGOs in in the political and economical conditions of contemporary Serbia - very different to the Swedish art and research context with long-established institutions.

The semester meeting took on the format of several joint and parallel "walking seminars" throughout the city, thematically organised and guided by knowledgeable artists, theorists and activists. Joint dinners and breakfasts served as informal spaces for sharing insights and discussions. The intensity of learning and the combination of physical/spatial and intellectual endeavour were both aspects highly appreciated by the participants.

The very first people of what was going to be the large wave of immigrants from the war in Syria in the months and year to come stayed in the park area near the hotel during our visit there in early May. Which, as Ana Dzokic pointed out, made the notion of self-organization take a totally different turn, with much more acute undertones.

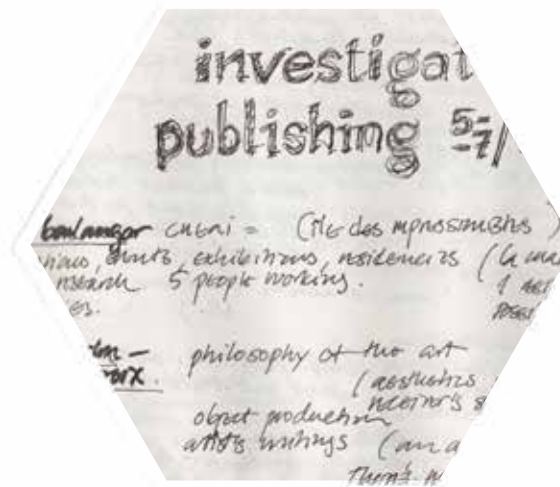
The semester meeting turned out to be very successful, clearly both drawing on previous ones but also developing and furthering the working formats and challenging the group as a whole to put their artistic practices in a larger contextual societal and political framework. The group relied heavily on Ana's and Marc's knowledge about the Belgrade context, but all participants managed to make significant contributions to the content and outline of the meeting, thanks to their collective experience of working collaboratively and process-based in a highly reflexive manner.



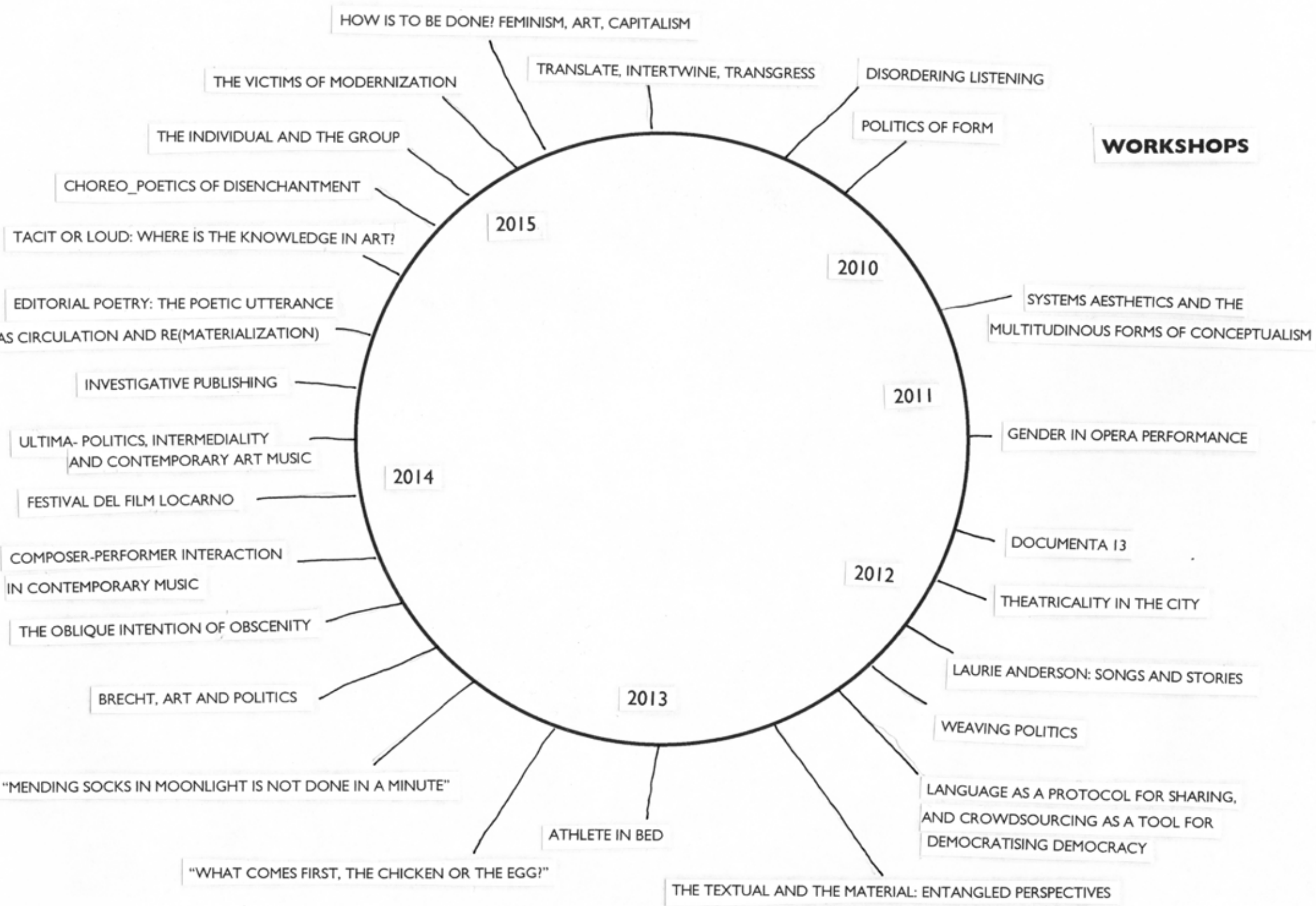
WORKSHOPS

Konstnärliga forskarskolan have been offering a wide range of 1-3 day workshops and seminars with invited artists and researchers on given topics, each credited with 1 hp. There have been in total 28 such encounters over the year. The program and content of these workshops/seminars have been designed in an on going dialogue with the associated artists in order for the course content to be of high relevance and criticality in relation to their projects, and, often in collaboration with art institutions and/or on going larger research projects. We have attempted to respond to and capture the important differences between the different artistic forms with regard to working and research methods, production philosophy and sociologies as well as the issues that were perceived to have all-encompassing relevance. Questions of methodology, ethics, epistemology documentation have been consistently addressed, from various perspectives, in all workshops.

The workshops/seminars have been open also to PhD candidates not associated to **Konstnärliga forskarskolan**—and if possible we have also welcomed master students or interested professional artists to participate in workshops and discussions. The working methods have ranged from walks and hands-on workshops to lecture and seminar-formats – an observation is the importance of space and place: each time we have moved out from the “ordinary school settings” into spaces framed and defined by cultural and artistic production the discussion immediately have taken on more interesting dimensions. Putting art works forefront and centre have a similar effect.



WORKSHOPS



SYSTEM AESTHETICS AND THE MULTITUDINOUS FORMS OF CONCEPTUALISM

The course was held 5-6 December 2012 at Hus 28, The Royal Institute of Art in Stockholm, with art historian Luke Skrebowski as course leader and art critic and curator Sinziana Ravini as discussion partner. During the first day Luke Skrebowski held a lecture, prepared by an abstract and texts by himself, Jack Burnham and Boris Groys. The second day was spent on individual studio visits/conversations by appointment.

The content of the course spurred questions about the relationship of aesthetic theories (and the renewed place of “aesthetics” in contemporary art debate) to the respective practice of all participants.

