

FLOOR 4B & 3B

2026 PLAY

06 FEBRUARY – 08 MARCH 2026

SIGNAL

*STAGE PRODUCTION, CROSSDISCIPLINARY ARTS
LULEÅ UNIVERSITY OF TECHNOLOGY
FELICIA THUNSTRÖM, LINNEA GILL-
BERG, LUDWIG ROSENGREN, SARA
INGVARSDOTTER, TUVA DAHLGREN*

HAVRE
MAGASINET

SIGNAL

STAGE PRODUCTION - CROSSDISCIPLINARY ARTS

Signal, from the Latin word *signum*, meaning mark or sign. A gesture or sound conveying a warning or message. Something we have agreed upon, something prompting one to act. To create. An urging task: it's trying, it's moving, it's never still. Like bodies, the doing and the trying follow its creator wherever they go. Who leads and who follows is not always clear.

Crossdisciplinary stage production is, just as it sounds, a programme for those with a broad interest in the performing arts, who don't want to choose one discipline, who want to work with the whole.

In dialogue with prevailing world order, out of different perspectives and critical reflection, the program links global societal challenges to artistic practices. At the same time, it's not a question of having all answers, but of dialoguing with complex queries.

An art school is a 'before'. Space, time, and resources to try before one must produce. Before one needs to consider audience members and respond to critics' opinions. Also, an art school is a place for reflection-in-action and articulation around artistic expressions created and received today: what it is, what it can be, how it can be understood, and how it can change. A Swedish bachelor's program offers students 120 weeks to participate in each other's learning and progress. To take in, process, learn, reflect, practice, do, re-do. And make mistakes – perhaps one of the most important reasons to pursue an education. One is offered time and space to try things out: not having to produce finished products but can try out ideas and whims. And perhaps most important: to evolve as a person. To form, transform or de-form what's imperative. Within oneself push play.

E2 till e4: the pawn in front of the king moves two steps forward – the most common opening in chess, the move

that sets the game in motion. E as in epistemology, theory of knowledge. E as in experience. What does it mean to know and understand something *through* and *from* experience, rather than *about* what is experienced?

The vampire bats listen for their victim; it is no bigger than a thumb and it has learned to distinguish each prey by memorizing the sound of the victim's breath. Did you know that?

In the *SIGNAL*-process, the students have been encouraged to boldly listen to one's impulses – to just do and create one's own universe. In one's artistic process, practice sensitivity toward others and the world by focusing one's attention towards the exploration itself.

To be attentive is to have a wait-and-see-attitude to what one's engaging in, without directly seeking something but ready to receive what's coming.

Dig where you stand has been the method; delving into individual interests, hoping to evoke responses in others. Joining eye, hand and thought. Relating to exceptional or everyday events.

Existing in a time of distractions, various attempts to think with our hands – building a koja-of-remnants, stopping time with a memory-car, raising queries about artificial intelligence, investigating how the digital can interact with the material and physical, connecting war and decay – are handlings that tackle a disturbing reality.

In the *SIGNAL exhibition*, the third-year students in Crossdisciplinary stage production have taken inspiration from Havremagasinet's curatorial theme for 2026, Play. Based on everyone's personal perspective and interests, they explore and relate to the theme through various queries, materials and media.

Sara Ingvarsdotter's interplay investigates interaction in relation to different objects, materials and media. Asking: what invites, what communicates, what reacts and responds? Now when the present is at risk of devour everything in its path, time and vision of time is acute; *Linnea Gillberg* describes her memory work *A Moment in Time* with the statement: Do you remember? Technical development will soon make it impossible to distinguish AI-generated text, images, sound, or performances from ones made by humans; a dilemma *Tuva Dahlgren* addresses in the work *I will do whatever it takes*. *Ludwig Rosengren* has taken an interest various creatures' instincts: digging burrows, building nests, hives, and huts; in the work *KOJAN*, they have worked with double signals asking: can a work about war still signal warmth and security? For months, *Felicia Thunström* has used her bedroom as atelier/laboratory for mold cultivation for the work *Putrefactio-Decomposition*. The process makes her wonder if one breaks oneself down to cope with the worldly decay.

