ART OF RESEARCH

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OF

RESEARCH
—
Authorship &
Responsibility

Aalto University

Contents

ART OF RESEARCH
AUTHORSHIP RESPONSIBILITY
2020

The Art of Research VII Conference: Authorship and responsibility

T he seventh Art of Research conference is organised in Aalto University in December 3rd and 4th, 2020. Over the past two decades, the Art of Research conferences have had a significant role in promoting continuous dialogue and fruitful convergence between art and design related research practices. The conferences have contributed to the development of a rapidly growing and spreading contemporary discourse on artistic and practice-led research – acknowledging and engaging in multiple notions of research where diverse modes of creative practice are used as context for enquiry.

The 7th Art of Research Conference addresses the varied collaborative and individual working situations of researcher artists, designers and architects. The theme connects to questions of singular authorship, shared authorship, lost authorship, invisible or uncredited authorship, participatory conditions, co-creation, inclusion and exclusion – that is, with the potentiality of one's individual or shared praxis. These questions intertwine with the essential questions of power, control and responsibility, which accompany the

acknowledgement that we inhabit this planet with other people, species and materials.

This year, through the double-blind peer review the programme chairs made a selection of 13 full papers to be presented in the conference. For the first time, the call for proposals was open also for shorter, exploratory proposals from where 22 were selected out of all of the proposals, to be presented in the conference. Following the Art of Research conference's tradition, the significance of the creative output of the artistic production, processes and/ or artefacts are acknowledged. Therefore, we have again included an exhibition on artistic research and production, related to the paper and to the exploratory presentations.

Due to the global pandemic situation in regard to Covid-19, the conference is organized this year in a remote mode. The initially planned conference venue, the Dipoli building in the Aalto University campus in Espoo Finland, acts as the organising team's conference production space. The presenters and the conference participants will join the conference through Zoom connections in two online spaces for parallel sessions and one Zoom space for the keynotes: Monika Bakke, Julia Lohmann and Jonathan Hill. We are looking forward to share with the participants the interesting online conference, including different modes of presentations: the keynotes, the full papers and experimental presentations, and the virtual exhibition, including the exhibition's opening event.

Welcome to this year's Art of Research conference!

The Conference Co-Chairs:
Maarit Mäkelä and Mira Kallio-Tavin
Helsinki, the November 23th 2020

Keynote speakers
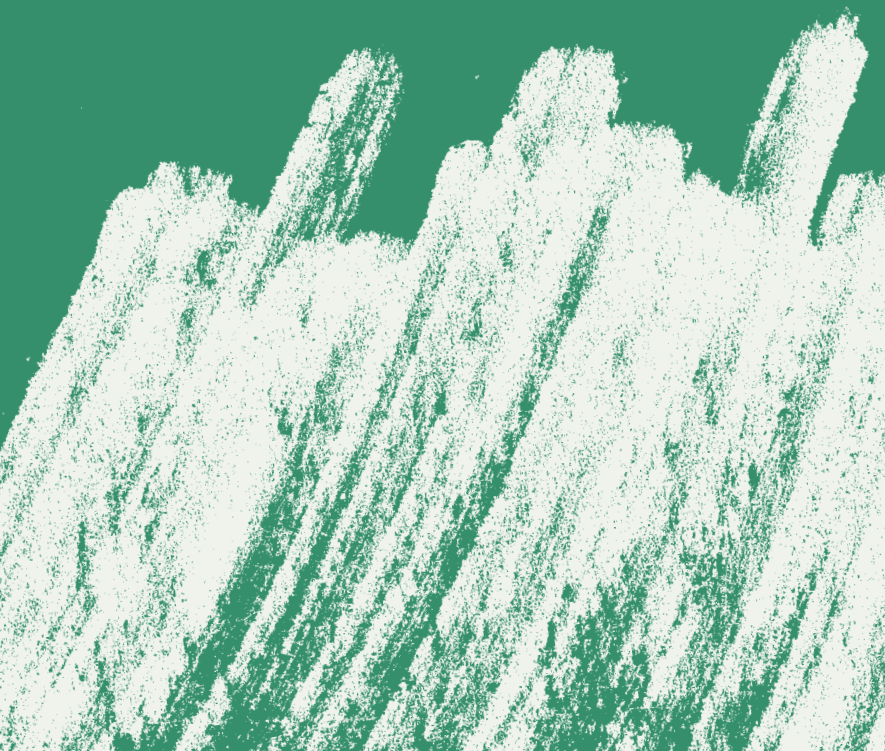
KEYNOTE:

Mineral Affinities – Reimagining Geodiversity Through Art

Monika Bakke

Adam Mickiewicz University Poznań, Poland

Thursday, 3 December 2020
9:30–10:30

Monika Bakke is Associate Professor in the Philosophy Department at the Adam Mickiewicz University, Poznań, Poland. She writes on contemporary art and aesthetics with a particular interest in posthumanist, trans-species and gender perspectives. She is the author of Bio-transfigurations: Art and Aesthetics of Posthumanism (2010, in Polish) and Open Body (2000, in Polish) co-author of Pleroma: Art in Search of Fullness (1998), and the editor of Australian Aboriginal Aesthetics (2004, in Polish), Going Aerial: Air, Art, Architecture (2006) and The Life of Air: Dwelling, Communicating, Manipulating (2011). From 2001 till 2017 she was working as an editor of the Polish cultural journal Czas Kultury [Time of Culture]. Her curatorial work includes art exhibitions: Bio-Reminiscences (Poland), Seeing the Forest Through the Trees (UK) and Boundless Objects (Portugal). Currently her research focuses on nonlife forces and new articulations of mineral presence in contemporary art and natural history museums.

There is a close affinity between minerals and life, and, as Stacy Alaimo suggests, the "distinction between biological and geological agency is not tenable, since biological and chemical transformations flow through the world in multiple and messy ways." Minerals are everywhere, and we have always been mineral, yet in Western thought, nonlife has always been significantly overshadowed by robust, organic life. The emerging trend in the humanities and arts to truly embrace mineral species takes as its starting point a recognition that minerals, rocks, and landforms are not inert, stable or still. On the contrary, they change, diversify, and flow in a vast range of scales in space and time.

Contemporary visual artists participate in this current reimagining of mineral affinities with nonhuman and human life by developing their own understanding of the material dynamics governing the geodiversity of Earth and beyond. In my talk, I will focus on contemporary art practices which consider minerals to be responsive and transformative in their relations with their environment and as an environment prolific in mineral and biological species. I will address various artistic approaches to emerging ecologies of the Anthropocene, the mineralogy of organic bodies, and the shared cosmic materialities and dynamics enabled by meteor encounters. Only a radical reimagining of geodiversity as an inherent aspect of species diversity offers a chance for adopting innovative forms of *respons-ability*, and hence engagement with the current environmental challenges.

KEYNOTE:

Between Mouseness and Seaweedness – Entanglements with relational matter

Julia Lohmann
Aalto University, Finland

Friday, 4 December 2020
9:30-10:30
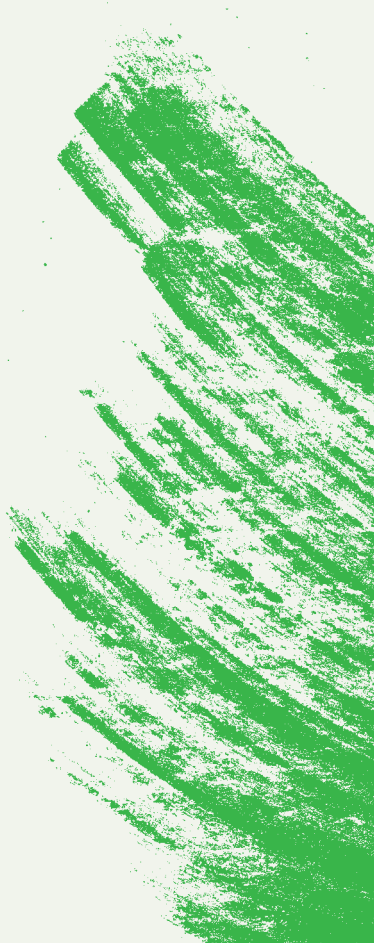
Julia Lohmann is Professor of Practice in
Contemporary Design at Aalto University
and founder of the Department of Seaweed,
a transdisciplinary community of practice
investigating the potential of macro algae as a
design material. She uses her artistic practice
as research through design to explore the
ethical and material value systems underlying
our relationship with flora and fauna. Lohmann
is developing empathic, collaborative and co-
speculative approaches to design. She promotes
more-than-human-centric, regenerative practices
benefitting socio-ecological systems. On this
subject she co-curated the exhibition Critical
Tide at the Design Museum Helsinki in 2019,
focussing on the ocean. In Aalto ARTS, Lohmann
teaches the courses Critical Design Practices
and Design Practices in Social Context, the
latter in cooperation with KTH Stockholm and
Kristineberg Marine Research Station in Sweden.
Lohmann is also researching natural dyes on
biodegradable materials as part of the BioColour
research project funded by the Academy of
Finland.

How material engagements can guide our creative processes towards a more than human-centric mindset, make us aware of our biases and activate communities of practice.

Through practice-led research, we explore entanglements of relations. They deepen our understanding of the topics we engage with and make us aware of our own position.

This talk is an ode to natural materials as relational matter. It is a reflection on immersive experiences that nurture thought and on how these encounters open up more than human-centric viewpoints. If we make our journeys of discovery experiential for others, enabling them to join in and contribute regardless of discipline or walk of life, we can develop meaningful, mycelium-like communities of practice. I will unpack my creative process: from immersion in both critical and empathic engagement, via probing paradox mindsets through reflection, to the crafting of experiences or objects that reflect and communicate dichotomies. My aim is to enable publics to partake in the experience in a multisensory manner, facilitating open-access co-speculation.

