



LUNDS  
UNIVERSITET

# ANNUAL REPORT 2025

INTER ARTS CENTER | FACULTY OF FINE AND PERFORMING ARTS



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# 1 | Welcome

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**Welcome to the 2025 Annual Report for Inter Arts Center (IAC), the center and research infrastructure at the Faculty of Fine and Performing Arts, Lund University, located at Bergsgatan 29 in Malmö. IAC is a unique place for experimentation, predominantly used for technology-oriented art and cross-disciplinary projects and processes.**

At IAC, our staff provides technical support and equipment for artistic explorations and our venues are used for artistic lab work, workshops, tests, sharings, public events, meetings, and more. In 2025, we celebrated IAC's 15th anniversary while continuing to proudly host and support researchers and artists from within the faculty and the broader university community, as well as national and international guests. Collaboration and exchange have become an increasing focus, and we have also taken important steps to strengthen international connections.

IAC's mission includes providing resources for individual research projects and users, and to drive strategic developments that strengthen research in the arts and the overall research culture within the faculty. During the past year, two major strategic initiatives have been launched, both planned to run for two years. The Art Files Project, a so-called flagship project hosted by the Swedish National Data Service, aims to establish and assess the prerequisites for a new data repository dedicated to the arts. Its purpose is to explore and propose solutions for managing artistic research data in relation to open science principles. In addition to IAC staff, the project involves the faculty library and IT technicians from other parts of the faculty. The second initiative, the Research Infrastructure Development Project, funded by the university, focuses on mapping future technical needs and identifying new technological areas for artistic exploration. It also includes designing a framework for structured training sessions where researchers, artists, and technicians can develop new skills.

While strategic projects have received increased attention in IAC's operations, we have also continued to present recurrent and well-regarded public events, including the acousmonium program at the Intonal festival and the exhibition during Gallery Weekend. Our collaborative residency program More Sound has remained active, and toward the end of the year, a new artistic residency at MAX IV in Lund – with IAC as a close partner – was announced.

As we summarize a year filled with remarkable achievements, inspiring encounters, and dedicated work, we reflect on both challenges and rewards. 2025 has been marked by ongoing debates about artistic research, as well as its determined integration into society and academic structures. We hope this annual report conveys the breadth and impact of everything we have helped make possible.

Hedvig Jalhed  
Director for Inter Arts Center

## 2 | About

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**Inter Arts Center (IAC) is an infrastructure for artistic research and research in music education, research education, as well as cross-disciplinary art and research.**

As part of the Faculty of Fine and Performing Arts at Lund University, IAC operates in close dialogue with the three academies Malmö Art Academy (MAA), Malmö Academy of Music (MAM), and Malmö Theatre Academy (MTA).

IAC facilitates opportunities for collaboration and exchange between faculty researchers, other university researchers, external academic and artistic partners, as well as society at large.

IAC was established in 2010 and is located on the fourth floor of the old Mazetti chocolate factory, in central Malmö. It is a work and meeting place for researchers and artists who use the advanced technical facilities for short and long-term projects.

The center includes sound, video, and artist studios, as well as flexible venues for performances, concerts, installations, screenings, talks, and seminars supporting experimentation and the development of new artistic forms.

IAC aims to create a strong cross-disciplinary environment for artistic inquiry, development, realisation, and exchange. As a unique place for experimentation, IAC particularly supports and promotes artistic development work, research with a focus on technology-oriented art and cross-disciplinary projects and processes.



## 3 | Project facts & figures

In 2024, IAC introduced the online project request as a new way for researchers and artists to start their projects at IAC. For the beginning of 2025, this request form has been adjusted and updated so that we now receive easier overviews of the project scopes and needs, are better able to prioritize and distribute resources, and can streamline more informative statistical insights, which have been summarized below. A project refers to any activity taking place at IAC: from a research/artistic project running over several years to a single experiment or event, as well as consecutive consultations with artistic supervisors and/or technicians.

In times of high activity, priority is given to users in the following order:

1. Users from the Faculty of Fine and Performing Arts
2. Other users from Lund University
3. Alumni from Faculty of Fine and Performing Arts
4. External users

[Open the project request form here.](#)

Once a project request has been approved, users book their venues and equipment with IAC staff and according to availability. PhDs and PostDocs submit a one-time project request covering the entire period of their program and can then book IAC resources directly via mail or the self-booking calendar. The self-booking calendar is further used by FFPA TA-staff in charge of booking meetings for the Faculty office as well as the academies.

### SUMMARY OF THE 2025 PROJECT REQUESTS

In 2025, 50 of the 74 submitted requests have been approved, with 4 additional requests pending at the time of reporting. The majority of projects were by users from the FFPA and other LU institutions (48%).

Affiliation	2024	2025
FFPA + wider LU	27 (out of 36)	24 (out of 32)
FFPA Alumni	9 (out of 11)	16 (out of 19)
External	16 (out of 33)	10 (out of 23)

While the total of 50 approved projects in 2025 is comparable to the 52 approved projects in 2024, there is a notable difference in affiliation of the users: In 2024 only 17% of the projects were led by FFPA alumni and 30% were externally run projects, whereas in 2025 32% of the projects were led by FFPA alumni and 20% were external. This development is due to two factors: Firstly, between the launch of the project request form in 2024 and the adjustments to the form in 2025, we noticed a need for clarification of the alumni category to avoid former alumni accidentally submitting their requests as externals. The development shows that the difference has been communicated successfully and more alumni now submit their requests with the correct category.

Secondly, the request form allows for more transparent scheduling and we were better able to prioritize FFPA alumni when possible. The project requests are

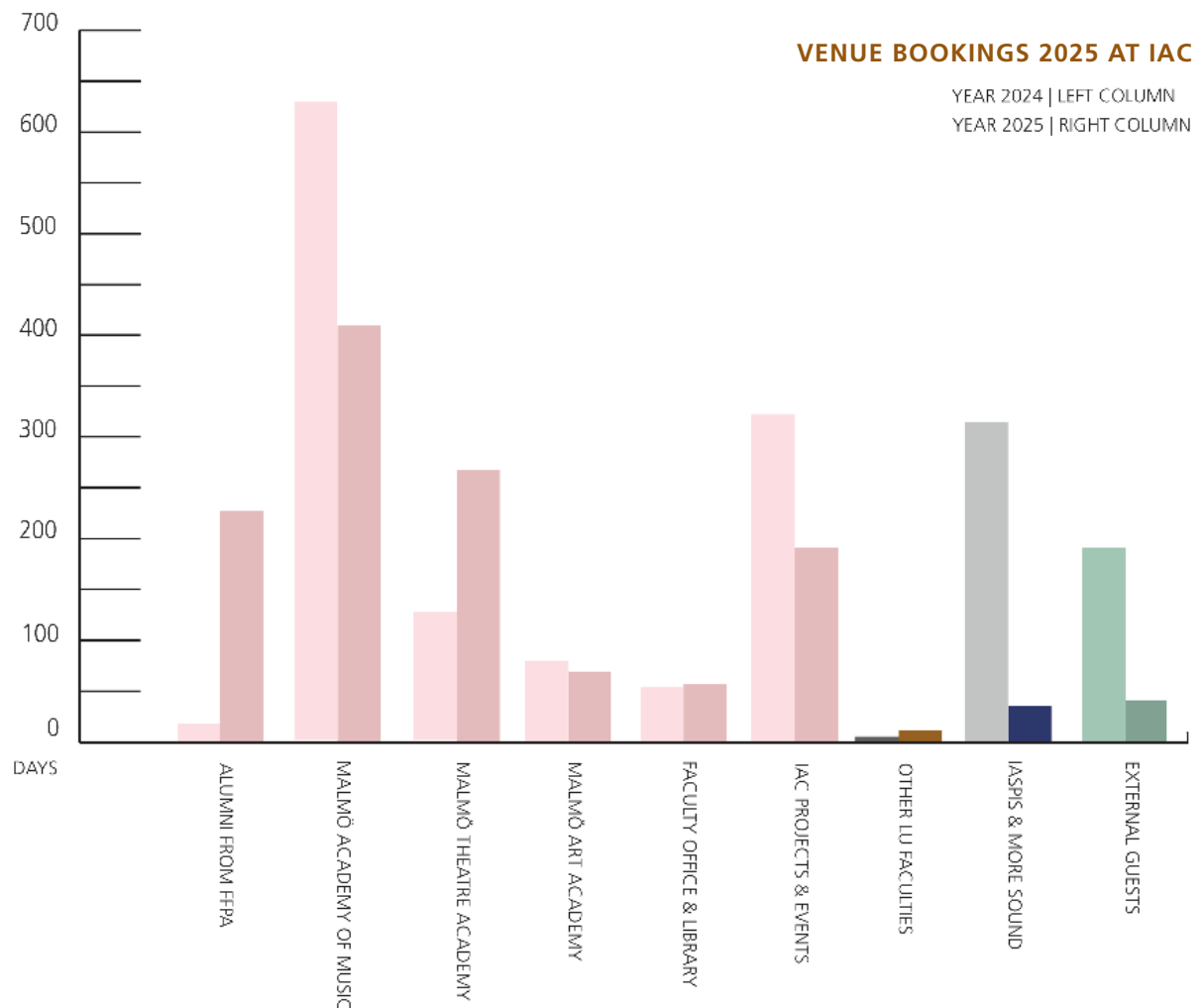
a helpful tool for tracking interest and a balanced prioritization; however, this data excludes (1) projects produced by IAC (i.e., Intonal, Gallery Weekend, etc.), (2) established residency collaborations (i.e., More Sound and IASPIS), (3) bookings made via the self-booking calendar, and (4) individual PhD and PostDoc bookings. For more detailed information about venue usage, please see below summary of the venue booking statistics.