Various aspects of sustainability are highly relevant also to art. These include material resources and environmental impact, as well as social and relational sustainability, accessibility and availability, democracy and justice. In this sense, art also offers hope. Reflecting

and playing must be the most sustainable activities there are. They don't necessarily require great resources. And they last.

Several works in the *SIGNAL* exhibition are interactive. Inviting visitors to interact. Interacting may involve other forms of togetherness than viewing. The outcome isn't obvious; it may be as surprising for the creator of the event as it is for the participant.

In short: playful attempts at seriously meant relationship-building. So, dear visitor: play the keys, press the button, look in the little book, crawl into the koja, smell the uniform, touch the compost.

Annika Boholm

Stage Production - Interdisciplinary Arts
Luleå University of Technology, Department of Social Sciences, Technology and Arts (ETKS)

PLAY is the curatorial theme for Havremagasinet during 2026. Through exhibitions, programs, and new "studios," we explore *PLAY* beyond its obvious meaning of playfulness. Here, the word expands to also encompass acting, starting, and activating. *PLAY* can also become an approach — to act, to test roles, to pretend — and through that, to discover new perspectives.

**PARTICIPATING
ARTISTS**

Felicia Thunström
Linnéa Gillberg
Ludwig Rosengren
Sara Ingvarsdotter
Tuva Dahlgren

FELICIA THUNSTRÖM

**PUTREFACTIO-
DECOMPOSITION, 2026**

**KOMBUCHA-LEATHER,
ALGAE-YARN/LEATHER,
STEEL WIRE, HUMAN HAIR,
RAW WOOL, OBJECTS,
KOMBUCHA, COMPOST**

Military presence is spreading throughout our world. News reports mix war and the killing of civilians with lives getting stuck at borders when trying to flee. War is not only something destroying lives and landscapes, but also a process breaking itself down. What remains are traces, fragments, and remnants of what once was.

The installation Putrefactio-Decomposition features various biodynamic materials activating all the viewer's senses. Uniforms made of kombucha visually resemble human skin. During the exhibition, the materials slowly break down and change – an ongoing process of decay and transformation.

Felicia Thunström (b. 1998, Strängnäs) has a background in theatre and a practice that moves between the stage and spatial installation. She works performatively, using the body as a tool to explore the relationship between material, space, and action. An ongoing interest in how materials can be shaped, their textures, and their role in storytelling is central to her work. She is currently working with biodynamic and living materials such as kombucha, investigating processes of decay in relation to contemporary conditions.

Instagram @feliathunstrom

LINNÉA GILLBERG

A MOMENT IN TIME, 2026

**BIRCH WOOD,
ALUMINUM SHEET**

Easy squeezezy lemon peasy life. Remember?

Linnea Gillberg has a background in acting and music, but works freely with other means and expressions within the performing arts, such as directing, film, writing, and the possibilities found in what she has not yet tried. Strong visions guide her works, while an open process shapes the details. She is interested in the larger world and in how the individual finds their place within it. Through shifting atmospheres, experiences, and contexts, she creates spaces to step into for a while.

Instagram @gooseberryfactoryxo

FLOOR 3B



LUDWIG ROSENGREN

KOJAN, 2026

BLANKETS, CURTAINS,
DUVET COVERS,
DRESS-UP BOX,
EMBROIDERY, PILLOWS,
RUGS, STRING LIGHTS,
TABLE RUNNERS, YARN

Koja – [kåj`a] – is the Swedish word for playhouse/hideout/pillow fort.

According to Save the Children's annual report Stop the War on Children, one in five children on earth lives in a war zone. In 15 years, the number of children living in conflict zones has increased by 60%, but the number of grave violations against children has increased by 373% during the same period. Wars are not only becoming more numerous, but they are also becoming more dangerous and deadly for the children. Reports tell of attacks on churches, schools, and hospitals. There are no longer any guaranteed safe places for children.

There are 520 hand-sewn circles in the hut. For each circle, there are a million children living in war.

520 million children. It's impossible to comprehend. It shouldn't be possible to comprehend.

A koja is a safe space shutting the outside world out. It shields, embraces and inspires to play. With help from preschool kids in Boden, **KOJAN** has been created for all children who visit it. But also for all children who cannot visit it. For the Palestinian children, for the Nigerian and Somali children. The children in Congo-Kinshasa. In Sudan, Iran, Yemen and South Sudan. For the Ukrainian children, the Ethiopian children and the Syrian children. And for the children in any of the other 120 conflicts going on in our world.