KEYNOTE:

Design Research in Architecture – The First 500 Years

Jonathan Hill
University College London, UK

Friday, 4 December 2020
16:30-17:30

Jonathan Hill is Professor of Architecture and Visual Theory at the Bartlett School of Architecture, University College London, where he directs the MPhil/PhD Architectural Design programme and tutors MArch Unit 12. Jonathan's current research has two aims. First, to investigate historical understanding as a stimulus to design and thus the ways in which architects learn from each other and other disciplines. Second, to study the interconnected histories of architectural design and climate research so as to acknowledge the interdependence of multiple authors – human, non-human and atmospheric – as an appropriate model for architecture in an era of increasing climate change. Jonathan is the author of The Illegal Architect (1998), Actions of Architecture (2003), Immaterial Architecture (2006), Drawing Research (2006), Weather Architecture (2012), A Landscape of Architecture, History and Fiction (2016) and The Architecture of Ruins: Designs on the Past, Present and Future (2019); editor of Occupying Architecture (1998), Architecture—the Subject is Matter (2001) and Designs on History: The Architect as Physical Historian (2021); and co-editor of Critical Architecture (2007).

In contemporary discourse and practice it is familiar to discuss design research as if it is new. But this is to ignore history. The methods, means and sites of design research have been invaluable to architects for over 500 years.

To understand what is new, we need to consider the present, the past and maybe even the future: we need to think historically. Defining something as new is an inherently historical act because it requires an awareness of what is old. A concern for innovation need not reject the past and sometimes the old is more radical than the new. In many disciplines today, a number of practices and procedures of differing ages remain relevant and stimulating. The result is an interdependent network of diverse—new and old—models of architectural authorship that exist alongside each other, not simply because they are useful but because they have social and cultural value.

Studying the history of practice as well as the history of architecture allows us to appreciate that architecture is not only made by architects. The contemporary relevance of interdisciplinary research, which occurs within, between and across disciplines, indicates that the profession is but one model of practice and implies that a combination of past and future models may be more rewarding.

Abstracts
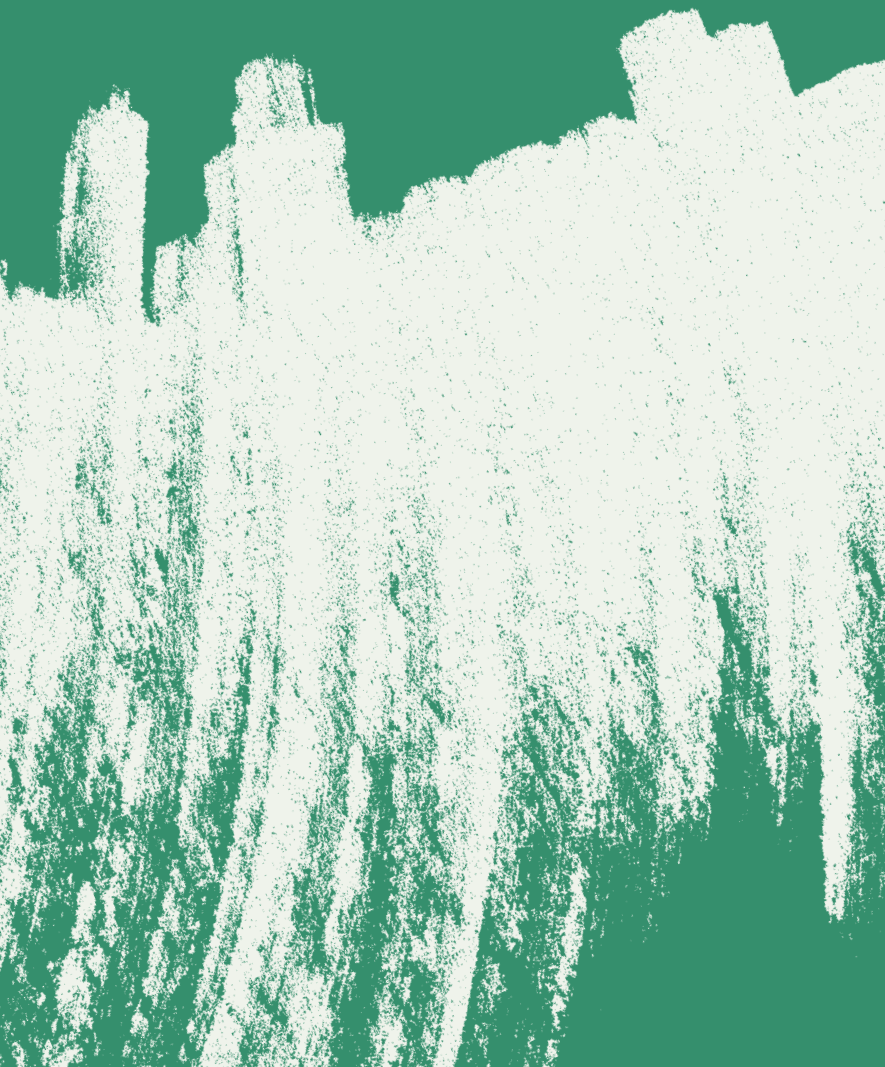
SESSION 1:

Authorship and Responsibility
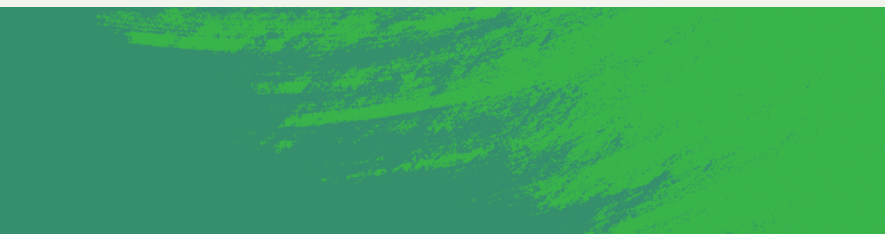
Thursday, 3 December 2020
11:00–12:30

Shared Authorship in Research through Art, Design, and Craft

Luis Vega, Bilge Aktaş, Riikka Latva-Somppi, Priska Falin, Julia Valle-Noronha
Aalto University, Finland
Estonian Academy of Arts, Estonia

Conducting research through creative and artistic practices is becoming an established approach used to advance knowledge in various domains of the Arts. Although this approach tends to highlight the voice of the author through the first-person singular, practitioner-researchers working in the fields of art, design, and craft often involve other stakeholders in their practices, such as lay people, workshop participants, workshop co-organizers, other practitioners, and other informants. In some cases, these stakeholders can be said to attain the status of co-authors since their contribution not only informs the development of the practice but also influences the direction of the research. In this paper, we examine what other voices contribute to the production of knowledge through not always accounted forms of authorship. By discussing the inclusion of various stakeholders as co-authors at different stages of the investigative process, we explore the spectrum of shared authorship in research through art, design, and craft. The discussion draws on five research cases conducted by the authors of this paper. We conclude that examining shared authorship champions the emergence of more inclusive research practices, which not only propel the diversification of distinct ways of knowing but also value their operational role in the generation of new knowledge.
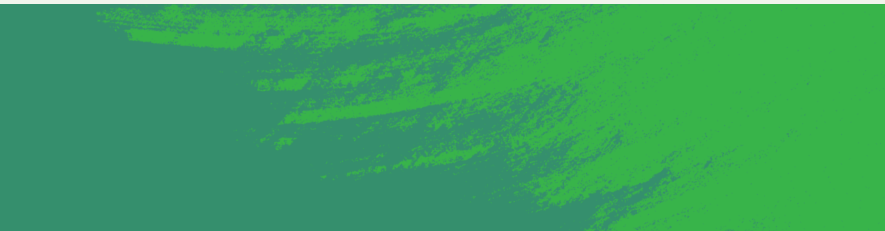
Engaging Design – Empowering Beyond 'Participation' For Active Engagement

Robert Phillips, Nicholas Gant
Royal College of Art, UK
University of Brighton, UK

Keywords   engagement, authorship, empowering,
responsible, sustainability

Design's approach to complexity; often employs tactics aimed at engaging the public, provoking awareness, seeking transitional behaviour(s) and provoking changes in culture. Engaging Design (ED) initiates active involvement (as a new paradigm for embedding provocative design propositions) within communities and society. ED is an empowering practice (traversing beyond participation) energising communities, providing agency and facilitating; 'self-authored' and 'community authored' responsible change.

Distributed tools, capabilities and access to knowledge has transformed 'authorship' to be socially, environmentally and contextually led. ED examples respond to environmental concerns; presenting opportunities to achieve sustainable and responsible goals. The work focuses on 'authorship and responsibility' as material and engagement 'mis-use' remains unregulated. This presents design's responsibility toward embodying sustainable behaviour in all its means.

We analyse two case study research projects that foster independence, authorship, as a means to engender engagement; 1) *My Naturewatch*, engages DIY technologies to create digital trail cameras, empowering people to create and author 'accessible nature', through 'home-cooked' environment exploration. 2) *Grangemead*, is a facilitated, community-led response, enabling participants to design their own garden within a local-authority care-home. Authors unpick design practice examples, presenting Engaging Design methods for; impactful, responsible, co-authored, sustainable and resilient design interactions.

Warhol and me – Battle of the authors: From copying to sharing

Hanna-Kaisa Korolainen
Aalto University, Finland

This paper presents two case studies which tackle issues of authorship and sources of inspiration. To what extent can the sources of inspiration be used as a part of the creative process before there is a risk of copying? To enable an understanding of what defines an authentic work of art and how we all become authors, this paper looks into specific concepts, such as Walter Benjamin's 'aura', David Joselit's concept of 'buzz', and postmodernism, the time when reproduction became an accepted form of art. These themes are investigated in greater detail by analysing two related artistic case studies that were inspired by American artist Andy Warhol, the undeniable master of the art of copying. Case studies follow Warhol's example by using repetition and borrowing images made by others as the basis of the creative process. The paper proposes that to be able to find answers the border between inspiration and copying needs to be crossed and the experience of copying lived in order to cultivate a deeper understanding of the topic. Sources of inspiration become an important part of the process and the traditional concept of single authorship might need to be replaced by 'shared authorship'.

