

RESEARCH WEEK PROGRAMME 20–23 JAN 2026

DAY 1 – TUESDAY

20 JANUARY

Time: 09:00–16:20

Where: TV-studio, Valhallavägen 189

Learning through Dancing

Eleanor Bauer, Assistant Professor of Contemporary Dance and Choreography,
Postdoctoral, PhD alumni

Language: English

Learning Through Dancing is a three-year international postdoc funded by Vetenskapsrådet to investigate and advance methods for dance practices to be applied in school classrooms; enhancing embodied, enactive, aesthetic and kinesthetic learning processes. Integrating dance and movement more deeply into teaching methods and curricula for general academic subjects is meant to reinforce academic concepts and skills through experiential, interactive, and participatory learning paradigms; contribute to integration and collaboration among different types of learners; and support students' overall wellbeing through the social, emotional, and self-regulation skills developed through dancing together. The timely urgency of this research lies in counteracting the proven negative effects that increased screen time, social media, and sedentary classrooms have had on youth by foregrounding the body's fundamental intelligence as central in learning and development. This presentation will cover where my first year in research has led me, including some participatory exercises.

Read more: [Learning through Dancing](#)

The Mind's mirror and The Mirror's mind

Marie Fahlin, Assistant Lecturer of Choreography, Researcher, PhD alumni

Language: English

choros was a performance and exhibition within the artistic research project The Curative Act. In *choros*, a four-hour long performance, six solo choreographies, spanning between 12–58 minutes long, were performed in the same time, looping and shifting places in the room. Each solo choreography had been made in a three part process; starting from a character described in the score *The Tiger's Mind* (Cornelius Cardew, 1967), after that a new choreography was made based on a piece of asemic writing, and lastly these two choreographies were merged into one and put in relation to the others through a new score, *choros*. In The Curative Act I have investigated different ways and forms of how to rethink the relation between choreographer and curator and this presentation will focus on how I

have worked with the idea of the curator as a performing artist in choreography, as part of *choros*.

Apparatus* as a Dramaturgical Tool in Devised Performance

Christina Koch, Professor of Circus, Head of master's programme in Contemporary Circus Arts

Language: English

Drawing from sixteen years of research-based practice in the field, this presentation explores apparatus design as a site of dramaturgical inquiry within devised circus performance. What does apparatus design 'do' as an active, co-creative agent in devised circus performance? How does working from apparatus design shape performer-object relations and meaning-making processes? What happens when the apparatus's inherent properties inform and direct dramaturgical choices? This research hopes to contribute new insights to material-led performance creation and addresses everyone with an interest in scenographic and dramaturgical processes in devised performance making.

*Apparatus (n.) is widely used in the English-speaking circus field to refer to the equipment, objects, or structures employed as essential components of circus performer's artistic practice.

Sonorous dances and reverberant matters

Tender Motor:

Tove Salmgren, Assistant Professor of Choreography in Performative Practices

Moa Franzén, Researcher

Kajsa Wadhia, Researcher

Language: English

We are guiding the participants through a variety of approaches and methods to explore how we can connect with and liberate different sound bodies at the intersection of voice, breathing and movement. We will practice all together and in smaller groups and aim to find a moment towards the end of the workshop where the practice can be experienced as a performative investigation for all participants. No pre-knowledge needed.

Read more: [Sonorous Dances and Reverberant Matters](#)

Smellograms from the Decolonial Tree (or) A Genealogy of Extractions

Carl-Axel Holmes, Assistant Professor of Circus, Acting Head of BA programme

Language: English

My study/practice is the creation of fragrances. From the perspective of my practice, a fragrance itself is an object – and a product. The fragrance itself might end up in a variety of mediums thus creating another product – the scented object. The creation of a perfume or scented object requires an enormous amount of the world's resources. In viewing a

perfume formula, we catch a glimpse of the extractive history of colonialism. Natural materials are extracted, caught and imprisoned into bottles from all over the globe, whilst synthetic aroma chemicals are isolated from their natural sources or from petroleum precursors. A perfume formula is also a score; a precisely calibrated choreography of molecules and their movements. In this regard, a perfume is also an olfactory form of documentation – a documentation of resources, histories, cultural associations, exotification and cold, hard numbers. The question then arises, what are the methods to “read” such a document. Is “interaction”¹¹ the same as reading in this context?

