



DOCTORAL SYMPOSIUM

ETHICS IN PRACTICE:

AN INTRODUCTION TO ISSUES, FRAMEWORKS, PROCESSES, FORMS
IN CONTEMPORARY RESEARCH IN THE ARTISTIC FIELD

This symposium will examine issues of ethics, particularly looking at how such issues are addressed and dealt with – from multiple and complex perspectives – in contemporary research, as well as in contemporary artistic, design and performance practices and discourses.

The symposium is articulated through doctoral presentations, special guests' presentations, workshops, and a panel discussion. Starting from the existence of different ethical frameworks and the potential for a deadening of ethical intelligence by routinized ethics processes and forms, this symposium invites participants to explore the ethical implications of their own work and their colleagues' work.

The Spring 2017 symposium is organized by the doctoral candidates:
Nicolas Cheng, Angeliki Dimaki-Adolfson, Hanna äf Ekstrom, and Emelie Röndahl.

The Symposium is open by registration for all doctoral students, supervisors and researchers. Please contact Anna Frisk for registration: anna.frisk@konst.gu.se

SYMPOSIUM SCHEDULE DAY 1

MONDAY 3 APRIL

Glashuset, Akademin Valand, Vasagatan 50

9:00 Coffee and Sandwiches

9:30 **Welcome** with HDK representatives, Hanna Hallgren (Professor in Literary Composition at Valand Academy) and Mick Wilson (Researcher, Head of Department at Valand Academy)

9:45-10:45 2 x PhD Presentations
Uwe Steinmetz (HSM) & Angeliki Dimaki-Adolfson (HDK)
(20min pres + 10 min discussion per PhD)

10:45-11:00 Coffee

11:00 -12:00 2 x PhD Presentations
Khashayar Naderehvandi (Valand)
Franz James (HDK)
(20min pres + 10 min discussion per PhD)

12:00 – 13:00 Vegetarian Lunch

13:00-15:00 **Workshop I Henry Mainsah (University of Warwick)**
(Note: prerequested assignment will follow)

15:00- 15:15 Coffee

15:15-16:30 **“Imagination and Artistic Research Or How to Make Matters Worse”, Lecture by Elisabeth Hjort (Konstfack, Stockholm)**
(1hour+15min discussion)

16:30-17:00 **PhD Committee / Supervisors meeting**

17:00-19:00 **Refreshments + Dinner**
at HDK staff room, Kristinelundsgatan 6-8

SYMPOSIUM SCHEDULE DAY 2

TUESDAY 4 APRIL

Glashuset, Akademin Valand, Vasagatan 50

8:45 Coffee and Sandwiches

9:00-10:00 **“Reflexivity: Some Techniques to Build Ethical Sensitivity Into Research Methods”, Lecture by Annette Markham (University of Aarhus)**

10:00-10:15 Coffee

10:15-12:15 **Workshop II Annette Markham (University of Aarhus)**

12:15-13:15 Vegetarian Lunch

13:15-14:45 **Round Table with Jessica Hemmings (HDK) / Moderator Emelie Rondahl (HDK)**

14:45-15:30 **Coffee, Evaluation and Planning for the New Symposium**

In preparation for the symposium, please join and read the articles, interviews and book chapters gathered to the BOX folder (invitation send out by Anna Frisk)



ABSTRACTS

WORKSHOP I: ON RESEARCH ETHICS

HENRY MAINSAH

The aim of the workshop is to provide participants with a “hands-on” introduction on how to articulate and reflect on the ethical concerns faced by researchers in the artistic and design disciplines. Participants will leave with a general grasp of the kinds of reasoning that is involved in the ethical consideration of research involving human beings and the environment. The workshop is expected to address issues such as the management and dissemination of data, privacy and confidentiality, well-being and the general good, and academic integrity.

The workshop would be structured around a series of individual and group exercises. The first part of the workshop, the participants would be asked to map the ethical landscape of research at the school, using their individual projects as a starting point. The second part of the workshop will centre on a series of case studies, based on the participants’ projects, designed to bring out and problematize major ethical issues related to their research.

NOTE: An assignment have been sended out to your email!

LECTURE BY ELISABETH HJORT: IMAGINATION AND ARTISTIX RESEARCH OR HOW TO MAKE MATTERS WORSE

Given our current political climate characterized by fear and a shift to the extreme right where ethics is often left by the wayside it becomes imperative to take up the question, “What might artistic research be worth?” The immense influence of the imagination—how it materializes, how it informs nationalism and violence, how it affects life and death is the point of departure for my lecture. Being able to work with artistic research is the privilege of thinking art through the world. But, what exactly does a knowledge-producer need in his or her ethical toolbox? With a fragmentary presentation of Gayatri Chakravorty Spivak and in particular her later work where ethics is afforded a place of prominence I will touch upon issues including representation, deconstruction, and translation. My central claim is that a political turn in art calls for an ethical turn in artistic research.