SESSION 2:
Collective Pedagogies

Thursday, 3 December 2020
14:00–15:30

Cut & Paste – Addressing Visual Plagiarism in Applied Arts Education in Singapore

Lisa Winstanley

Nanyang Technological University, Singapore

Keywords   visual plagiarism, applied arts, workshop, active-learning, visual communication
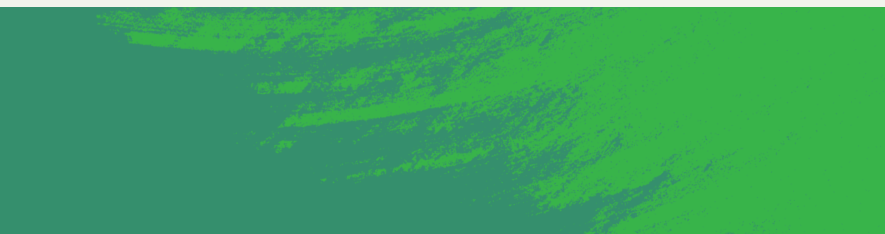
Visual plagiarism – the improper, or unethical use of images in the process of creation, is a significantly under researched area within applied arts and, more specifically, within applied arts tertiary education. Accordingly, this exploratory research project moves to address this gap in knowledge through a consecutive 3 phase, research strategy. Phase 1 began with an analysis of current perspectives on visual plagiarism via 3 focus group studies. Phase 2, undertook an analysis of preferred modes of information dissemination, via an online survey; alongside a concurrent evaluation of best practice models. Phase 3, reviewed how effective visual communication could be leveraged to underpin active learning pedagogies during a hands-on workshop, which was aimed at undergraduate, art and design students. Early results indicate that students were actively engaged with the print based teaching materials and that effective visual communication could be utilised to bolster the delivery of active learning pedagogies. Results also indicate that the workshop curriculum successfully provided the opportunity for students to discuss and debate contemporary responsibilities of image authorship and to subsequently make more ethically driven choices in regards to visual plagiarism.

Children and design students practicing playful co-creation in a youth creativity lab

Eva Liisa Kubinyi, Vera Naydenova, Kristi Kuusk
Estonian Academy of Arts, Estonia

This paper reports on a university course focused on child-centred design and conducted in spring 2020 in a local creative lab for children. Children's self-organisation and participation in decision-making are critically connected to democratic practices and their capacities for active citizenship later in life. Playful co-creation as part of co-design has the potential to empower children to articulate their needs, communicate their realities, and generate new, transformative knowledge. Design research and education conducted in the context of creative learning spaces for children benefit from this practical experience and in turn informs better educational practices shifting from designing for children towards designing with children. In the project described in this paper, through playfulness children and design students experienced a shared reality, overcame power differences, and built trusting, respectful relationships. Children's participation was based on free choice and triggered experiences of wonder and delight in support of their learning and creativity. Co-creation was further aided by transparent objectives, shared decisions, and collective reflection on outcomes. The co-imaged concepts developed in the frames of the course evidenced the value of involving children as design partners at the fuzzy front end of an open-ended design process.
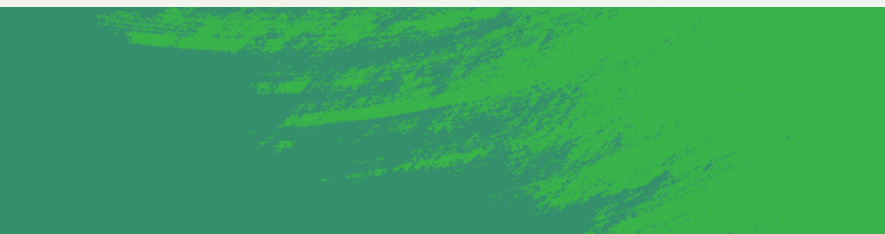
Infernal learning and the class clash

Anniina Suominen, Tiina Pusa, Minna Suoniemi, Eljas Suvanto, Elina Julin
Aalto University, Finland
University of Helsinki, Finland

The presented research paper is part of a larger artistic and arts-based research project carried out by a group of artists, educators and academics with the intent to explore the notions of class that have influenced our stories of growing into academic lives and finding our ways in the competitive art worlds. Our research aligns with more global movements that aim to combat existing inequality and unjust structures and actively call for action and activism towards building more open, ethical and sensible learning commons, to increase solidarity between people, and to generate more profound understandings of possible sustainable futures as well as the changes that are mandatory if we are to achieve these futures.

SESSION 3:
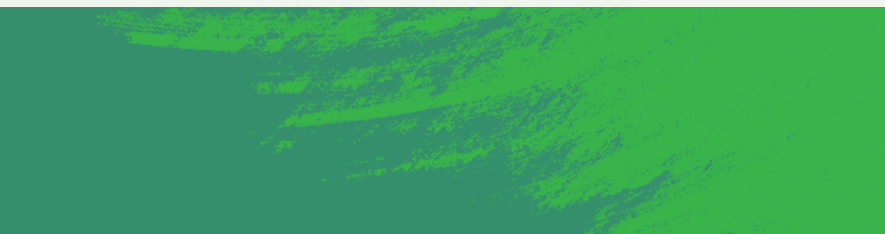# Authoring Narratives

Thursday, 3 December 2020
14:00–15:30

Facilitator

Ingrid Cogne
Academy of fine Arts Vienna, Austria

Facilitator has for ambition to address the different functions this notion, and its sisters, can carry. Guided by my interest in conducting research without leading, I have been creating situations of co-research wherein a "situation" becomes the "facilitator" of the co-working. Does the situation – the one facilitating – need to (re) invite (again and again) co-researchers/workers to have an attitude of responsibility and engagement? What does it mean to (accept to) enter a long-term project for a (proportionally) short period? What does it mean to (accept to) be the one initiating a situation that is to be expanded? When initiating something bigger than oneself, "facilitating" becomes a tool to be defined time and time again. From focusing on "how" to sit together to think "space", a co-attitude should be the factor that allows for reaching of another layer of knowledge and activates going further than (just) "participating".

When I create (think, initiate, set up, facilitate) a situation, I conceptualize a matrix (a variable geometry) that combines a selection of parameters. When facilitating, I send an invitation to each co-researcher to build: a dialogue between one's interests, knowledge, skills, experiences and the ones who are involved in the co-process. How does one's personal research meet a larger context? How does one foster "one's own", while at the same time fostering "the over-all"?

When communicating knowledges, I am confronted with ethical questions and dedicate a particular attention to naming, quoting, giving credits to all the peoples involved without erasing my own role and efforts. It is (about) the negotiation of positions and needs.

I view the conference "Authorship and Responsibility" as an opportunity to (re)visit, review, and present

a "catalogue raisonné" of situations, formats, and tools
I have been activating, gathering, and questioning – in
the contexts of arts-based research projects – in order to
put the activation, articulation, and circulation of these
knowledges (be it formats, tools, practices, and situations)
with other participants at play.

Erasing Memory? Toward the Decolonization of Performance Art in Lithuania

Marija Griniuk

University of Lapland, Finland

In this paper, the performance artist aims to present re-flexive narrative-building as autoethnography through the photographic documentation of decolonization-themed Lithuanian performance art. It is important to gain a picture of post-colonial memory through these practices to position the local approach to decolonization in Lithuania within global contemporary art. The question within this study is how the narratives of Lithuanian performance art deal with decolonization through a reflexive study of the photo documentation of performance art. This question is answered through a reflexive investigation into the photo documentation of the following cases from Lithuania: the AN 88 and AN 89 festivals of happenings and actions (1988 and 1989), E. Šimkutės's participatory art projects Šilainiai (2015–present), and my own performance project, Construction (2012). My primary findings within my reflexive narrative are that performance artists in Lithuania work with the concept of post-colonial memory. They are a part of the present discourse about decolonization. Palimpsest in this paper is used instead of the term site-specific performance and means placeness of the performative action. Palimpsest remains visible, even after erasing and overwriting of hi(stories) on-site/in the landscape. These erased hi(stories) are attempted to be reinscribed through the performance art projects, which use sites of performance as the loaded narratives. The purpose of this research is, through the reflection of a performance artist, using autoethnography, utilizing performance as activism, to narrate performance art dealing from photo images of the three studied cases to include the historical memory and decolonization of Lithuania.

Collaborative meaning making – Using video and creative interviewing as part of artistic PhD research on contemporary artists' Sketchbooks

Elisa Alaluusua
University of Lapland, Finland

Keywords   sketchbooks, creative interviewing,
            collaboration, video installation

As part of my artistic PhD research, Sketchbooks – A Comparative Analysis of the use of Sketchbooks by Contemporary Artists, an interview approach was developed that can be described as creative interviewing. The artist interviews were recorded on video and they showed sketchbook pages turning on screen, rather than the usual 'talking heads'. My artistic practice informed the research activities and vice versa, and the approach for conducting interviews grew out of this cross-fertilisation. Establishing a conversational safe-space for artists to talk about their sketchbook practice produced unique material that was later turned into a large-scale video installation. Meaning making happened in collaboration between the interviewed artists and the artist-researcher during the process of conducting the interviews and creating video works. The sketchbooks were placed centre stage, on screen, while the interviewed artist reflected upon his or her sketchbook strategies. This created a dialogue between the sketchbook keeper interviewed and their former self as revealed on their old sketchbook pages. I witnessed this dialogue as an artist-researcher with personal experience and understanding of sketchbooks and their use. The final video works created sit where boundaries are blurred; where the art gallery meets academia.

Material Co-experiences

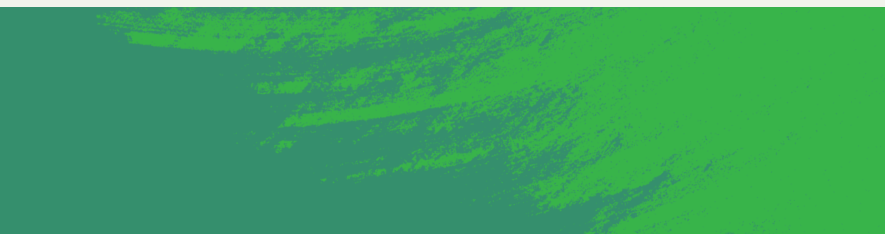Thursday, 3 December 2020
16:00–17:30

Ceramic pebbles as sensory tools – exploring the quality of muteness in tactile experience

Priska Falin, Pia Oksanen
Aalto University, Finland
Psykoterapiapalvelu Puu, Finland

In this paper, we examine the tactile experience from two different perspectives: through ceramic practice and as ceramic sensory tools in the context of psychotherapy. In order to gain insights into the tactile experiences, we use subjective experience of making and the professional experience of using the ceramic objects to frame the experiences. We focus on the shared qualities of tactile experiences within these approaches and propose the idea of muteness as a lens to view pre-verbal or non-verbal embodied dimensions within the context of our practices. The dialogue in this paper is between two different practitioners: an artist-researcher and a psychotherapist. We discuss the possibilities of a mute process in ceramic practice for embodied awareness and the use of this particular quality for engaging bodily in self-reflection within psychotherapy. The psychotherapeutic frameworks in this discussion are limited to cognitive behavioural psychotherapy, particularly schema therapy and acceptance and commitment therapy (ACT), solution focused therapy and narrative therapy. Our findings suggest that the perceived muteness of the sensory tools enables discussion and explorative dialogue concerning the embodied dimension in tactile experiences providing access to a place of pre-verbal being and knowing.

