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ViLD Annual Conference Report 2022: Art for Change

Buhl, Mie

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ViLD Annual Conference Report 2022

Art for Change

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ViLD ANNUAL CONFERENCE REPORT



Art for Change

#vildannual2022

Find us on Facebook and on the web:

www.facebook.com/vildresearch

<https://www.vild.aau.dk/>

Foreword

The Research Centre: Visual Studies and Learning Design (ViLD) held its annual conference on 10th November 2022 at Aalborg University in Copenhagen.

Our annual conference provides an opportunity for a lively exchange between researchers, educators and professionals who share a common interest in exploring the potential of visual knowledge generation.

This year's theme was Art for Change.

By bringing together the ideas and interests from different stakeholders, ViLD facilitated new and important insights in the field and from the field. The conference content was organised in keynotes, workshops and what's up in ViLD in order to share visual experience, communication and interaction between the participants and to drive the agenda of ViLD forward.

This report sums up the eventful conference by sharing slides, pictures and text.

Thank you to all of you who made this event magnificent!

On behalf of ViLD, Mie Buhl, Director



Visual Studies and Learning Design (ViLD), Mie Buhl ©

Aalborg University A.C. Meyers Vænge 15, DK-SW 2450 Copenhagen www.vild.aau.dk

Lay-out: Johanne Kirschner Solberg Hansen, Elisabeth Hvirring Larsen & Ane Larsen

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 - b. Workshop 2: *Imaginaries of Change, Changing Imaginaries* by Juuso Tervo, Senior University Lecturer, Aalto University
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 - d. Workshop 4: *Science Visualization - Production processes and experience with building bridges between researchers and visual storytellers* by Agota Végső, Ph.D. student in Digital Media and producer & Sia Søndergaard, Project Manager and producer.
5. Keynote speaker: Professor Maj Hasager, Rector Malmö Art Academy
6. *What is up in ViLD: Nordplus project on 3D by Dan Tommi Hildén & New Nordic Masters programme NoVA & modelling* by Mie Buhl and Juuso Tervo
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1. ViLD Program and Presenters

VILD ANNUAL CONFERENCE 2022: ART FOR CHANGE

AGENDA

| | |
|----------------------|---|
| 09:00 - 09:30 | Arrival & coffee |
| 09:30 - 09:40 | Introduction by Professor Mie Buhl, Director of ViLD, Aalborg University |
| 09:40 - 10:20 | Keynote: Professor Helene Illeris, Agder University |
| 10:20 - 10:35 | Coffee break |
| 10:30 - 12:00 | Workshop 1 |
| 12:00 - 13:00 | LUNCH |
| 13:00 - 14:30 | Workshop 2 |
| 14:30 - 14:45 | Coffee break |
| 14:45 - 15:20 | Keynote: Rector Maj Hasager, Malmö Art Academy |
| 15:20 - 16:00 | What's up in ViLD |
| 16:00 | Networking |

KEYNOTE: Re-wilding the senses: Aesthetic Learning Processes in the Anthropocene.

- **Presenter:** Professor **Helene Illeris** of Agder University.

KEYNOTE: Sounding Pico. An art project in the Pico-neighbourhood, Santa Monica.

- **Presenter:** Rector **Maj Hasager** of Malmö Art Academy.

WORKSHOP 1: "Knowledge on Glass" - a collaborative art project.

- **Presenter:** Senior lector **Birgit Risgaard Brænder** & senior lector **Merete von Magius** from University College Absalon.

WORKSHOP 2: Imaginaries of Change, Changing Imaginaries.

- **Presenter:** Senior university lecturer **Juuso Tervo** from Aalto University.

WORKSHOP 3: Meet 'Kunstdemokratene' from Copenhagen Contemporary.

- **Presenter:** Projectcoordinator **Emma Sofie Jensen** from Copenhagen Contemporary + Artdemocrats.

WORKSHOP 4: Science Visualization - Production processes and experience with building bridges between researchers and visual storytellers.

- **Presenter:** Ph.D. student in Digital Media at NOVA FCSH Lisboa and producer at The Animation Workshop, **Agota Végsö** & project manager and producer, The Animation Workshop Center for Animation, **Sia Søndergaard**.

WORKSHOP 5: PHD Track.

- **Chair:** **Helle Marie Skovbjerg**, Professor at Design School Kolding & **Tilde Bekker**, Professor at Eindhoven Technical University and Honorary Professor at Design School Kolding.

2. Welcome and introductory remarks for this year's theme, 'Art for Change' 2022, by Mie Buhl, Director, ViLD.

Art as an agent for change - Introductory remarks Mie Buhl

The theme of this year's ViLD-conference is on Art for change. What are the possibilities for engaging visual learning and art practices in the sustainability agenda – the climate as well as social sustainability? Contemporary art holds the potential to intervene and not only observe or represent the contemporary reality in which we all are a part. Art projects involving interdisciplinary knowledge and trans professional collaboration contribute not only to make us aware of how we live, what might be, they also make a difference which is - concrete.



An example of this new way of using art practices in combination with other actors for engaging in sustainability issues is the Danish art group Superflex, who are known for their social art projects. The group regards its work as open research that explores the relations between humans and other species, and suggests a new mode of urbanism that recreates how we live together. Recently, Superflex designed the underwater sculpture Super Reef as a 'meeting place' for fish. The project is a part of a bigger plan aiming at re-establishing a 55 square kilometres reef that has vanished from the Danish seabed.

The art group's work is an example of how contemporary art can engage in, challenge, and intervene in our mutual and shared surroundings. By installing an underwater sculpture to engender 'fish dialogue', the group also exemplifies an epistemological stance where the anthropocentric and human position is literally displaced from the centre of attention by non-human actors: fish that are invited to interact underwater where humans are not

natural inhabitants. By focusing on non-human actors relating to an artefact, it can be said that the French art critic Nicholas Bourriaud's concept of relational aesthetics – meaning-making emerging from the relation between the audience and artwork - is attributed new meaning.

We are excited about this year's theme and about the opportunity to explore what role visual art practice has in taking an active part in the world's shared climate challenges derived from the Anthropocene concerning e.g. biodiversity as well as social challenges derived from humans as well as non-humans living together.

3. Keynote speaker: Professor Helene Illeris, Agder University.

Re-wilding the senses: Aesthetic Learning Processes in the Anthropocene

In pedagogy, the arrival of the Anthropocene means that we have to support the refashioning of the learners' perceptive systems in ways which will allow them to connect with non-human forms of existence.

In arts education the concept Aesthetic Learning Processes (ALPs) has traditionally been used to denote a human-centred mode of production where other forms of existence are objectified as "materials", "motives" or "inspiration". This enlightenment idea of ALPs as a way for learners to become more human by expressing themselves through material production, is challenged by anthropocene

pedagogies where students learn to become less human and more attuned to the objects with whom they co-exist. By "re-wilding the senses" we can thus begin to develop ALP as an educational approach for a less anthropocentric (post-) anthropocene era.



The presentation merges theoretical studies with a concrete example: A public action by Fridays Future Denmark where the activists lay down on the Danish parliament square as "dead corpses" while listening to the voice of Greta Thunberg from the loudspeakers.

Following object-oriented conceptions of aesthetic experience as attunement (Morton, 2013, 2016), ALPs are explored as unfolding at the moment when the FFF activists' bodies attune to the granite setts of the square.

The background image shows several people lying on their backs on a paved surface. They appear to be participating in an outdoor activity or performance. Some are holding up pieces of paper or cardboard with drawings or text on them. The scene is outdoors, and the ground is a mix of grey and brown tones.

RE-WILDING THE SENSES

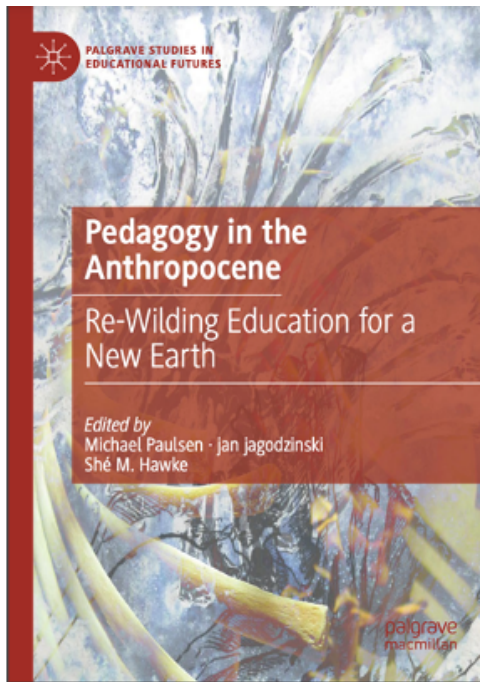
Aesthetic Learning Processes in the Anthropocene

ViLD annual conference 2022

Art for Change

Helene Illeris, Faculty of Fine Arts
University of Agder, Norway

- How can we go beyond what we call “art education for sustainable development”, connected for example to teaching about the recycling of used materials in artistic productions?
- How can art education include the exploration of aesthetic and sensory forms of perception as modes of artistic production in themselves?