**Top 3 keywords in project requests:** Music / Visual Arts / Performing Arts

Art form	submitted requests	approved requests
Music	41	23
Performing Arts	32	22
Visual Arts	36	23
Film	19	13
Literary composition	7	5

**SUMMARY OF VENUE BOOKINGS**

With 341 total bookings across all twelve venues, the actual booked days this year added up to 1.394.



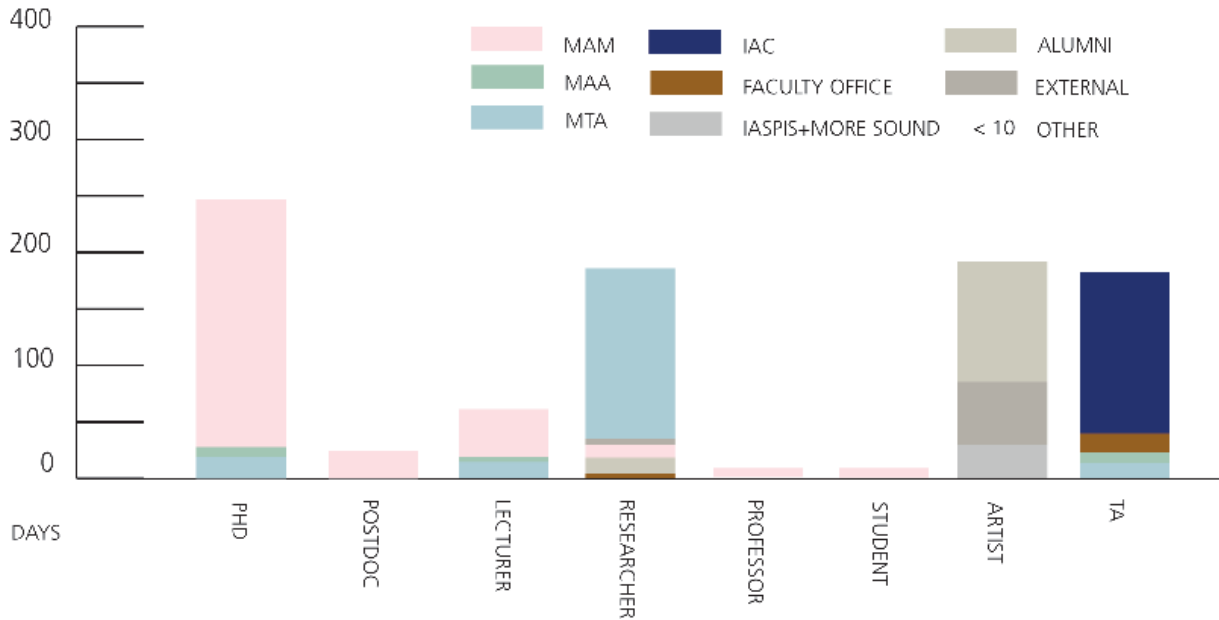
Compared to 1.773 days in 2024, the venues have been used 379 days less this year. This development is partially explained by IAC directing its resources towards the two ongoing projects *Art Files* and *IAC as local research infrastructure* (see page 11), which require staff time, but significantly less venue access than the projects from previous years such as the spatial audio workshop and 1,2,3 Playtime in 2024. Additionally, bookings by MAM in 2024 were especially high due to several time and resource intense PhD projects which have since been successfully completed. The total number of PhD students at admitted to

the FFPA has been reduced during 2025, which affects the number of PhD projects at IAC at the moment. The decrease of booked residencies is due to the More Sound residency having gone down from two projects to one project per year, and the IASPIS bookings strongly fluctuating from year to year depending on the artists and their needs. Notably, booked days by FFPA alumni have gone up, whereas external projects have gone down, which reflects the same development as described above with the project request submissions.

### FIVE MOST USED VENUES

Black Room, Red Room, VR Room/Sound Lab, Research Room B, Sound studio A

### JOB CATEGORIES & BOOKINGS



With 643 days in total, 46% of IAC bookings were used by FFPA and wider LU staff with research and/or teaching responsibilities (PhD, Postdoc, Lecturer, Researcher, Professor). Additional 22% of the bookings were done by FFPA TA-staff for courses, events, and meetings. The other 32% consisted of mixed bookings by external users, alumni, and artists in More Sound or IASPIS residencies. Of the external users, 32% came to IAC with an academic research focus and 68% as artists, whereas alumni consisted to 87% of artists and 13% of researchers.

### COMMUNICATION AND DISSEMINATION

- 95** Public events (including online events)
- 7110** Social media followers: Facebook & Instagram
- 1270** Newsletter subscribers
- 17** User gatherings: informal breakfast meeting with current users, PhD students, and faculty staff

### PHD ACTIVITIES

- 12** PhD and PostDoc students from the Faculty of Fine and Performing Arts actively working at IAC
- 7** PhD % seminars and public defences at IAC
- 4** Faculty's research seminars at IAC included the first "Faculty Research Day"

## 4 | Research themes

Over the course of its 15-year existence, IAC has built up extensive expertise, strong networks and a dynamic environment dedicated primarily to cross-disciplinary artistic practices and research initiatives that aim to connect and integrate different fields.

In addition, the center actively fosters the intersection of art, science, and technology. Artistic work at IAC is characterized by professional rigor, experimental methodologies, and forward-looking perspectives, through which artistic practices serve both as objectives and as instruments for reflection, experimentation, transformation, influence, and technological advancement.

From this overarching orientation, a series of thematic areas have gradually emerged - shaped through years of collaboration, exchange, and institutional support. These themes are designed to complement and enhance the existing competencies and infrastructure of the three academies, while also contributing to the development of emerging fields and interdisciplinary constellations that resonate with the established practices within the faculty.

### CREATIVE TECHNOLOGIES (VIRTUAL REALITY, AUGMENTED REALITY, SPATIAL SOUND)

#### Sound as an artistic interdisciplinary field

IAC developed a distinctive cross-disciplinary competence through a continuous exchange among sound art, electronic music (ranging from classical electro-acoustic music to contemporary electronic forms), acoustic instruments and live electronics, performances within the performing arts, video installations, and performance art.

#### Immersive formats

IAC has worked with immersive formats, and especially different approaches to spatial sounds for many years. Immersion is a topical issue in both art and research, and it is explored and discussed in various fields, such as artistic practice, composition, game design, and psychology.

Spatial sound and other immersive formats define a lot of activities of both doctoral students and artists in residency throughout the year and is the reason for many artists and partners to contact us.

Given our complementary expertise and shared commitment to advancing immersive media and innovative formats, IAC and Lindholmen Visual Arena will maintain an ongoing dialogue to strengthen collaboration. This partnership will focus on identifying opportunities for joint projects, co-creating events, and exchanging knowledge to accelerate development within the immersive media landscape.

The otherwise recurring and very appreciated event Immersive Days, which has been a unique forum in Sweden and the Nordic countries for questions regarding immersive art, was not arranged in 2025 due to economic reasons.

### SOUND ART, ELECTRONIC MUSIC, AND LIVE ELECTRONICS

A central area of research at IAC is the work with the Acousmonium, a flexible orchestra of loudspeakers that functions as a laboratory for artistic exploration across disciplines. This focus was prominently showcased through Intonal, an annual festival for experimental and electronic music held in Malmö.