The opportunity to have studio talks was used and appreciated, one participant especially mentioned the almost utopian quality of such a conversation between equals - but another pointed on the other hand to the very different, and maybe even incompatible, approaches artists and art historians have to artistic practice, highlighted in both the lecture and in the studio conversation.

Critical comments pointed to the conventional form of the power point lecture, presenting the works of white male artists and theories of white male theorists, and to the kind of power relations that was thus (without being openly commented) performed spatially and visually. In line with this one participant pointed at how the form of the lecture and discussion was not favouring a notion of knowledge/knowing as inhabited and lived, but rather as a display of intelligence.

GENDER IN OPERA PERFORMANCE

The course was held 17 May 2012 at the choreographer's space *ccap* in Stockholm, with senior lecturer in theatre Kent Sjöström as course leader. During the day the participants, all opera singers and co-workers of PhD candidate Sara Wilén, investigating opera improvisation, worked with a series of classical scenes from operas by Mozart, Puccini and Donizetti.

The staging/singing was continuously countered and discussed by the observations of the course leader (and by me as examiner), leading to cycles of verbal and physical suggestions about how to interpret and work with the scenes in a more norm-critical and artistically innovative way.

Time was devoted to the general reflections on their work, also in relation to the seminal article by Elin Diamond.

This particular workshop highlighted the importance of being aware of and address the need for critical reflection in and on the collective knowledge that forms the basis for many genres of artistic work. A PhD candidate in the performing arts for example need not only support for her own research questions and critical reflection, but also for the same research questions and critical reflection to be part of an on-going reflection amongst her closest artist colleagues - who are not necessarily found in the institution she is associated to.

DOCUMENTA 13

The course consisted of a three-day visit to the exhibition of *Documenta 13* in Kassel, Germany during 17-20 June 2012.

The participants all travelled together and stayed in the same house during the course. The evenings were spent cooking dinner together and reflecting on the works and exhibitions we had seen, as well as on general discussions about the strong research orientation expressed for this particular *Documenta*-centennial by the curating team, and how this could be understood in relation to the notion of artistic research in the art academies in general and in PhD education in particular. (During one of those evenings we also invited one of the curators in order to further the discussion on this specific topic.) During the days the participants were free to choose their own itineraries through the very large selection of contemporary art works in the city, in relation to their own specific interests.

This turned out to be an excellent course format that not only have given a common reference point for a large group of our associated artists, but also in a very organic way combined an overview of contemporary art with reflections and discussions on the place of the different PhD projects in relation to and within those practices.

THEATRICALITY IN THE CITY

The course was held 21-23 August 2012 in different localities in central Berlin, with artistic director of *Rimini Protokol* Stefan Kaegi as course leader. During the two days the participants were directly involved in Stefan Kaegis ongoing research process in relation to a future performance that was intended to involve audience/participation situations in the city of Berlin: participating in and discussing/reacting to audio walk experiments. Stefan Kaegi also gave an overview of the artistic projects of *Rimini Protokol*, discussing different ways in which they have involved people as “themselves” in staged events, worked with documentary material and urban interactions.

The participants were also invited to share and discuss similar experiences and experiments in their own projects.

The negotiation of the setup of the workshop, participating in another artist's research process, pointed to the fact that artists in research education, compared to the case of many other kinds of doctoral students, already have a very strong professional identity and a clear sense of an expertise that they feel they need to protect from misuse. This has to be respected in future workshops and in artistic research education. But it then also becomes important to look for and create circumstances where such protectiveness could be set aside, in order for play, risk-taking and moving beyond safety-limits could take place.

LAURIE ANDERSON: SONGS AND STORIES

The course was held at *Uppsala concert house* (UKK) and at The Royal Institute of the Art in Stockholm 13-14 Sept 2012. The course was led by Laurie Anderson the first day and Danjel Andersson the second day. The first day consisted of a talk by Laurie Anderson and her performance at the main stage of *UKK* on the night of the first day. The second day was primarily focused on the context out of which Laurie Anderson's work emerged in New York in the seventies, in particular the role of the comedian Andy Kaufman. The boxing match between Andy Kaufman and Laurie Anderson in the early 1970s' was taken as an example of how the roles of pop culture, contemporary art, performance and comedy were dissolved. The elevated presence of Laurie Anderson and her status as an icon of contemporary and experimental music and culture clearly shaped the first day's conversation with her. She was reserved but quite willing to engage in the discussion. The concluding discussion came to touch upon how the legacy of the experimental performance scene can be explored today. What are the elements that are at play and which are at stake?

WEAVING POLITICS

The course was held in conjunction with the three day symposium with the same name, taking place 14-16 December at *Dansens hus*, Stockholm. From their very different perspectives the lecturers and performers invited to the symposium (amongst which were found Julia Kristeva, Peggy Phelan, André Lepecki, William Forsythe and many others) treated the question of choreography as a labour of politics, as well as notions and practices of human rights and violence. The initiator of the symposium, choreographer and professor at the University of Dance and Circus Cristina Caprioli, also examined the participant's portfolio assignments. The symposium in itself was also a crucial part of the then ongoing research project *Weaving Politics*, funded the *Swedish Research Council*.

The participant's responses are token of the intellectual richness and diversity of the symposium, but critical comments are also raised concerning the relation between the discourse on choreography and criticality and the "paper reading" of many of the lecturers; on how lecture and conference formats seemingly go unquestioned even when the subject matters points to a necessary critical reflection also on those.

To organize workshops in close collaboration with other on-going artistic/artistic research projects was a good way of achieving access to content and network that would be otherwise difficult for us to provide.

LANGUAGE AS PROTOCOL FOR SHARING, AND CROWDSOURCING AS A TOOL FOR DEMOCRATISING DEMOCRACY

The course was held 17-18 January 2013 at the Royal Institute of the Art in Stockholm, partly in collaboration with their postgraduate course "In search for common ground". Workshop leader was information activist, writer, hacker, free software developer Smári McCarthy, who, amongst many other things, co-founded the *Constitutional Analysis Support Project (CAST)*, an NGO support group using a variety of textual and semantic analysis techniques aimed at building Iceland's new constitution. The workshop, initiated by PhD candidate Ana Dzokic, intertwined talks and presentations by McCarthy with a simulation of a constitution making process and round-table discussions on the democratic potential of mediating, proxy-voting and crowd sourcing.

The workshop was perceived as very productive to the initiator's work, and interesting also to the few other participants. Critical comments pointed to long hours indoors and the perceived difficulty of moving between the dramatic specificity of the Icelandic example and how the same tools could be used in other instances.

THE TEXTUAL AND THE MATERIAL: ENTANGLED PERSPECTIVES

The course, initiated by a group of PhD candidates interested in the work of thinkers like Judith Butler and Karen Barad, and the potential relevance of the notion of "the affective turn" to their own work, took place 5-6 February 2013 at Konstfack, Stockholm. Workshop leader was Marie-Luise Angerer, professor of media and cultural studies at the Academy of Media Arts Cologne, Germany. An introductory (and open) lecture by her, "From Vision to Motion", in which she addressed the question of what impact the affective turn has on questions on digital images and bodies and their relationships was followed by a full day seminar based on the reading list.

The workshop was perceived as useful in the way it gave an overview of a recently influential field of thinking, stretching across disciplines. Critical comments pointed to the seemingly permanent dissonance between theorists and practitioners, where art just too often is used to literalise or illustrate concepts. Knowledge inherent in participation and experience often seems very hard take into account discursively, not to say the least given space and importance in the construction of course formats.