Documentation in Kaleidoscopic forms

Andreas Berchtold, PhD student in Dance, Assistant Professor of Folk Dance

Language: English

With knowledge that bodies when dancing and moving through space they secrete and makes the space differently the interest is turned towards how embodied knowledge matter/materialize. In this PhD-project, dancing is situated in experience from communities of social dance, sometimes claiming and always struggling with the concept of Folk dance. The embodied knowledge from this position and meetings in arts practice and higher education gives the friction and desires motivating the research. At this moment, thinking with writings on the concept of Semiosphere to highlight different dance practices, is a way to stay with the overarching question raised on how to learn from each (every) other in dance. Documentation of meetings with three dancers and one musician is the material dealing with ethics on participation and ideas of social dance as not to be seen. Looking at documentation in kaleidoscopic forms and what it does, is part of the process and shared in the presentation at SKH Research Week 2026.

Read more: [Learning from each other in dance](#)

¹¹ “What Is Interaction?” Kasper Hornbæk University of Copenhagen; Antti Oulasvirta Aalto University, CHI 2017, May 6-11, 2017, Denver, CO, USA; <https://dl.acm.org/doi/pdf/10.1145/3025453.3025765>

DAY 2 – WEDNESDAY

21 JANUARY

Time: 09:00–16:00

Where: TV-studio, Valhallavägen 189

Belonging With Dances – from the middle of Authorship Ownership and Control: Dancers' Roles and Materials (AOC)

Chrysa Parkinson, Head of subject area Dance, Professor of Dance

Alice Mackenzie, PhD student

Andrew Hardwidge, Researcher

Frank Bock, Assistant Professor of Choreography

Gabriel Schenker, Researcher

Scott deLahunta, Researcher, Professor Emeritus at Coventry University

Language: English

The AOC research team will offer several perspectives from the middle of the project on how we are working toward the outcomes of the project, which include:

- A poetic glossary of terms
- A few performance lectures
- Artistic licenses

Read more:

[Authorship Ownership and Control: Dancers' roles and materials](#)
[Dance Studio/Clearing Conversations](#)

When does the singer become an artist?

Stina Ancker, Professor of Music Dramatic Performance

Martin Hellström, Assistant Professor of Musical interpretation

Language: Swedish

We ran an opera laboratory at the Department of Opera at Stockholm University of the Arts, during the years 2017–2020. With the searchlight focused on the creativity of the singer, we wanted to explore the borderland between the rehearsed and the spontaneous, in the art of performing opera. Our basic questions were: when does the performance of the opera singer, which requires a high level of technical perfection, open up towards the unpredictable, creative moment? Where is the border line between interpretation and improvisation, does it even exist? We commissioned a mini-opera to use as working material; *Camilles irrfärder & äventyr*, composed by Petter Ekman to a libretto by Tuvalisa

Rangström. Windows for improvisation were included in the score, where the performers can play with text, rhythm, melody or structure in different ways. In the work we alternated between artistic experiments and reflection. The ensemble reflected on how the different games and methods opened or closed the creative flow, and how the improvisations affected the performers' relationship to the material. A parallel focus was how the singers were inspired to change or expand their voices. We have found new methods in the work of developing the creative ability and force of the opera singer. We have applied the methods in different ways in higher education for Opera singers, developing new pedagogic approaches in the process.

Read more: [När blir sångaren konstnär?](#)

Music as Storyteller, an exploration of the musical gesture in opera

Catharina Backman Kaarle, PhD student in Opera

Language: Swedish

Music as Storyteller explores an alternative process for composing a musical drama based on the singers, instrumentalists, and the music itself.

“Dialogues, repetitions”

Jörgen Bergmark, Assistant Professor of Script Writing

“L”, participator and interviewee

Language: Swedish and English

The presentation consists of a reading of a transcribed conversation by myself and “L”, whose son was murdered in 2021. The conversation revolves around events prior to his death, on grief and loss and the relationship between myself and the family members. How can I, as a screenwriter, investigate an artistic project as an act of solidarity? How can we as outsiders, by participating in collective artistic projects, approach the other's loss? The research is part of developing a method on the relationship between documentary processes and fictional storytelling.

