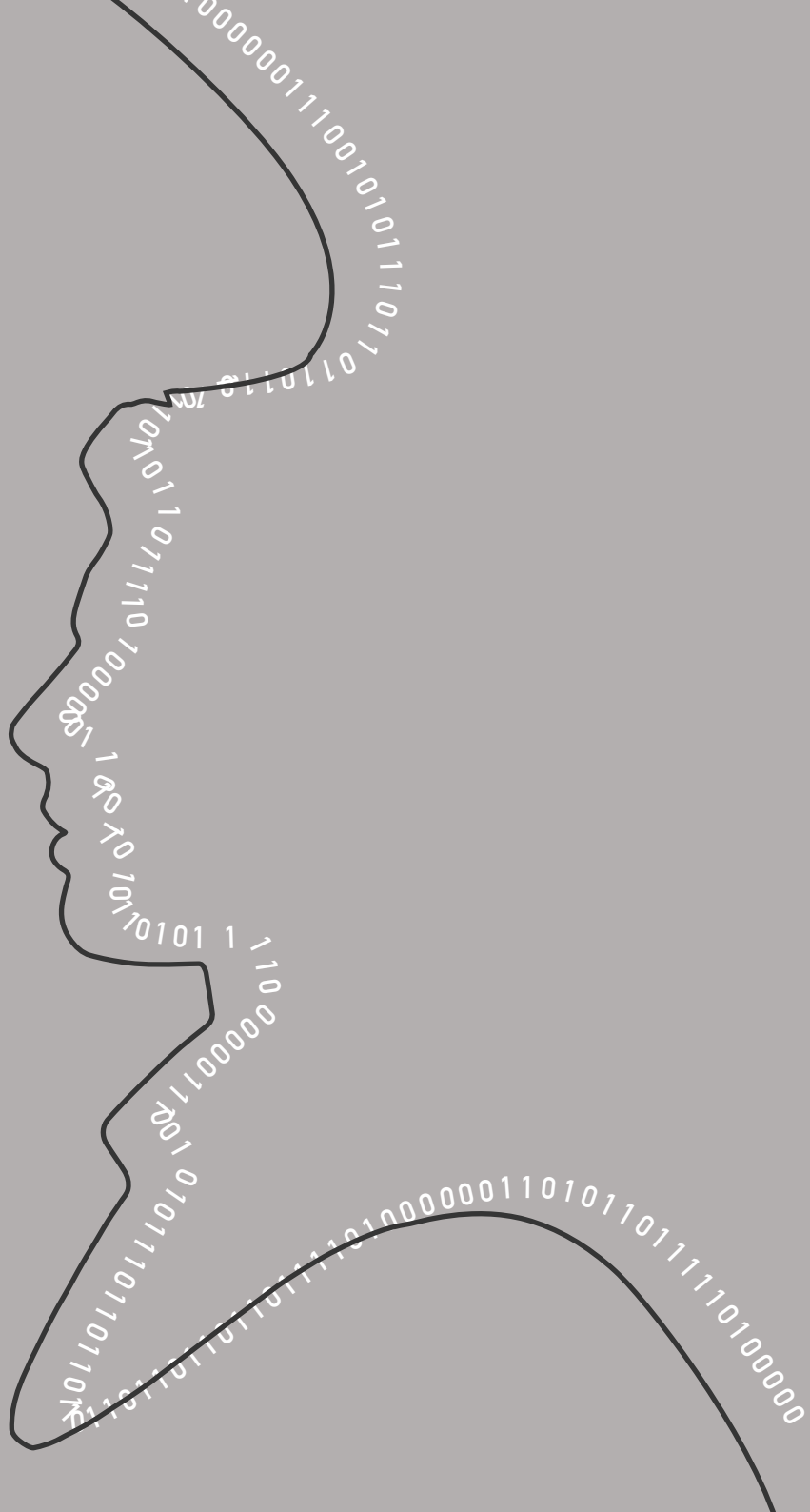


ART+ TECH LAB

STOCKHOLM
UNIVERSITY
OF THE ARTS





INTRO- DUCTION

The Stockholm University of the Arts Art + Tech Lab is a collaborative space where new knowledge and initiatives centred on audiovisual storytelling are created.

We are all about creative collaborations directed towards interactive, immersive and inventive storytelling centred in and on, the societal turning points in our times.

The Sustainable Development Goals (SDGs), also known as the Global Goals, were adopted by the United Nations in 2015 as a universal call to action to end poverty, protect the planet, and ensure that by 2030 all people enjoy peace and prosperity . We see art and artistic research as a key component of this agenda and beyond. The lab is a central enabler in this pursuit.