ATHLETE IN BED

This course, initiated by PhD candidate Lisa Tan, took place at Bio Rio in Stockholm 19 April 2013. It consisted of a combined event of screening and discussion, where Lisa Tan showed her work *Sunsets* (2012) as well as her forthcoming work *Notes from Underground* (provisional title). Duncan Campbells *Bernadette* was also screened. The discussion took as it's starting point artist Lisa Tan and curator Mike Sperlinger's shared interest in the notion of withdrawal and its artistic possibilities.

Mike Sperlinger, assistant director of *LUX*, the institution in London that holds the largest collection of artists' film and video, moderated both the screenings in the cinema and the following discussion on the reading list that took place in the foyer. His generous way of conducting the discussion and intertwining the cinematic material with the theoretical was very much appreciated by the participants, as was the setting in *Bio Rio*.

It was also interesting to note how the participants were able to connect the discussion to their own often very different work in other genres and discuss the concept of withdrawal and transcendence of subjectivity in relation both to their specific projects and to the conditions/framing of artistic PhD projects in general. This seemed to be due to the prominent place the visual work took in the seminar, and the way in which especially Lisa Tan's video works contained a discursive meta-level on these issues.

WHAT COMES FIRST, THE CHICKEN OR THE EGG?

The workshop was held 26-27 August 2013 at *Atelier Hotel Pro Forma* in Copenhagen with artistic director of *Hotel Pro Forma* as course leader. Kirsten Dehlholm has worked with performance art within the framework of *Hotel Pro Forma* since 1985. Art critic and lecturer Måns Holst-Ekström was the examiner. Reading relating to the works of Hotel Pro Forma had been distributed beforehand, Lars Qvortrup's article *A Caring Place for Form* (2003) and a selection of four shorter texts.

The two day workshop in Copenhagen followed the previously indicated schedule and contents, in which the participant's projects were presented and discussed from the perspective of a series of questions asked by the workshop leader. It was very well organized and had a clear structure. *Hotel Pro Forma* represents a highly organized, visually striking, spatial and often scenic line of performance art that is unusual in Sweden. This was perhaps the greatest challenge for many of the participating artists and spurred many discussions. Aside from presentations and discussions there were also components of practice-based experiments on the second day.

MENDING SOCKS IN THE MOONLIGHT IS NOT DONE IN A MINUTE

The course was held 25-26 November 2013 at *Filmform* in Stockholm, with Anna-Karin Larsson, the executive director at *Filmform* as workshop leader and Gunnell Pettersson, Senior Lecturer in Experimental Film at the School of Arts and Communication, Malmö University as examiner.

During the workshop we were introduced to the oldest existing organization in Sweden devoted to the promotion, preservation and distribution of film and video art and its reference archive. The work of Gunvor Nelson was the focal point in the screenings, that also included work of Claes Söderquist, Peter Weiss and Jean Genet. The discussions departing from the screenings covered the possibilities of documentation using moving image and

sound and the language of experimental film. Most of the participants had previously produced cinematic visual work which meant that the discussion was in-depth and that the screenings spurred a lot of connections and reflections on their own methodologies, not at least visible in their written reports.

The issue of documentation in art research could possibly have been discussed and defined to an even larger degree, here as well as in many other contexts.

BRECHT, ART AND POLITICS

The course took place 20-23 March 2014, in the format of a sort of permanent walking seminar between places where dramatist Berthold Brecht lived and worked in Berlin, led by senior lecturer Kent Sjöström from the Theatre Academy in Malmö. We used dinners and lunches and walks for discussions on the texts read beforehand as well as on analysis and reflections on the two included theatre performances: one very traditional staging of Brecht's *Mutter Courage* and a very recent live/event/performance by the contemporary group *She She Pop*.

Such a very organic format of the course, where the discussions on Brechtian aesthetics and politics were very explicitly situated in time and space, was very much appreciated, as was the integration of a variety of learning modes. Once more the combination of travel/in situ experiences/walking/discussions that proved to be such an excellent course format during *Documenta 13* turned out to be a very productive also in this slightly different and much more thematically framed workshop.

THE OBLIQUE INTENTION OF OBSCENITY

The course consisted of a two-day seminar in house 28 at the Royal Institute of Art in Stockholm during 2-3 April 2014. The workshop explored the dialectics of obscenity and the way in which the obscenity card has been one utilized by the "establishment" throughout the history of modernity as a way to monitor that which might be understood as politically significant and consequently deemed "dangerous." The thoughts of Herbert Marcuse was introduced as they relate specifically to the juncture of the political and the erotic to provide insight into how and why cultural forms addressing political and social realities at any given time are deemed obscene. At the same time, the seminar explored how particular historical and countercultural artist movements adopted performative aesthetics as a way to convey an artist's political subjectivity and a way to undermine the culture of consensus. The course leader was Marta Kuzma, curator, professor of art theory at IUAV, University of Venice, and visiting professor at Bocconi University in Italy.

The course gave a deepened input to the topics that addressed the obscenity debate that waged in the United States in the late 1960s as centered around the banning of the distribution of the film *I am Curious Yellow* and opened a group discussion on the historical

polemics and debates around censorship/obscenity that relates to current limitations placed on artist practice and cultural production in general and artists' relation to the social context, that is how do they organize themselves, how they make things possible for themselves and their production.

A critical point, that one of the participants was in regard to where we see this kind of reflection on the politics of production today. The course focused much on an art historical discourse, taking on performative aspects of contemporary art production, and remained rather descriptive and not focusing much on proposing and setting in motion systems of production/criticality of today.

COMPOSER-PERFORMER INTERACTION IN CONTEMPORARY MUSIC

The course was held at the Malmö Academy of music in June 4-5, 2014 with pianist Caterina Leite Domenici as course leader. An initial lecture by Catarina Leite Domenici the first day was followed by a workshop and discussion the second day.

The contents of the course touched upon questions concerning the relationship between the composer, the audience, the score and the instrument; the notion and location of the work as well as how Western music has differentiated itself from other kinds of music.

Participants, not only musicians, engaged in the discussions concerning the work concept and sociological and political questions aligned with it. How can we deal with the spectacle of classical music when the artistic practice as a classical musician is defined by it? There is a risk that one is objectified by it. The relationship between musician and composer was of course the focus of the course, and what was originally thought of as a division of labour was considered as in need of rethinking.

ULTIMA - POLITICS, INTERMEDIALITY AND CONTEMPORARY ART MUSIC

The course was held in Oslo, Norway September 18-20, 2014 during the *Ultima festival for contemporary music*. The contents of the course consisted of attending concerts and performances and workshops, interspersed with discussions amongst the participants. *Ultima festival* is a world leading contemporary music festival with a focus on Scandinavian music and sound art.

Three main events were discussed: the world premiere of Simon Steen-Andersen's musical drama *Buenos Aires* and the workshop connected to this, the Oslo symphony orchestra that played works by younger Scandinavian composers in a concert at the *Oslo Concerthouse*, and sound artist Hanna Hartman and Eric Bunger's performances at *Kulturkirken Jacob*. The chamber opera or musical drama by Simon Steen-Andersen was intriguing and raised questions concerning what a musical drama actually consists of. The orchestra concert stimulated a critical conversation as to what is required of the score to shape it into a successful orchestra composition and Eric Bunger's performance was provocative to the participant's in it's complete lack of original music.

INVESTIGATIVE PUBLISHING

The course was held 5-6 November 2014 at *Moderna museet* and The Royal Institute of Art in Stockholm, with *OEI* editors Cecilia Grönberg and Jonas (J) Magnusson and invited guests director of archive and exhibition space *CNEAI/Paris Sylvie Boulanger*, American poet Tan Lin and French Book-theorist/historian Anne Moeglin-Delcroix. The course consisted of full time participation in two and a half days of lectures, seminars and workshops.