Critical Textile Topologies X Planet City – The intersection of design practice and research

Holly McQuillan, Kathryn Walters, Karin Peterson
University of Borås, Sweden

Keywords   multimorphic design; design practice;
           interdisciplinary design research;
           collaboration; whole garment weaving

This paper discusses the collaborative project the authors undertook for the speculative film Planet City in the context of a research program titled Critical Textile Topologies. It outlines the experimental design research methodology undertaken in the project, and reflects on the tension between design practice and design research that occurred in the development of multimorphic textile-based forms using whole garment weaving. After outlining the project as a whole, two key areas are discussed: The negotiation between expectations relating to design practice and the requirements of experimental design research; and the emergence of multimorphic understanding of this kind of interdisciplinary design practice. Planet City provided the researchers with a clear 'laboratory' context to experiment within, rapidly driving the research forward in order to present a speculative vision for the future. The paper presents this research as an example of interdisciplinarity situated at the borderline between practice and research, demonstrating that when balance is maintained between various practical and research drivers new knowledge and an enticing vision for the future can be developed.
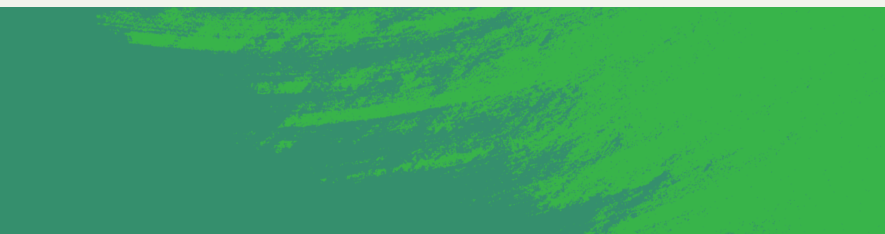
Mass-Craft as a Research Practice

Adi Hamer Yacobi

Ben-Gurion University of the Negev, Israel

The current study focuses on the creative research by Israeli designer Yaacov Kaufman who designed 500 representations of stools, for his self-inquiry, and aims to define his practice as a methodology. I argue that Kaufman's repetitive, never-ending making through form and matter using only craft practices has industrialized features, and that the outcomes and insights produce an accessible index of visual data. By classifying the artefacts in two steps and using Charles S. Pierce's semiotic signs theory, I analysed the multiple layers of Kaufman's practice and methodology. The reveal of his subjects used to discuss the designer's potential to change users' perceptions of everyday objects by adding new signs to the conventional inventory. My research continues the dialogue about the designer's responsibility as researcher in general, and the contribution of practice-led research by the industrial designer in particular, by offering new conceptualization that shed light on the added values of the profession.

SESSION 5:
Joint Responsibilities

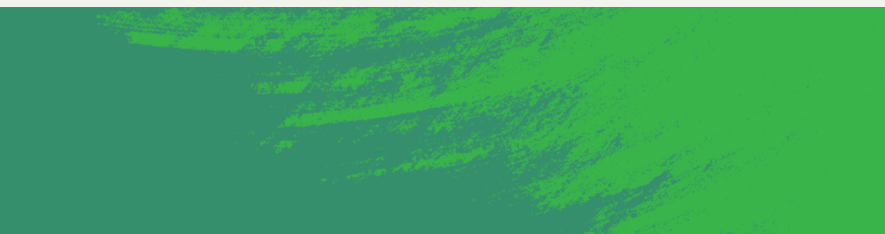Thursday, 3 December 2020
16:00-17:30

Creative exchange through joint responsibility – Designing performances in multidisciplinary teams in the educational context

Inês Rodrigues Neves, Claudia Diaz Reyes, Ismini Pachi, Arife Dila Demir, Kristi Kuusk

Estonian Academy of Arts, Estonia

In this paper we present a collaborative course born from the intersection of Textile Design, Human-Computer-Interaction (HCI), Composing and Choreography departments with the ultimate purpose of co-creating multidisciplinary performances. Thereby, we present an in-depth analysis of two student projects that emerged from this collaborative course. In contemporaneity, many disciplines including arts and design, along with their various practices, transform to adapt to the newly forming space of multidisciplinary collaboration and its inherent shared responsibility. As educators and design students we advocate for the invaluable input of collaboration during these times. We deem it essential to promote multidisciplinary thinking in groups within the educational context, which also promotes individual strength. To provide a comprehensive understanding of all fields included in this study, workshops and crash courses were organized to engage the students with the different disciplines. During these courses students also got the chance to become acquainted with each other, which later helped them build their groups, which integrated a student from each field. Apart from structured courses, students were independent to organize their schedules in order to develop their performances. Throughout this study students gained embodied knowledge of shared responsibility in multidisciplinary teams which also provided them with the opportunity to develop expertise within their own fields.
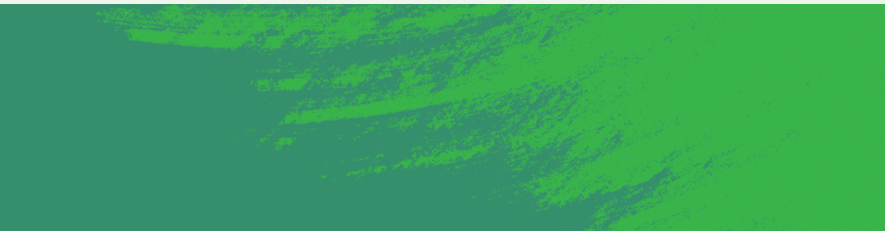
To Fall and to Fly – Art practice in dialogue as a method to teach art / joint authorship

Jaana Erkkilä-Hill

The University of the Arts Helsinki, Finland

My main question since 1990's has been what does it mean to teach art. How to go beyond teaching a skill and what happens when a true dialogue takes place between a student and a teacher? How teaching students to become professional artists differ from art education in a context of teaching children, young people, special groups whose goal is somewhere else than in the field of practicing artist. Or could art be taught according similar dialogical principles in all levels and where would that lead?

My latest artistic research project included a large installation created together with an art student from a university of applied sciences doing his practice with me. I gave him my woodblock printing plates to be played with. The student learned a new way of thinking, letting the art take a lead; let the process decide where to go. I got a chance to see my work in a new way and to reflect the question of authorship.

Through my own decades long experience as practicing artist, art teacher and artistic researcher I trust on intuition that is combined with determined ongoing work and ceaseless questioning. I am asking what kind of knowledge about pedagogical processes can be produced through art practice. I claim that educational theories cannot reach the core of learning in the context of artistic activities. The core question in educating artists is how to teach a student to reach towards something that cannot be yet named, and which can only be reached by the Aristotelian skill? How to teach a student self-discipline and will to find something that has not yet been found? My answer to these questions is to make a student part of a teacher's process and an equal partner in the process until the student is ready to move on.
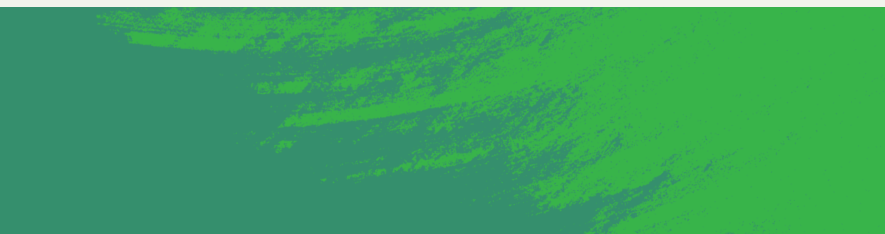
What Does Silence Do? The Discursive Effects of Silence

Annika Sohlman
Aalto University, Finland

In this presentation, I explore how silence is embedded to different discursive contexts, namely here to the contexts of critical race studies, and educational studies. The introductory question of this text, what does silence *do*, is developed towards the question: what does your silence do in this context even if you do not intend it to do what it does? The premise of the presentation is a visual poem, a diagram that observes the words *silent* and *listen*. Even though these words share the same letters and silence is often coined together with listening, critical race theory shows how the act of listening more carefully is insufficient in relation to questions of structural racism and discrimination. In social and educational situations, othering and structural discrimination are reinforced by the silence of teachers and normative expectations for social communication. Selective mutism, which has strong connections to social anxiety, is another example of an easily bypassed silence. I address how the societal and cultural norms of social competence affect possibilities for communication and connection. I explore why inadvertent inclusions and exclusions should be addressed and how a visual poem can elucidate subtle interdependences between words, silences, and discourses.

SESSION 6:
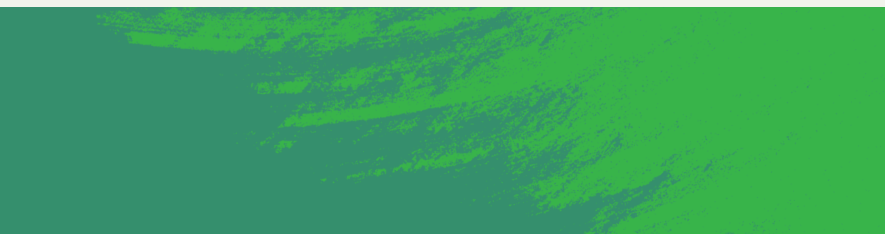# Art and the Non-human

Friday, 4 December 2020
11:00–12:00

Questioning the 'Real' and 'Natural' – A Case Study on Diamonds

Sofie Boons

University of the West of England, UK

The aim of the presentation is to explore and question the definitions assigned to materials and their promotion as 'natural' and 'real'. When it comes to identifying materials, how many processes applied to the material can be justified for it to be described as 'natural', and who decides? If physically and visually two materials are identical, as is the case with diamonds, where does the value assigned to them in fact come from? Is it always fair a higher value is assigned to materials which had nature as creator for a significant amount of time in comparison to an identical material which has a reduced impact on nature? By unpacking the definitions coined by the industry players representing mined diamonds, I aim to demonstrate the importance of questioning terms as they are being assigned to materials. In more general terms I demonstrate that identifying laboratory grown diamonds as 'fake' and 'un-natural' can be re-contextualised, which questions their appropriateness as descriptive terms. Ultimately, I aim to show that the use of terms and questioning of terms is a necessary exercise for all those who produce, use and purchase materials. The themes covered are part of my overarching doctoral studies.