The Lab is a platform that provides tools, support, and an arena for engagement, development, and communication. The Lab is not merely a recorder of change but an agent of change, developing documentary

methods that challenge the current discourses—making the topic of sustainability, not a tool for greenwashing but a fundamental social, political, and ecological challenge. The core value of the Lab is a defense for artistic freedom, the freedom of research, and freedom of speech.

The Lab explores the convergence of art and technology in a variety of ways, particularly within audiovisual storytelling. It supports experiments in design, entrepreneurship, explorations in art, new collaborations, and interdisciplinary dialogue and works, bringing together academia, art, technology and industry.

Related to technology and culture, the Art + Tech Lab enables projects that explore artistic and company applications of emerging technologies and ideas. As new technology can enable new ways of artistic expressions, artistic expression can also drive technological development.

Its different propositions provide artists and researchers with financial and in-kind support for new projects, made possible with the help of expert partners from the fields of science, technology and engineering.

Furthermore, the Lab generates the capacity for innovation and empowers activists and changemakers from within the arts, technology and related industries to come together and pursue an agenda of positive societal change¹.

¹<https://www.undp.org/sustainable-development-goals>

WHY AN ART+TECH LAB?

Leaning into the Stockholm University of the Arts vision commitment of being a leading arts university, which confronts the challenges of society today, the lab is dedicated to deliver and unfold that commitment.

The lab supports the

- training of the next generation of leading artists, researchers and educators – our alumni will actively influence the future of the arts and society
- development of experimental, innovative and collaborative artistic research environments where art forms are strengthened and the dialogue around the arts and education is reinforced
- contributes to active dialogue with the wider society, tackling difficult questions, underpinned by a cutting edge artistic foundation
- creating a collaborative culture based on a strong sense of inclusivity, responsibility, trust and commitment, where differences are embraced