I wish all children a koja. Far away from adultish atrocities.

A big Thank you to Prästhlmsskolan and Fria Emilia in Boden Municipality.

SARA INGVARSDOTTER

INTERPLAY, 2026

**AUDIOVISUAL MEDIA,
OBJECTS, POPCORN, COLOR**

interplay explores what kind of signals are sent and received in encounters with the viewers. Through projection mapping, popcorn, and neon colors, it asks whether *Play* (Havremagasinet's curatorial theme) as interaction can even happen without reciprocity?

The starting point for the process began in an earlier work where I also worked with projection mapping technique — which uses three-dimensional surfaces as a 'canvas' — as well as popcorn and neon paint. I was still curious and felt I wasn't done exploring the technique and materials. I'm interested in how popcorn, something so organic and accessible, can be used as a material, as well as its possibilities and limitations as an artistic expression; and neon colors' potential to show something from a different perspective or with a different perception.

Sara Ingvarsdotter is curious about the potential of different materials and media, as well as the encounters between them. She uses exploratory methods in her creative process and often works spatially with a mix of visual, auditory, and tactile elements, while also being interested in the audience as a co-creating participant.

Instagram @sara.ingvarsdotter

TUVA DAHLGREN

I WILL DO WHATEVER IT
TAKES.
2026

MAC AURA, BOOKS,
AVOLITE

The Installation, *I will do whatever it takes*, explores how artificial intelligence is influencing literature and other creative industries. Within the work, there is a “Wall of Shame” displaying book titles that have, in various ways, been created with the help of AI. In some cases, the author’s name on the book is not even a real person, but an AI-generated identity.

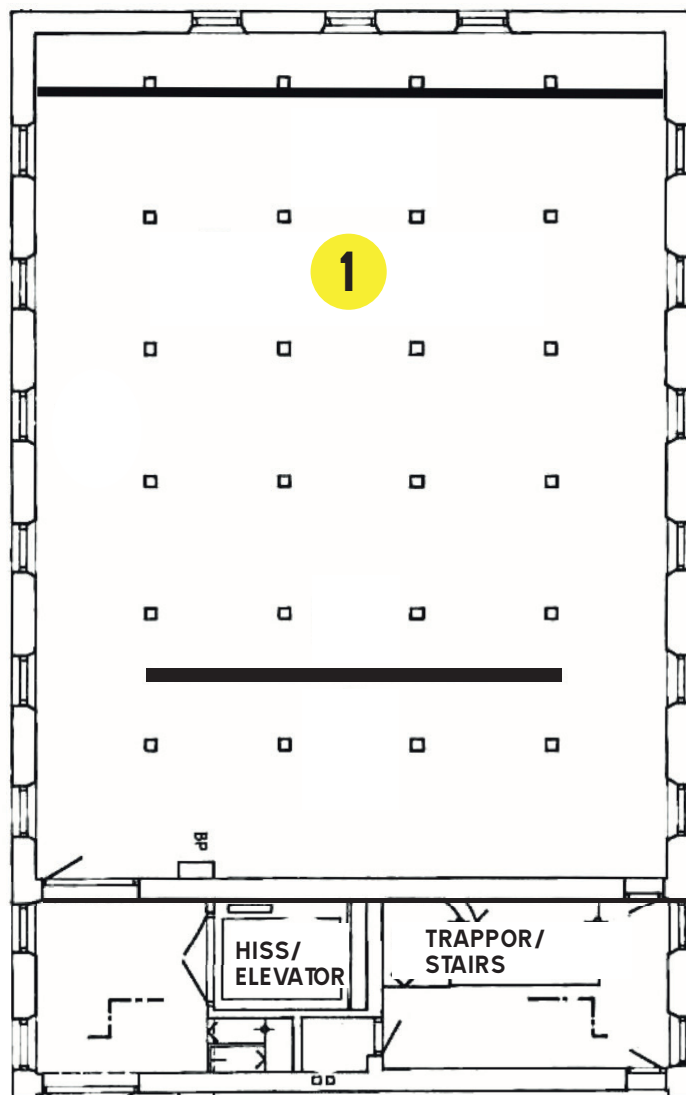
Today, AI-produced books are being sold in bookstores across Sweden. There is still no regulation requiring that consumers be informed when a product has been created with the help of AI.