Organized by Inkonst in collaboration with various partners, the festival aims to present an international programme encompassing a broad spectrum of genres, subgenres, and distinctive artistic expressions. As a festival partner, IAC contributed with a range of events and activities.



In 2025, the collaboration between the Intonal Festival – celebrating its 10th anniversary – and IAC was renewed, once again presenting IAC’s Acousmonium in the Red Room (24–27 April 2025). Established fifteen years ago, this distinctive sound system, now featuring over 40 speakers, has been continually enhanced through the contributions of artists who have explored and expanded its capabilities.

The programme also explored the Acousmonium’s versatility beyond classical traditions, with works by artists such as Ryoji Ikeda and Pan Sonic, and highlighted the pioneering work of Trevor Wishart, known for his innovative manipulation of the human voice in acousmatic music.

[Read more about the Acousmatic programme at Intonal Festival here.](#)

### Short Course in Spatial Audio

A new concept introduced at IAC in 2025 was *Trainings*, available on our website under *Facilities*. Trainings are short, intensive courses and tutorials focused on the development of practical and technical skills of artistic relevance, delivered within an artistic context. They are aimed at researchers, artists, and technicians who wish to expand their expertise with guidance from experienced staff.

The concept is designed to facilitate regular training sessions for a minimum number of participants, who follow a shared structure of activities and receive a certificate of participation upon completion of all components. As a pilot initiative, a short course in spatial audio was delivered in 2025, and the concept will be further elaborated and expanded in 2026.

This initiative forms part of IAC’s ongoing efforts to pilot and strengthen its skills development offerings; further details can be found under “IAC as local research infrastructure”.

This three-day course (3–5 November 2025) provided an introductory exploration of spatial audio. It was designed for participants interested in learning about tools for creating sound pieces, with a primary focus on binaural headphone listening and potential applications for larger speaker systems. The course utilized free, openly available software, enabling participants to continue developing their work independently beyond the course period.

The course was aimed in particular at technical staff at the Faculty of Fine and Performing Arts and other participants interested in spatial audio exploration.

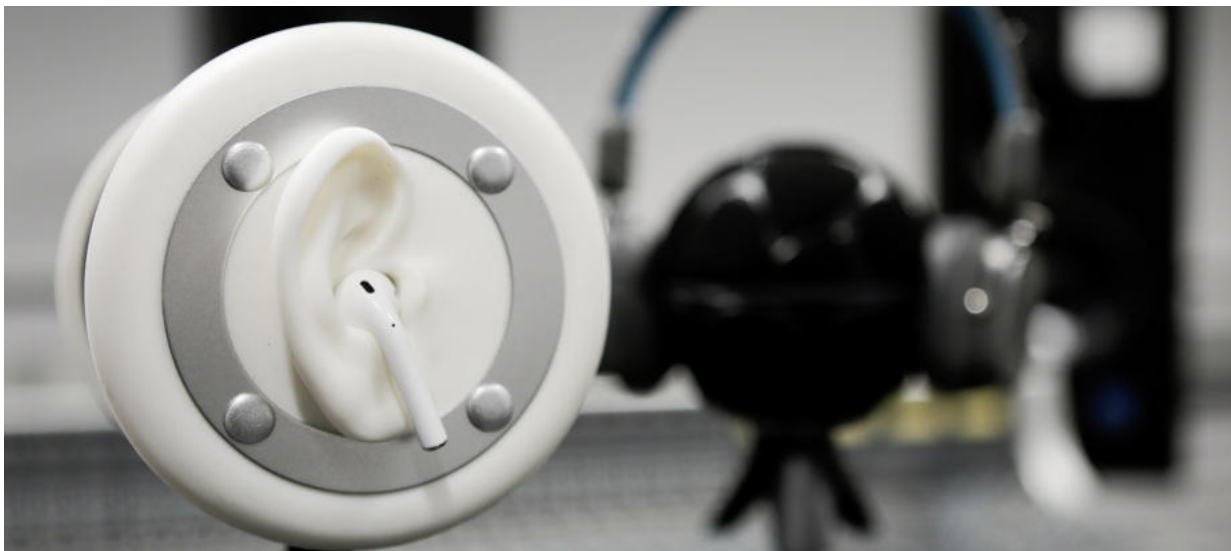
Course content included:

- Basic theory and history of Spatial Audio
- Overview of different spatial audio formats
- Producing and mixing recordings/samples binaurally in headphones
- Exporting mix/master for multi-speaker setup and/or headphones

[Read more about the Short Course in Spatial Audio here.](#)

As the training course was in high demand, IAC is collecting expressions of interest for future training courses on selected themes.

[Visit the newly created menu page “Trainings”.](#)

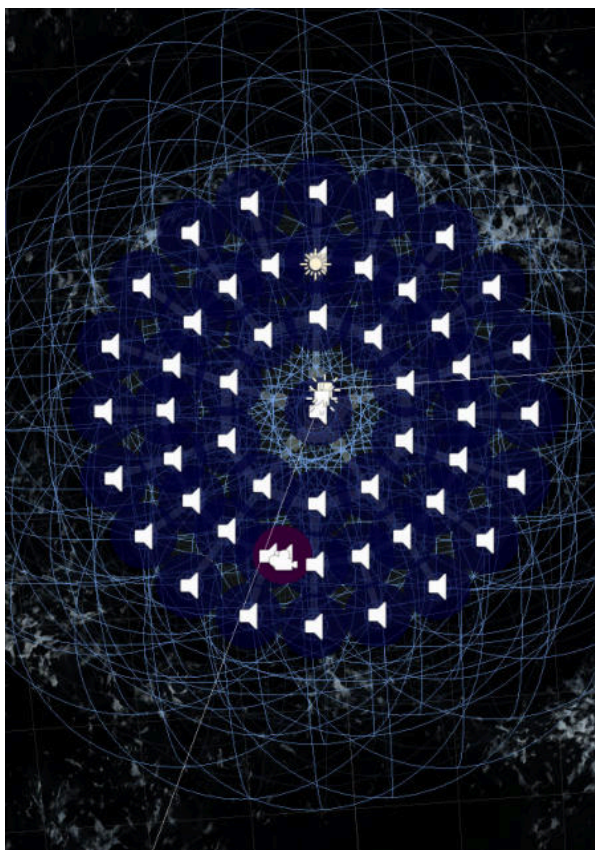


**Invisible choreographies** (part of IAC “local research infrastructure”, page 11)

Within the “local research infrastructure”, PhD student Yann Coppier is working on a technique, which he describes as “invisible choreography”, a method for recording spatial interactions and sonic gestures that preserves their dynamic presence.

The newly purchased setup includes twelve LOM Uši Pro high-quality omni-directional microphones and one RME 12Mic digitally controlled preamp. Together, they enable high-fidelity multichannel recordings in environments such as the Black Room, where initial tests have been conducted.

Technician Jonas Jönsson and other IAC staff are contributing to the ongoing development of the setup, which is designed to be modular and adaptable for various recording contexts. The project aims to expand IAC’s capacity for immersive audio/visual formats and to support future initiatives that could enable audiences to experience time-based art in new and lasting ways, even after the original installation has ended.



## CONTEMPORARY DRAMATURGY AND POSTDRAMATIC THEATRE

A key thematic focus at IAC is the expansion of practice within theatre and music through the integration of new technologies, as well as contemporary theoretical frameworks for staged works – including postdramatic theatre, postopera, composed theatre, and immersive theatre.

This theme also encompassed dramaturgical dimensions of language and social relations.

These unique competencies were further developed through a series of dissertations, research projects, and notably through the work of composer and PhD Kent Olofsson, along with PhD candidates Jörgen Dahlqvist and Tanja Hylling Diers.

In 2025, Vanja Hamidi Isacson and Daniel Fjellström continued to work with questions connected to this domain at IAC. The multilingual hybrid composition “Det finns inga ord” (“There are no words”) is a multilingual work that attempts to articulate emotions, reflections, and responses to fatal shootings involving young people. Through a blend of music, dialogue, singing, soundscapes, and voices in multiple languages (both live and recorded), this experimental form explores the boundaries of expression. The piece is a collaboration between composer Daniel Fjellström and playwright Vanja Hamidi Isacson.

Read more under point 5 ‘Cooperation within the Faculty’.