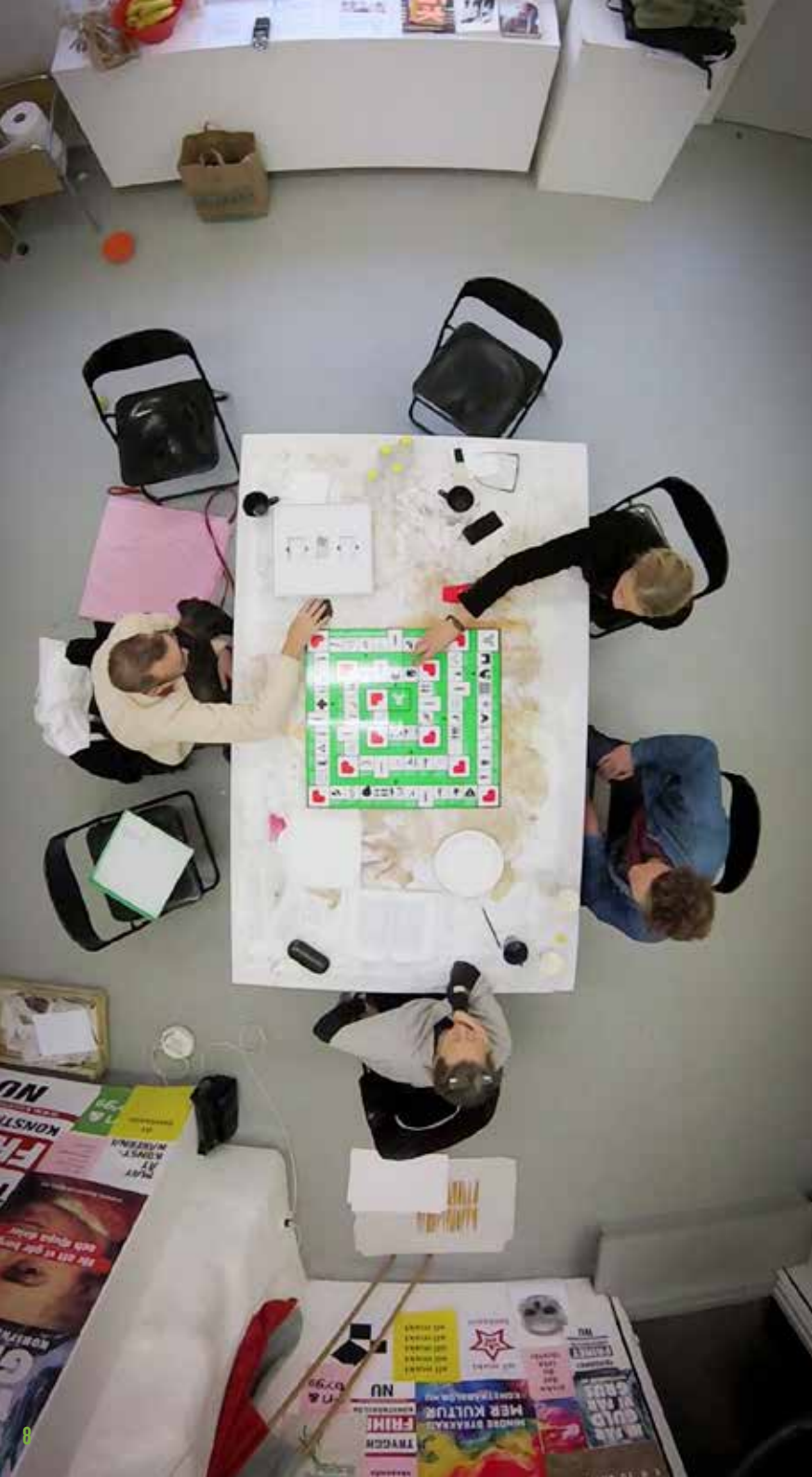


IT IS DIFFICULT TO DRAW CLEAR BOUNDARIES BETWEEN ARTISTIC AND SCIENTIFIC RESEARCH, WHICH IN SOME CASES COME TOGETHER AND WHERE THAT MEETING CAN GENERATE NEW KNOWLEDGE. BUT I STILL CLAIM THAT WHAT DISTINGUISHES ARTISTIC FROM SCIENTIFIC RESEARCH IS WHAT MAKES THE FORMER PARTICULARLY COMPELLING. WE DO NOT FOREMOST NEED AN ARTISTIC RESEARCH EMULATING SCIENTIFIC METHODS, BUT ONE CONTRIBUTING NEW KNOWLEDGE THROUGH ITS OWN DISTINCTIVENESS.

Sara Arrhenius ²



² Vice-Chancellor, Royal Institute of Art, from the introduction to exhibition Love, Body and Work at Konstakademien, Spring 2021





Page 8 + 9: Artist Salary Now! A Workshops organized by the interdisciplinary research group Work a Work at TEGEN2 Gallery.

Photos: Åsa Andersson Broms and Karin Hansson.

PURPOSE

**The Stockholm University of the Arts
Art + Tech Lab supports, enables and
facilitates projects that bring the field of
audiovisual storytelling further, animating
a sustainable agenda.**

VISION

**Our vision is that in five years we will be
Scandinavia's leading research facility in the
audiovisual industry, by fostering collaboration
between the arts and technology, tackling
contemporary social issues.**

WE CONNECT

**WE CONNECT PEOPLE, IDEAS, PROBLEMS
AND SOLUTIONS**

WE CREATE

**WE CREATE NEW TYPES OF INITIATIVES
AND PROJECTS**

WE COLLABORATE

**WE COLLABORATE WITH THE PRIVATE,
PUBLIC AND NGO SECTOR**

WE COMMUNICATE

**WE COMMUNICATE THE LATEST RESEARCH
AND STORIES FROM OUR COMMUNITY**



*A greenhouse with solar cells attached on the glass. Solparken Katrineholm.
Photo: Nils Claesson.*

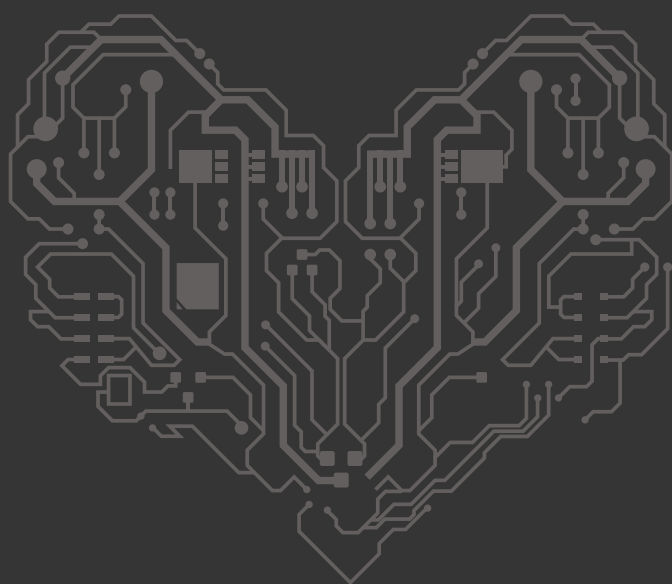


FIVE HUNDRED YEARS AGO, ART WAS MAINLY ABOUT THE CRAFT (BECKER, 1982; BOURDIEU, 2000; ZOLBERG, 1990). TODAY, CRAFTSMANSHIP IS STILL IMPORTANT, BUT IT IS NOT JUST ABOUT CREATING OBJECTS BUT ALSO HAVING THEORETICAL SKILLS, BEING ABLE TO SITUATE ONE'S PRACTICE IN A POLITICAL AND PHILOSOPHICAL CONTEXT. IT IS ALSO ABOUT MAKING A PHENOMENON IMPORTANT AND SPECIAL AND SOMETHING THAT DESERVES EXTRA ATTENTION. HERE THE ROLE AND THE MYTH ABOUT THE ARTIST IS AN IMPORTANT "GOLDEN FRAME" THAT TOGETHER WITH ALL OTHER ARTWORKS AND ARTISTS IN ART HISTORY, ARE PART OF THE FRAMING OF THE ART AS SOMETHING IMPORTANT. ART IS THUS NOT ONLY ABOUT CREATING ARTWORKS BUT CREATING A CONTEXT THAT LEGITIMIZES THE ART.