The content of the course spurred questions about different forms of contemporary art publishing, with specific focus on publishing as an artistic practice.

The opportunity to get a deep insight to the historic and contemporary artistic publishing forms and formats was much appreciated, and several participant noted the importance of the course in regard to their own possibilities of working with text, images and publication within an artistic research practice.

Critical comments pointed to how the form of the lectures and discussions could possibly include the participant's own artistic practices in a more deepened way.

EDITORIAL POETRY: THE POETIC UTTERANCE AS CIRCULATION AND (RE) MATERIALIZATION

This course, that took place 21-23 November 2014, was structured around a visit to *cipM*, the international centre of poetry in Marseille, as well as to *l'Annexe*, a small print-shop run by poetry publisher, editor and printer Éric Pesty. Workshop leaders were poet and visual artist Beata Berggren and poet translator Martin Högström, both editors of the magazine slot and the small press *Chateaux*. Examiner was poet Helena Eriksson.

The first day started with a presentation of the work of Berggren and Högström, and how their lack of financial resources have been used as a creative framework, and continued with different examples of literary and poetic reuse of textual material taken from other spheres of existence. This was followed by the visit at *cipM*, where the history and content of the library was presented by it's director Éric Giraud. Later in the evening this was followed by a visit to *l'Annexe*, where Éric Pesty demonstrated the small printing house and talked about his magazine *K.O.S.H.K.O.N.O.N.G.*

The second day started with at the *Plage des Catalans* where a French title from the library was performed as corporeal typography, and was consecutively devoted to the given task of collecting fragments of text and/or images from the *cipM* library and reusing/reconstructing them in a new literary form. The participant's answers and solutions were then jointly discussed in the evening and the following morning.

TACIT OR LOUD: WHERE IS THE KNOWLEDGE IN ART?

The course addressed artistic method and artistic knowledge production in a cross disciplinary manner. The participants were encouraged to engage in the discussion concerning the locality of knowledge in artistic practice, primarily in the performing arts at the intersection between new currents in research on human cognition and new media; cross-disciplinary art is an emerging field. The course included participation in the symposium *Tacit or Loud: where is the knowledge in art?* that took place in Malmö 28 November 28 - 3 December 2014 and presented a series of installations and performances bringing choreography, theatre, music and fine arts together.

The symposium went on for six days and the course requirement was to be present for at least three days. For this reason it is difficult to summarize the contents and outcomes of the course, since not all course participants participated in the same presentations. But in general the cross-disciplinarity of the event allowed for an interrogation on the methods commonly used in artistic research. The format of the conference with a mix of performances, workshops and presentations, also presented a good model for presenting and discussing artistic research.

CHOREO-POLITICS OF DISENCHANTMENT

The course took place 7-8 December 2014 in the Stockholm area. The first day coincided with a *Choreo_drift event* at *Tensta konsthall*. Participants were invited to watch, listen, respond and themselves retrace proposed lectures by Irit Rogoff (“A Pantheon of Disenchantment”) and André Lepecki (From (choreo)policed circulation to (choreo)political intensification: dance as critique of freedom (or: the task of the dancer)”) as well as choreographies by Cristina Caprioli and the dancers of *ccap* during this public event. The second day took the form of a seminar with visual cultures theorist Irit Rogoff and dance theorist André Lepecki in one of *ccap*’s producer’s apartment in central Stockholm, departing from the experiences the previous day, expanding on relevant themes and issues and relating them to the participants own research projects.

THE INDIVIDUAL AND THE GROUP

The course was held between Monday 2- Wednesday 4 of March 2015 at The Royal Institute of Stockholm. The course leaders were writer and filmmaker Ed Webb-Ingall and artist Rehana Zaman. We set about unpacking and investigating what it means to work as an individual within a group context and what is produced in terms of a politics and a sense of collectivity when bodies and ideas spend time together.

On day one we dismantled key terms to find commonalities and tensions around the language we use. Ed Webb-Ingall and Rehana Zaman then introduced their independent practices. Rehana Zaman then led the afternoon session drawing on games and activities

she has used within her practice when collaborating with groups of people emphasising theatre based initiatives and personal reflections. On the second day Ed Webb-Ingall lead the sessions first introducing research themes from his PhD into the history and practice of community video in the UK through screenings and texts and then by practical exercises drawn from these histories in addition to his own experience working collaboratively with communities focusing on the video camera. At the end of the day the group was invited to attend an offsite screening arranged with *Konsthall C where* where clips from Carry Gorney and the Women of Milton Keynes’ *Things That Mother Never Told Us* were paired with Zaman’s *Some Women Other Women and all the Bittermen* made in collaboration with *Justice for Domestic Workers Leeds*. On the final day the strands from the previous two days were brought together and the participants were invited to reflect on the wider social implications of collaboration. Again a combination of activities and active reading of texts were used to help open up discussion.

The workshop format meant that we could move between varied approaches to discussion and understanding from reading and watching films together, through to performance and filmmaking. Although the group was relatively small, the feedback was that this had been a lively and productive meeting.

VICTIMS OF MODERNIZATION

This workshop took place 18-20 May 2015, with artist Akay och Klisterpete as workshop leaders. During three days visible yet hidden urban sites were explored. During the first day we visited two abandoned customs houses, spaces that previously have had illegal inhabitants and have been carefully cleaned by the artists: their work is often constituted by such labour. No purpose outside of the labour in itself, in this case the mere act of cleaning, create order for what just might be useful in the future. We also investigated an abandoned office building, waiting to be demolished, letting the space lead the way: what kind of building material was once used, how does the day light play with the walls? Intense discussions on why you create and for whom. In those kinds of spaces you have to be disciplined and cautious, you can’t work alone and you have to cope with the risks.

Who can afford these risks, who can manage the difficult situations that possibly can emerge?

The second day we walk through an old industrial area. The art on the walls raises questions: for whom was this art made, why should it be preserved? What is the meaning of art... The third day we continue to explore hidden spaces while experimenting with different kinds of possible artistic interventions and practices, in an ongoing discussion on their aesthetic and political implications.

TRANSLATE, INTERTWINE, TRANSGRESS!

Translate, Intertwine, Transgress!- the symposium, part of the joint research project conducted by choreographer Björn Säfsten and philosopher Per Nilsson, was held 11-13 June 2015 at *Moderna Museet* and at *MDT*. Several parallel sessions of performances and talks took place as well as keynote addresses in plenum. Additionally during the week workshops were arranged for artists from various art fields. During lunch breaks the participants gathered and discussed various questions that the sessions had brought up: one such concerned the breaking/going against conventions in relation to the thin line when it/we end up in pure voyeurism. Another issue at stake was how to deal with criticism and confirmation. A third question on the issue of the “wall” – what makes a wall rise between object/subject and how does it relate to framings and expectations?

HOW IS TO BE DONE? FEMINISM, ART, CAPITALISM

The workshop took place in Stockholm 12-13 June 2015 and was introduced by Angela Dimitrakaki talking on the changed conditions and values within the art world (globally). In capitalist society (of today), the art world can no longer be treated or activated as separate from other fields and domains of life. This implies, amongst other issues, that the role of the artist is no longer foremost that of a creative subject but a worker (cultural worker) hence understood as engaged in labour: a productive labour performed to serve economic interest, instead of primarily, or solely, aesthetic and/or cultural societal needs/desires. These transformations brings forth questions of who the ‘labour subject’ is to be understood: in relation to gender, class, working conditions, equality, education, and work as paid for or not. All these issues were consequently discussed in relation to the texts, to particular artworks, and diverse artistic practices.