Illeris, H. (2022). Lying on the Ground: Aesthetic Learning Processes in the Anthropocene.
In: M. Paulsen, J. Jagodzinski, S. M. Hawke (Eds.).
Pedagogy in the Anthropocene. Re-Wilding Education for a New Earth (pp. 175-193). Palgrave Macmillan.

(open access)

Copenhagen, October 6th, 2020 FridaysForFuture Denmark performs the funeral of their own future in front of the Danish parliament

On Friday 6th of October 2020, Fridays for Future Denmark had a public action in front of the Danish parliament. After a week-long occupation of the square, they collectively performed the funeral of their own future, their hopes and their dreams.

After the funeral rite, the young activists lay down on the cold granite setts under the gray autumn sky, silently listening to Greta Thunberg's voice from the loudspeakers:

"Right here and right now is where we draw the line" she shouts, "You have stolen my dreams and my childhood with your empty words and yet I am one of the lucky ones".

Afterwards the microphone is open, and one after the other the activists stand up and bear witness about their hope and dreams, fear and anger. A young girl states: "Climate is a lot about graphs and politics, but it is important that we dare to be together around our grief and vulnerability". In pronouncing the last words her voice breaks

(extract from an article by the journalist Martine Amalie Krogh, published the Danish newspaper Information 7th October, 2020)



Overview

- The Anthropocene
- Aesthetic learning processes (ALPs)
- Reconceptualization of ALP's for the Anthropocene
- Introduction of proposition as a way to enact ALP's as part of a pedagogy for the Anthropocene

THE ANTHROPOCENE

- A geological time unit
- A result of globalized capitalism («Capitalocene»)
- Made possible by an anthropocentric worldview

the anthropocene crack

“We live in a wounded time, we are this wound, we feel we are responsible for the wound, we are hurt by it, we are thinking and beginning to respond from this woundedness”

(Paulsen, 2022, in press)

Re-wilding the senses

“our current climate demands a different kind of aesthetic and sensorial attention”

→ We need to develop “techniques to begin to think through the limits of our temporal frameworks, and then thinking beyond them”

(Davies and Turpin, 2015, p. 12-13)

AESTHETIC LEARNING PROCESSES (ALPs)

matter-drive → play-drive ← form-drive

Sensuous reception → artistic production → linguistic reflection



More human

Aesthetic learning processes in environmental education

To sense natural phenomena [...] includes a kind of creative activity where the forms and rhythms of nature are bodily experienced, where the senses and the emotional register develops and where the ability to contact and modes of expression are trained. In this sense an experience of nature can be perceived as an 'aesthetic learning process'. (Edlev, 2009, p. 16)

Sensuous reception → "ability to contact" → modes of expression

RECONCEPTUALIZATION OF ALPs

Aesthetic events

Aesthetic events are not limited to interactions between humans or between humans and painted canvases or between humans and sentences in dramas. They happen when a saw bites into a fresh piece of plywood. They happen when a worm oozes out of some wet soil. They happen when a massive object emits gravity waves. (Morton, 2013, s. 19-20)

Attunement

human body → attunement ← granite setts



Less human

ALP's in the Anthropocene

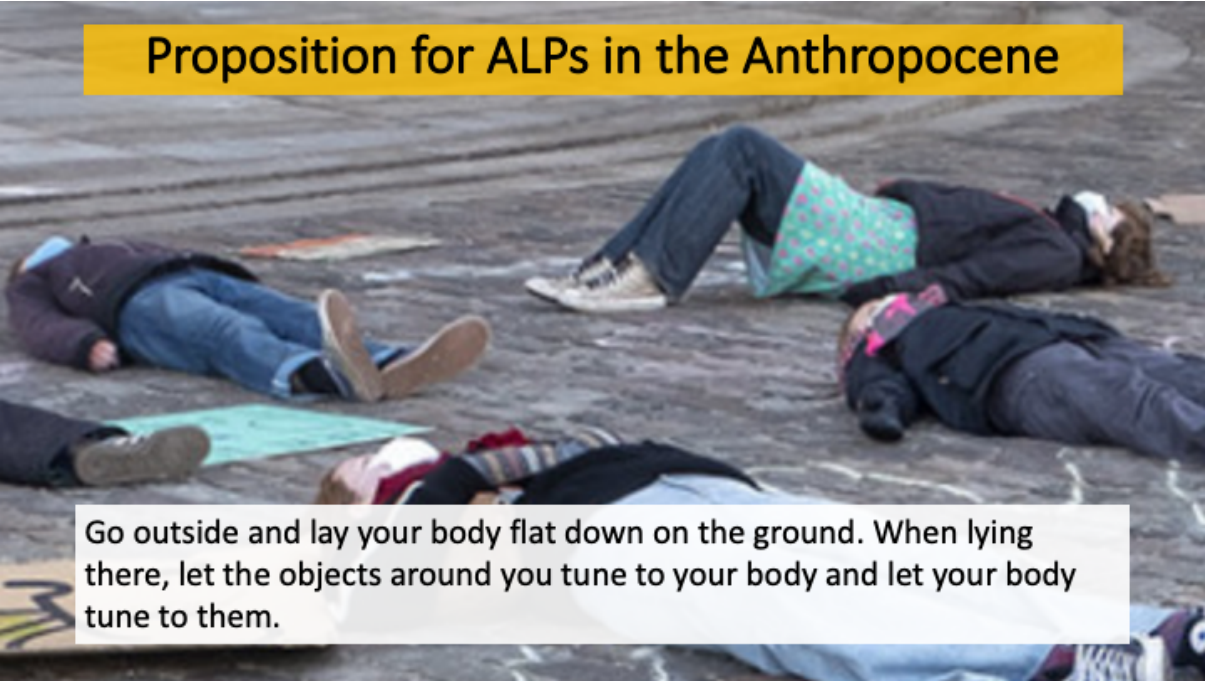
In the Anthropocene ALPs are not a mediation between human “drives”, but rather a way to learn how to exist as indeterminate, vulnerable beings living in landscapes of multiple densities, temporalities and rhythms.



Proposition

- A proposition is as an open invitation that someone/something offers to you.
- It is not an assignment but an occasion to open your worldviews and let them develop in new and unexpected directions.
- Instead of explain and simplify, it maintains and explores complexity
- A proposition works from a premise of equality instead of hierarchy
- It is an occasion to experience sensuous knowledge in the making
- A proposition is a practice, meaning that you can only create propositions by practicing them yourself before you offer them to others

Proposition for ALPs in the Anthropocene

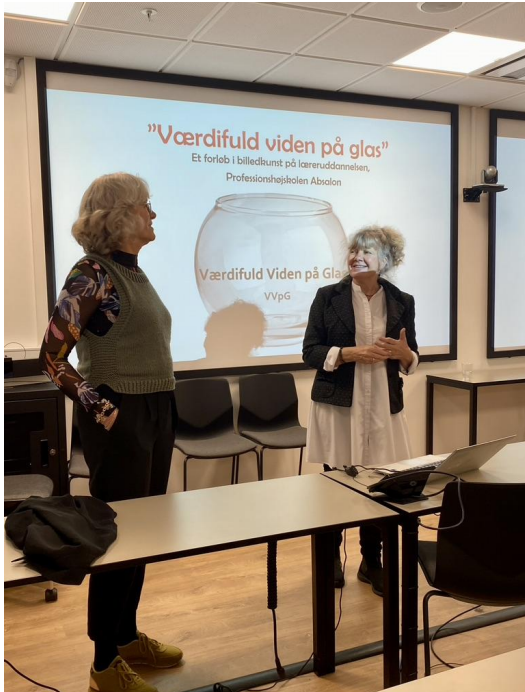


Go outside and lay your body flat down on the ground. When lying there, let the objects around you tune to your body and let your body tune to them.

4. Workshops hosted by ViLD partners

4a. Workshop 1: Senior lecturer Birgit Brænder and senior lecturer Merete von Magius, University College Absalon

Knowledge on Glass - a collaborative art project



The workshop invites you to learn about an art project where student teachers and teacher educators collaborate about developing an art project embracing changes in the future from the perspective of the present. During the workshop you will also be invited to experiment with your own suggestion about knowledge on glass. The project is funded by Lærerstandens Brandforsikring and will result in a permanent installation at University College Absalon, Roskilde.

"Valuable knowledge on glass"

A course in visual arts in the teacher training course, at
Professionshøjskolen Absalon



Warm-up exercise!

- It is important to know that..... Individual 3 statements

Response from LB on the fund application:

Professionshøjskolen Absalon, Campus Roskilde, will create a work of glass cases with glass bowls, where the concept is devised and created by the students in collaboration with Birgit Brænder og Merete Schou.

The theme of the project is inspiring and challenging for both students and teachers, who are involved in the creative process, but also for the audience.