Extending the stage – exploring a hybrid form between theatre and film through documentary processes for creating fiction.

Sofia Norlin, Assistant Professor of Directing and Cinematic Interpretation & Director

America Vera-Zavala, Playwright & Director

Language: Swedish

As film and theatre directors with experience from our previous (parallel) work with community theatre and film, we will here present our first idea for a joint research project, in which we explore a new hybrid form for the stage, where we blend film sequences and scenes played out in the stage space, in a more far-reaching way than we have previously done ourselves or seen on stage. Based on stories collected from the Karolinska Institute's trauma centre, using community theatre's 'documentary processes' to create fiction, we

want to together stage a play using this new hybrid form, and this in one of the hospital's amphitheatres or storage rooms not usually used for theatre.

Docks and Dramas: Artificial Intelligence as a Storytelling Tool in an Archipelago Setting

Alexander Skantze, Assistant Professor

Language: English and Swedish

Docks and Dramas is a critical exploration of my screenwriter and TV dramatist practice. Through various AI models, I try to generate an episode synopsis for The Sandhamn Murders, a series I have previously written for. Through these AI-generated texts, I seek a deeper understanding of creativity, artificial intelligence, and dramaturgical mechanisms.

Read more: [Docks and Dramas: Artificial Intelligence as a Storytelling Tool in an Archipelago Setting](#)

Dance Education and Pedagogies in Contemporary Contexts – book launch

Tone Pernille Østern, Guest Professor of Contemporary Dance Education

Alfdaniels Mabingo, Lecturer and Chair of the Department of Performing Arts and Film, Makerere University

Ami Skånberg, Assistant Professor of Dance

Language: English

This is the online book launch of the newly published, open access edited peer-reviewed book. All 23 authors, affiliated with Sweden, Uganda, Norway, the United States, Brazil, Finland, Iran, South Africa, Jamaica, and New Zealand, are invited to the launch. The editors and Stockholm University Press will pay tribute to the book, and a book launch film will shortly flip through all 14 chapters. The book is organized into four thematic sections: Decolonial and Norm-Critical Perspectives on Dance Education; Tertiary Dance Education Transformations; Space-Making for Indigeneity in Dance Education; Critical and Creative Dance Pedagogical Practices. The result is a multi-contextual, multi-sited collection that embodies the value of celebrating difference. The book amplifies voices and practices from diverse cultures, geographies, identities, and bodies, contributing to a richer and more inclusive vision of dance education and pedagogy.

The book will be published open access at this DOI, but the link will not work until the book is published with expected publication date 18 December 2025:

DOI: <https://doi.org/10.16993/bcx>

License: CC BY 4.0

Practice-based research circle in dance at the culture school

Katarina Lundmarik, Assistant Professor of Jazz Dance

Ninnie Andersson, Head of subject area Dance Pedagogy, Assistant Professor of Dance Pedagogy

Language: English

The cultural schools in Sigtuna, Knivsta, Tyresö, and Stockholm University of the Arts (SKH) have been running a research circle since the fall of 2024. The practice-based research circle includes seven dance teachers and two researchers, which enables an exchange of knowledge between them and the activities. The intention is to work together in a practice-based manner to develop dance teachers' teaching practices based on proven experience. More specifically, the aim is to investigate how dance educators can plan, create, implement, evaluate, and review their dance teaching based on participation and influence, as well as children and young people as creators of culture. The research circle involves a cyclical process in which dance teachers create, plan, implement, evaluate, and reflect on teaching with a selected target group. The dance teachers then shadow each other's teaching based on the critical friend model. Finally, experiences are presented and discussed, and the teachers re-evaluate and develop their teaching with children and young people. The presentation provides examples of how teaching can be shared, tested, and reflected upon in order to base teaching on proven experience.