LECTURE BY ANNETTE MARKHAM: REFLEXIVITY: SOME TECHNIQUES TO BUILD ETHICAL SENSITIVITY INTO RESEARCH METHODS

Reflexivity is a term researchers often use to talk about good research practice. What does it mean? How does one build a practice of ethical reflexivity? What value does it add to the research project? The starting point for this talk/workshop is that reflexivity is not just an attitude but a skill we learn over time, as we reinforce certain habits and discard others. Context sensitivity requires situating the self, being reflexive about what we do when we do what we’re calling research. Here, go back to the basic question. What is the process of research? One way to answer the question is to say, research is a series of choices. Choices at critical junctures. Every time we make a choice, we erase other possibilities. Rather than ignoring or diminishing this fact, embracing it can help free the researcher from the false constraints associated with believing that the process is clean or neat, or that the outcome will be a complete vision or explanation of the whole thing. Inquiry has never been about that. This also highlights the concept that WE move. We are being moved by our subject, moving with it. Moving through situations. Identifying what is moving. We might ask: what is circulating? Is it the self? Is it affect? Communication? Objects? Even asking these questions highlights multiple bodies in motion and interaction, making the scene we’re trying to make sense of. If we think about this, if only for a moment, it seems obvious and sensible. But researched, respectively, are in continual movement, why do we (scholars, i mean), persist (at least sometimes if not a lot), in privileging the static, ? giving fact-value to those moments and utterances that have been frozen, through our lenses? To take this to a more concrete or textbook-ish level, the question becomes, how are we choosing our techniques and tools for analyzing the experience, the ephemeral, the elusive? How much or little do we erase or include our own bodily knowing, our own instincts about what is meaningful or not? One way to invoke more of the self is to deconstruct terms we use for research, reconstructing them creatively to include more sensibilities.

BIOS

JESSICA HEMMINGS

Jessica Hemmings writes about textiles. She studied Textile Design at the Rhode Island School of Design, graduating with a BFA (Honors) in 1999 and Comparative Literature (Africa/Asia) at the University of London’s School of Oriental and African Studies, earning an MA (Distinction) in 2000. Her PhD, awarded by the University of Edinburgh in 2006, is published by kalliope paperbacks under the title Yvonne Vera: The

Voice of Cloth (2008). She has taught at Central Saint Martins, Rhode Island School of Design, Winchester School of Art and Edinburgh College of Art. In 2010 she edited a collection of essays titled *In the Loop: Knitting Now* published by Black Dog and in 2012 edited *The Textile Reader* and wrote *Warp & Weft*. Her latest editorial and curatorial project, *Cultural Threads*, is a book about postcolonial thinking and contemporary textile practice (Bloomsbury: 2015) accompanied by a travelling exhibition *Migrations*. She is currently Professor of Crafts & Vice-Prefekt of Research at the Academy of Design & Crafts (HDK).

ELISABETH HJORT

Elisabeth Hjorth is an author, critic and researcher in literary composition. Her dissertation "Förtvivilade läsningar. Litteratur som motstånd och läsning som etik" (*Desperate Readings. Literature as Resistance and Reading as Ethics*) was published 2015. She teaches artistic writing at Konstfack, Stockholm.

HENRY MAINSAH

Henry Mainsah started as a Marie Curie fellow at Centre for Interdisciplinary Methodologies of University of Warwick in September 2016. He has previously been Associate Professor at the Institute for Design, Oslo School of Architecture and Design. Henry Mainsah current research looks how qualitative inquiry can be enriched by integrating methods and techniques from the fields of design and art. His previous research comprises of an interdisciplinary body of work linking digital media, media production and design. This includes research on themes such as the design of mobile GPS devices for collaborative storytelling, the design of social media youth organizations, the mapping of cultural landscapes of the Arctic, and speculative method experiments using design techniques.

ANNETTE MARKHAM

Annette Markham is Professor of Information Studies at Aarhus University, Denmark & Affiliate Professor of Digital Ethics in the School of Communication at Loyola University, Chicago. She researches how identity, relationships, and cultural formations are constructed in and influenced by digitally saturated socio-technical contexts.

PHD STUDENTS

ANGELIKI DIMAKI - ADOLFSSEN

Angeliki Dimaki-Adolfsen is a designer and design researcher, whose research interests focus on

children, play and learning in transit settings. Her project at HDK is an investigation to the role of the designed play in the life of refugee children in Europe. Through design explorations with children in specific situated settings she attempts to unfold the political role of play.

FRANZ JAMES

His research focuses on the physical environment in mental health and prisons. As a professional furniture designer he has designed for closed care environments with focus on user-oriented design, including both care and safety as key words. In conversations with patients and clients in forensic psychiatry and prisons, he uses the ethnographic design method "Sketch and Talk" where visual documentations and written notes are taken simultaneously.

KHASHAYAR NADEREHVANDI

Khashayar Naderehvandi is a poet, writer, and literary critic. His writing - which includes a wide range of genres, themes, and forms of dissemination - explores how being (un)grounded in - not a loss -, but rather a loss of loss, interplays with various fundamental literary notions, such as narrativity, subjectivity, and memory. In the research conducted within the PhD program at Valand Academy, he draws upon Black studies and decolonial thinking in order enable form of thinking that sets free an understanding of space of experience within a framework that, from the outset, negates that very experience.

EMELIE RÖNDAHL

Emelie Røndahl is an artist weaver and currently undertaking PhD studies in Crafts at the Academy of Design and Crafts in Gothenburg, where she also earned a MFA in 2012. Her work focuses on woven ryas and she investigates themes like labour and women's work. Emelie Røndahl has woven since 2006.

UWE STEINMETZ

Uwe Steinmetz is composer and saxophonist. His research focuses on Christian Sacred Music that was performed outside of churches and perceived as religious or liturgical music with being equally at home in the church and the concert hall (Messiaen), and the Sacred Jazz tradition (Coltrane, Ellington, Blade). And questioning how musical composition and improvisation can be influenced and shaped by theological concepts and religious experiences of the musicians and how it might affect the perception for their audiences.