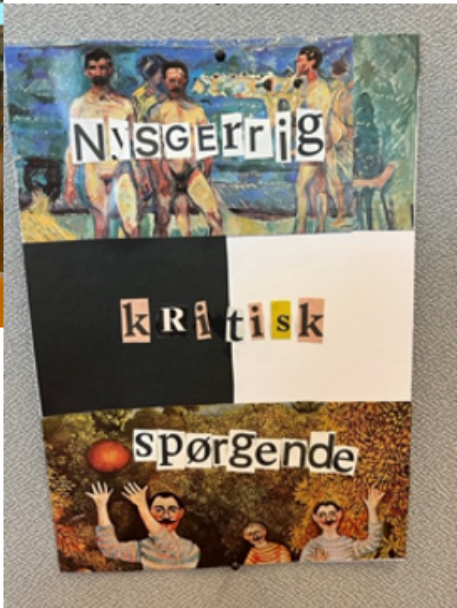
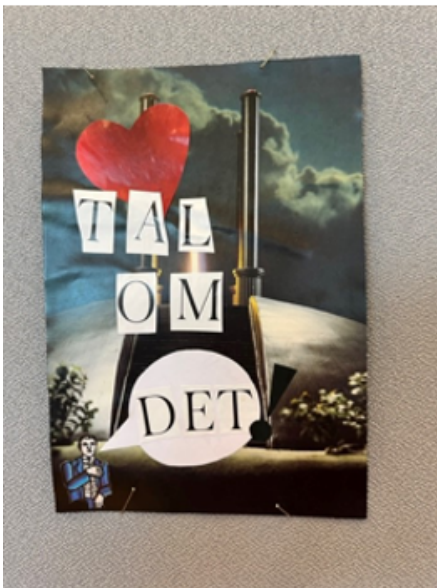
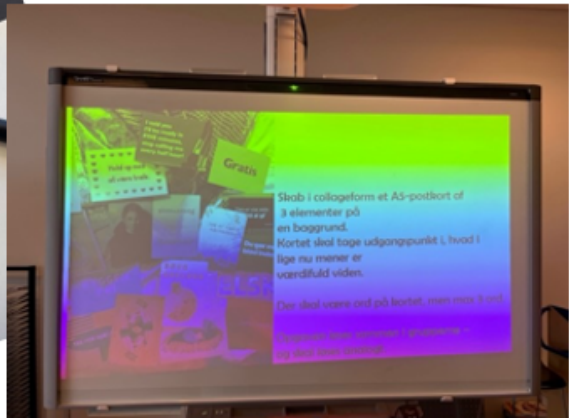
The project seems well-worked, which creates a clear direction to open the dialogue about knowledge for the individual and for the community. Simultaneously, the finished work is not static, but will be able to be developed and changed in the future.

Introductory exercises

Valuable knowledge – what is it?



Øvelse: Åbn talinger
Dik en vigtig at vide, at

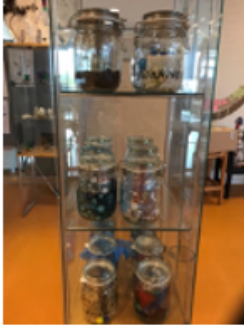


Inspiration tour



Preconceptions, art/visual culture and theory





Exercise: World goals on glass

You will face a number of challenges in connection with solving the task:

- You must all look into the UN's World Goals: The 17 World Goals | Verdensmaalene.dk (verdensmaalene.dk)
- In the group to which you are assigned, you choose together ONE - and only ONE - of the world's goals, which you want to portray in your glass. Afterwards you divide yourselves in the group into sub-goals/sub-goals for the selected world goal.

In addition to the world goal as content, you must, purely material-wise, live up to the following – probably well-known and – iconic statements:

- "Something old, something new, something borrowed, something blue".
- However, it is NOT wedding glass that you must create.
- In addition to meeting the above material requirements, you can choose to work with areas of expression that we have already tested - collage, painting, drawing - or you can create a spatial expression.
- Carefully consider what you must and want to convey with your visual expression. It must be interpretable from the contents of the glass and not just from the text that you must also put on it:
- Finally, with a thin black permanent marker, you write part of the world goal that you have described in the group. You must do it in such a way that you – in the group go together – place the glasses in a row and write the text so that it runs from one glass to the next. (See sketched example here and example that Merete has included)

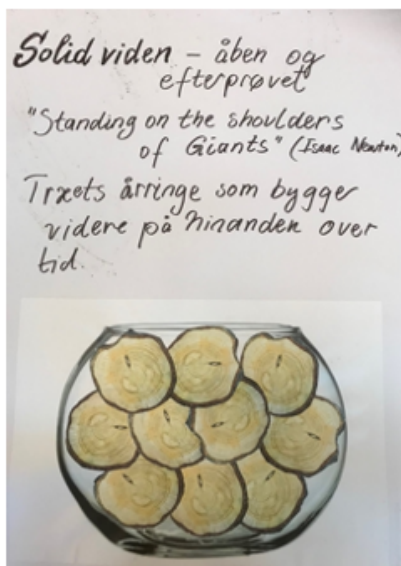
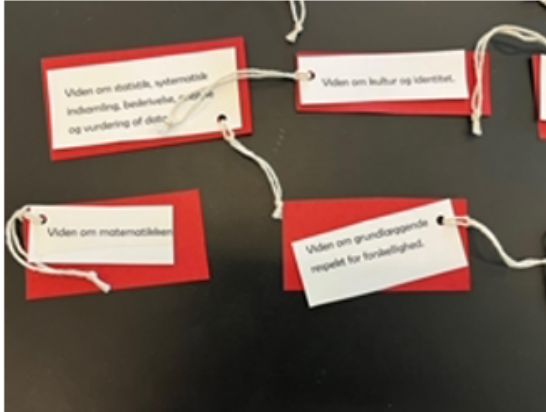


Exercise: 1. with testimonials from homework Katja's offer on valuable knowledge

It is important to be able to carry out ordinary small tasks which are associated with being an adult. To be able to stick a handle on a cup that has been on the floor, to be able to patch a bicycle, to be able to change the plug on an electrical appliance that needs it, to be able to cook from scratch, grow a tomato and sew a button in one's shirt. It is important to know because we are facing a future where we have to reduce our consumption and orient ourselves more locally purely in terms of consumption.



Exercise: 2. Statements of knowledge from all programs on campus



Sketch proposal



Presentation to censorship committee



Right now and here



Completion
Didactics
Dissemination
Varnishing
on 23/11



Now it's your turn - again!

- Which of the statements is translated visually into a bowle? –
(Graphite stick and bowling sheet)

A rough bibliography

Mie Buhl og Ingelise Flensborg: *Visuel kulturpædagogik*

Lise Gotfredsen: *Når ting bliver kunst*

Lise Skytte Jacobsen: *Ophobninger*

Karsten Ohrt m.fl.: *Massens ornament*

Jeppe Bundsgaard m.fl.: *Hvad er scenariedidaktik?*

4b. Workshop 2: Senior University Lecturer Juuso Tervo, Aalto University

Imaginarities of Change, Changing Imaginarities



This workshop approaches the topic of this year's ViLD conference "Art for Change" from a conceptual standpoint, particularly focusing on how we 'make sense' of "change" (historical, social, political, environmental, etc.) and why? During the workshop, we will explore various imageries of change (including but not limited to utopias, dystopias, predictions, and speculations) in order to reflect on the relationship between art, education, agency, and environment. The workshop includes a practical component in which the participants are invited to reflect on and share their own ways of imagining,

depicting, and 'making sense' of what kind of changes art and education (both together and separately) might engender.

Imaginarities of Change, Changing Imaginarities

Dr. Juuso Tervo, Aalto University



The Four Horsemen of the Apocalypse. The Oltzenbach-Bibliothek 1530/1532. Illustration by Matthias Grünewald. Reproduction: Staatliche Museen zu Berlin. Source: <https://www.metmuseum.org/education/online-classes/1530-1532>

ViLD Conference, November 10, 2022

“You are failing us. But the young people are starting to understand your betrayal. **The eyes of all future generations are upon you.** And if you choose to fail us, I say: We will never forgive you.

We will not let you get away with this. Right here, right now is where we draw the line. The world is waking up. **And change is coming, whether you like it or not.**”

Greta Thunberg at the U.N. Climate Action Summit, NYC, September 26, 2019

<https://www.npr.org/2019/09/23/763452863/transcript-greta-thunbergs-speech-at-the-u-n-climate-action-summit?t=1570510108858>

This workshop approaches the topic of this year’s ViLD conference “Art for Change” from a conceptual standpoint, particularly focusing on **how do we ‘make sense’ of “change”** (historical, social, political, environmental, etc.) and **why**. During the workshop, we will explore various imageries of change (including but not limited to utopias, dystopias, predictions, and speculations) in order to reflect on the relationship between art, education, agency, and environment.

The workshop includes a practical component in which the participants are invited to reflect and share their own ways of imagining, depicting, and ‘making sense’ of what kind of changes art and education (both together and separately) might engender.

If “change is coming,” what role might art have in it?