DAY 3 – THURSDAY

22 JANUARY

Time: 09:00–15:20

Where: TV-studio, Valhallavägen 189

Entrepreneurship as an Artistic Practice

Christer Windeløv Lidzélius, Assistant Professor of Entrepreneurship

Tinna Joné, Head of subject area Film and Media, Assistant Professor of Documentary Storytelling

Language: English

Our research explores the intersection of entrepreneurship and artistic practice, focusing on the artistic and cultural sector. The central question guiding this inquiry/presentation is: "In what ways can entrepreneurial methods and models be used to support a more sustainable artistic practice?" By bridging the realms of entrepreneurship and the arts, we seek to understand how creative individuals and organizations can adapt entrepreneurial strategies to enhance the sustainability of their artistic endeavours.

Measuring a Nation

Costanza Julia Bani, Assistant Professor of Film Production

Language: English

According to several treaties and the Alpine Convention, natural and political borders in the Alpine Arc overlap, suggesting a unified ecosystem across nations. Yet the Theodul Glacier is melting, shifting the watershed that defines much of Italy's northern border. While minor shifts once went unnoticed, a recent 150-meter change has sparked conflict. While climate change redraws the map, *Measuring a Nation* questions where a country begins and ends, redefining the concept of border through immersive documentary methods. Focusing on melting glaciers, ice-core memories, changing river basins, and landslides, becoming metaphors for environmental history, the project investigates the dispute over the Rifugio CAI Guide del Cervino near the Small Matterhorn, whose national belonging varies with the glacier's retreat. This ambiguity reflects rising nationalism and renewed fixation on borders. Through practice-based research, combining film, archival material, scientific but creative data visualization, and immersive media tools, the project explores how the cinematic device can observe slow geological change and function as poetic measuring instruments, whereas audio-visuals become ecocentric themselves.

bodies as institutions as bodies

Hanna Husberg, Assistant Professor of Performative and Media-based Practices

Carolina Jinde, Assistant Professor of Film and Media, PhD alumni

Language: English

Curated as a series of performance, film and installation events programmed alongside seminars, conversations, and panel discussions, bodies as institutions as bodies was an artistic research symposium hosted by SKH's new transdisciplinary research group BODIES in October 2025 as part of the Expanded Artistic Research Network. Over two days more than 40 artistic researchers gathered to explore how we institute and are instituted in the field of artistic research, and how this plays out in our bodies, and in the various institutional bodies, contexts and conditions we work, research, perform in, and create. Moving across the academic context of SKH and the community context of Hägerstensåsens Medborgarhus (HM), the gathering was organised by Rebecca Hilton, Hanna Husberg and Kathrin Gollwitzer-Oh (HfK Bremen) in close collaboration with Sebastian Dahlqvist (HM). With Carolina Jinde as conversation partner this presentation reflects on what can be shared with those who were not present?

The Double Diamond workshop model as a method of Collaborative Filmmaking

Ylva Gustavsson, Professor of Film and Media

Anders Bohman, Assistant Professor of Cinematography

Jörgen Bergmark, Assistant Professor of Script Writing

Carolina Jinde, Assistant Professor of Film and Media, PhD alumni

Camilla Larsson, Actor

Ahmed Abdullahi, Film director and Guest Lecturer

Language: English

We will present the results of our three workshops. Ylva Gustavsson, together with a research group consisting of Anders Bohman, Jörgen Bergmark, Carolina Jinde, Camilla Larsson, Ahmed Abdullahi, have investigated how the Double Diamond workshop model can be used as a method for co-creation in film. The group has explored co-creation through a series of 3 workshops.

The dramaturgy of things in performance

Christina Lindgren, Assistant Professor of Performing Arts with specialisation Costume Design

Language: English

With the artistic research project Costume Dramaturgies we explore the dramaturgy that emerges when performance takes an unconventional starting point: a costume – a thing. By approaching dramaturgy as an assembly of things, we shift perspective from the human to the non-human, giving agency to costume, props, and light in performance. We argue that the dramaturgy of things remains an under-researched area in the performing arts. The one-year project is funded by Stockholm University of the Arts and brings together 12 researchers from costume design, dramaturgy, mime acting, LARP, film direction, theatre

studies, scenography, and performance art. This multi-perspective, poly-vocal approach aims to generate a nuanced understanding of dramaturgy of things, and includes workshops based on devising methods – most notably the Costume Jam Session, where participants interact with costumes through chains of action, followed by reflection on the dramaturgy that emerges. The project is a continuation of the artistic research project Costume Agency.