The second day was again introduced by Dimitrakaki, focusing particular canonical trajectories of feminist art since the 1970s, suggesting that by the end of the 1990s there was a turn towards issues of labour. Aspects that were discussed by the seminar: what makes a work definable as feminist? What does a turn from e.g. psychoanalytically informed art historical interpretations to perspectives on labour, social space, capitalism etcetera imply for feminist art at present and in the future? What does a feminist context mean today, as different from in the past, and as geographically, socially, and culturally situated (differently)? What are the aims for a performative (contemporary) feminism?

The workshop ended with a roundtable addressing future strategies for feminist practices within the art world. The key issues suggested to be addressed in the future were e.g. more collective action, the importance of communal structures and sharing of resources, re-evaluations of hegemonic (feminist) structures, and returns to particular historical moments and archives in order to deepen the knowledge of the present state and future possibilities.

DISORDERING LISTENING

The workshop was held on June 18 and 19, 2015 at the Academy of Fine Arts, Vienna. It was facilitated by Cathy Lane, Professor of Sound Arts at University of the Arts London and founder of the *Her Noise Archive*, and prepared by three PhD candidates of the PhD in Practice Program in Vienna, Hong-Kai Wang, Janine Jembere, and Keiko Uenishi.

Cathy Lane facilitated a collective investigation into the role and potentials of listening, considering sound-based practice around listening in relation to social and political subjects and subjectivities. The first day was dedicated to the work of composer and musician Pauline Oliveros who has founded the *Institute of Deep Listening*. After giving an introduction into Oliveros’ work, Cathy Lane presented a selection of Oliveros’ sound pieces and so-called sonic meditations. During the day the group of participants engaged in staging and working on these pieces either collectively or in smaller groups. An in-depth reflection followed on each practical engagement and addressed questions such as common habits of hearing, the difference between hearing and listening, listening as a form of feminist knowledge production and as a critical tool.

The participants appreciated very much the possibility to involve themselves in practices of collective or individual listening as a foundation for the epistemological and critical reflections.

The second day started with a presentation of a sound recording of an open mike that had been prepared by the three PhD participants from Vienna. Their question was, if it would be possible to arrive at a “decolonial” mode of listening and how this mode could be described. This question instigated a very engaged discussion by all participants, while the choice of the setting for the sound recording as well as the “product” of the presented piece was received rather critically.

POLITICS OF FORM

The course took place 4-5 August 2015 (Hus 28, Royal Institute of Art first day and *Tensta Konsthall* the second) and included film screenings and discussions focusing on aesthetics in relation to queer-feminist and decolonizing politics. It was initiated by PhD candidates Olivia Plender and Petra Bauer, part of a series of courses focusing on feminism and art. Artists Renate Lorenz and Karin Michalski were course leaders, and in a very generous way opened up for a detailed discussion on which kind of political agency camera work, temporality, sound and representation had in the works shown, mostly created by themselves. The workshop series (including the two previous courses) as a whole has been well attended, both by artists associated to **Konstnärliga forskarskolan**, artists from other PhD programmes and artists in their respective network, and the discussion seemed to be characterized by a strong mutual concern around the questions raised. It points to the potential of the space for self-organisation that **Konstnärliga forskarskolan** has been trying to provide, but also to the long "learning curve" in how to use the format and the resources to the fullest. It leaves a certain note of sadness and sense of arrested development that this was the last of our courses.



EXAMINERS, WORKSHOP LEADERS, CRITICAL REVIEWERS E T C

	<i>background</i>	<i>affiliation and/or location</i>	<i>function</i>
Akay	visual artist	freelancer, based in Stockholm	workshop leader
Alessandro Petti	architect, urbanist	DAAR, Betlehem	workshop leader
Aliceson Robinson	management consultant	Nine Muses Lifestyle, London	critical reviewer 50% visual arts
Ana Vilenica	researcher, activist, editor	freelancer, based in Belgrade	workshop leader
Anders Friberg	senior lecturer, musician	KTH, Stockholm	critical reviewer 75% music
André Lepecki	writer, curator, professor	Tisch School of the Arts, NY University	workshop leader, critical reviewer 25 % choreography
Andreas Rothlin Svensson	actor	Dramaten, Stockholm	critical reviewer 25% theatre
Andrej Slavik	researcher	Konstfack, Stockholm	critical reviewer 75% opera
Angela Dimitrakaki	art historian	University of Edinburgh	workshop leader
Anna Colin	co-director	OSE, Open School East, London	critical reviewer 25 % visual arts
Anna Lindal	violinist, professor	Faculty of Fine, Applied and Performing Arts, GU	critical reviewer 25% theatre
Anna-Karin Larsson	director	Filmform, Stockholm	workshop leader
Anne Moegin-Delcroix	author, professor emeritus	University of Paris 1, Sorbonne	workshop leader
Annette Arlander	artist, researcher, professor	Performing Arts Research Centre, Helsinki	critical reviewer 75% visual arts
Annika Örfner	curator, art historian	Södertörn University	critical reviewer 25 % film and media
Anselm Franke	curator, writer	HKW, Berlin	critical reviewer 50% visual arts
Barbara Steiner	curator	Europe (to the power of) n	critical reviewer 50% visual arts
Beata Berggren	visual artist, poet	freelancer, based in Stockholm	workshop leader
Branislav Dimitrijevic	writer, curator, professor	Visoka Škola Likovnih I Primenjenih Umetnosti Strukovnih Studija	workshop leader
Bryndis Snæbjörnsdóttir	visual artist, professor	Academy of Valand	examiner
Caterina Leite Domenici	pianist, professor	Federal University of Rio Grande do Sul, Porto Alegre	workshop leader, critical reviewer 50% music
Cathy Lane	composer, sound artist, professor	London College of Communication / CRISAP	workshop leader
Cecilia Grönberg	editor	freelancer, based in Stockholm	workshop leader
Cecilia Lidin	documentary film commissioner	Swedish Film Institute, Stockholm	critical reviewer 40% film and media
Cecilia Sjöholm	professor aesthetics	Södertörn University	critical reviewer final seminar visual arts
Charlotte Hyltén Cavallius	ethnologist	MKC Botkyrka	critical reviewer 25% crafts
Christina Kullberg	literary historian	Uppsala University	workshop leader

Clémentine Deliss	curator, director	Frankfurt's Ethnographic Museum	critical reviewer 75% choreography
Cristina Caprioli	choreographer, professor	University of Dance and Circus, ccap	workshop leader, examiner
Donatella Bernardi	visual artist, professor	Royal Institute of Art	examiner
Dragomir Olujić Oluja	political scientist, journalist	freelancer, based in Belgrade	workshop leader
Ed Webb-Ingall	film maker, writer	freelancer, based in London	workshop leader
Elisabet Edlund	film writer, head of	Bergman Center	lecturer semester meeting
Éric Giraud	head librarian	CipM, Marseille	workshop lecturer
Éric Pesty	publisher, editor	l'Annexe, K.O.S.H.K.O.N.O.N.G	workshop lecturer
Erik Rynell	senior lecturer	Malmö Theatre Academy	critical reviewer 25% music, critical reviewer 25% theatre
Eva Nässén	professor, singer	University of Gothenburg	critical reviewer final seminar opera
Fredrik Liew	curator	Moderna museet	critical reviewer 25 % visual arts
Fredrik Svensk	art critic, teacher	Academy of Valand	examiner
Fredrik Ullén	professor cognitive science	Karolinska Institutet	critical reviewer 50% music
Gerhard Eckel	composer, sound artist, professor	IEM, Graz	workshop leader
Gertrud Sandqvist	curator, art critic, professor	Malmö Art Academy	critical reviewer 90% visual arts
Gunnar D Hansson	writer, professor	Academy of Valand	lecturer semester meeting
Gunnar Wille	professor	Den Danske Filmskole	critical reviewer 50% film & media
Gunnel Pettersson	senior lecturer film	Malmö University	examiner
Halla Olafsdóttir	choreographer	freelancer, based in Stockholm	workshop leader
Hanna Hallgren	poet, senior lecturer	Linneaus University	critical reviewer 50% theatre
Hans Hellsten	professor	Malmö Academy of Music, Lund University	opponent PhD defence
Helena Eriksson	poet	freelancer, based in Gothenburg	examiner
Henk Borgdorff	philosopher, professor	Universities of Gothenburg, the Hague	quality advisory board, lecturer
Henrik Frisk	composer, senior lecturer	Malmö Music Academy, Royal College of Music	critical reviewer 25% music, theatre
Ines Schaber	artist, writer	Goldsmiths College, London	critical reviewer 50% visual arts
Irit Rogoff	professor visual culture	Goldsmiths College, London	workshop leader
Jan-Erik Lundström	curator, art critic, professor	HISK, Oslo & Kunstakademie Antwerpen	critical reviewer 75% visual arts
Jelena Vesic	curator, writer, editor	freelancer, based in Belgrade	workshop leader
Joel Speerstra	PhD, musician	School of Music and Drama Gbg	critical reviewer 50% music