Karin Hansson ³



³ From the text Remembering (Art)Work: Collective Memory-Work in Higher Arts Education and Research, <https://su.diva-portal.org/smash/get/diva2:1518706/FULLTEXT01.pdf>





THE ART+TECH LAB
IS A LABORATORY FOR
CREATIVITY AND LEARNING

THE ART+TECH LAB
PROVIDES LECTURES,
MASTER CLASSES,
WORKSHOPS AND EVENTS
AT THE INTERSECTION OF
TECHNOLOGY AND ART

THE ART+TECH LAB SUPPORTS
RESEARCH AND PROJECTS
THAT EXPLORE THE ARTISTIC
APPLICATION OF EMERGING
TECHNOLOGIES AND IDEAS
RELATED TO TECHNOLOGY AND
NARRATIVE STORYTELLING

THE ART+TECH LAB EMPOWER
CREATIVES, ARTISTS AND
TECHNOLOGISTS TO ENGAGE
IN RADICAL EXPERIMENTS
AND ENTERPRISING
COLLABORATIONS

ART + TECH

The field of art has always been at the forefront of the human imagination. Rooted in our innate nature we create, and we communicate. The artistic field and indeed artistic research, expand and deepen our understanding of the world.

The audiovisual field is increasing in importance in our today's world. Beyond the art and cultural industries, we see the knowledge and skills of the field influencing virtually every other industry.

Technology has always had a role to play in terms of art, not the least when it comes to audiovisuality. Simply stated, technological innovation often brings new possibilities to audiovisual practices. In a similar fashion, there are opportunities for technological progress through audiovisual knowledge creation.

The lab is committed to explore the convergence of art and technology. It operates from a fundamental belief that bringing art and technology together in new ways will generate new forms of creativity and utility.



ONE OF MY FAVORITE QUOTES ABOUT TECHNOLOGY IS FROM MY MEDITATION TEACHER: 'IF YOU THINK TECHNOLOGY WILL SOLVE YOUR PROBLEMS, YOU DON'T UNDERSTAND TECHNOLOGY—AND YOU DON'T UNDERSTAND YOUR PROBLEMS.' WHEN PEOPLE SAY THE PURPOSE OF ART IS TO MAKE THE WORLD A BETTER PLACE I ALWAYS THINK: BETTER FOR WHO? ART IS NOT MEDICINE OR SCIENCE. IT'S NOT ABOUT CREATIVE PROBLEM SOLVING. IF I HAD TO USE ONE WORD TO DESCRIBE ART IT WOULD BE FREEDOM. I'M CURIOUS ABOUT WHETHER THIS FREEDOM CAN BE TRANSLATED OR FACILITATED BY AI IN A MEANINGFUL WAY.