## INSTRUMENTAL AND VOCAL EXPERIMENTATION

For decades, working with acoustic instruments and voices mixed with electronic sounds has been an important field in Malmö. This has been further developed at IAC, where interdisciplinarity has contributed significantly to the development of new formats. Additionally, the attention to experimental vocal practices has been notably reinforced by the appointment of Michael Edward Edgerton, Professor of Artistic Research in Music, as well as through the innovative doctoral research conducted by Felicita Brusoni.

Read more under point 5 ‘Collaborations with the faculty’.

## IAC ART FILES

As the flagship of the Swedish National Data Service (SND) at LU 2025–26, the Art Files project has started in January 2025. The purpose of Art Files is to set up a system and a repository that enables management and display of individual, thematic and interdisciplinary knowledge production in the arts, as well as sharing functions for artistic research data – to reinforce contact and exchange both among artistic researchers and between scientific and artistic researchers.

The project aims to provide technical solutions, set up administrative procedures, investigate ethical and legal aspects, explore the conceptual and practical framework of the concept of artistic research data, and communicate opportunities to users and evaluate the initial effort. In 2025, the project focused on preparing storage and display solutions. By November, significant progress had been made: the infrastructure for Art Files was constructed and configured under a test license, supporting basic metadata input, authentication, and media annotation.

Art Files aims to provide solutions for research data management in the arts that align with the principles of open research and comply with Swedish national standards, while giving particular attention to the specific conditions and requirements of artistic research. After the conclusion of the test phase, the repository and the Art Files research data management model can be adopted by potential partner organisations and scaled up to a national level. The project will continue through 2026.

## Advanced Study Group (ASG) Creative Data Lab gathered at the Pufendorf IAS

This ASG, dedicated to exploring the challenges and possibilities of data management in artistic research, discussed strategies for open access, presentation formats, and upcoming publications – all feeding into the work with the IAC Art Files.

A prototype of the Art Files platform was presented to the group, demonstrating flexible ways to share artistic research across different media types – with DOIs and metadata integrated via SND. Key topics for general discussions included: Defining artistic data and presentation formats; Searching and navigating artistic research data; Open access and long-term data stewardship.

The meeting brought together researchers from Lund University (Lars Gustaf Andersson, Anna Petersson), Malmö University (Gunnar Krantz), and members of the Faculty of Fine and Performing Arts.

## IAC AS LOCAL RESEARCH INFRASTRUCTURE

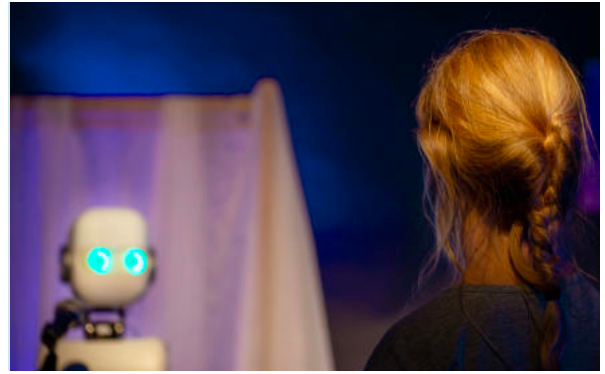
As one of the local research infrastructures selected by the Research Council at LU for the period 2025–2026, IAC has used awarded funding in three areas of development.

**Technology purchases** to update equipment and strengthen existing research have been made, which enable the development of new specialisations and new research areas.



Initial opportunities for **skill development** (trainings) have been designed and tested as a new support resource for users at IAC with the aim to establish IAC as a facilitator for broadening employees' technical skills and qualifications:

- Short Course in Spatial Audio (3–5 November 2025), a skills development initiative that IAC was testing to develop the course set-up. The places were offered to doctoral students and members of the faculty, e.g., teachers interested in the subject, but were also offered to external users from IAC network. After successfully completing the course and participating in the course evaluation, participants received a certificate of participation.
- IAC Tech Survey 2025: In December 2025 IAC has initiated a survey to better understand the current and future technical needs of IAC's users.
- A new audio equipment with a focus on capturing the movement of sound in space with a setup that includes twelve LOM Uši Pro high-quality omni-directional microphones and one 12-channel, digitally controlled microphone preamplifier from RME. Together, they enable high-fidelity multichannel recordings in environments such as the Black Room, where initial tests have been conducted within the subproject "Invisible choreographies" by PhD student Yann Coppier.
- A new mirrorless Camera Kit was purchased. It includes the Canon RF 15–35mm f/2.8L, an ultra wide, high-quality zoom suited for documentation, spatial capture, and advanced imaging workflows such as Gaussian Splatting, photogrammetry, and high-resolution video.



In addition, the infrastructure support was used for the **staff's knowledge development**, including a study visit (and individual skill development).

- IAC visited Lindholmen Visual Arena in Gothenburg (28 August 2025), which runs several of Sweden's leading projects spanning research and experimental development. Possible collaborations were discussed with Visual Arena, a neutral collaboration platform that initiates and runs projects, gathers expertise and disseminates knowledge about visualisation. These discussions touch upon how IAC, Visual Arena and others can work to supplement each other in collaborative projects on a national scale and they will continue in 2026.
- IAC visited Humlab in Lund (26 March 2025). Huminfra is the national infrastructure for the humanities, led by Humlab, and serves as a central platform linking various infrastructures across Sweden. Opportunities for closer exchange and strategies were discussed to enhance the visibility of our respective activities and explored opportunities for increased collaboration and exchange. Humlab has now been included on IAC website under "Facilities" in the section "Related lab facilities at LU", to inform users about other relevant facilities at Lund University. Humlab is also listed as a Partner under "Collaborations" on IAC website. In turn, IAC will be featured with presentation material on the Huminfra website.

Furthermore, the visibility of IAC as the research infrastructure of the faculty was significantly improved in 2025 by retroactively including selected projects in Lucris and by asking selected researchers who have carried out projects at IAC and with the support of IAC to list IAC as an 'infrastructure' in all their relevant research results/projects/activities in Lucris.

## 5 | Cooperation within the Faculty (MAA, MAM, MTA)

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As the research infrastructure of the Faculty of Fine and Performing Arts, IAC works in close collaboration with the faculty's three academies: Malmö Academy of Music, Malmö Theatre Academy, and Malmö Art Academy. Researchers, as well as teachers and students working with a research-oriented approach, constitute IAC's primary target group.

At the beginning of 2024, a dialogue group was established to foster mutual planning and exchange with the academies. This group serves as a forum for coordination and joint strategic initiatives and convenes once per semester.

IAC functions both as a shared meeting place for the academies and as an extension of their activities, providing opportunities for specialized courses, supervision, and events. The nature of this collaboration varies from case to case and from year to year. Below are examples of how IAC has supported and partnered with the academies and other parts of the faculty during 2025.

### IAC's 15th anniversary during the Malmö Gallery Weekend

To celebrate its 15th anniversary during Malmö Gallery Weekend, IAC presented an exhibition with artists who have returned to IAC over the years to develop artistic projects and explore new forms of collaboration. The works ranged from drawings and conceptual investigations to video works and staged environments and were mainly created by former students from Malmö Art Academy (Frederikke Jul Vedelsby, Mariella Otto, Ana Rebordão) and the Malmö Theatre Academy (Hungry Eyes: Dina Viksten Abrahamson, Ida Østman, Mie Kristensen, Olivia Klang). (26 to 28 September 2025)

### IAC's Contribution to an Interdisciplinary MOOC on Lighting

IAC is involved in the development of the interdisciplinary MOOC Light, Lighting and Humans, initiated by Johannes Lindén at LTH. The course is scheduled for launch in autumn semester 2026 and is developed in collaboration across several faculties and departments

at Lund University, including LTH, the Faculty of Science and the Faculty of Social Sciences.

IAC is responsible for a course module addressing the role of lighting in performing and visual arts, with a focus on how lighting design shapes spatial experience, atmosphere, and audience perception, as well as on the interaction between artistic intentions and technical implementation.

The module is based on filmed interviews with professionals from the Faculty of Fine and Performing Arts. In autumn 2025, an interview was conducted with Mathias Kristersson, technician at the Malmö Art Academy, in connection with the Edstrandska Exhibition. Additional recordings are conducted at IAC in January 2026 with Thomas Dotzler, technician, and Jörgen Dahlqvist, director and researcher at the Malmö Theatre Academy. The interviews highlight the collaboration between IAC, the Malmö Art Academy, and the Malmö Theatre Academy around lighting as a shared field of knowledge and practice.

### PHD STUDENTS AND ACADEMIC RESEARCHERS AT IAC

PhD students and academic researchers from Lund University who are active at IAC are presented at IAC website under the title 'Doctoral students' and 'Faculty Researchers', which feature all PhD and Postdoctoral students who actively use IAC for their artistic research. The page is regularly updated with the latest research results at the respective academies.