For the sake of the argument, let’s approach the relation between *art* and *change* through the following three strategies and domains:

Representing the change that is “coming” / domain of aesthetics

Researching the change that is “coming” / domain of science

Rehearsing the change that is “coming” / domain of politics

These strategies and domains are, of course, deeply entwined and their differences more or less artificial. However, I see that they help us to shed light to various “visual take[s] on the questions, opportunities and challenges related to climate change and sustainability” (conference website) and discuss how do we make sense of (climate) change *through* and *with* contemporary art.

representing change

**Nastja Säde Rönkkö
for those yet to be (2016-2018)**

for those yet to be is a series of video performances in which I visited some of the most ecologically fragile sites of our planet. I went to places and spaces that are already, or are about to be permanently changed by humans. In each place I experienced, I performed a one-person action with a cardboard sign. Although seemingly employing the language of a political protest, the texts of the signs could be seen as ambiguous and poetic notes for future generations, loosely implying what has happened, or what will happen in that place.

There is a sensibility that we are close to the end of the world as we know it: current ecological, political and technological narratives are volatile and often dark. Extreme weather, resource shortages, flooded cities, vanishing species and looming nuclear disasters are no longer a part of science fiction writing or a post-apocalyptic movie but a very tactile part of our reality. *for those yet to be* aims to reflect these changes through personal experience: exploring our fragile environment through emotions, presence and vulnerability.”

<https://www.nastjaronkko.com/for-those-yet-to-be>

researching change

Matthew C. Wilson
Some Recovered Taxonomic Fragments (2022)

“The taxonomy suggests an effort to hold on to a rational order of the world, but also to adapt and update such frameworks. Encountering such a document today may seem quaint, having purged ourselves of rationalism’s maniacal aspects—after witnessing and surviving artificial intelligence carrying rationalism to catastrophic extremes—amidst ecological and social disintegration wrought by climate change.

The world was rendered unrecognizable and unrationalizable for a time. Thankfully we’re past all that now... starting to recognize rather than merely rationalize the world.”

<https://www.anthropocene-curriculum.org/anthropogenic-markers/biotic-change/case-study/some-recovered-taxonomic-fragments>

rehearsing change

**Jenni Laiti & India Logan-Riley
Indigenous Climate Embassy (2022)**

“Indigenous climate activists Jenni Laiti (Sápmi) and India Logan-Riley (Aotearoa) set up an Indigenous Climate Embassy in response to the global climate emergency. After centuries of domination by fossil capitalism and colonial violence, the embassy links art and activism to advocate for Indigenous rights and real climate solutions. The project has the ambition to nurture just anti-colonial post-fossil worlds into being.

...

Everything we did, everything we knew, our practice as a people, is at risk and everything that can be saved, must be saved. Indigenous people's knowledge and practices are key for this effort, and to create the best possible conditions for just futures to flourish and it is critical that we imagine different futures to guide our present actions. The Indigenous Climate Embassy will host indigenous art, activism, and gatherings to imagine different Indigenous climate futures and nurture spaces of world-making. It will be truly Indigenous-led strategies and solutions that will make another world possible.”

<https://www.jennilaiti.com/indigenousclimatefuturesembassy>

to further conceptualize these strategies & domains...

representing change / domain of aesthetics

researching change / domain of science

rehearsing change / domain of politics

What I find fascinating (and perhaps also perplexing) about these strategies and domains is that they are deeply connected to *promises of progress* in (European) modernity – that art, science, and politics all serve as domains through which to imagine and articulate *historical agency*.

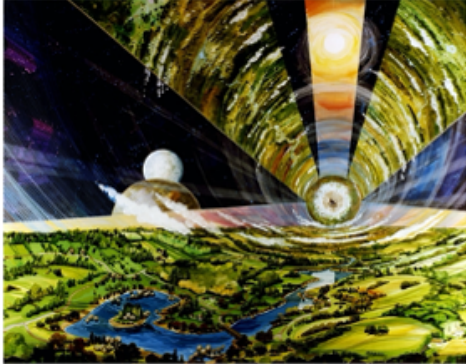
In other words, art, science, and politics (both together and separately) have offered a language to tackle the change that is “coming;” that is, to formulate the future in the present, and thus pave the way to the future. This is why it is no wonder, I claim, that each of these works address the future in one way or another.

art, science, and politics conjuring the future...

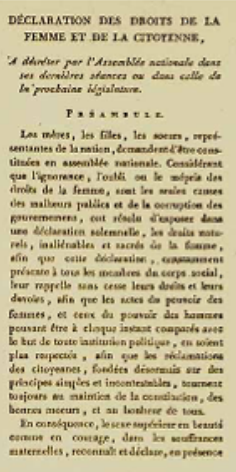


Daniil Harms: Poster to the OBERIU's poet event "Three Left Hours" (1928)
<https://commons.wikimedia.org/wiki/File:ThreeLeftHours.jpg>

in the present...



Rick Guidice: Interior view of a cylindrical colony (1970s)
<https://commons.wikimedia.org/wiki/File:Spacecolony3edit.jpeg>



Olympe de Gouges: Déclaration des droits de la femme et de la citoyenne (1791)
<https://upload.wikimedia.org/wikipedia/commons/3/34/DDFC.jpg>

“Overcoming the concept of ‘progress’ and overcoming the concept of ‘period of decline’ are two sides of the one and the same thing”

Walter Benjamin: *The Arcades Project* [Passagenwerk] (1927-1940)

What I would like to do in this workshop is to explore what happens to “visual take[s] on the questions, opportunities and challenges related to climate change and sustainability” if we take a second look at these future-oriented imaginaries of change so prevalent in (European) modernity.

The reason why I’m suggesting this ‘second look’ is that in this same tradition of thought, historical agency and the progress it engenders have been – for a long time – limited only to humans and, most importantly, only particular kind of humans (white Europeans). *What happens to our imaginaries of change if art (qua aesthetics, science, and politics) would not merely lead us to a better future, but allowed us to imagine past, present, and future otherwise – that is, aside from what might ‘make sense’ vis-à-vis this tradition?*

“The idea of the end of the world is very active in environmentalism. Yet I argue that this idea is not effective, since, to all intents and purposes, the being that we are supposed to feel anxiety about and care for is gone. This does not mean that there is no hope for ecological politics and ethics. Far from it. Indeed, as I shall argue, the strongly held belief that the world is about to end ‘unless we act now’ is paradoxically one of the most powerful factors that inhibit a full engagement with our ecological coexistence here on Earth. The strategy of this book, then, is to awaken us from the dream that the world is about to end, because action on Earth (the real Earth) depends on it” (pp. 6-7).

Timothy Morton: *Hyperobjects* (2013)

“Unlearning [imperialism] is a way to reverse the role of the normalized milestones that structure the phenomenological field out of which modern history is still conceived and narrated, such as those of progress and democratization in the place of (for example) destruction, appropriation, and deprivation, followed (as if in the later phases) by the imperial ‘generosity’ of providing for those dispossessed by imperialist policies” (pp. 11-12).

Ariella Aïsha Azoulay: *Potential History* (2019)

What might this mean in practice?

Form groups.

Produce a **visual response** that offers a *second look* to either Rönkkö’s, Wilson’s, or Laiti’s work. This can mean, for example, commenting, expanding, critiquing, reframing, or playing with their artistic practice. The format of this response is free – you are also free to interpret what “visual” means in this context.

When crafting your response, discuss how do these artists work with the idea of (climate) change, how do you see them addressing the “future generations” whose eyes are upon us (and why), and what do you think about the strategies and domains I discussed in this presentation.

Share your response with other groups.

4c. Workshop 3: Projectcoordinator Emma Sofie Jensen + Artdemocrats

'Kunstdemokratene' from Copenhagen Contemporary

The workshop invites you to explore how art can be a method for inclusion and democratic participation - for everyone. During the workshop you, as a participant, will be able to hear about the art centre Copenhagen Contemporary (CC) and their work with art as a method to strengthen community and democratic participation. You will also meet representatives from the young community "Kunstdemokraterne" (The Artdemocrats) from CC and hear about their experience and how they work with art as a tool for change.

Who I am?

Who are you?

Agenda:

- Presentation w. questions
- Creative workshop
- Round up and time for talking



CC Community

We strive to:

1. Create open and communal experiences with art and working with creating art.
2. Strengthen equal access to cultural resources

By:

1. Supporting and inviting already existing communities
2. Create and be a part of new communities- both "professional" and social
3. Be front runner on outreach and create projects, collaborations and partnerships to reach many.

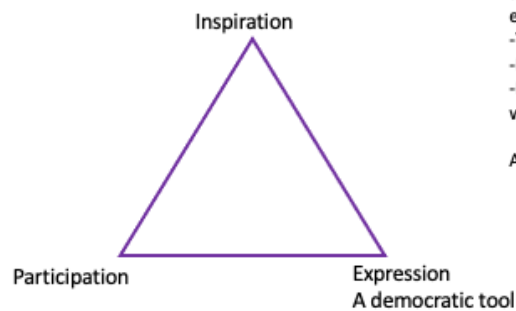
All with art as our main focus and method



Art as a method

Be inspired to:

- To create
- Challenge yourself
- Conversations and debating



Using art-formats as an available tool to express:
-Thoughts
-Emotions
-Experiences of the world around you.