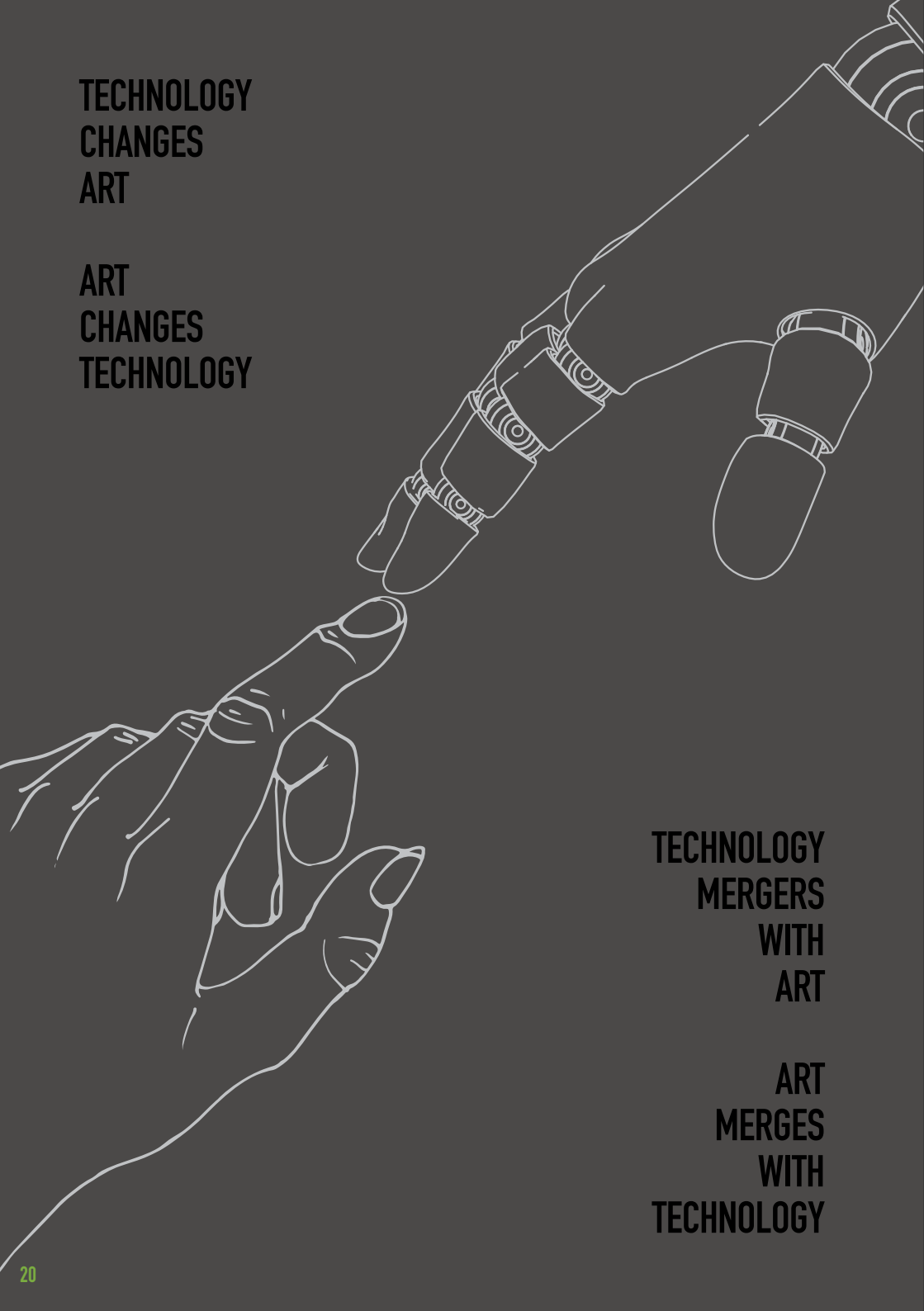
Laurie Anderson ⁴



⁴ On Art and technology <https://www.wired.com/beyond-the-beyond/2020/03/laurie->

**TECHNOLOGY
CHANGES
ART**

**ART
CHANGES
TECHNOLOGY**



**TECHNOLOGY
MERGES
WITH
ART**

**ART
MERGES
WITH
TECHNOLOGY**



.VIEWING ART
.UNDERSTANDING ART
.EXPERIENCING ART
.CHANGED BY ART
.BEING ART
.CHANGING ART

ARTISTIC RESEARCH

Knowledge creation can come about in a multitude of ways. The lab operates from a plural understanding of research and does not limit itself to one set of methodological approaches. Here it is more the field itself, the intention with the research and the quality of the research that defines if it is suitable for the Lab.

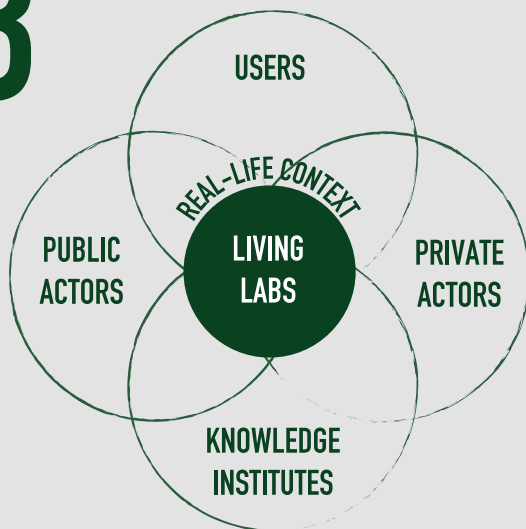
Seeing your artistic work as an opportunity for research, indeed as research, is welcome just as well as taking a focus on the actual technology and its possibilities as enabler and creator, and a more meta orientation on the field itself. It is more a question of the uniqueness and relevance of your work.

There is a preference in the projects selected that they are committed towards exploring and utilizing technology and preferably emerging technologies. The lab is committed to the explorative, the experimental, the ambiguity and the uncertainty.

Narrative storytelling stands central for the lab's activities, in what projects it supports as well as what it sees as part of its core value proposition.