**PhD students:** Felicita Brusoni (MAM) / Bertrand Chavarría-Aldrete (MAM) / Fernando Garneró (MAM) / Yann Coppier (MAM) / Francesco Palmieri (MAM) / Charlotte Østergaard (MTA) / Jörgen Dahlqvist (MTA) / Tanja Hylling Diers (MTA) / Iury Salustiano Trojaborg (MTA) / Jürgen Bock (MAA)

[Visit the webpage 'Doctoral students'](#)

**Post-doc students:** Jack Adler-McKean (MAM)

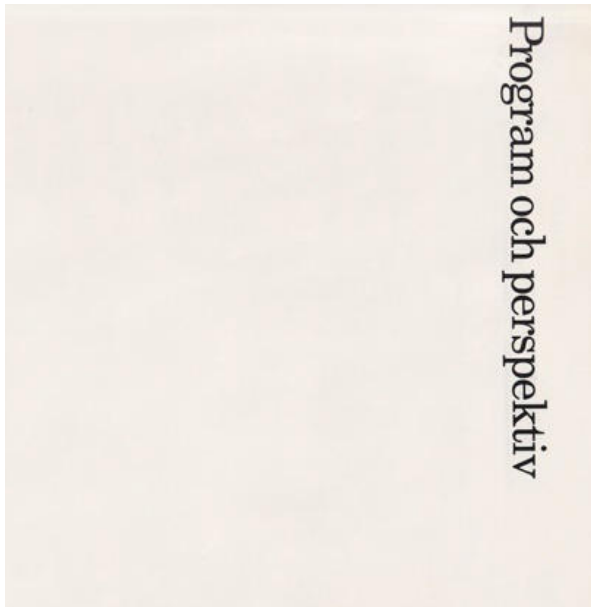
[Visit the webpage 'Faculty Researchers'](#)

## MALMÖ ART ACADEMY (MAA)

As in previous years, the Malmö Art Academy held several of its seminars at IAC in 2025, including writing courses e.g., Economy and law for artists and others. In May, IAC took on the production of the research presentation by graduating student Orestis Mavroudis from the Master of Fine Arts in Artistic Research (MFAAR) programme at Malmö Art Academy, assisting with facilities and communication.

Master of Fine Arts in Artistic Research (MFAAR).  
Research presentation 2025 / Malmö Art Academy:  
Orestis Mavroudis (23–31 May 2025)

[Read more about the MFAAR exhibition here.](#)



IAC was also used by many students and graduates of the Malmö Art Academy, including alumna **Helena Olsson** who prepared her upcoming video work at IAC. The work called “Tristvälling och Tröstvälling” is a performative piece featuring a series of scenes set in a shower-like environment. The video work will be exhibited in spring 2026 in the new Helsingborgs konsthall and will mark the debut of Ýrr Jónasdóttir as the new artistic director of Helsingborgs konsthall/ Dunkers kulturhus.

Other alumni from the Academy were: Emilia Bongilaj, Maja Ellborg, Juju Bento, Anna Pezzoli, Mariella Ottosson, Axel Berger, Frederikke Jul, Silver Carlsson, Rasmus Streith, Emma Bexell as well as the student Cecilie Kappel.

As part of Malmö Art Academy’s **30th anniversary celebrations**, IAC hosted the seminars/readings on “Hannah Arendt: On Evil – from Totalitarianism to Banality” (7 October 2025) and “On Art – its political importance for judging between right and wrong” (20 November 2025) led by Gertrud Sandqvist, Professor of Art Theory and the History of Ideas, exploring Hannah Arendt’s radical and inspiring reflections on art.

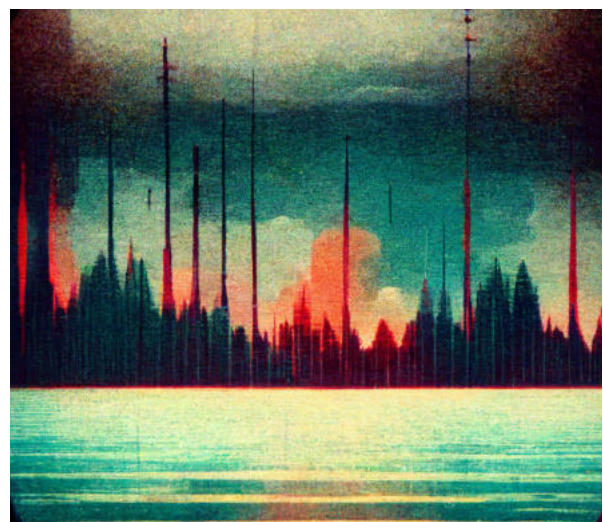
PhD candidate **Jürgen Bock** presented and defended his doctoral research “Maumaus: An (Auto)Biography of an Organisation” (20 October 2025) supervised by Andreas Broeckmann, and opponent Professor Mikkel Bogh.

Inspired by the “Short Course in Spatial Audio” (3–5 November 2025), artist **Mathias Kristersson** who participated in the course as the Art Academy’s technician, worked with an installation/performance “Carrying sound” (December 2025) where he physically was placing sound in space.

## MALMÖ ACADEMY OF MUSIC (MAM)

Collaboration with the Malmö Academy of Music continued to grow through a series of well-structured and purposeful initiatives at multiple levels – ranging from postdoctoral and doctoral research and disputations to educational workshops, recording project and seminars.

Within the doctoral programme in Artistic Research in Music, several active PhD candidates have chosen IAC as their primary workplace, using its resources to test and refine key components of their research. Among them are Felicity Brusoni, Bertrand Chavarria-Aldrete, Fernando Garnero, Yann Coppier, and Francesco Palmieri.



In January, **Jack Adler-McKean**, postdoctoral fellow at the Malmö Academy of Music, used the recording studio at IAC to prepare for his lecture “New music for old instruments: the serpent” and concert with world premieres specially composed for the instrument as part of Lund Contemporary 2025 organized by the music centre Odeum in Lund (6–9 February 2025). In late November and December, Jack has also recorded three tuba works written for him in recent years which will be released soon.

PhD candidate **Felicita Brusoni** performed her 75 % PhD seminar in Artistic Research in Music which included the performance “Red Carpet” – developed together with choreographer and dancer Valentina Sechi in July 2024 at IAC – and a discussion with opponent Stefan Östersjö, chaired professor of Musical Performance at Piteå School of Music, Luleå University of Technology. Trying to answer the question, “What is at stake for a contemporary music singer today?”, Brusoni presented her idea of a manifesto of the Extended Singer. (12 February 2025, performance & seminar)



One day later PhD candidate **Yann Coppier** carried out his 25% PhD seminar at IAC. The project “How to Make the Future Unpredictable”, which seeks to build a creative bridge between art and science in collaboration with the European Spallation Source (ESS) in Lund, is a joyful experiment in surprising ourselves as we navigate the uncharted territories of sound. The 25% PhD seminar included a discussion with opponent Palle Dahlstedt, Professor in Interaction Design at the University of Gothenburg. (13 February 2025)

Besides his PhD project, Yann Coppier contributed to IAC’s upgrade to its spatial sound recording capabilities with his research project “Invisible Choreographies”. Read more under point 4 ‘Research themes’.

In May, IAC carried out two **public defenses** and artistic presentations by PhD candidates Fernando Garnero and Bertrand Chavarría-Aldrete.

PhD candidate **Fernando Garnero** defended his PhD thesis “Mutations in the Composable: Compositional Practice as a Space of Experimentation, Tension, and Uncertainty” (12 May 2025) and performed a concert (11 May 2025) with the support of IAC. The disputation explored a new research approach to extended and diversified musical “composable spaces” including two related problems: multi-level sounds and multi-dimensional sound diffusion situations.

PhD candidate **Bertrand Chavarría-Aldrete** defended his PhD thesis “Plastic Extension of Music”, a new form of interpretation beyond the canonical performance, translation, synesthesia or musical analysis. The defence included a concert and an exhibition, which were made possible with the support of IAC. (16–23 May 2025)

Moreover, Bertrand has been supported by IAC in the realization of a lecture and concert during the Lund Contemporary festival organized by the music center Odeum in Lund.