A tool for activism

- Cocreation of artworks, exhibitions and material
- Using the artistic process is a participation tool
- Participatory exhibitions, learning and mediation



The art institution of the future

Is engaging and inviting:

- Inspire to create -Creating art is for everyone
- Share our knowledge, platform and access
- We want everyone to have the opportunity to experience art in a safe environment

Has a social responsibility:

- Art mediation: Host open space for dialogue, debate and expression about society and "politics"
- Using art forms to as tools of expression

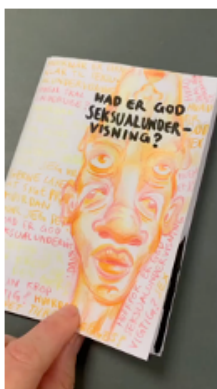


KUNSTDEMOKRATERNE The Artdemocrats

- In Focus: Statements + RF
- 15-25 years
- Mixed group
- Always open
- Meet every second Thursday
- Projects based/dynamic
- Peer to peer



UFM 21



UNGE STEMME/YOUNG VOICES



Creative Workshop

Statement Studio by Kunstdemokraterne

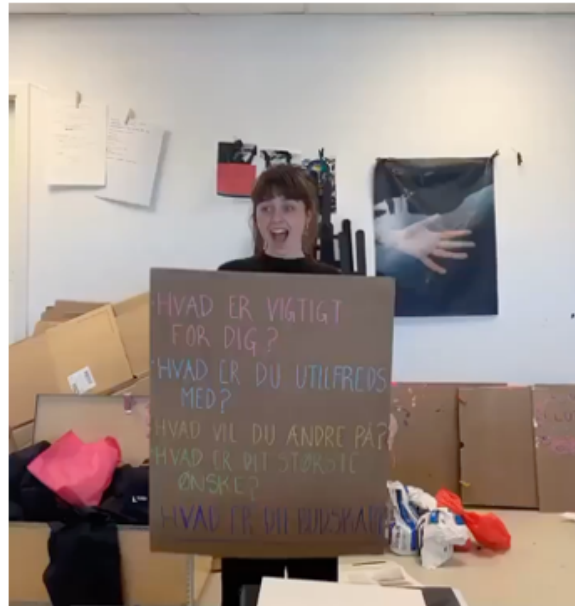
What is important to you about Climate and sustainability?

What are you discontent about?

What would you change?

What is your biggest wish?

What is your Statement about sustainability and climate?



Numbers

- 2 years
- 16 active + hang arounds
- Aprox. 50 in total
- Contact with 1600
- 10 events outside CC
- 6 events at CC
- Radio x2



LIST OF IMPORTANCE from Kunstdemokraterne

- Community:
 - "The community is the most important"
 - "Meeting new people"
 - "Mixed ages and different backgrounds"
 - "Inspiring to be surrounded by young people"
- Open space:
 - "Frirum" – Safe space
 - "Room for reflecting and inspiration"
 - "You don't have to be creative/artist"
- Relevance:
 - "Work with subject important to us"
 - "Gather around what we find meaningful"
 - "Dialogue with others about what we think is important"
 - "Activism"
- Opportunities:
 - Lots of opportunities -Unique opportunities
 - "We feel prioritized"
- Perspective:
 - "Expand my horizon"
 - "Give new knowledge about people and politics"
 - "Learn about art"
- Ownership:
 - "We decide"
 - "All inputs and opinions are welcome"
 - "Creative freedom"
 - "Work with what we have in our heart"

4d. Workshop 4: Ph.D student in Digital Media and producer Agota Végső & Project Manager and producer Sia Søndergaard

Science Visualisation - Production processes and experience with building bridges between researchers and visual storytellers

The Sci-Vi Initiative at The Animation Workshop/VIA University College is seeking to explore and unfold visual science dissemination as a field, improving science communication through visualization and animation. The initiative strengthens the cooperation between scientists and visual storytellers and investigates potentials and possibilities in a broad community. At this workshop we will give some insights into our work and how the Sci-Vi artists and researchers in different fields collaborate. The workshop will be a combination of speaking and short hands-on sessions.

Sci-Vi Production: Audio-Visual Science Communication

Ágota Végső

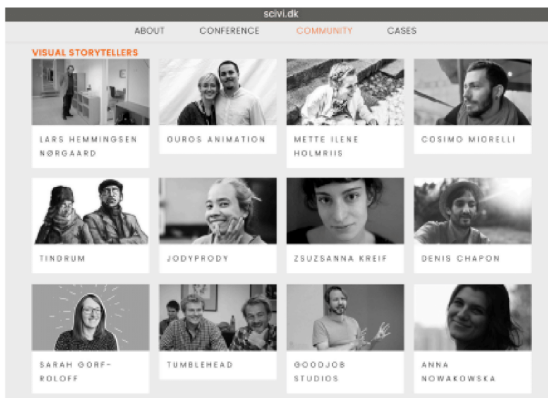
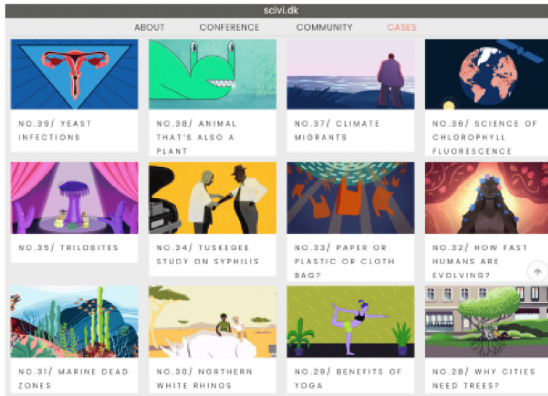
Production Manager at Sci-Vi Initiative TAW/VIA UC

Digital Media Ph.D Candidate NOVA

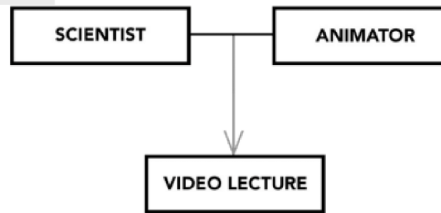
FCSH agotavegso@gmail.com

ViLD/ 10 Nov 2022

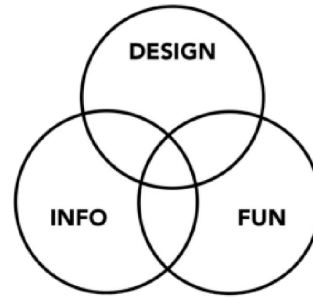
SCI-VI Initiative



SCI-VI Production



- Discussing What-Why-How-When •
- Choosing matching format to the project •
- Each production is different
- Production require constant communication from both parties



SCI-VI Production

Purpose























Technique

Format

Target Audience

Distribution

Artwork by Lasse Rützou Bruntse from the TED-Ed lecture
['Who IS Sherlock Holmes?' - Neil McCaw | TED-Ed](#)

| | | Animation type | Purpose | Technique | Format | Target Audience | Distribution |
|---|---|---|---|--|--|---|---|
|  |  | Grant Application CGI Video | Illustrate and explain research topic | CGI | Few minute long short video with narration | Peer- to-peer, professional community | Grant applications |
|  |  | Animated Elements for Presentations and Conference Talks | Complement visually the presentation of the researcher | 2D digital animation | Few-second-long animated loops | Professional audience | Integration into PPT/Keynote presentation |
|  |  | Animated Hybrid ID Video | Create a virtual business card for the researcher, explain core research in few minutes | Green screen video & 2D digital painting animation | Few-minute-long mixed video (researcher is the narrator and actor) | Students, general public | Website, social media |
|  |  | Animated Explanatory & Educational Video | Explain research topic to the general audience | 2D digital animation | 3-7 minutes long animated video with narration | General international audience | Website, social media, schools, film festivals, conferences |
|  |  | Animated Commercial | Animated commercial to raise awareness about important issues | 2D and 3D digital animation | Max. 1 minute long animated advertisement | General audience | Website, social media, grant application |
|  |  | Video Game | Explain scientific problem, help researchers to solve research problems | 2D dig. game in Unity multi-platforms dev. engine | Online citizen science simulation | Students, General audience | Online gameplay; conferences, universities |
|  |  | Animated Educational Series and AR Mobile Application | Animated series directly embedded to high school physics teaching system | CGI | Character Animation series and AR mobile application | High school students | High schools, social media, conferences |
|  |  | Animated Narrative Short Film & VR Experience | Communicate personal experience about a psychological state | 2D digital animation | Animated short film with narration | General audience | Social media, film festivals |
|  |  | Semi-Interactive VR Documentary & Exhibits VR Installation & 360° Video | Create an experience when the audience can understand the gravity of the topic | Mixed 2D and 3D animation | VR experience, VR installation, 360° video | General Audience | Social media, film festivals, exhibitions, conferences |
|  |  | Animated Experimental Spot Film | Create a short poetic animation about the research topic | 2D digital painting animation | 3-4 minutes long animated videos with narration | General audience, professional audience | Website, social media, conferences, grant application |
|  |  | Animated Illustration | Animated illustration of PhD researcher's pitches | 2D digital animation, painting anim. | 30 seconds long animated spots with narration | General audience | Website, social media, television |

SCI-VI Production

Script

Design

Storyboard/Animatic

Layout animatic

Animation

Clean-up



Comp

Retake

Artwork by Ouros Animation from the TED-Ed lecture ["Is human evolution speeding up or slowing down? – Laurence Hurst"](#)

Buffer

SCI-VI

Principles

Vistisen, P. (2016). **Sketching**

with animation: using animation to portray fictional realities – aimed at

becoming Factual. (1 udg.)