Using craft as a field of inquiry in contemporary environmental discourse – Case Venice

Riikka Latva-Somppi
Aalto University, Finland
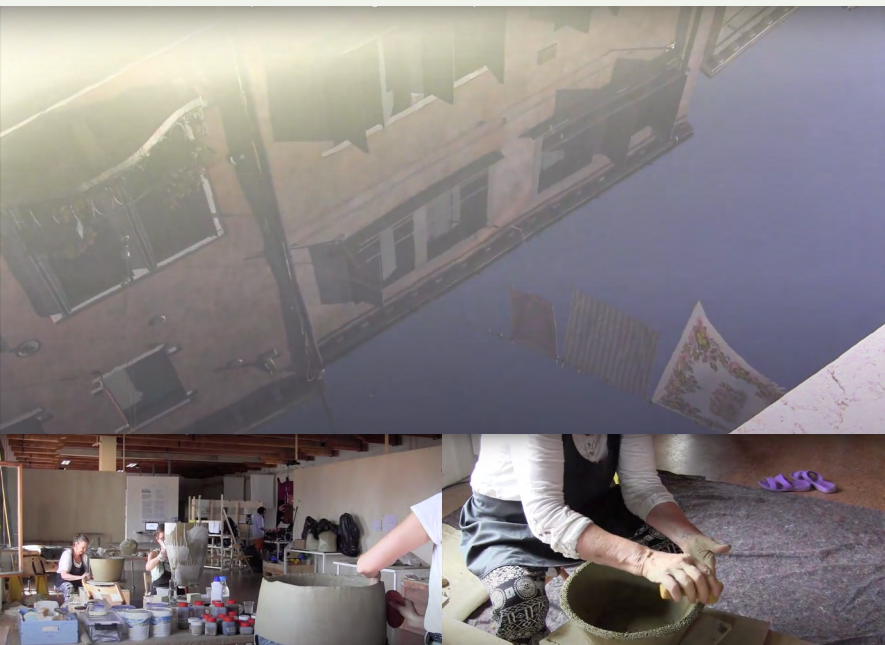
This explorative paper examines one way in which the craft practitioner's disciplinary approach to materiality and object making can be applied to the contemporary environmental discourse. This is done by presenting the transdisciplinary project Traces from the Anthropocene: Working with Soil. Artist-researchers in the area of ceramic art collaborated with soil contamination specialists to study the anthropogenic contamination of the Venice Lagoon. Using craft as a research tool also surfaced questions concerning the involvement in anthropocentric consumption of the natural materials and production of waste. As design, craft is rooted in making products for daily use. This inevitably links the practice of craft to utilising the earth's resources as raw materials. In this project, craft was used as a way to reflect the past and dwell in the troubling present with soil. Engaging in the material making helped to create a holistic understanding of how humans are in flux with the environmental materiality.
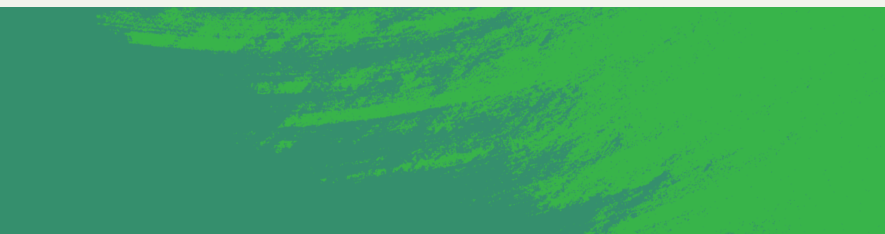
Staged Animality

Pipsa Keski-Hakuni

Aalto University, Finland

I have been a PhD-student since autumn 2017, at Aalto University's Department of Film, Television and Scenography. Before that I graduated from the University of Helsinki's master's programme in Semiotics. In addition, I also have a degree from a four-year artisan programme.

I have worked some 30 years in different theatres, the last 12 of which in The Finnish National Opera and Ballet (fnob) as a Prop Designer. During my extensive career in theatrical arts, I have designed and manufactured numerous animal characters for different performances and events. In my practice-led research, I study the staging and representation of animals within performing arts.

In this paper I argue that that the role of animals is based on old fables. Instead of those stories, we should perform stories where non-human animals are seen as an equal actor. I will introduce a current exhibition at the Theatre Museum. It is a part of the Props in Focus exhibition called Noah's Ark. There are artificial animals collected from several performances of different theatres and student's works. My approach is critical of the animal image presented in performing arts.

SESSION 7:

Images, Objects and Formations
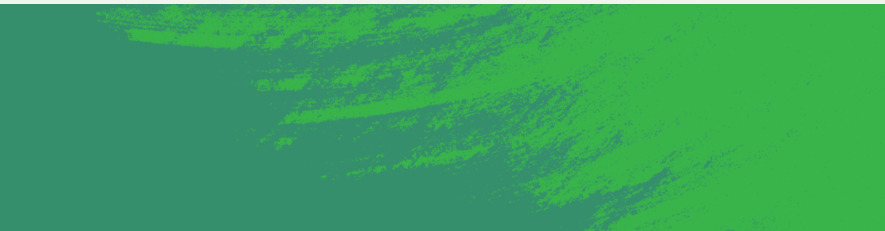
Friday, 4 December 2020
11:00–12:00

Fragmentation as Preservation

Suzanne Mooney
Aalto University, Finland

In the video work *On Glass, Sits an Image* (Mooney, Stanley: 2018) a slideshow reveals fragments from a single black & white negative taken in 1903, depicting the summit of a mountain in New Hampshire, USA. Captured on a glass plate, this photographic object has been in circulation for over a century, before I deliberately smashed it.

This, some might say, extreme gesture came about from wanting to explore the inter-relationship between the photographic image and material object. Working from the writings of Elizabeth Edwards, (Edwards, Hart: 2009) and others, who focus on the materiality of the photographs to gain a greater understanding of their meaning, value and context. The work explores how fragmentation activates an awareness of both image and objects, simultaneously.

This artistic research is a collaboration with the photo-object, however learning the photographers' name – Henry A. Stanley – and discovering information about him, he transitioned out of obscurity and I want to acknowledge Stanley's input in the work. Grappling with the ethics of destroying someone's creative work in order to create my own, this text explores similar gestures from art history.

By shattering the negative to create something new, the research must acknowledge the artwork would not have been possible without the efforts of Henry A. Stanley, and a photo-object that gathers new meanings, understanding and interpretation beyond us both.

Deer Antler Stories – Combining archaeological and artistic research to bring Stone Age storytelling practices back to life

Katri Lassila, Marja Ahola, Elviira Davidow
Aalto University, Finland
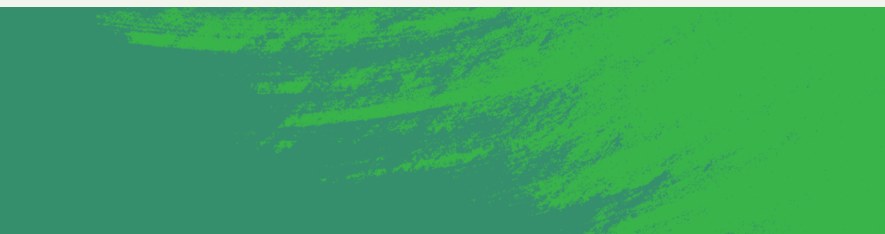
Throughout history, humans have been telling and listening to stories. While historical societies have used the written word or moving pictures to share their stories, prehistoric communities relied largely to oral tradition. Although these stories have largely gone missing during the course of time, they have also left material remains e.g., in the form of rock art. Remarkably, recent research has shown that these pictures, painted or carved to stone, were not immobile. On the contrary, they were accompanied by various storytelling practices that resemble early cinematography. In this presentation, we introduce a novel, multidisciplinary project that aims not only to explore further materializations of prehistoric storytelling but also to bring them back to life. To do so, we combine the methodology of artistic research with digital humanities and archaeology, and investigate how light and shadow – shadow play – might have been used as part of Mesolithic (ca. 8900–5200 BC) storytelling in Finland.

Quantum Thinking – On visual sustainability as co-existence-focused approach to form

Benedetta Crippa

Stockholm Environment Institute, Sweden

Keywords   visual sustainability, visual culture, feminism, responsibility, aesthetics
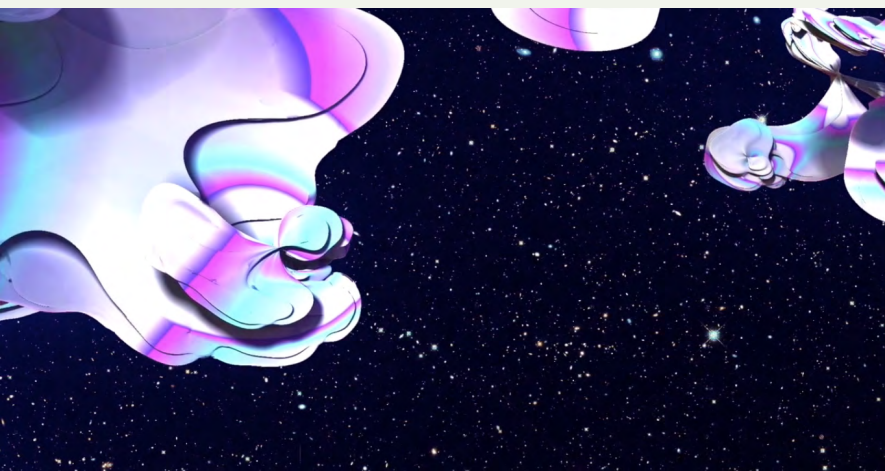
Sustainability is an urgent question for the visual field, where the discourse around it often remains blurry and limited to questions of production. Visual work is often expected to speak *of*, or do storytelling *about* sustainability, however what kind of contribution that very same form can bring to the table through its *inherent qualities and methods* is something we have yet to articulate a language for.

This performative lecture introduces the concept of visual sustainability as a *co-existence-focused* approach to form. Grounded in artistic research, it discusses sustainability as a matter of delicate interdependencies, and visuality as an agent of change in and of itself.