Last but not least, IAC was also host for the 50% PhD seminar and concert in Artistic Research in Music by PhD candidate **Francesco Palmieri**, who presented his doctoral project “Redefining Contemporary Guitar Performance Practice through Spherical Amplification via S.T.OOGE” in the Red Room. (25 & 26 November 2025)



As in previous years, IAC hosted a concert at the annual **Connect Festival 2025** – a contemporary music festival organized by the composition students at Malmö Academy of Music. Solo cellist Elide Sul-senti premiered new pieces for solo cello as part of a walking concert in which she played at various public venues in Malmö. All the pieces were newly composed by composition students at the Malmö Academy of Music. (13 March 2025)

Read more about Elide Sul-senti as visiting researcher under point 7 'Collaboration with external partners'.

Professor **Anna Houmann** was once again active at IAC in 2025, using most of the venues for a week to conduct her research and workshops for music education students. Her project "The Possible Impossible" aims to explore the capacity to engage with the 'possible', an emerging research field including topics as diverse as creativity, imagination, innovation, anticipation, counterfactual thinking, wondering, the future, social change, hope, agency, and utopia. (24 March 2025).

In addition, IAC also held the **Jazz Festival** 'Wanderlust' with graduation concerts by students from the Malmö Academy of Music. The bachelor's degree programme in Jazz/Improvisation aims to train musicians with high artistic and professional skills. (30 May to 1 June 2025).

It is also worth mentioning that the academy's students, Inês Paiva and Natalie Schäfer, were able to use IAC to realize "Mindful Image and Unique Beauty" a chamber music project that combines new composed music with visual art. (7 & 8 June 2025)

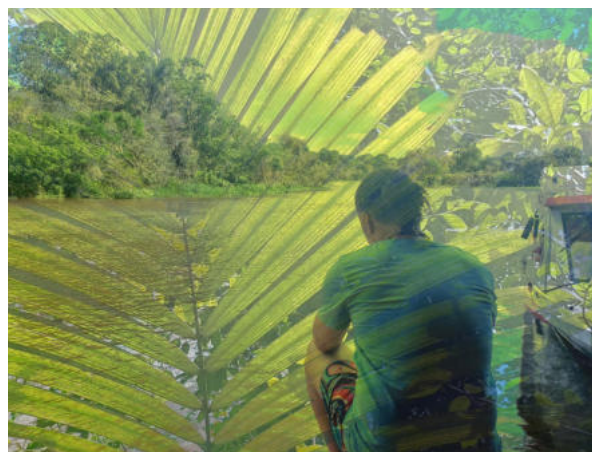
### MALMÖ THEATRE ACADEMY (MTA)

The collaboration with the Malmö Theatre Academy continues to grow in 2025. On a regular basis, PhD students, lecturers and professors from MTA used various resources at IAC, as well as the communicative and technical support.

PhD candidate **Iury Salustiano Trojaborg** presented her 75% PhD seminar in theatre/performance and sustainability "On Ancestrality and Regeneration: Performing Decolonial Journeys" at IAC (28 October 2025).

As part of the seminar, Iury presented a work in progress, the sound installation entitled "Dentro do Mar tem Rio" (Within the Sea, a River). The work has been developed together with Danish composer and sound artist Kristian Hverring and Brazilian set designer Mariana Ribas Coimbra with intense support by IAC (27 & 28 October 2025).

In addition, Iury's PhD opponent Ximena Alarcón-Díaz gave a lecture entitled "INTIMAL: Listening for place and tele-presence" (28 October 2025) and held a workshop entitled "Breathing Traces. A workshop in Sonic Migrations" (30 & 31 October 2025). Dr. Ximena Alarcón is a sound artist and researcher exploring sonic migrations – the sensory experiences of crossing borders through sound and listening. She creates telematic improvisations and interfaces for relational listening and composes hybrid listening rituals with trained and untrained musicians. The doctoral studies by Iury Salustiano Trojaborg are conducted at the Malmö Theatre Academy as well as within the framework of Lund University's Graduate School Agenda 2030.



PhD candidate **Jörgen Dahlqvist** has successfully defended his thesis about the research subject "In Dialogue with Society: Democratic Engagement through Theatre" on 28 March 2025 at Bryggeriteatern, MTA. At IAC, Jörgen worked on his project "Diagnosernas Tidsålder" (July & October 2025)

Even though doctoral candidate Charlotte Østergaard successfully defended her doctoral thesis "Crafting material bodies – exploring co-creative costume processes" at the Malmö Theatre Academy on 15 January 2025, she continues to use IAC's facilities as an alumna, for example for her co-knitting project. (April & October 2025)

In 2025, the doctoral workshop “All My Relations IV: Nomadic Encounters as PhD course”, organised by **Sofie Lebech**, was again held at IAC. The workshop explores the potential of performative and interdisciplinary practices to trigger transformation in human behaviour and ecological awareness. (1–2, 17–18 September 2025).

Composer **Daniel Fjellström** and playwright **Vanja Hamidi Isacson** began in September 2023 with three residency periods at IAC and continued their work in 2025 on their project „The development of a live composed hybrid work” with the presentation “Work-in-Progress Viewing of “Det finns inga ord” (There Are No Words)” that marked the culmination of a workshop focusing on the interaction between live performers and recorded elements (15 June 2025).

Furthermore, IAC provided facilities and communication support for the seminar and workshop entitled “Breaking Multilingual Silence in Nordic Performing Arts” led by Vanja Hamidi Isacson and Director David Kozma, coordinated by Post Theatre Collective in collaboration with Teater Aros and the Swedish Algerian Association, with support from Nordic Culture Point. The project addressed the underrepresentation of multilingualism in Nordic performing arts through keynote lectures by Carla Jonsson and Kasia Lech, a panel with Nordic actors, and an interactive workshop on strategies to increase language diversity in theatre. (Seminar: 5 December 2025; Workshop: 6–10 December 2025)

Furthermore, Head of department, **Fredrik Haller** and administrative manager, **Daniel Bengmark**, used IAC premises for a workshop on the film skills of tomorrow (27 November 2025).

Finally, IAC was also the place for the development of the theatre piece TJEJER - a conceptual theater performance that explores theater as a TV series as well as female solidarity as a subculture. Teater Kobra consists of **alumni** of the Malmö Theatre Academy and worked at IAC from March to May 2025.

## ARTCOLLAB

The First Person Singer (FPS) project that is part of ArtCollab aims to experimentally create prerequisites for a new operatic format offering the audience first-person perspectives from individual characters through personalized streaming. By equipping opera singers with body cameras and microphones, the project allows

beholders to experience the plot through the eyes and voices of individual performers. Over two weeks, participating singers were interviewed alongside a reference group of experts in artistic and technical fields. The activities were carried out at IAC by Sara Wilén, Ingar Brinck, and Hedvig Jalhed, in collaboration with Malmö Opera, within the framework of ArtCollab/Teaterhögskolan i Malmö. (15–22 October 2025)

## FACULTY RESEARCH SEMINARS

As part of the Faculty’s long-term commitment to improve support in applying for external research funding, several seminars were offered to Faculty researchers, held at IAC.

Seminar I: “How to Develop a Strategy for External Funding”, 21 January 2025

Seminar II: “Academic Career Paths”, 18 February 2025

Seminar III: “Developing Excellent Research Environments”, 18 March 2025

Seminar IV: “Building Strong Research Collaborations”, 22 April 2025

## FACULTY RESEARCH DAY

This very first Faculty Research Day taking place at IAC welcomed all colleagues from the faculty to explore the wide range of research being conducted within the Faculty of Fine and Performing Arts. The day started with a shared lunch, followed by presentations, discussions, and interactive sessions showcasing the creativity and diversity of our research environment. (2 December 2025)

## LIBRARY AT THE FACULTY OF FINE AND PERFORMING

Furthermore, the Library at the Faculty of Fine and Performing Arts hosted an introductory workshop at IAC on how to effectively use Research Catalogue – a key platform for documenting and sharing artistic research. The session was led by Per Anders Nilsson, University of Gothenburg. (23 October 2025)

## 6 | Cooperation within Lund university

The following is a selection of representative examples of cross-disciplinary collaborations:

### LUDICH / KALAUDIOSKOP

Lund University Digital Concert Hall (LUDICH) is a collaborative initiative exploring how new technologies, including AI, can shape future cultural experiences. The project involves five faculties and external partners, with IAC providing workspace, technical expertise, and workshops to support its development. Kalaudioskop is an innovation portfolio spanning UX design, audio, cloud solutions, artistic formats, copyright, and business models. It brings together partners from industry, the public sector, and academia, with IAC contributing equipment to the project.