We are curious about how technology activates surveys and enables conversations between materials, places and other actors. Technical apparatus is regarded as a tool for engagement, imaginative tools that connect the known and the unthinkable, which form relationships between the here and there and now and then.

A LIVING LAB

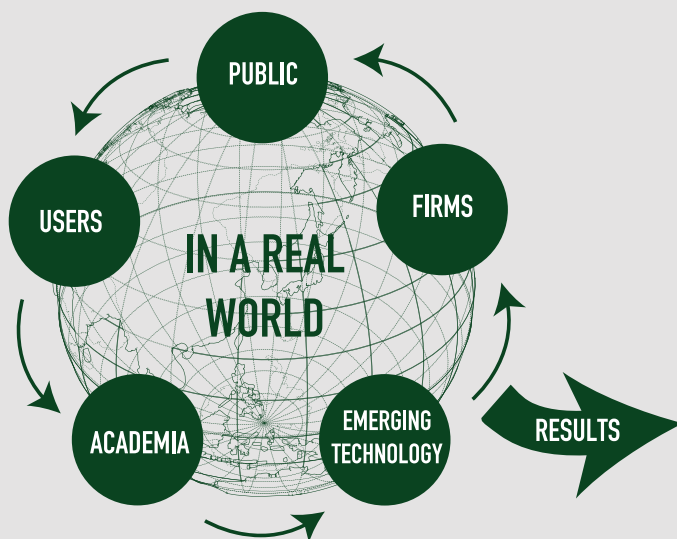


A living lab, or living laboratory, is a research concept, which may be defined as a user-centered, iterative, open-innovation ecosystem, often operating in a territorial context integrating concurrent research and innovation processes within a public-private-people partnership. The concept is based on a systematic user co-creation approach integrating research and innovation processes. These are integrated through the co-creation, exploration, experimentation and evaluation of innovative ideas, scenarios, concepts and related technological artefacts in real-life use cases. Such use cases involve user communities, not only as observed subjects but also as a source of creation. This approach allows all involved stakeholders to concurrently consider both the global performance of a product or service and its potential adoption by users. This consideration may be made at the earlier stage of research and development and through all elements of the product life-cycle, from design up to recycling.

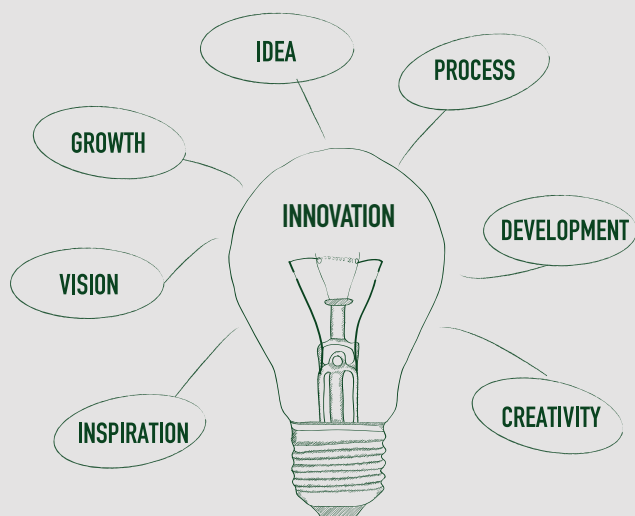
FOR RESEARCHERS

Being part of the lab provides you with a string of opportunities. You will be to access and connect with people like yourself dedicated to further knowledge in and around the audiovisual field. There are opportunities to showcase your work beyond the beaten tracks. Our publications, seminars and events allow you to generate dialogue and further the quality of your work.

In addition, to help communicating your work and connecting you to other researchers, the lab also facilitates and helps you bring your research and project onwards, hereunder finding potential collaborators, financial sources and providing guidance around the scope and range of your project.



FOR COMPANIES



Companies can connect with the latest research within the audiovisual field, hereunder connect with researchers and artists within this field. Pitching projects to a defined and committed target group as well as offering technology for the use of innovators is a key proposition in the connection with the lab.

Basically, a company can view the lab as an opportunity to work on cutting edge problems and ideas. Aiming for new knowledge, new markets, new products and services alike is feasible for a company joining forces with the lab.





*Under the solar panels a new
space is opening up.
Solparken, Katrineholm.
Photo: Niils Claesson.*



THE ONE-STOP- SHOP

Art+Tech Lab value proposition includes:

- learning and creating opportunities;
- matchmaking;
- granting exposure for research and people;
- supporting grant applications; and
- providing technology and equipment.



CONNECT AND STAY TUNED

We want to publish, inform and debate artistic research. We will experiment with ideas like:

Annual public summit

Annual research summit

Annual journal

Quarterly Newsletter

VOICES ON THE IDEA AND NEED OF A LAB

SUSTAINABLE KNICKEKNACK, FILLEBOONK

Hurry up. We can place an Art-Tech lab in Solparken in Katrineholm. Quick. Hurry.