Aalborg Universitetsforlag.
e-bøger fra InDiMedia Nr. 4

Vistisen, P. (2021).

Science Visualization: Guiding principles for the motion design of scientific disseminations. Motion

Design Education Summit

2021 (MODE 2021)
Routledge.

Quick exercise

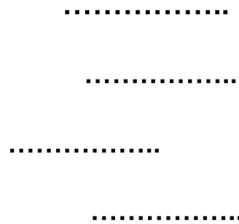
Your research-communication



Source: Presentation of Anders Monrad Rendtorff on the
SCIENCE VISUALIZATION PHD COURSE Aalborg 2021

Finish the sentences

Simple and clear messaging
Impact requires preparation and practicing.



Inspired by: Presentation of Anders Monrad Rendtorff on the
SCIENCE VISUALIZATION PHD COURSE Aalborg 2021

The Science Communicator

who bridges the gap between the science and the public.

A science communicator is someone

- The scientist

- The journalist
- The visual artist
- A combination of these
- Etc.

Artwork by Cedric Richer from the TED-Ed lecture
'[Cloudy climate change: How clouds affect Earth's temperature – Jasper Kirkby](#)'

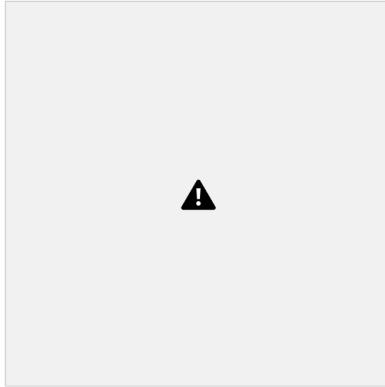
Science

Communication Outreach

- Conference Activities (Talks, Posters, Workshops, Demonstrations, etc.)
- Papers (Articles, Essays, Practice insights, etc.)
- Books
- Interviews, Radio talks
- Blogs, websites
- Podcasts
- Videos
- Posts on social media
- And many more

Artwork by Cedric Richer from the TED-Ed lecture
'[Cloudy climate change: How clouds affect Earth's temperature – Jasper Kirkby](#)'

Why is it important?



Explain

- Working on new projects you have to be able to present it
- Without being heard, it is hard to get partners, funding, degree...

Impact

- Reach your audience
 - Call for action
- Great presentations can open the desired gates to reach your aims

Science Communication Outreach



Target Audience

Simplicity, finding the core of the research

Tell

Be clear about what you communicate and why

a story

Be certain, and show your sources and viewpoint

Know and connect your audience to make them care

Be unique & special in your topic

General tips

How you will get feedback after distribution

**Thank you for
your attention!**

Ágota Végső

agotavegso@gmail.com

ViLD/ 10 Nov 2022

5. Keynote speaker: Professor Maj Hasager, Rector Malmö Art Academy

Sounding Pico: An art project in the Pico-neighbourhood, Santa Monica

Sounding Pico is an art project focussing on the Pico-neighbourhood in Santa Monica, CA in the USA – developed in collaboration between artist, Maj Hasager (DK), and composer, Ask Kæreby (DK), in collaboration with Santa Monica Youth Orchestra (SMYO) during winter 2018-19. In response to the often-mediated image of a troubled neighbourhood with opportunities lost, rather than gained, countermeasures have been taken – perhaps most notably by the cultural asset database Culture Mapping 90404, initiated by 18th Street Arts Center. In an attempt to supplement with the perspectives of younger generations, we invited a number of young, local residents and musicians to record characteristic sounds of the area, which were later interpreted on their acoustic instruments and made available online as part of a soundwalk. By bringing forward these young musicians as local resources, as well as their ear for local soundmarks, we aim to shine a different light on the area, and to supplement and further the debate around it.

Sounding Pico

An art project in the Pico-
neighbourhood, Santa Monica

by Maj Hasager & Ask Kæreby



Composer Ask Kæreby Sound diffusion performance SPOR festival, Gellerup 2018



Santa Monica Youth Orchestra rehearsal. Photo Maj Hasager



Splitting Field, Pico. 70x 100 cm, Inkjet print, Maj Hasager 2019



Rehearsal for Sounding Pico performance 3. March 2019



A section of the History of the Pico Neighborhood mural, completed in 1983, along the Stewart Street underpass in Santa Monica. Photos by Saul Rubin



<https://18thstreet.org>

The screenshot shows the website for Culture Mapping 90404. At the top, there is a navigation menu with the 18th Street Arts Center logo and links for "About", "Our Maps", "Explore History", "Contact Us", and "Español". Below the navigation is the title "Culture Mapping 90404" and a sub-header "The Pico Neighborhood of Santa Monica". The main content is a satellite map of the Pico neighborhood, outlined in purple, with numerous blue location pins indicating cultural assets. A text box on the right side of the map reads: "Facilitated by 18th Street Arts Center, Culture Mapping 90404 is a community produced map highlighting the history and cultural assets of the Pico neighborhood of Santa Monica." The map also includes a scale bar, a north arrow, and logos for "Culture" and "esri".

<http://culturemapping90404.org/>



Field recording during workshop with Santa Monica Youth Orchestra

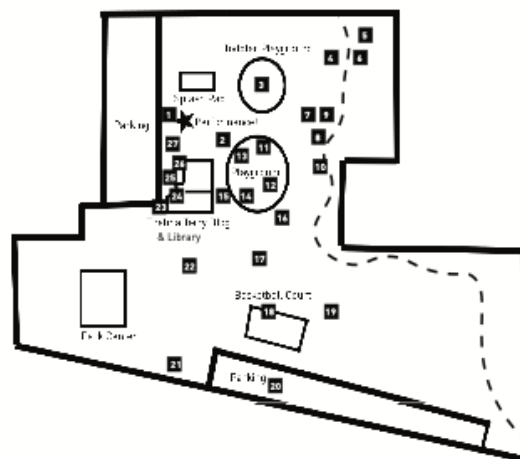




Soundwalk 3. March 2019

INSTRUCTIONS FOR THE SOUNDWALK

Hold the camera in either your smartphone or tablet over the QR code, and a link will appear. Click on the link and listen to the sounds of the place where you stand, recorded on February 17, 2019. You will then hear an interpretation of that sound on a classical instrument performed by members of Santa Monica Youth Orchestra.



- | | | |
|-------------------------|-----------------------------|-------------------------------|
| 1: Splashpad | 10: Tree | 19: Soccer field |
| 2: Small bridge | 11: Spinning Bucket Seat | 20: Parking lot by Pico Blvd. |
| 3: Bouncer spring rider | 12: Path through playground | 21: Farmers' Market by Pico |
| 4: Tree | 13: Playground | 22: In front of Library |
| 5: Bushes | 14: Sliding Pole | 23: By the Annex |
| 6: Fence | 15: Benches | 24: The corner of the Library |
| 7: Grass | 16: Grass | 25: Leaves in the parking lot |
| 8: Tree | 17: Metal | 26: Palm tree by building |
| 9: Tree | 18: Basketball Court | 27: Palm tree by Splashpad |



SMYO Performance 3. March 2019

<https://vimeo.com/manage/videos/387241102>



Santa Monica Youth Orchestra Sounding Pico performance

6. What is up in ViLD

The ViLD community has diverse ongoing projects. We use the opportunity to present some of them every year at our annual conferences. This year we present two activities that involved ViLD members:

The first activity is a Nordplus project (funded by the Nordic ministers council 2020-2022) and with participation of universities from Sweden, Finland and Denmark. The project explored new aesthetic qualities of using 3D modeling for sculpting in visual arts education.

The second activity is a brand new Nordic Masters programme in Visual Studies and Art Education (NM NoVA) which will be launched in September 2023 at Aalto and Aalborg universities and with the two as collaborating partners.

By presenting the two activities, we wish to invite you to join us with ideas for projects or activities that we can collaborate about.