Read more: [Costume Dramaturgies – the dramaturgy of things in performance](#)

The double and it's theatre

Anders Duus, Assistant Professor of Performing Arts with specialisation Dramatic Writing
Language: English and Swedish

Ever since the invention of theatre (and more so than ever in the slim cultural climate of late capitalism) the doubling of characters on stage, with the actor playing more than one role, has been a practical reality. As playwright, putting the “could you write it so it’s playable on four instead of six” puzzle together has been a factor all of my professional life.

Sometimes this is a purely mechanical exercise. But more often than not, something else emerges in the process. Roles written to be carried within the same body on stage find new correspondence. The way doubling is handled becomes artistic choice. The double and it’s theatre investigates doubling from the perspective of a playwright who always wants more characters than he gets actors, and tries to pin down when it goes from bleak practicality to something that adds to the form and complexity of the work.

“Puppet Hospital”

Thomas Brennan, Assistant Lecturer of Post Production
Madeleine Karlsson, Choreographer
Language: English

Our presentation will be a combination of a PowerPoint presentation and a live demonstration with a Q & A session to follow. We will first present the current state of Puppet Hospital, including updates on our work in Brazil (currently in process) and our presentation at the NIPAI conference in Austria. We will focus on the technological discoveries we have made around the use of AI in conjunction with the capture of muscle contraction signals, and Madeleine Karlsson will speak about our work generating a model of her dance movement. Our live demonstration will focus on the discoveries we made during the residency and performance in São Paulo. Collaborators Gustavo Sol and Miguel Noya will speak of their contributions on video as well. A final section will describe our outreach for residencies in Barcelona and performances in Brussels.

DAY 4 – FRIDAY

23 JANUARY

Time: 09:00–16:00

Where: TV-studio, Valhallavägen 189

Thinking through Theatre and Performance (Current Practices and Dramaturgies)

Synne Behrndt, Assistant Professor of Performing Arts

Anja Suša, Professor of Performing Arts with specialisation Directing

Jon Refsdal Moe, Professor of Performing Arts with specialisation Dramaturgy

Language: English

Roundtable conversation: Critical Dramaturgies

This is a roundtable discussion which borrows its title from the anthology *Thinking through Theatre and Performance* (Bleeker et al 2019). In this roundtable we explore theatre as a vehicle for critical thought. We take it as a given that performance-making is discovering through doing but how about the thinking which it produces? The argument about critical thinking has been made by artistic researchers and artists, indeed as Antonin Artaud proposed, theatre has the potential to not only 'define thoughts, but to cause thinking'. In this roundtable we explore what this means in practice and from our work as dramaturgs and director. We ask: how do the creative processes and work produce or provoke critical thought. Moreover we acknowledge the need to consider the macrostructures which are entangled in the creation of contemporary dramaturgies, and we discuss how shifting conditions are impacting on making-processes.

Teaching Leadership and Collaboration

Anna Ljungqvist, Assistant Professor of Performing Arts with specialisation Production Management

Language: Swedish

The profession of the producer largely consists of process and collaboration competencies, where leadership, management, and teamwork plays a central role in the practice of the profession. In 2023, I received internal seed funding to interview colleagues at the Danish National School of Performing Arts in Copenhagen and at The Royal Central School of Speech and Drama in London. The aim was to explore and investigate how other institutions teach leadership for producers, based on the question: How can the producer contribute to bringing forth the collective intelligence of a co-creative team in an artistic process? What abilities are required, and what does such teaching or pedagogical material

look like? In my short presentation, I will share my findings and the questions I wish to continue working with.

The dresses

Åsa Johannisson, Assistant Professor of Mime Figuration

Language: English

I am exploring different ways of approaching questions related to gender, class, and education through historical artefacts, focusing on my grandmother's dresses. In the presentation, I outline insights from the practical workshops I have carried out, where I have explored materiality, the body, movement, and character. The presentation forms part of a larger project in which I examine storytelling in relation to existential sustainability, where the past serves as an anchor and a starting point for exploring possible futures.