We have to save the climate. Let ´s create a place for a sustainable future among scaffoldings and newly dinged gardens, and study groups. Hurry up. Art+Tech Lab adds the vision of a meeting between Art and science. Here in the Swedish pasture of Sörmland, in a mix of wind power plants, rotor blades, solar cells, and houses, we will move in. It is possible and has to go fast. Do not trip. *Schnell. Fort. Fort. Vite! Allez, pronto! Bistra.*

We are starting an international venture with experiments in storytelling, design, creative entrepreneurship, a new device in Art, industry, film, and media, unexpected meetings, collaborations, and interdisciplinary dialogue. Jetzt, Vite Allez! Pronto. Hyvää.

“Kullen” is an experimental zone in the state of change, a zone to liberate visions of architecture, ecology, society and Art. A place to build and try, sometimes to fail, Knickeknack, filleboonk. Book, book, hammer. Do not hammer your fingers. Yalla, talla, puust, stön. Angst over climate change and ecological crisis for our planet transformed to positive energy. We have nails and planks, colors and workers. We have seeds and manure. We have a machine to produce bio-coal and green tomatoes. We have

sheep. Be aware of angry bees! Solparken contains concrete examples of sustainable solutions and technologies.

We have a sunpowered serverhall. Solparken is one step before the rest of society in the transformative process we all take part. The meaning of Agenda 30 is drastic changes in modes of production to stop Global Warming.

The experiments from Art+Tech Lab will build an audience to interact and communicate. Solparken in Katrineholm is a place to experience Art, innovation, new technology and their interaction. AI and Extended Reality (XR) are mixing with digging holes to find clay. A place for science and research on an international level. In the middle of Sörmland, just one hour from Stockholm by train and close to the forest.

By Nils Claesson, PhD, former head of artist-run Medialab CRAC (1998–2005) and project leader of Network for artist-run media labs in Norway PNEK (200–2002), responsible for the interdisciplinary course Methods in Artistic Research for MA-students.

NEW CONNECTIONS TO THE HUMAN

First of all, I want to say that I find the initiative exciting, positive but also challenging. The world is currently characterized by major technological transformations in digital technology and climate change that will affect and change how we live our lives. Here I am convinced that art plays an important role alongside technology. For example, there are new ethical and human perspectives with different goal conflicts that can be considered. For example, what does the term artificial intelligence (AI) mean? I think that the Danish Arken Art + Tech formulates it well when they describe art as “the missing link” in the development we are currently in.

There is a need for a closer connection between technology and art in business. For example, how should one think about the design of self-driving vehicles? It is difficult to let go of the old despite the fact that technology enables new thinking disconnected from the legacy. The first cars that came around the turn of the last century looked like previous taxis but with an engine instead of horses. How to become more visionary? What human needs does a self-driving vehicle cover in addition to only replacing previous vehicles with drivers? I think it may take some preparatory work to find the common issues. Here it is important to find the right people in the companies' development departments who understand and are passionate about the same thing. It is also important to have the



Models of Collaboration! RAM7 International workshop with participants from 12 countries.
Photo: Nils Claesson.



EXPECT TO BE SURPRISED

The idea to invite people from different contexts into the same room, hoping that by joining them together, new ideas, practices and maybe products might emerge, is anything but new. Nevertheless, it feels urgent in the present moment because we realise more than ever that the most pressing problems of today are so complex that solutions can only be found across established boundaries like academic disciplines or social milieus.

Launching an arts & tech lab in this spirit opens up many opportunities. But first, it poses some tricky challenges: If the goal is to come up with unexpected ideas, founders and further members of the lab need to deal with a high level of complexity, openness and tolerate paradoxes: expect to be surprised. Reaching a goal that nobody knew was a goal at the beginning. (Which, by the way, also means goodbye to Specific, Measurable, Achievable, Relevant and Time-based (SMART) goals, and may they rest in peace.)

I would be particularly interested in taking an arts & tech lab as a research observatory on our notions of creativity. Twenty or thirty years ago, the stereotypical roles of the various members would have been clearly defined: the tech people contribute their knowledge on the “hard stuff”, technological possibilities, whereas the artists throw in some crazy creativity, asking strange questions, combining things in non-obvious ways.

The German sociologist Andreas Reckwitz has written a fascinating history of how “creativity” has metastasized from something relevant only in fringe fields of society like the arts to an ideal that is central to every domain of late modern Western societies. (Indeed, Reckwitz argues that wishing not to be creative would be considered more than borderline crazy in contemporary Western societies.) Thus, in a contemporary art & tech lab, we can expect creativity to be evenly distributed. What is it then that the different actors contribute to the collaborative process if their difference is no longer defined along the dichotomy of hard/soft skills etc.?