Sculpting/3D, photogrammetry and TinkerCad in primary teacher education by Dan Tommi Hildén



**Sculpting/3D, photogrammetry and
TinkerCad in primary teacher education**

Dan Tommi Hildén

Lecturer in Visual Arts and sculptor
The Pedagogy Unit: Visual Art and Sloyd

HDK-Valand- Academy of Art and Design
dan.tommi.hilden@hdk.gu.se
University of Gothenburg
Box 131, 405 30 Goteborg
Sweden
www.gu.se/en/hdk-valand
www.dantommi.art

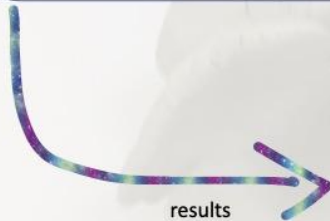
Year 2020

Project description for 3D modelling in visual arts education

Target group: Visual arts educators

The development project will conduct an explorative process of how new aesthetic qualities for sculpting and 3D modelling provide new expressive qualities and modes for learning.

The explorative project is organised in a hands-on seminar where participants try-out two different approaches and followed by a reflection seminar where experiences are shared and discussed.



results

**Year
2023**




Institutionen för estetiska ämnens rapportserie heter Tilde, (~).
Rapport-serien ges ut av institutionens vetenskapliga råd.

“With the Tilde series, we want to offer our students and other interested parties to gain access to research carried out by the institution.”



UMEÅ UNIVERSITET

Institutionen för estetiska ämnen
Umeå universitet



Year 2019

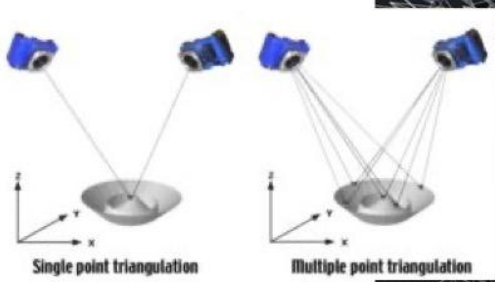
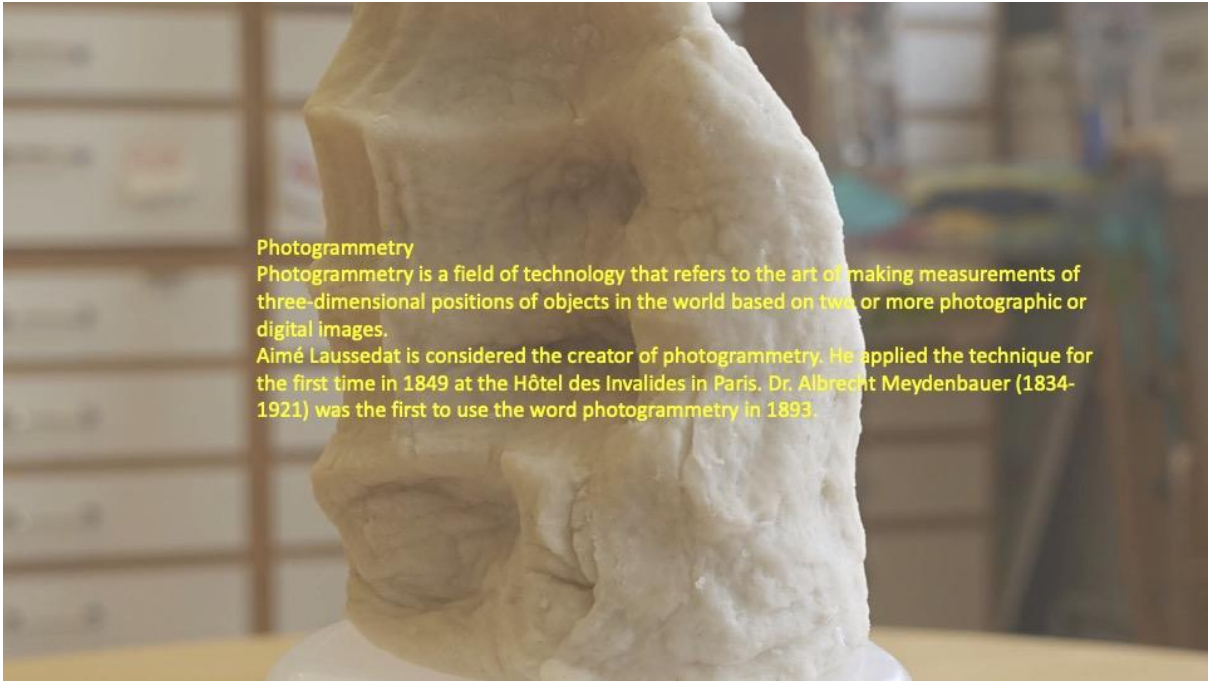
”it all started with a lump of clay”

Negativ volym, i bildkonst – främst skulptur – en form som gestaltas som ett hålrum eller en urgröpning men upplevs som verklig volym. Negativ volym kan avse ett faktiskt tomrum vilket genom sina avgränsningar kan upplevas som en innesluten osynlig kropp.

(Negativ volym—Uppslagsverk—NE.se, u.å.)

Negative volume, in the visual arts - primarily sculpture - a form that is depicted as a cavity or hollow but is experienced as real volume. Negative volume can refer to an actual void which through its boundaries can be experienced as an enclosed invisible body

(Negativ volym—Uppslagsverk—NE.se, u.å.)



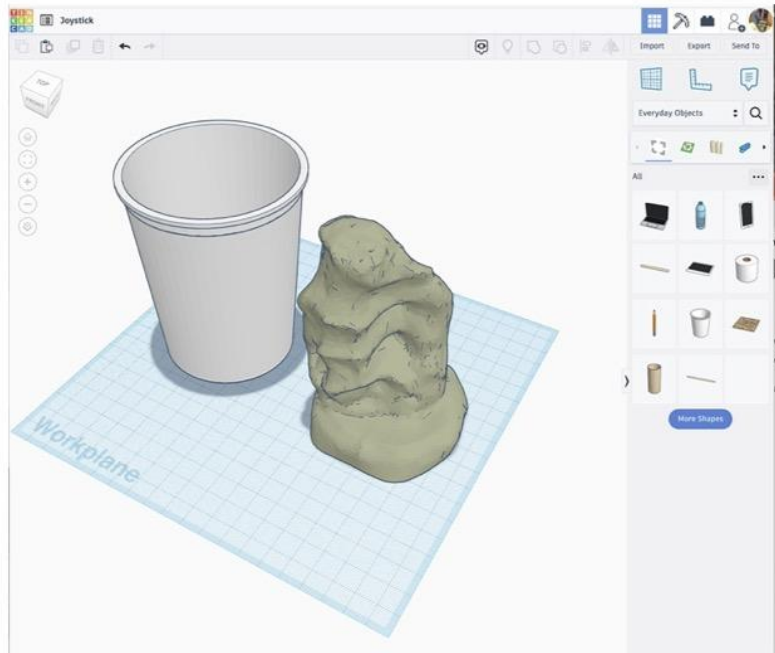
Photogrammetry uses the basic principle of Triangulation, whereby intersecting lines in space are used to compute the location of a point in all three dimensions.