The presentation uncovers the multi-layered impact(s) of visuality through feminist and post-colonial perspectives on form. In advocating for a *quantum* thinking around sustainability (rather than a binary one), it also introduces relevant strategies and methodologies for bringing responsibility as integrated approach to visual practice, with a focus on *structural* changes through the final form.

Sustainability is discussed through an expanded, holistic lens and at multiple scales, acknowledging it requires a diverse co-presence of interventions for structural change. The lecture encourages to position form as a generator of counter-narratives, by implementing holistic sustainability as primary outcome of visual practice.

SESSION 8:
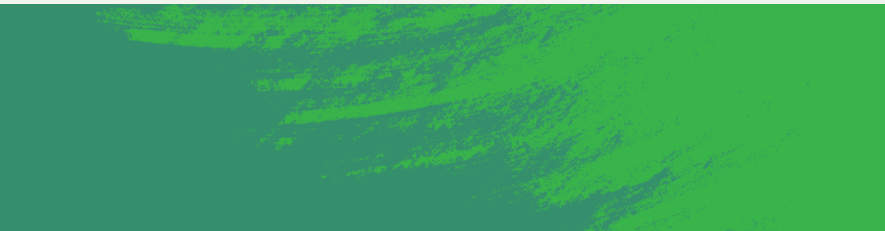# Caring Narratives

Friday, 4 December 2020
12:00–13:10

Dissolving Orphan Collections in the Commons

Marina Valle Noronha
Aalto University, Finland

Starting from the alarming fact that nearly 13% of museums worldwide may never reopen their doors, affected by the pandemic crisis, I speculate on what happens if the orphan items in collections worldwide are dissolved within societies. This is a speculative study based on extensive desktop research on the modes of usage in museum collections management and collections mobility amidst the state of emergency in museums' environment. In this paper, I explore how a shift toward usership instead of authorship and ownership means to orphan collections. Through feminist theory, I argue that concepts such as usership (Wright, 2013), ethics of care (Agostinho, 2019) and networks of care (Dekker, 2018) promote an expanded notion of accessibility for the institutions, objects, and stakeholders. Collections have through the centuries been influenced by social and political changes. How the times we live in are going to shape the next moves? The Covid-19 pandemic, energy crisis, and Black Lives Matter protests create momentum for reflection and re-thinking. As chances of catastrophic situations conditioned by the energy crisis and other manmade disasters are becoming higher, academic artistic research and art professionals need to dedicate further research into the alternatives to how collections operate, helping to draft new strategies for collecting institutions. The conclusions of the study offer perspectives that recall freedom, imagine other ways of collecting and establish some fresh ground for the unknown times we face. Overall, it contributes to the theorization of modes of usership in relation to museum collections. It puts forward grounds for hope, for institutions themselves and their objects, for stakeholders. Based on this perspective, it's possible to promote other (new) forms of developing and disseminating collections.
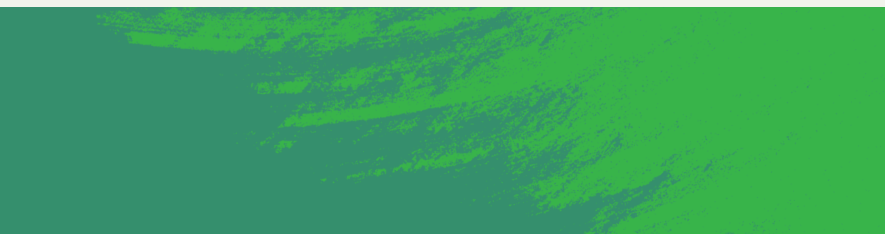
Post-global Exhibition – Towards a Possibility of Multiple Translations

Ksenia Kaverina
Aalto University, Finland

During the period of active globalization (1980s–late 2010s), the curatorial task of organizing entanglements in time and space shifted towards authorial and managerial functions. Boris Buden compared a curator of the post-colonial period to a translator between the object and the audience, perceiving the 'filtering' approach to communication akin to curatorial authorship. However, the new definition of museums, debated by ICOM, places urgencies which demand revisiting these aspects of curatorial practices. To consider the potential of translation less as a linguistic practice or a mediation task, and more as a 'site of inhabitation', I turn to artistic projects by Nicoline Van Harskamp, the Slavs and Tatars collective, and Mirosław Bałka, that explored the creolization of names, transliteration and alphabetization, and translation of collective memory into the material. Taken into account the growing presence of technology, I propose that the questions of authorship and responsibility be positioned in connection with data, ownership, access and transliteracy across media.
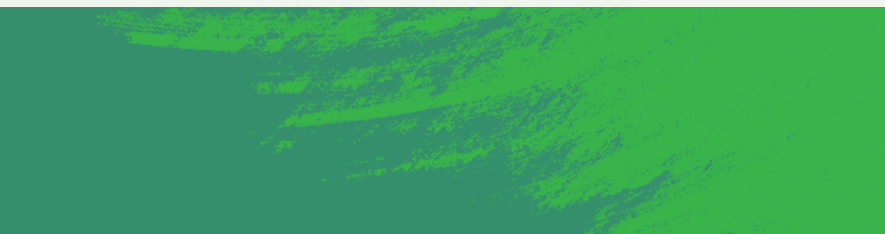
The Resonance of Words We Speak-With

Gloria Felicia Lauterbach
Aalto University, Finland

This explorative contribution proposes artistic research and language as co-dependent nomads. On the one hand, artistic research stands in need of the depth and broadness of language, its aridness as well as mesmerism. Furthermore, the stability language offers allows artistic research to freely speculate. Language on the other hand finds in artistic research a curious, daring and creative companion. While the traditions our words are embedded in are about to change, while undividedness, interconnection and coexistence need to find a way into thinking and everyday practices, artistic research parents a plurality of self-reflective, akin spaces.

My proposition – to stimulate artistic research and language by bundling them – arises from the very challenges I have encountered in my doctoral research study, namely the moment when art-making and storm-making face speech.

In this exploratory paper I would like to briefly introduce the term 'speaking-with' which has become my own strategy as an artistic researcher in order to discuss the expressive inseparability of art-making and storm-making as I encounter it in my thesis. In doing so, the aim of this contribution is to openly pose the question on the resonance of the terms we as artistic researchers choose to enter into dialogue with our surrounding.

Bodily Responsibilities

Friday, 4 December 2020
12:00–13:10

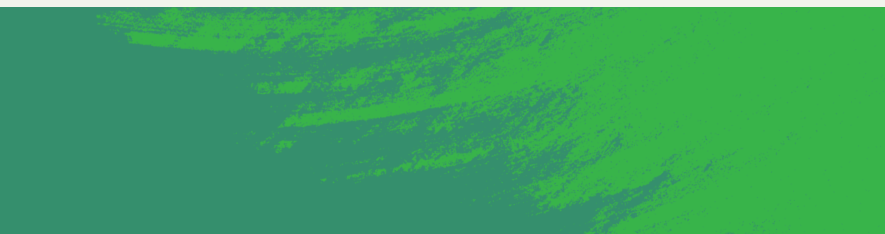# Umbilical Cord–Connecting Minds

Minjee Jeon
Montana State University, USA

Today, our technological experience is mediated through many digital platforms as they facilitate the extension of social lives. On account of the expansion of the digital environment and increased consumption of media, they can potentially and significantly affect somatic and sensorial behavior in how we interpret images and perform in the interactive spaces. The way we engage and navigate in digital space, therefore, can be a manifestation of how we construct an understanding of the social media shared by self and others. *Umbilical Cord–Connecting Minds* examines the theme of digital identity from a speculative point of view, experimenting with the functions and perceptions of virtual space. The project focuses on building perceptual and conceptual abilities that challenge contemporary media communication by utilizing the immersive quality of a virtual platform, the *Hubs*. It aims to question and review the role of our body within the digital space.
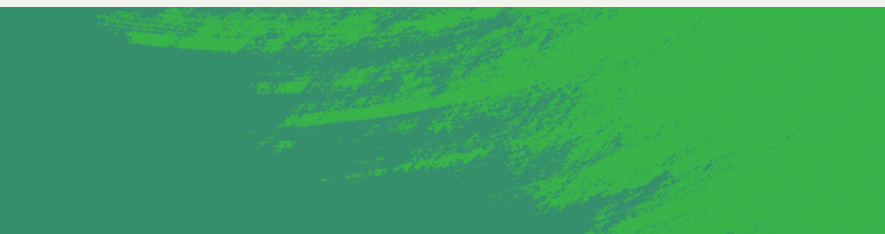
Critical Notes on Designing Fashion – The Ironic Relationship between Authorship and Responsibility

Namkyu Chun
Aalto University, Finland

In the contemporary society where fashion designers no longer dictate the creation of fashion, what they create embrace both material clothes and immaterial fashion regardless of their intentions. However, a contradiction is found while considering the relationship between what fashion designers desire to create (fashion) and what they actually create (clothes). Clothes become fashion through a social process; thus, fashion has shared authorship. Meanwhile, the process of making clothes have been overshadowed by selective designers and their imagemaking tendency for creating immaterial fashion. Moreover, the making of clothes requires involvements of multiple actors beyond the designers. Thus, this explorative presentation intends to call out fashion designers for taking a fuller responsibility of their creative practices while acknowledging co-authorship and being sensitive to their sociocultural and environmental impacts.

Methods in Studies of Personal Wearable Lightspaces

Barbro Scholz, Berit Greinke
Hamburg University of Applied Science, Germany

This research investigates the possibilities of using light as material on the body. It addresses light as an extension of the body or as a space defined by light. In the design process, the tactility of the textile material is opposed to the immateriality of light and code. In this paper, the process of the project "Explorer's Light Space in Mojave Desert" is described as an example to show the advantages of self-observation in visionary design studies. We present the outcome of the studies and how they will be used in the next steps of the research and as a basis in further user studies. The observations raise new questions about the shelter qualities of wearable light spaces. Finally, topics for next steps in future research concerning aesthetics and ambiguity of Wearable Light Spaces are identified.