Johanna Garpe	opera director	University College of Opera, Stockholm	critical reviewer 50% music
Johanna Skobe	actor, activist	W.I.S.P	open space facilitator
John Swedenmark	writer, translator, linguist	freelancer, based in Stockholm	critical reviewer 75% theatre
Jonas (J) Magnusson	writer, editor, translator	freelancer, based in Stockholm	workshop leader
Jussi Mikkonen	smart textile programmer	Aalto University Helsinki	workshop leader
Jörgen Dahlgvist	director	Teatr Weimar, Malmö	critical reviewer 25 % visual arts, lecturer semester meeting
Kalle Boman	film producer, professor	Academy of Valand	lecturer semester meeting
Kari Dyrdal	professor	Kunst og Designhøgskolen, Bergen	critical reviewer 50% lic crafts
Karin Johansson	organist, researcher	Malmö Music Academy	critical reviewer 25% music
Karin Michalski	artist	Berlin, Germany	workshop leader
Karie Brewer Ball	assistant professor, curator, writer	Wesleyan University	critical reviewer 67,3% choreography
Katja Grillner	architect, critic, professor	KTH, Stockholm	critical reviewer 50% crafts
Kent Sjöström	senior lecturer	Malmö Theatre Academy	workshop leader, examiner
Kerstin Perski	librettist	freelancer, based in Stockholm	critical reviewer 75% opera
Kirsten Delholm	director	Hotel Pro Forma, Copenhagen	workshop leader
Klara Grunnig-Harris	consultant documentary film	Swedish Film Institute, Stockholm	critical reviewer 75% film
Klas Grinell	assistant professor	University of Gothenburg	critical reviewer 50% visual arts
Klisterpete	visual artist	freelancer, based in Stockholm	workshop leader
Kristina Hagström-Ståhl	director, professor	Stockholm Academy of Dramatic Arts	critical reviewer 50% theatre
Lasse Thoresen	professor, composer	Norwegian Academy of Music, Oslo	critical reviewer 25% music
Laurie Anderson	artist	NY, US	workshop leader
Lena Hammergren	professor	University of Dance and Circus	critical reviewer 50% choreography
Lisi Raskin	visual artist	NY, US	workshop leader
Lotta Lotass	writer	Svenska Akademi	lecturer semester meeting
Love Ekenberg	professor computer science	Stockholm University	critical reviewer 25 % film and media
Luke Skrebowski	art historian	Cambridge University	workshop leader
Magnus Ericsson	curator	Arkitekturmuseet	critical reviewer 25% crafts
Magnus Lindman	dramaturg	Radioteatern, Folkoperan, Stockholm	workshop leader
Malin Hedlin Hayden	art historian	Stockholm University	examiner

Maria Berrios Huertas	sociologist, curator, writer	vaticanochico, Goldsmiths College	workshop leader
Maria Perers	curator	Nordska museet	critical reviewer 25% crafts
Marie-Luise Angerer	professor media and cultural studies	Kunsthochschule für Medien Köln	workshop leader
Marika Lagercrantz	actor, director	Swedish embassy Berlin	examiner
Marina Vishmith	writer, editor, critic,	DAI, Dutch Art Institute, Arnhem	critical reviewer 25 % visual arts
Marta Kuzma	curator, professor	freelancer, based in Stockholm	workshop leader
Martin Högström	poet	freelancer, based in Stockholm	workshop leader
Mats Rosengren	professor	Uppsala University	lecturer semester meeting
Melati Suryodarmi	performance artist	Surakarta, Inodnesia/Braunschweig, Germany	workshop leader
Mellika Melouani Melani	director	Folkoperan, Stockholm	lecturer
Mike Sperlinger	assistant director	LUX, London	workshop leader
Måns Holst-Ekström	art critic, teacher	Lund University	examiner
Natascha Sadr Haghghian	visual artist	Berlin, Germany	workshop leader
Nebojsa Milikic	cultural worker, researcher, activist	Cultural Center Rex	workshop leader
Niklas Östlund	curator, senior lecturer	Academy of Valand	critical reviewer 50% lic design
Olga Dimitrijevic	dramaturg, playwright, researcher	Central European University, Budapest	workshop leader
Ong Keng Sen	director	TheatreWorks, Singapore	workshop leader
Otto von Busch	professor	Konstfack, Stockholm	critical reviewer 50% crafts
Pablo Lafuente	writer, editor, curator	Central Saint Martins	examiner
Pavel Büchler	visual artist, professor	University of Manchester	quality advisory board
Per Nilsson	philosopher, professor	Umeå Art Academy	critical reviewer 25 % visual arts, 50% music
Rasmus Nielsen	professor, visual artist	Superflex, Umeå Art Academy	critical reviewer 25 % visual arts
Rasmus Ölme	choreographer, head of dance	Der Danske Scenekunstscole, Copenhagen	critical reviewer 30% performing arts
Rebecca Vinthagen	activist, producer	W.I.S.P	open space facilitator
Rehana Zeman	visual artist	freelancer, based in London	workshop leader, examiner
Renate Lorenz	artist, professor	Academy of Fine Arts Vienna	workshop leader, examiner
Ruben Östlund	film director	Academy of Valand	lecturer semester meeting
Sandi Hilal	architect	DAAR, Betlehem	workshop leader
Sarah Kettley	senior lecturer	Nottingham Trent University	critical reviewer 50% textile design