### THE SOUND ENVIRONMENT CENTRE

IAC provided technical support and equipment to the Sound Environment Centre for the conference SOUND+PURPOSE: inaugural conference of the SOUND+ Network for Transdisciplinary Research in Sound. The SOUND+ Network for Transdisciplinary Research in Sound identifies where sound is a crucial dimension of today's challenges and their possible solutions. It aims to bring together different fields of expertise in order to respond to these challenges analytically, critically, and creatively. (20–21 November 2025)

### CENTRE FOR AESTHETICS AND BUSINESS CREATIVITY (ABC)

The newly established Centre for Aesthetics and Business Creativity (ABC), at Lund University School of Economics and Management (LUSEM), and led by Professor Daniel Hjorth, has started its collaboration with the Malmö Academy of Music, IAC and the research cluster on "Creativity, AI, and the Human" at the Edinburgh Futures Institute (EFI), University of Edinburgh. This partnership promises to explore the untapped intersections of business studies, aesthetics, creativity studies, and the fine and performing arts.

### LTH AND THE FACULTY OF MEDICINE

"The Physics of Opera – About tones in light and colours in sound" is one of four seed-funded initiatives supported by Lund University. The project brings together the Faculty of Fine and Performing Arts, LTH, and the Faculty of Medicine in a unique interdisciplinary collaboration. Its purpose is to develop educational material that uses operatic singing as a medium to enhance the understanding of sound, light, and wave phenomena, thereby inspiring greater interest in physics. Launched in September 2025 with technical support from IAC, the project was led by Johan Mauritsson, with contributions from Hedvig Jalhed (MAM, IAC), Felicia Brusoni (MAM), Johan Mauritsson (LTH) and Karin Markenroth Bloch (Faculty of Medicine).



## MAX IV ARTIST IN RESIDENCE

In 2025, Lund University and the MAX IV Laboratory launched their first joint artist-in-residence programme, with IAC supporting the initiative by communicating the open call. The programme invites Nordic artists to explore the intersection of art and cutting-edge research. The inaugural resident, Stockholm-based artist Jennifer Rainsford, will begin her residency in January 2026, with access to IAC's technical equipment, staff, and facilities to advance her work. Rainsford's practice spans film, installation, and interdisciplinary collaborations with researchers and activists, focusing on the relationships between humans, technology, and nature. She also teaches film at the Royal Institute of Art in Stockholm, engaging with new formats and digital technologies.



## 7 | Collaboration with external partners and funders

In recent years, IAC has initiated exchanges with a wide range of actors beyond the university, resulting in concrete collaborations, an expanded network, and increased visibility.

### MALMÖ ART MUSEUM

“Skåne: An Immersive Experience for Environmental Awareness” by Catalina Ishtar is an interdisciplinary project that combines art, technology, and sustainability in an immersive format. Supported by the Ibermúsicas Research Grant and developed in collaboration with IAC and the Malmö Art Museum, the work examines the effects of urbanization on Skåne's natural environments.



IAC played a central role by providing technical expertise and infrastructure. (27 February to 27 March 2025)

### MALMÖ UNIVERSITY

“Tender Threads: Patchworking Memory, Hope, and Regret” by the Medea Project is part of the Tender Time collaborative artistic research initiative at Malmö University. The project invites participants to contribute words, images, and needlework to create a collective tapestry reflecting memory, hope, and regret. The work was supported by IAC through technical input and facilitation, strengthening the project's interdisciplinary approach. (March 2025)

IAC hosted the “Monster Writing Retreat” which is part of the Monster Lab initiated by Malmö University. Monster Lab is an interdisciplinary research group where artists and scholars at the School of Arts and Communication (K3), jointly explore the field of monster studies through critical inquiry and collaborative practice. (10 October 2025)

### MALMÖ MUSEER / WISDOME

IAC is collaborating with Malmö Museums to develop a new artistic work on migration for Wisdome Malmö. An artist group consisting of Ioana Cojocariu, Radomir Majewski, Neil Luck, and Monika Czyżyk (IASPIS artist at IAC in 2024) has been commissioned to create a digital and immersive installation titled “Transmigration: Rooting Through Bodies and Borders”, scheduled for 2026. IAC contributes to the project through artistic guidance, technical support, and by providing facilities as needed, ensuring the realization of this ambitious interdisciplinary work.

### SKÅNES DANSTEATER

In 2025, IAC started to collaborate with Skånes Dans-teater and choreographer Philippe Blanchard on the exploratory project “Untitled yet (Creating Without Destroying)”. Focused on ecologically sustainable practices in the performing arts, the project will culminate in a dance work with six dancers in summer 2026. In February 2026, the team will temporarily move their studio practice to IAC, which provides space, technical support, and networking opportunities. The residency will include a public event and a workshop with the Malmö Theatre Academy.

### KRISTIANSTAD UNIVERSITY

“Skopéin” by Michael Johansson (Kristianstad University) and Andreas Sieß (Hochschule Bonn-Rhein-Sieg) is a user study of an upcoming Virtual Reality work that merges artistic development with scientific methodology. Building on the Knowledge Horizon Trajectory model (KHT), the project explores how the original videoprojection installation created for a church in Karlsruhe (DE) can be transformed into a VR format without losing its artistic intent. With IAC’s technical support and networking expertise, the study also examines the transition between physical and virtual spaces, identifying the qualities of experience for future visitors. (11 & 12 September 2025)

### DANSK KOMPONISTFÖRENING (MORE SOUND RESIDENCY)

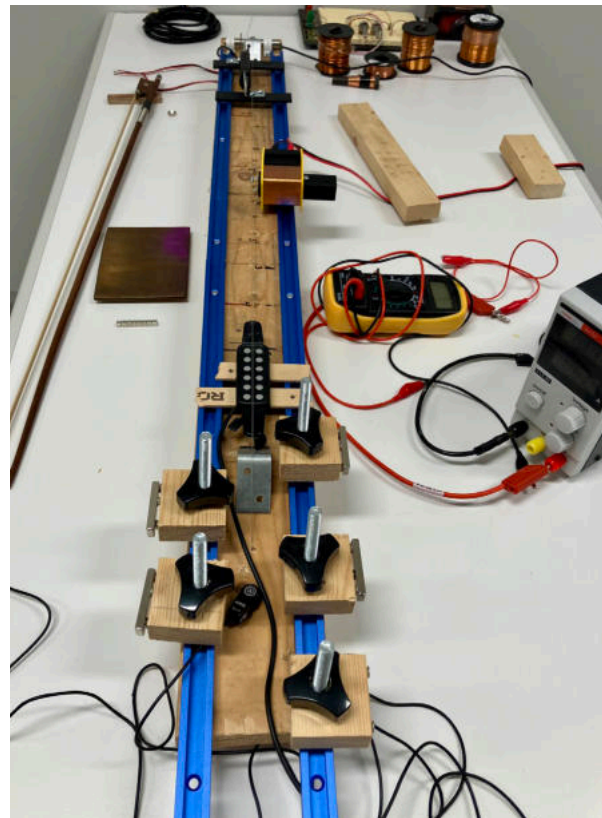
The More Sound Residency is an opportunity for practitioners to pursue explorative and experimental projects in music and/or sound-based art at IAC with support from our partner Danish Composers’ Society. After many years with Make Sound Residency as a fruitful Swedish-Danish collaboration, the new More

Sound Residency highlights creative artistic work as an important field of knowledge and invites practitioners focused on artistic or scientific development through sonic and musical experimentation and exploration. One project will be offered access to facilities and a working stipend.

The residency allows an individual artist or a group of artists to create their own project with sound as the focal point in the interdisciplinary environment at IAC. In connection with the residency, the invited person or group can share their discoveries and results in a public session, taking the form of a seminar or presentation.

**Lars Kynde:** 6 January to 6 February 2025 including an open seminar and discussion about the possible implementation of a fluid tonality based on inharmonic overtones.

Following the 1 May 2025 call, More Sound selected one project for a four-week residency at IAC. Danish composer Vilbjørg Broch will explore the interrelation of space, time, and frequency in ambisonic spatial audio, examining their inseparability through mathematical analysis and artistic practice. Recordings with spatial microphones at IAC will form the basis for experiments in transformation. (12 January to 9 February 2026).



## IASPIS

The main purpose of the IASPIS residency at IAC is to facilitate a creative dialogue between visual artists in Sweden and international practitioners. At IAC the grant holders are given an artist studio for three months and possibilities to share their work.