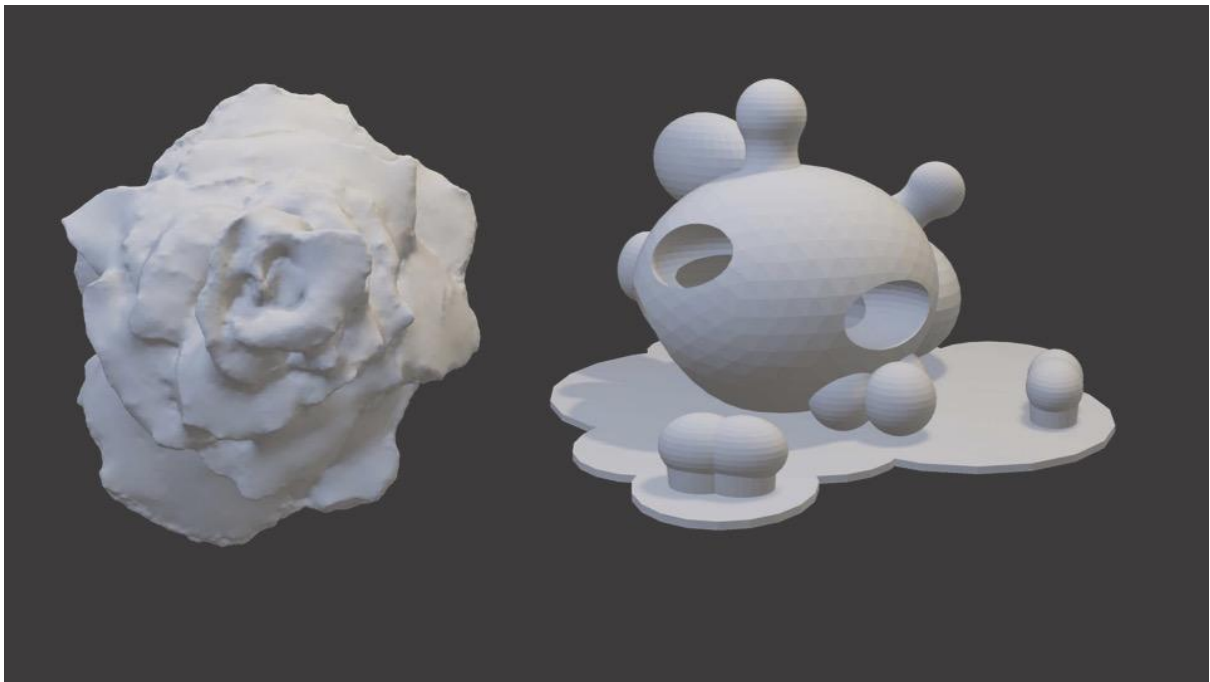
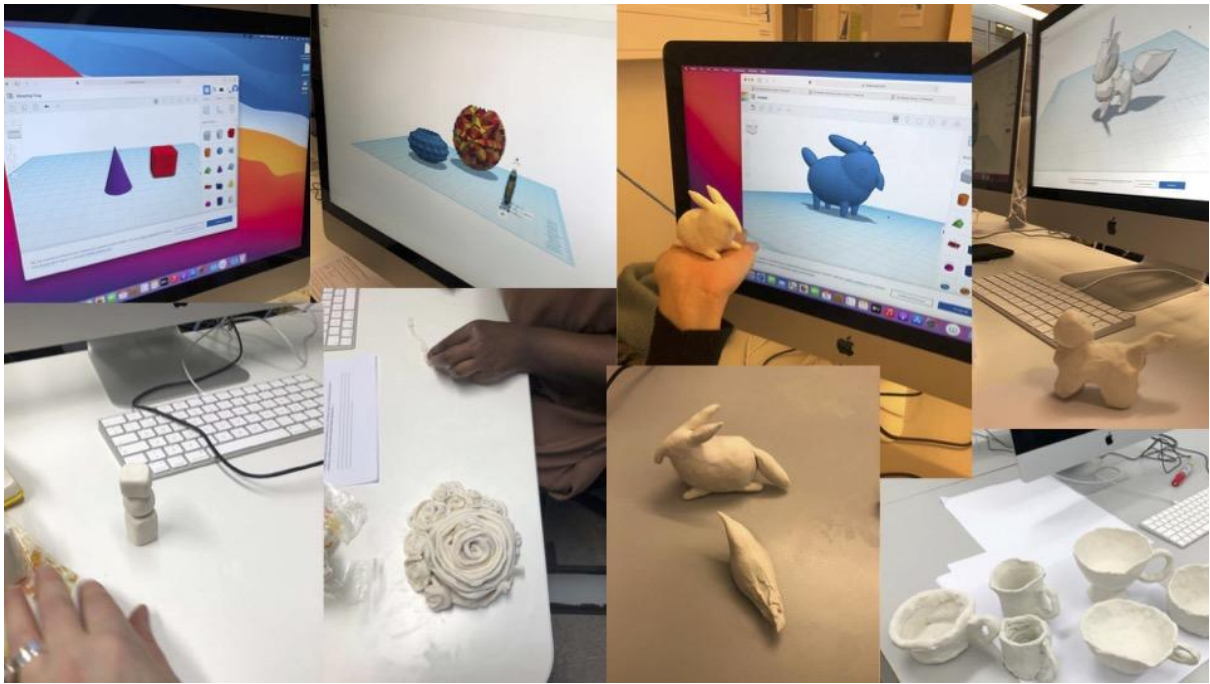


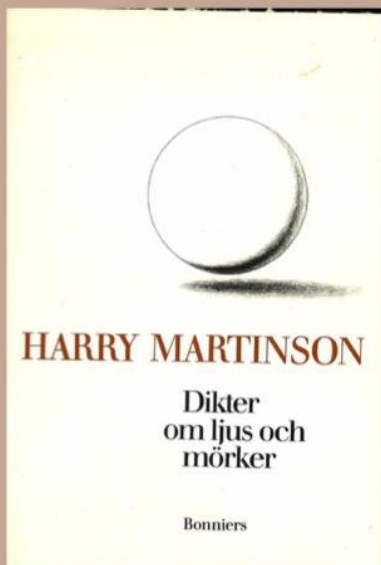


The Joystick in TinkerCad Environment.

Tinkercad is a free-of-charge, online 3D modeling program that runs in a web browser.[1] Since it became available in 2011 it has become a popular platform for creating models for 3D printing as well as an entry-level introduction to constructive solid geometry in schools.[2]







Människans händer

Händernas erfarenhet är beröringen
deras liv bland tingen är mångfaldigt,
fullt av tysta innehåll.
De hör inte men är med i vibrationer.
De ser inte men vet hur det är i mörka källare.
När sammeten skall värderas är de där,
och slipstenen och lieggen provar de tyst.
De behöver inte låta eggen bita till.
De känner med lätt beröring stålblettets skärpa.
Hur har de hunnit samla alla sina fina erfarenheter
av ull och grus, av fjun och stål,
av glatta ytor och av taggig tistelboll,
av smidig talk och av alla sorters mjöl.
Deras register är oerhört
från glansigt silke till grova säckar,
från sträva filar och rivjärn
till de nyföddas glatta naglar
och beröringsglansen på evighetsblommor.
De lever i känslens land där beröringen är allt
och där beröringens gåta slår sin bro mellan nerv och själ.
Men i fjärlsvingens stoft finner de sin gräns.

NM NoVA

Nordic Master
in Visual Studies
and Art Education



NM NoVA

Nordic Master
in Visual Studies
and Art Education

- Double degree MA program between **Aalto University** (Finland) and **Aalborg University** (Copenhagen campus, Denmark). The first cohort starts in 2023.
- Graduates receive **two** MA degrees: one from Aalborg and one from Aalto.
- Program includes 1-year mandatory mobility. Students who start their studies at Aalto will do their second year of studies at Aalborg and vice versa.
- Annual intake is max 8 students per university (16 students in total)



What is NM NoVA made of?



Visual and digital culture and communication developed in the Nordic region

- Creative and critical approaches to design and art making
- Social and cultural competences in ICT & online communication
- Creative approaches to online education.



Contemporary approaches to Nordic art education and learning

- Past, present, and future approaches to art and education in Nordic context
- Democratic and socially just pedagogical skills and practices
- Art education toward social, cultural, and ecological sustainability



Project management, administration, and entrepreneurship

- Project management, administration, finance, and entrepreneurship in cultural and educational contexts
- Project-driven and problem-oriented teaching coupled with collaborative and participatory learning



What will you learn?



Creative problem-solving

We offer a unique combination of contemporary art-based methods, visual and digital communication, art pedagogy, and project management.



Interdisciplinary collaboration

We welcome students from various disciplinary backgrounds. Studies include project work on real-life cases with external partners.



International cooperation

Students study one year in both universities. All courses co-taught between Aalto and Aalborg



What will you study?

| | | | |
|-------------------|---|--|---|
| Semester 1 | Art and Problem-Based Research Methodology (10) | Art Pedagogical Practices and Theories (10) | Aesthetics, Visual Culture and Visual Communication (10) |
| Semester 2 | Critical Issues in Art, Education, and Visual Culture (5) | Project Management, Administration and Entrepreneurship (5) | Interventions for Change in Communication and Art Pedagogical Practices (20) |
| Semester 3 | Project Module: Track I: Internship / Track II: Visual Project / Track III: Theoretical Project (30) | | |
| Semester 4 | Master's Thesis (30) | | |

120 ECTS in total

(+ 3 ECTS of language studies at Aalto if you are not exempt from the rule)



How will you study?



On campus



Hybrid



Online



Symposia

All courses are co-taught between Aalto and Aalborg. Courses include in-person meetings, hybrid teaching, and online activities. Building a supportive NoVA community is important part of the program.



Mobility

- All students admitted to the program are required study one full academic year in both universities. If you start your studies in Aalto, you do your project module and thesis at Aalborg. All these are co-supervised between Aalto and Aalborg.
- The program grants financial and administrative support for mandatory mobility for **all** students.
- For students coming from non-EU/EEA countries: due to differing scholarship policies, tuition waivers do not cover studies in both universities. However, in no instances student is required to pay tuition fee for both universities simultaneously.
- Due to Finnish university law, all students are required to pay student union fee (approximately 60€ per year) for Aalto University's student union.



NM NoVA

Nordic Master in Visual Studies and Art Education

Questions about NM NoVA's curriculum and studies: juuso.tervo@aalto.fi and mib@ikp.aau.dk

Questions about Aalto's admission procedures: arts-admissions@aalto.fi

Questions about Aalborg's admission procedures: masteradmission@aaau.dk

<https://www.nmnova.com/>
[facebook.com/NordicMasterNoVA](https://www.facebook.com/NordicMasterNoVA)
[instagram.com/nm_nova_aa/](https://www.instagram.com/nm_nova_aa/)



Thank you!



Admission information

Aalto University's admission information:
aalto.fi/en/admission-services

Aalborg University's admission information:
<https://www.en.aau.dk/education/apply/master>

- Application period for Master's is once a year
- Application instructions
- Tuition fees & scholarships
- Admission requirements

Prospective students apply either to Aalto or Aalborg (not both). Note that admission procedures and schedules are different in both universities.



7. After event

V!LD ANNUAL CONFERENCE 2022: ART FOR CHANGE