Sarat Maharaj	curator, professor	Malmö Art Academy	lecturer supervisor's meeting
Saskia van Stein	curator, director	Bureau Europa Maastricht	critical reviewer 75% visual arts
Sinsiana Ravini	art critic, curator	freelancer, based in Paris	workshop moderator
Sníri McCarthy	digital activist	International Modern Media Institute, Iceland	workshop leader
Stefan Kaegi	director	Rimini Protokol	workshop leader
Stefan Östersjö	guitarist, senior lecturer	Malmö Music Academy	lecturer semester meeting
Sten Sandell	composer, musician	freelancer, based in Stockholm	critical reviewer 50% film
Stevan Vukovic	theorist, writer, curator	Student Cultural Center, Belgrade	workshop leader
Stina Nyberg	choreographer	freelancer, based in Stockholm	workshop leader
Susan Kozel	choreographer, professor	Malmö University	quality advisory board
Susanne Rosenberg	folksinger, PhD candidate	Royal College of Music in Stockholm	workshop leader
Svante Tidholm	documentary film maker, writer	freelancer, based in Stockholm	examiner
Svebor Midzic	writer, theorist	freelancer, based in Belgrade	workshop leader
Sven Kristersson	professor	Malmö Music Academy	critical reviewer 25% music
Sylvie Boulanger	director	CNEAI, National Art Center, Paris	workshop leader
Tan Lin	poet	freelancer, based in New York	workshop leader
Thomas Schuback	pianist, professor	Stockholm	critical reviewer 33% opera
Tiina Rosenberg	professor theatre studies	Stockholm University	critical reviewer 75% theatre
Tobias Hering	film curator, journalist	freelancer, based in Berlin	examiner
Tor Lindstrand	architect, assistant professor	KTH, Stockholm	critical reviewer 50% visual arts
Ulrik Martin Larsen	fashion designer	School of Textiles, Borås	workshop leader
Uri Turkenich	choreographer	freelancer, based in Stockholm	workshop leader
Vladimir Jeric Vlidi	researcher, editor	freelancer, based in Belgrade	workshop leader
Wencke Fugelli Mühleisen,	professor gender studies	University of Stavanger	critical reviewer 30% choreography
Wilhelm Carlsson	theatre/opera director, professor	University College of Opera, Stockholm	critical reviewer 50% music
Ylva Gislén	writer, professor, director Konstnärliga forskarskolan	Faculty of Fine and Performing Arts	examiner
Åsa Unander-Scharin	choreographer, professor	Luleå University of Technology	critical reviewer 25% music

SUPERVISORS

Zandra Ahl – Magnus Bårtås – Bojana Cvejic – Göran Dahlberg – Jörgen Dahlvist – Corinne Diserens – Stina Ekblad – Simon Emmerson – Hans-Ola Ericsson – Claes Fellbom – Henrik Frisk – Johanna Garpe – Andreas Gedin – Ylva Gislén – Lizette Gradén – Janna Graham – Antonio Carlos Guimaraes – Hanna Hallgren – Lars Hallnäs – Karin Helander – Hans Hellsten – PeÅ Holmqvist – Karin Johansson – Ola Johansson – Stefan Jonsson – Ingela Josefsson – Sverker Jullander – Anna Koch – Susan Kozel – Cecilia Lagerström – Hanna Landin – Maria Lind – Pär Lindgren – Anders Ljungar-Chapelon – Håkan Lundström – Per Nilsson – Nina Möntmann – Suzanne Osten – Henrietta Palmér – Doina Petrescu – Sergej Pristas – Göran du Rées – Cecilia Roos – Hinrich Sachs – Natascha Sadr Haghghian – Ana Sanchez-Colberg – Kent Sjöström – Barbro Smeds – Bryndis Snæbjörnsdóttir – *Something You Should Know: Artists and Producers Today* – Amanda Stegell – Harald Stjerne – Clemens Thornqvist – Tove Torbiörnsson – Christina Zetterlund – Sven-Olof Wallenstein – Olav Westphalen – Johan Widén – Linda Worbin – John-Paul Zaccarini

The art research doctoral programme is new and it stands out in several respects from all others. Staff training and collegial support are necessary in the cases where the supervisor is an established artist who does not possess a doctoral degree. Yet support is equally important in those cases where the supervisor has a doctoral degree in a different field and his/her experience cannot always be transferred into the artistic field. In some cases, doctoral supervision furthermore provides the only connection to the institution, which means that the supervisor needs and will continue to need help in navigating through the administrative structure, which has also been under development during this period.

With all this in mind, a collaboration with the *Centre for Educational Development* at Lund university and two experienced higher education specialists there, Åsa Lindberg Sand and Anders Sonesson, was established during 2011. The intention was to develop a flexible program and framework for supervisor's meetings allowing for the individual participant to choose between, at the one end, attending only a few meetings or, at the other end, attending most of the meetings and also doing the majority of the in-between tasks and,

as a consequence, receiving formal credits. Irrespective of intentions to complete a formal module or not, all meetings and tasks/activities were open to all participants. Actual as well as potential supervisors were identified by the art schools and invited to follow the activities.

The backbone of the program, called *Supervision in artistic research – acts of creation*, was regular physical meetings, twice a year. As a second backbone there was web platform, used for sharing of texts and for continuous documentation. At the same time the content was aligned with the three modules of the newly implemented supervisory program at *Lund University*, making it possible for the participant to also receive formal course credits – up to 9 ECTS - credits.

An anthology of essays presenting the supervisors' experiences and analyses, with Henrik Frisk, Karin Johansson and Åsa Lindberg-Sand as editors, was published during 2015 in collaboration with the book publisher Symposion: *Acts of Creation: Thoughts on Artistic Research Supervision*.

1st meeting 7-8 October 2010 Stockholm: The intention with this first meeting was to map questions and issues important for the supervisors within **Konstnärliga forskarskolan** in order to facilitate a relevant construction of the future network and support for supervisors. The starting point and theme was the common/conflicting understanding of what is knowledge and theory in the field of arts, but quite a lot of time was spent on mapping the different questions the supervisors have or would like to have a discussion on in the future.

2nd meeting 8-9 November 2010, Malmö: The intention with this second meeting was to broaden and deepen the discussion on supervision: in relation to previous experience of supervision in artistic research (together with Sarat Maharaj, curator and professor in Visual Arts and Knowledge Systems at Lund university as well as research professor at Goldsmiths college, London) and in relation to supervision at postgraduate level in general (together with Anders Sonesson and Åsa Lindberg-Sand from the *Centre for Educational Development*, Lund university).

3rd meeting 4-5 April 2011, Gothenburg: The intention with this meeting was to start to go more in depth into a discussion on the knowledge aspects of artistic work and research as well as into the different relations constituting supervision in a PhD program.

4th meeting 21-22 November 2011, Stockholm: The theme during the fourth meeting was documentation of artistic research, and Åsa Lindberg-Sand and Anders Sonesson from the *Centre for Educational Development* at Lund university also outlined the future possible ways of working and connecting within the supervisor's network and education.

5th meeting 5-6 March 2012, Malmö The theme during this meeting was be the personal competence of a future graduated artistic PhD. How can that competence of be identified and described in relation to the artistic field as well as to society at large?

6th meeting 5-6 November 2012, Gothenburg: The topic for this meeting was the very concrete and daily activities of supervision.

7th meeting 25-26 March 2013, Malmö The theme during the seventh meeting was methods in artistic research and, in particular, the methods used by the doctoral students within **Konstnärliga forskarskolan**.

8th meeting 23-24 September 2013, Borås: This meeting consisted of planning both the future structure of the network as well as the planned anthology about supervision in artistic research.

9th meeting 27-28 November 2013, Stockholm. An additional meeting was held during the meeting, targeting those of the supervisors who has not yet fulfilled the requirements of *Module A* in the supervisor's educational program.

10th meeting 5-6 February 2014, Malmö Discussion on anthology abstracts.

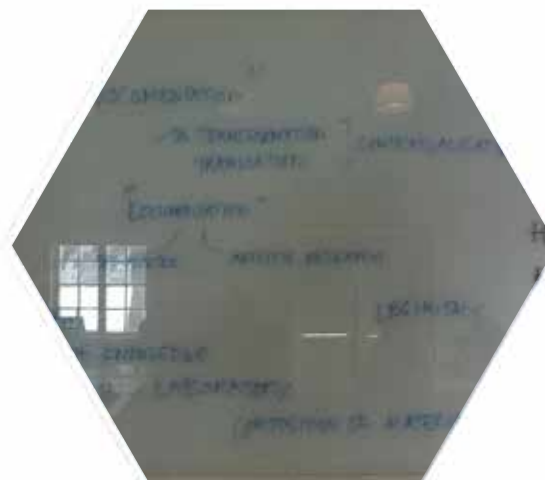
11th meeting 28-29 April 2014, Stockholm: Discussion on anthology first drafts.