SESSION 10:
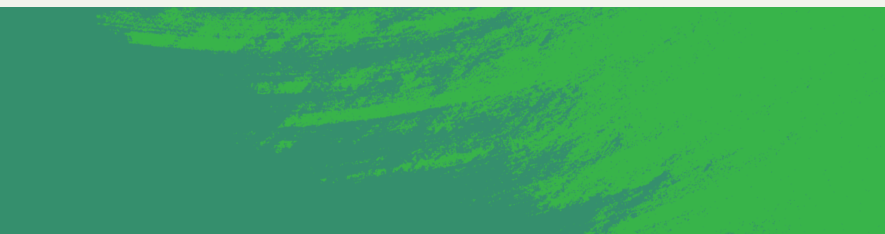# Critical Methodologies

Friday, 4 December 2020
14:30-16:00

The Volumetric Diagram – Genealogy of a Drawing Type

Tommy Kaj Lindgren
Aalto University, Finland

The architectural drawing is integral to the way we envision, construct and understand our environment. Interpreted as mediators, the situated nature of architectural drawings can be defined, and their effects identified. This text is an exploration in three parts of the drawing type that I call the 'Volumetric Diagram' – in the first part, the general nature of architectural drawings is described and examples highlighting the constructed nature of different drawing types are presented; all drawing types are claimed to be in a state of flux and the mechanisms of change are examined – the durability of types being a function of their connectivity. In the second part, the Volumetric Diagram is described as a distinct contemporary drawing type, its 'pre-history' is traced from axonometric representations and diagrams, and its emergence is outlined by examining the genealogy of the type. The qualities of the Volumetric Diagram are described and elaborated based on this analysis. In the last part the previously explored aspects of architectural drawings in general, and the Volumetric Diagram in particular, are juxtaposed with architectural approaches and theoretical concepts, in order to highlight the position of the Volumetric Diagram in relation to them.

Thinking in Layers, Worlding in Layers: Posthuman Landscapes in Extended Drawings and Prints

Britta Benno
Estonian Academy of Arts, Estonia

In the focus of my artistic research is the potential of graphic art in the context of contemporary art. I attempt to extend printmaking and drawing across art media and writing. Printmaking is a process of disassembling and reassembling an image into layers. In my practice, this method transfers into thinking in layers and becomes a tool for creating artefacts, writing texts and executing research. Via rhizomatic combination of genres I create my own space (Erin Manning's worlding). The world I imagine is a posthuman landscape, meaning both a world imagined in the far future after human, as well as a representation of posthumanitarian ideas: abandoning human-centeredness, searching for the possibilities of life on the ruins of antropocene. Through the term *Ruinenlust* (desire for ruins) I propose defamiliarization, looking at the contemporary world as it would be a subject of Piranesi's visionary etchings. I practice old, somewhat marginal media, turning printmaking and puppetfilm into a stage for my fictional world: the current imagining is projected on Lasnamägi, a post-soviet district in Tallinn. Worlding Lasnamäe in ruins, overtaken by tropical flora and non-human fauna, puppetfilm becomes an extention of my prints, staging a layered scenario with nostalgic connotation of baroque music.

Kitchen Lab – Spilling One's Guts / Deep Fry Together

Andrew Gryf Paterson
Aalto University, Finland

This paper reflects upon 5 years of experience with the 'Kitchen Lab' format of hybrid exploratory practice, which includes home kitchen, bioarts, everyday life and food cultures. Everyday kitchen practices that have long cultural heritage traditions, and combined with DIY and networked Do-It-With-Others, these kitchen based experiments and artists inspired by food or practices related have a long history. The paper introduces the context of practice, but focuses more on the background stories to what is made in the kitchen, that of a home. The author presents as the main body in autoethnographic style first-person narrative in 2 parts: A deep frying action which which connects memories, friends and colleagues in networks, and a reflections of staying at home over many years, but also recently in Spring 2020 during the Global Coronavirus Shutdown period in an artist studio kitchen, narrating the value of a home and a kitchen to do one's practice, as well as the different cultural histories and experiences spanning various locations and times. The article concludes that as situated knowledge, it reveals many external issues to the usual making of food dishes or experiment, and considers the sensitivity and responsibility for opening up, and 'spilling one's guts' about the background stories of practice-led research.

ReThinking Food

Danielle Wilde, Caroline Guinita Abel,
Anna Lena Hupe, Solvejg Kjærsgaard Longueval
University of Southern Denmark, Kolding, Denmark
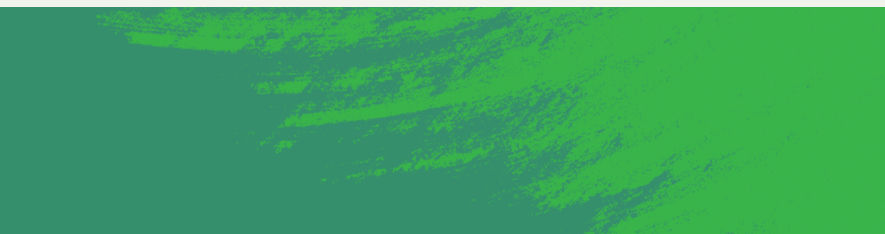
Our food traditions, daily practices and supply chains are driving climate change and ecosystem breakdown. We must urgently transform how we eat. However, such transformation is not straightforward. Eating is a biological necessity and an essential socio-cultural practice. Eating preferences are idiosyncratic to families, social groups and cultures– what we eat makes us who we are. Changing how we eat therefore requires deep social change. *ReThinking Food* takes a co-creative approach to citizen science, to identify possibilities, resistances and viable pathways to such social transformation. We are working with thirty-five diverse Danish households to shape design-through-use of: self-experimentation kits; networked interventions with chefs and food experts; online activities and focus groups. Through these experiments we ask: *How do we connect daily food and eating practices with local, regional and international agendas of sustainability?* and: *How might citizens be empowered to imagine and drive societal change?* The WWF and Knorrs 'Future 50 Foods Report' grounds our inquiry. This report proposes fifty foods with positive social, environmental and economic impact. Only a portion of the foods are available in any location. The recommendations thus trouble the shift to a sustainable diet, as much as they intend to guide changes in practice.

SESSION 11:
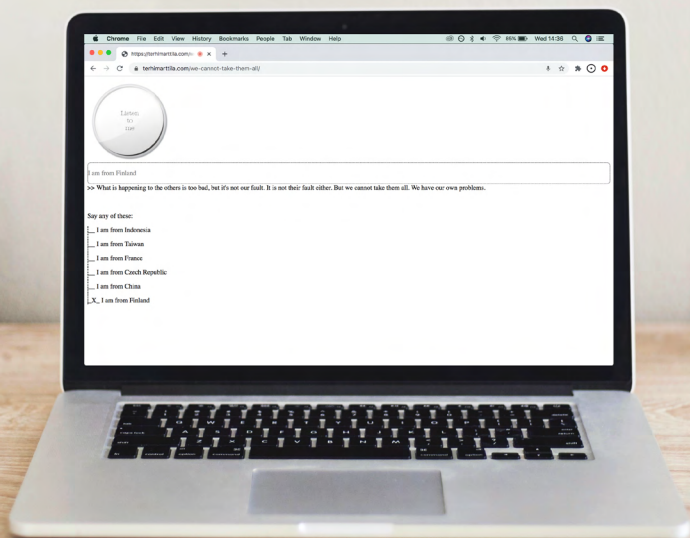# Shared Authorships

Friday, 4 December 2020
14:30–16:00

Dimensions of authorship in the (co-)creation of interactive art – Some examples

Terhi Marttila
University of Porto, Portugal

By its very nature, interactive art has a relationship with *users*. Therefore as creators of interactive art, we need to make sure that users can more or less find their way around the work in a meaningful way. And so I have conducted informal and formal user research as I strive to tune my work towards its intended meanings. However, I have come to realise that the input from my users reaches far beyond issues related to usability, instead extending to the core of my art practice, challenging me to rethink what it is that my work is about. This is a serious and fruitful breach into my individual authorship.

Indeed, this notion of the benefit and potential of user research as one component of the process of creating interactive art has already been identified in literature, and has been addressed both theoretically as well as in practice. One example of the concrete methodologies proposed in the field is that of video-cued recall in support of informal interviews.

I will discuss the process of developing two interactive artworks, *we-cannot-take-them-all and particles moving // moving particles* (working title) from the perspective of authorship, elucidating the concrete ways in which user research has become more alike to a process of co-creation. My aim is to test existing theories and methodologies (in particular video-cued recall) and to thus contribute to the body of knowledge about how user research can have a place in the process of creating interactive art.
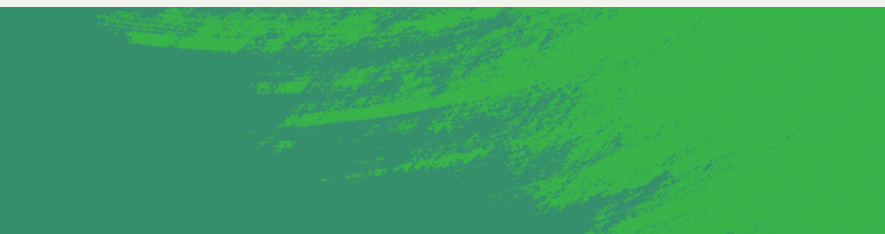
Political Subjectivities and the Double Bind of Pedagogic Responsibility – Some Reflections

Abhishek Hazra
Independent artist and educator, India

This presentation will reflect on my experience of facilitating a workshop on 'Fake News and Art' for young design students. Within the techno-managerial discourse of Design Thinking that was popular with the students, the apparent autonomy of the authorial designer is secured from a positivist standpoint that views ideology as a contamination into 'objectivity'. In our current conjuncture, the phenomenon of fake news is a site for passionate ideological contestation. Consequently, the workshop drew from this affective energy for an artistic exploration of fake news in order to understand the constitutive role of ideology in subject formation. However, in the workshop's discussion sessions, I was distressed to note how the majority of the elite students expressed their cultural capital through their seemingly progressive political subjectivities. This challenged my responsibility to create a welcoming space in the classroom that didn't privilege specific class markers. I was therefore caught in a double bind of two different but equally important pedagogic responsibilities: firstly, enabling the participants to critique their own interpellation by the ideological apparatus of Design Thinking and secondly, practising non-discrimination. I will conclude this presentation with a tentative account of my attempt 'to inhabit the double bind rather than resolve it'.