In this light, an arts & tech lab can be two laboratories in one: On the first level, it is a space for collaboration across different perspectives and backgrounds. On the second level, it is **a space to observe, analyze and rethink our stereotypes of arts and tech, of creativity and knowledge**. Maybe, we will have to redraw or even discard some long-established mental boundaries. Might we find that the potential of arts & tech collaboration does not lie in their difference but in their commonalities – i.e., that both are about creativity, curiosity, open-mindedness, and research-based problem-solving. Maybe we will find that arts & tech are not so different, after all. Like I said: expect to be surprised!

Prof. Dr. Martin Zierold, Institutsleiter. Zajadacz Stiftungsprofessur für Innovation durch Digitalisierung. Hochschule für Musik und Theater Hamburg. Institut für Kultur- und Medienmanagement KMM

BIG NEED FOR A SPACE

There is a big need for a space where XR experts and XR professionals can meet people outside of the XR industry. The best innovations happen when you allow people to experience new formats and technical solutions without any prerequisite knowledge. To be able to invite interested students, artists and experts to a space where discussions, prototyping and testing can happen. This is what we feel is missing – a laboratory for new storytelling formats and the storytelling technology of tomorrow.

Working with new formats poses many challenges for clients and consumers who want to immerse themselves. There are technical hurdles that have to be overcome to get people into experiences where they can comprehend what is going to happen. As professionals who have worked in the immersive space for over 10 years, we still see many of these challenges happening.

Clients are keen to claim that they want to try new solutions, but since there is a buy-in to test new formats and the need for hardware the threshold can be quite high. There is a big need for a space where people with a lesser understanding of technical solutions can meet with experts and get a wider understanding of the technical limits and expectations of new formats. And to simply have fun together! That's usually when the best ideas are born.

Since many cultural heritage organizations and public venues in Sweden have to go through public procurement this can pose big challenges





Models of Collaboration! RAM7 International workshop with participants from 12 countries. Photo: Nils Claesson.

THE DISTRIBUTION ISSUE, YET A CHALLENGE

What are new formats for you at SFI?

I do not want to limit what new formats are, but usually describe them as formats we have not yet seen. If I start formulating something, it will start to fall into just such ideas and it would be unfortunate.

But hybrid format interests me, and I interpret hybrid very freely.

What applications do you receive under new formats?

Not very many. One year, the majority of applications were projects for Beckomberga. (Ami laughs. Note. Beckomberga was a project carried out for two years by students in the master's programme The Art of Impact at Stockholm University of the Arts (SKH). Students from SKH are overrepresented in terms of the New format applications.)

What can then be developed in the applications you receive?

I think it focuses too much on the technology and too little on the story, or those who are looking for why the chosen format does not support the story are not visible. Since then, the issue of distribution has so far been a challenge – a plan for making it quite simple. Other funding for these projects is also sluggish, and I see talented creators disappearing into the gaming industry where there are completely different resources.

Whose work are you inspired by, do you have any role models?

Due to the pandemic, I have not had the opportunity to take part in the very latest, but Canada is, as always, best in class both in terms of developing and supporting new formats and making more voices heard. Hope to be able to make up for what I have missed here in the future.

Do you think an Art + Tech Lab could make a difference for new formats?

It absolutely should! A meeting place is really needed, the opportunity to take part in and share experiences in Art + Tech and new formats. And if the applications that end up on my table had come further! So if projects have left the desk and been tested, it would be easier to get funding. With too many uncertain factors, they otherwise risk getting stuck as ideas.

A conversation with Ami Ekström, Swedish Film institute. Film commissioner short film and new format, production and development

TO REACH FURTHER THAN THE EXPECTED

I often think of Wanås Konst as a large ongoing lab. Parts of it are visible to few, and perhaps available to fewer. Other parts are explicitly public with strong interactive and co-creative elements.

We annually invite artists to visit Wanås to react to the place and create something specific for it. If the meeting clicks, we continue to work based on a selected area and the idea the site has generated. The idea often relates to an ongoing process with the artist, which is situated by the place.

The site is a medieval castle that until the end of the 17th century was located on the border between Sweden and Denmark. The small white castle is a private residence, but all around are farm buildings from the 18th century and a forty-hectare beech forest park in which Wanås Konst operates.

Across the gravel road, a stone's throw away, is one of northern Europe's largest herds of organic dairy cows – grazing, roaring and smelling. Wanås is located in Skåne's northeastern forest and stone-strewn lands, in a rural municipality beyond the highways.

The artists who have been invited to Wanås since 1987, land with their luggage, dissolve it and mix it with the place. One connects to the feudal or contemporary history, to architectural or ornamental aspects of material and narrative, the intelligence and power of the trees and other plants or