In what ways can the past inform our understanding of the future? Is it possible to adopt a position within the past and, from there, chart an alternative direction for the future?

The presentation reports on work in progress.

Aesthetic forms of knowledge: Challenges and subject-specific didactic choices in teaching. An Interdisciplinary Research Environment between KMH, Konstfack and SKH: ULF-EK

Ninnie Andersson, Head of subject area Dance Pedagogy, Assistant Professor of Dance Pedagogy

Stina O'Connell, Assistant Lecturer of Dance Pedagogy

Sophia Färlin Månsson, Assistant Professor in Dance for Children and Youth

Katarina Lion, Assistant Professor of Dance Theory

Camilla Reppen, Assistant Lecturer with project leader responsibilities

Camilla Gåfvels, Assistant Professor, Konstfack

Anna Backman Bister, Assistant Professor, KMH

Language: English

In the project Aesthetic Forms of Knowledge: Challenges and Subject-Didactic Choices in Teaching, practice-based research is conducted through maps and analyzes within various aesthetic forms of knowledge in order to develop teaching in schools. The different sub-projects are initiated by teachers, and the research takes place in close dialogue between teachers and researchers, where both parties participate as co-researchers.

The platform for these practice-based research projects is the interdisciplinary research environment and collaboration platform ULF-EK (Teaching, Learning, Research, Aesthetics and Art), organized in cooperation between the higher education institutions Konstfack, KMH and SKH. The aim is to develop both teaching practices within each respective field of knowledge and the subject-didactic knowledge base, and to contribute to an understanding of what supports students' development within aesthetic forms of knowledge. The ongoing projects from Dance Pedagogy are briefly presented:

- S P Å R (Creation, Presentation, Audience, Reflection):
- On dance education in upper-secondary school, addressing questions related to formative teaching and assessment.

- Dance reading, Dance as a method for developing children's reading comprehension in the school subject Swedish.
- A/R/Tographic processes in classical ballet teaching in upper-secondary school.

Read more:

[ULF – Education, Learning, Research](#)
[ULF-avtal](#)

ONGOING EXHIBITIONS AND INSTALLATIONS X 2

Ongoing during Research Week between 09:00 and 16:00

Where: TV-studio and Theatre, Valhallavägen 189

Listening to Immateriality – A poetic investigation

Carolina Jinde, Assistant Professor of Film and Media, PhD alumni

Nina Westman, Glass Artist and Assistant professor

Where: TV-Studio, Valhallavägen

Listening to Immateriality is an ongoing project exploring the intersection between sound and glass – two materials that are antithetical in terms of plasticity, density, and stability, yet share related poetic and affective qualities. In this artistic undertaking, the sound artist Carolina Jinde and the glass artist Nina Westman investigate the nexus of materiality and immateriality. The focus of this exploration is the capacity of their respective materials – sound and glass – to resonate and express each other's presence and absence. Employing a transdisciplinary approach that facilitates interaction between their materials on both a physical and philosophical level, the artists suggest alternate ways of interacting with materiality, perception, and transcendent presence.

MAKOR ENCORE EXHIBITION 2026

2nd year students in Master in Choreography:

Dakota Comín Cerezo, Çirts Dubults, Sophie Germanier, Luusi Kateme, Julia Müllner, Pierre Piton, Dina Saeed Hamida, Jade Stenhuijs, Petra Söör

Where: Theatre, Valhallavägen 189

If I said to you, “describe the exhibition,” perhaps you’d mention Studio 11, Brinellvägen 58. Perhaps, you would mention, it’s matter in a room, on top of the mountain: relational knowing apparatus; or perhaps you saw it in a dream where you were talking to the curator, remember? Perhaps it is created for a lover, and love is the drive for this exhibition. Perhaps you are in the exhibition and recognize your body in one of the artworks: a myriad of sensory portals. Perhaps you don’t see any of the works, us, or even yourself ... Perhaps worm told you, even though she was a bit annoyed by your ambitions. I’m confused, girl. Perhaps I could exhibit these confused desires.