Dismantling Ableism in the University – Engaging a Collective Authorship of Crip Time and Slow Scholarship

Timothy J. Smith

Aalto University, Finland

This exploratory presentation engages ableism in the university and its effects specifically on faculty and researchers. As an artist, researcher, and educator identifying as having multiple non-visible disabilities, I approach this presentation through my personal experiences with ableism in the university. Working through the lenses of critical disability studies (particularly with the concept of crip time) and slow scholarship, this presentation calls for a collective authorship toward creating a new administrative mission that dismantles written and unwritten ableist rules and policies in the university. As such, this presentation particularly explores a collective arts-based and artistic research project called *Cripping the University*, which facilitates the visibility of the effects of ableism in the university, further exemplifying collective artistic authorship toward disability justice.
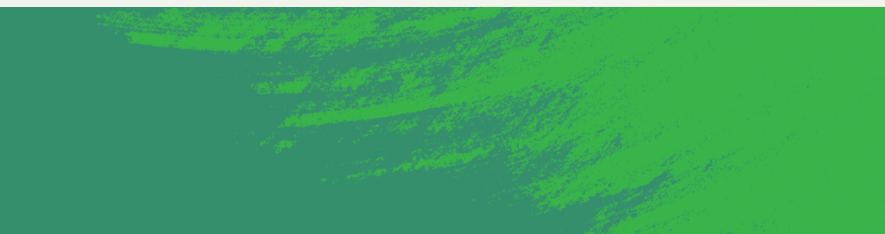
Swing that Arch – Exploring Shared Authorship and Intellectual Ownership in Arts-based Research

Hannah Kaihovirta, Ari Poutiainen
University of Helsinki, Finland

The aim of this study is to explore what kind of artwork and arts-based research practice a jazz musician and contemporary visual artist can co-create on three selected metaphoric conceptions: pendulum, arch and stairs. The purpose is to grasp the art as experience and ways to speak about the ontology and epistemology of the joint production, ways that are arguably more robust than our earlier discursive descriptions on what co-creation in arts and arts-based research are. One of the main goals is the attempt to transfer from a traditional legalistic approach to a critical discussion on the complexity and the richness of the opportunities that co-created arts-based research propose. Informed by the co-creation one aim also is to document and articulate the collaborative act itself, and through experience evolve ethical awareness that is consistent with the intentions of the project.

Programme
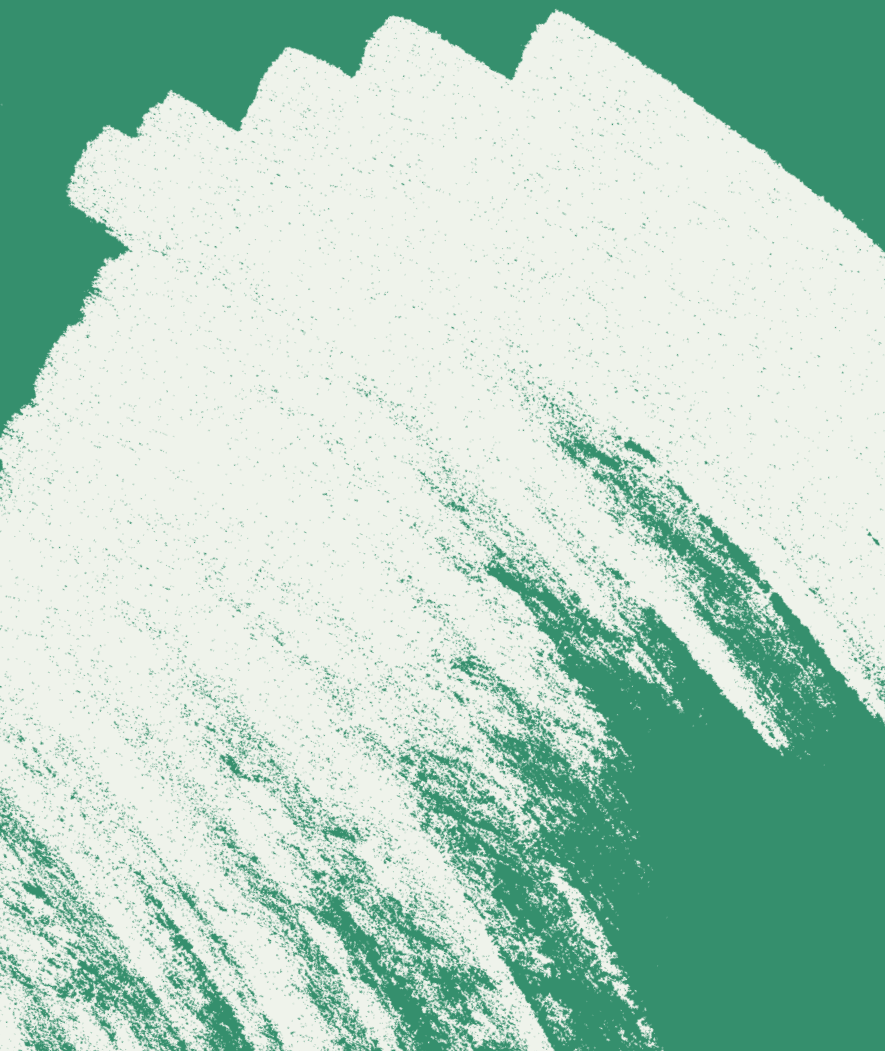
Thursday, 3 December 2020

9:00–9:30	**Welcoming Speeches** Saija Hollmén, Vice Dean of Art and Creative Practices Maarit Mäkelä and Mira Kallio-Tavin, Conference Co-Chairs
9:30–10:30	**Keynote: Mineral Affinities – Reimagining Geodiversity Through Art** Prof. Monika Bakke, Adam Mickiewicz University, Poland Chair: Susanna Helke, Programme Co-Chair ● Click/tap to open abstract
10:30–11:00	Coffee break
11:00–12:30	**Session 1: Authorship and Responsibility** Chair: Maarit Mäkelä ● Click/tap to open abstracts
12:30–14:00	Lunch break
14:00–15:30	**Session 2: Collective Pedagogies** Chair: Mira Kallio-Tavin ● Click/tap to open abstracts
	Session 3: Authoring Narratives Chair: Susanna Helke ● Click/tap to open abstracts
15:30–16:00	Coffee break
16:00–17:30	**Session 4: Material Co-experiences** Chair: Julia Valle Noronha ● Click/tap to open abstracts
	Session 5: Joint Responsibilities Chair: Anniina Suominen ● Click/tap to open abstracts
17:30–18:30	**Networking and Exhibition tour** Chairs: Namkyu Chun, Bilge Aktaş and Vertti Virasjoki

Friday, 4 December 2020

9:30–10:30 **Keynote: Between Mouseness and Seaweedness – Entanglements with relational matter**
Prof. Julia Lohmann,
Aalto University, Finland
Chairs: Sofia Pantouvaki and Harri Laakso, Programme Co-Chairs
● Click/tap to open abstract

10:30–11:00 Coffee break

11:00–12:00 **Session 6: Art and the Non-human**
Chair: Marsha Bradfield
● Click/tap to open abstract

Session 7: Images, Objects and Formations
Chair: Harri Laakso
● Click/tap to open abstract

12:00–13:10 **Session 8: Caring Narratives**
Chair: Bassam el Baroni
● Click/tap to open abstract

Session 9: Bodily Responsibilities
Chair: Sofia Pantouvaki
● Click/tap to open abstract

13:10–14:30 Lunch break

14:30–16:00 **Session 10: Critical Methodologies**
Chair: Karin Krokfors
● Click/tap to open abstract

Session 11: Shared Authorships
Chair: Mira Kallio-Tavin
● Click/tap to open abstract

16:00–16:30 Coffee break

16:30–17:30 **Keynote: Design Research in Architecture – The First 500 Years**
Prof. Jonathan Hill,
University College London, UK
Chair: Karin Krokfors
● Click/tap to open abstract

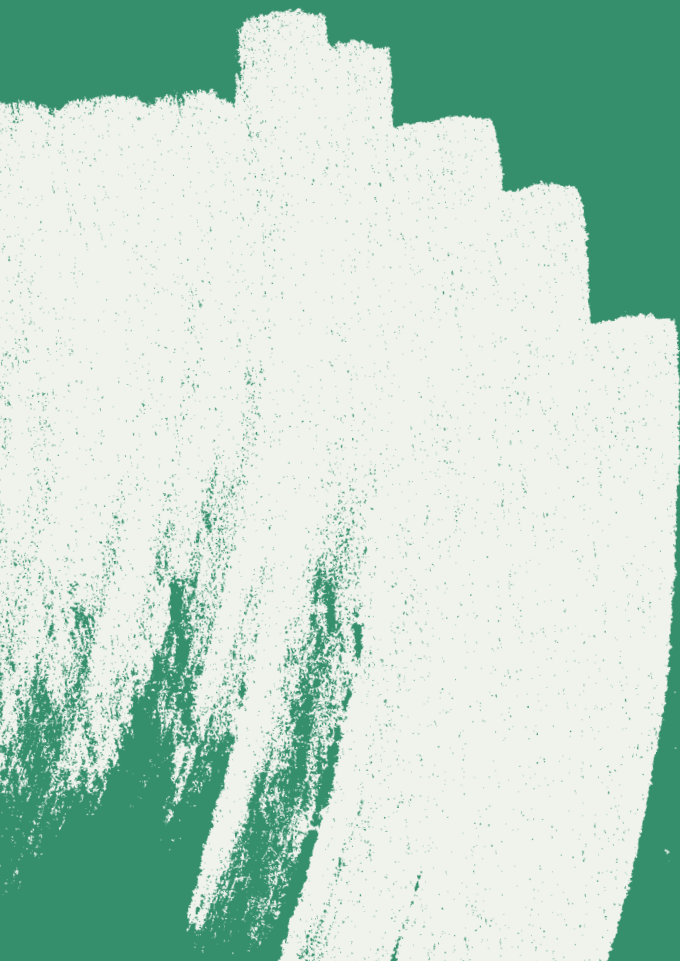17:30–18:00 **Closing Notes**
Chair: Maarit Mäkelä and Mira Kallio-Tavin

18:00–19:00 **Networking**
Chair: Namkyu Chun and Bilge Aktaş

Reviewers

Dr. Karthikeya Acharya Aarhus University

Dr. Adele Anderson Empire State College, State University of New York

Dr. Daniel Barney Brigham Young University

Dr. Laura Beloff Aalto University

Dr. Arild Berg Oslo Metropolitan University

Dr. Marina Castán Cabrero Independent Researcher

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