**Lina Lapelytė:** Between 30 September and 18 October 2025, IAC hosted network meetings and rehearsal spaces for Lina Lapelytė's large-scale performance "Study of Slope" – a site-specific installation featuring a choir of "tone-deaf" or self-proclaimed non-musical singers immersed in a sea of stinging nettles. The work was realized at Lilith Performance Studio in November–December 2025.

## NORDIC-BALTIC SOUND RESIDENCY NETWORK

In April, IAC hosted the Nordic-Baltic Sound Residency Network Meeting, a three-day programme that combined presentations, workshops, and networking. Highlights included a tour of IAC's facilities, a presentation of the Art Files project, and composer Daniel Fjellström's introduction of "Det finns inga ord" ("There are no words"), a multilingual hybrid composition in development. The programme also featured a spatial audio mini-workshop with Tim Bishop and Sebastian Hastrup, as well as a meeting in Lund with

visits to Odeum and Lund Contemporary, joined by representatives from the Sound Environment Centre. By providing space, technical support, and facilitating exchange, IAC strengthened its role as a hub for collaboration and future partnerships across the Nordic-Baltic region.

IAC contributes actively to the Nordic-Baltic Sound Residency Network, focusing on strengthening existing programmes, upgrading staff expertise, sharing knowledge, and expanding career opportunities for composers and sound artists. Supported by Nordic Culture Point (2023–2025), the network brings together leading partners including the Danish Composers' Society, NOTAM (Oslo), Rupert (Vilnius), Sound Art Lab (Struer), the Lithuanian Composers' Union, Elektronmusikstudion (Stockholm), Inkonst, and IAC in Malmö.

With the project nearing its end, the network is now working towards a final publication to highlight lessons learned on sound art based residency programs to support other institutions that are interested in establishing similar opportunities for sound artists. The publication is planned to launch in the second half of 2026.



## VISITING RESEARCHERS

Visiting researchers from other research environments are carrying out in-depth projects at IAC, often in collaboration with researchers and teachers at the Faculty of Fine and Performing Arts. They are contributing with new perspectives and input, which is valuable for the development of the research culture at IAC and the rest of the faculty.

In several labs at IAC, clarinetist **Robert Ek**, together with composer Kent Olofsson and choreographer Lidia Wos explored embodied music cognition—how the body mediates musical expression – using transversal video for transmodal remediation. The project combines movement, sound, and technology to investigate new artistic approaches. (“Cut-open-cut”, spring 2025)

IAC has also hosted “Piece for Two Joint Clarinets” – a sound experiment by Alessandro Perini, Robert Ek and Natalie Eriksson. The project explored a unique instrument made by connecting two Bb clarinets with a 3D-printed tube, creating an extended air column for pitches below the standard range and enabling real-time interaction between performers, shared multiphonics, and new sonic possibilities.



Another visiting researcher was cellist and researcher **Elide Sulsenti**, classically trained at the Conservatorio della Svizzera Italiana (Enrico Dindo's class) and Hochschule Luzern, who explores music and technology through augmented instruments. At IAC, she was developing sensor-equipped tools and collaborating with composer Alessandro Perini on prototypes that expand the sonic and performative range of string instruments. Elides projects combine instrument building, 3D printing, and motorized tuning systems, with results shared as open-source resources.



Last but not least, **Mia Heikkinen**, Erasmus exchange PhD student from the Sibelius Academy in Finland visited IAC with her project “The Improvisational Mindset of the Opera Singer – The Impact of Improvisation Skills on Operatic Acting” to get research guidance and support with network meetings within the Faculty of Fine and Performing Arts.

## A SELECTION OF THE MOST ACTIVE AND IMPORTANT PARTNERS IN 2025

NOTAM

Rupert

Sound Art Lab

Inkonst

Lithuanian Composers' Union

Danish Composers' Society

EMS Elektronmusikstudion

Sound Environment Centre, LU

ESS – European Spallation Source

Malmö University

Odeum, LU

Malmö Museer

Iaspis – International Programme for Visual and Applied Arts

## 8 | Facilities

The venue of approximately 1000 m<sup>2</sup> in total provides a variety of spaces for artistic work and in-depth studies, as well as larger spaces for public events such as concerts, seminars, lectures, screenings, exhibitions, and theatre performances.

IAC strives to provide the best technical resources for experimental work in the fields of music, theatre, and art. This includes a wide variety of audio-visual equipment and facilities such as microphones, PA systems, cameras, lights, video conference systems, as well as technical assistance.

As an IAC user, you have access to a workbench equipped with a variety of tools to support your projects. In addition, you can use a complete soldering station for precise electronic work.

For 3D printing needs, IAC offers a Prusa I3 Mk3 printer with a build volume of 250 × 210 × 210 mm. We primarily work with PLA material and provide guidance on preparing your 3D files, along with support throughout the printing process.

Available venues: Black Room, Red Room, Café/Research Platform (including a listening station), Seminar Room, VR/Sound Lab, Research Room A & B, Artist Studio, Sound Studio A & B, Video studio A & B.

[Download the list with the technical equipment here \(PDF, 701 kB, new tab\)](#)

[Download the floor plan here \(PDF, 100 kB, new tab\)](#)

[Read more about IAC's facilities here.](#)



### IAC TECH SURVEY 2025

In December 2025, IAC initiated a comprehensive survey to better understand the current and future technical needs of its users. The questions were designed to capture perspectives both from the respondents themselves and from any students they supervise. Importantly, the survey has only just begun and will continue in 2026. Respondents represented a diverse range of affiliations, including the three academies of the Faculty of Fine and Performing Arts, other universities, other non-academic organisations and non-affiliated participants.

[Open and respond to IAC Tech survey here.](#)



### LISTENING STATION. OPEN COLLECTION OF SOUND-BASED ART AND EXPERIMENTAL MUSIC.

Over the years, IAC has had the pleasure of hosting a broad variety of interesting artists with different backgrounds and experiences in the field of sound-based art and experimental music. Therefore, we decided to build an open collection to showcase previous users' works.

The open collection is intended to grow continuously over time and is placed in a corner of the IAC café, next to the Research Platform. It includes vinyl records, CDs, and cassettes. (Café/Research Platform)

[Read more about the musicians and their works here.](#)



## 9 | Staff

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**Margot Edström**, artistic supervisor/coordinator  
Supervises artists and researchers, both artistically and technically within the field of moving image and emerging media technologies.

**Hedvig Jalhed**, director. Head of department.

**Jonas Jönsson**, technician  
Responsible for technical support for artistic projects, support and guidance for video, light and audio devices.

**Sylvia Lysko**, communications  
Responsible for communications (web, newsletter, social media) and selected projects.

**Lili Nottrott**, operations coordinator  
Responsible for planning and coordination of IAC's activities and facilities.

**Magnus Pålsson**, technician/security advisor  
Responsible for technical support of artistic projects, support and guidance for video, light and audio devices.

### PHOTO CREDITS

Cover page: Vilbjørg Broch, 3D projection of 8D hypercube, 2025.

Page 4, 23, 24: IAC. Photo: Johan Persson.

Page 8: Intonal 2025. Illustration.

Page 9: IAC. Photo: Jonas Jönsson.

Page 10: Yann Coppier, Brønshøj Vandtårn, credits due to Edition#.

Page 11: Anja Cecilie Petersen, Responding Arches, Make Sound Residency 2024, Black Room, IAC. Photo: Johan Persson.

Page 12 (1): Black Room in the virtual version; illustration by Yann Coppier.

Page 12 (2): Emotional Support Karaoke Bot, 2024. Installation view. Malmö Gallery Weekend 2024, IAC. Amy Boulton, Inês A. Sério, Jon Nicklas Lundberg. Photo: Magnus Pålsson.

Page 14 (1): Research presentation 2025, Orestis Mavroudis.

Page 14 (2): Illustration by Yann Coppier.

Page 15 (1): Felicita Brusoni, Red Carpet. A project with Valentina Sechi, Red Room, IAC. Photo: Johan Persson.

Page 15 (2): Bertrand Chavarría-Aldretes "Plastic extensions of music", 9 februari 2025. Foto: Björn Löfgren.

Page 16: Iury Salustiano.

Page 18: IAC. Photo: Johan Persson.

Page 19: Monster Writing Retreat; illustration Malmö University

Page 20: Lars Kynde, More Sound Residency, January to February 2025.

Page 21: Lina Lapelyté, VR/Sound Lab, IAC; Photo by Lilith Performance Studio.

Page 22 (1): Robert Ek and Natalie Eriksson Photo: Alessandro Perini.

Page 22 (2): Elide Susenti. EOFestival 2024.

# 10 | Contact

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