12th meeting 1 October 2014, Stockholm. Continuous discussion on drafts and publication planning.

13th meeting 12 December 2014, Stockholm. Continuous discussion on texts and on the implementation of the publication (translation, graphic design etc)

Several of the art schools are now implementing courses and discussion groups for supervisors, to a large extent based on the experiences from **Konstnärliga forskarskolan**, and with the anthology *Acts of Creation: Thoughts on Artistic Research Supervision* as reading material





NETWORK OF ADMINISTRATORS

Konstnärliga forskarskolan early on identified the need for regular meetings and support for the administrators with responsibility for the research programmes at the participating institutions. This is in order to ensure long-term local competence on labour-related and other legislation and the financing of doctoral studies.

A formal structure for a network of administrator's was set up during the 2012, with Anna Frisk at the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg as resource person and coordinator.

3-4 February, Gothenburg 2011 the first meeting for administrators of postgraduate education at the participating schools, in order to raise awareness and exchange experiences about the formalities and responsibilities involved in employing PhD candidates and documenting both educational and other activities.

The second meeting for administrators of postgraduate education at the participating schools, took place **19 April 2012 in Stockholm** in order to exchange experiences and enhance best practice concerning formalities and responsibilities involved in employing PhD candidates and documenting both educational and other activities.

The network of administrators met again in **Malmö March 27 2013** and discussed time plans and check lists for final defences, routines for part time seminars, routines for the acceptance of new PhD candidates e t c.

May 12 2014 the network of administrators met and discussed procedures for acceptance, course registration and timelines for final defences e t c

9 June 2015 the final meeting focused again on issues around defence procedure and other question in the final phase of a PhD education.

Future meetings between the administrators at the art schools will continue, at the expense and initiative of the respective institutions.

NETWORK OF LIBRARIANS

Meetings for the librarians at the art schools, to help develop collaboration and knowledge transfer on issues such as information retrieval, archiving and publication of artistic research, was initiated and later on supported by **Konstnärliga forskarskolan**.

17-18 October 2011 Stockholm: a meeting for librarians at the participating schools and institutions, in order to discuss a series of issues in relation to PhD research: research and publication databases, copyright issues, information competence etc.

The network of librarians met in **Borås December 5-6 2013** in a storm-chased two-day meeting hosted by Karin Söld at the School of Textiles, Discussions of definitions of artistic research from a library and publication database perspective were discussed, as well as library support for artistic researchers.

The network of librarians met in **Gothenburg 5-6 May 2014** in a two-day meeting hosted by the librarians at the Faculty of Fine, Applied and Performing Arts, with discussions focusing on SwePub and peer review processes for works in the realm of artistic research

The last meeting took place **12-13 May 2015 in Stockholm** at Konstfack and at Stockholm University of the Arts. The schedule included a lecture on open access and copyright by Kristina Ullgren, lawyer at the University of Gothenburg, a panel with research coordinators on open access and publications platforms, a lecture by Andreas Nobel (recent PhD in design) and continued discussion on the on-going work with the publication databases at the respective schools.

Future meetings between the librarians at the art schools will continue, at the expense and initiative of the respective institutions.

OTHER NETWORK ACTIVITIES

Since the application process in 2014 pointed to the future need of more discipline-oriented activities in research education in the fields of art, the staff of **Konstnärliga forskarskolan** initiated and executed two network meetings intended to encourage such future collaboration. Originally intended to include also a network meeting between the visual arts schools we ended up with one in music and one in performing arts. The meetings, both very productive, were held at the *Inter Arts Centre* and Theatre Academy in Malmö, with joint lunches and coffee breaks.

24-26 August 2015 the network meeting in music took the form of a symposium, joining research coordinators, PhD candidates, supervisors and senior researchers, with presentations on current projects and discussion on recurrent themes and future needs for collaboration.

25-26 August 2015 a smaller network meeting also was organized with the research coordinators in performing arts, discussing recurrent themes and future needs and possibilities for collaboration in the realm of research (and to some extent master) education.

During 2013 a series of meetings were held together with representatives from the Norwegian and Finnish art research programmes in order to compare and exchange experiences. Associated artists have continuously been encouraged to participate in international courses, conferences, semester meetings at the Norwegian Fellowship Programme and international summer academies. In December 2013 Konstnärliga forskarskolan supported a joint visit to the TaHto open seminar in Helsinki, where several of the associated artist held presentations. February 17 in 2015 Konstnärliga forskarskolan invited all associated artists together with representatives from the collaborating institutions to exchange experiences so far of working with the Swedish artistic PhD degree.

Konstnärliga forskarskolan has during 2010-2015 provided an English-language website containing:

1. descriptions of all the affiliated artists' projects
2. lists of and links to all current doctoral projects in all art institutions
3. lists of and links to summaries or full coverage of all completed doctoral projects
4. supervisors' profiles
5. comprehensive research resources in the form of links to digital and actual platforms for collaboration and publication in the field of art research
6. essential information resources on admissions, employment etc. (which is important given the numerous international inquiries on the subject) as well as all general study plans and templates for the individual study plans
7. regularly updated information on **Konstnärliga forskarskolan** and the research activities of its affiliated doctoral students as well as on relevant national and international courses, conferences, publications, calls for funding proposals, scholarships etc.

Part of the website will be maintained for at least another five year by the Faculty of Fine and Performing Arts at Lund University, as the most public part of the documentation of **Konstnärliga forskarskolan** 2010-2015.

ARCHIVING AND PUBLICATIONS

Lund university digital diary

Applications for funding 2009 and 2014, with decisions from the *Swedish Research Council*.

Reports to the *Swedish Research Council*.

Faculty board decisions on board members in **Konstnärliga forskarskolan** since 2014.

All formal decisions concerning employment in **Konstnärliga forskarskolan** since 2014.

Course plans since 2014.

General and individual studyplans

Agendas, supplements and minutes for board meetings.

Lund university physical archive

Course plans

Course evaluations

Mail

National Library of Sweden and reference libraries:

Konstnärliga forskarskolan 2010-2015, forthcoming

ISBN 978-91-639-0019-8

(small edition in a total of 50 copies, 7 reference copies and remaining 43 copies to associated artists, employees and Faculty of Fine and Performing Arts at Lund university)

Libraries and book stores:

Henrik Frisk, Karin Johansson & Åsa Lindberg-Sand, editors (2015) *Acts of creation - Thoughts on artistic research supervision*, Höör, Symposion.

ISBN 978-91-874-8316-5

Website www.konstnarligaforskarskolan.

Will be provided in "documentation version" by the Faculty of Fine and Performing Arts until 2020.



This final report for the *Swedish Research Council* was compiled and edited autumn 2015 by Ylva Gislén, with the help of Henrik Frisk and Emma Kihl. Examiners' course descriptions and evaluations as well as artists' evaluations of semester meetings has been used for the description of workshops and semester meetings, and Tina Eriksson Fredriksson analysis as well as Christofer Fredrikssons camera have been crucial for documentation. A special thanks to Nils Claesson, Kirsi Nevanti, Cecilia Parsberg who've kindly contributed with photos! And thanks to all artists, lecturers, workshop leaders, board members, administrators, librarians, supervisors, examiners, reviewers and conversation partners over these 5 years: together we constituted this polyphonic endeavour...