In Tuva’s creative process, she has discovered another side of the work — a narrative about a programmed plea to create and to serve. The title, *I will do whatever it takes*, refers to the AI’s submission to human desire.

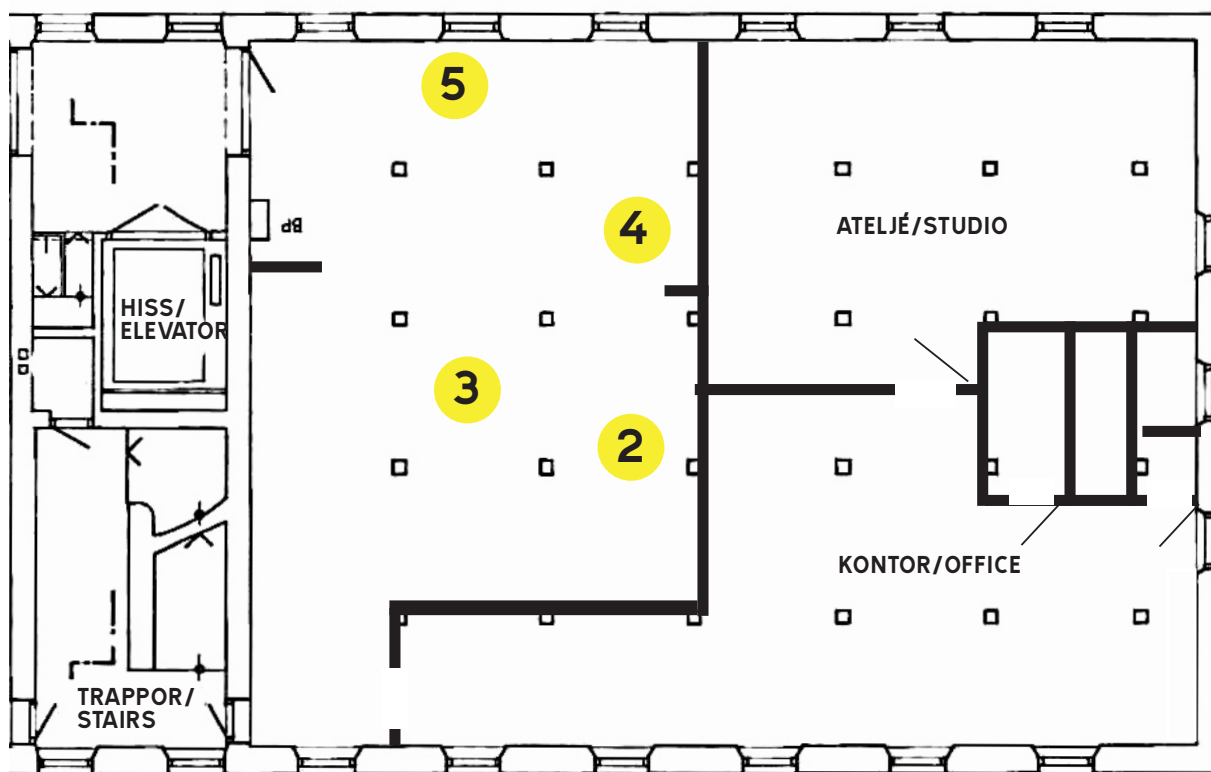
It raises questions: Is it reasonable that a product or book created by, or with the help of, AI is sold at the same price as one made by a human? How does this affect today’s authors and illustrators — and what will the future look like for the creative industries? What is AI without its assignment, and what remains when no one gives it instructions anymore?

Tuva Dahlgren bases her artistic practice in oil painting, continually branching out into children’s book illustration, the design of scenic light shows and posters, and more sculptural work. She is driven by clear visions and enjoys creating multi sensory experiences where sound, light, and installations work together to engage the visitor or fellow human. Her three year education in Performing Arts Production at Luleå University of Technology enriches her practice with technical knowledge in lighting, sound, scenography, props, color, and materials.
Instagram @Tuva_maria04

FLOOR 4B



1. Felicia Thunström
Putrefactio – Decomposition



2. Ludwig Rosengren
KOJAN

3. Linnéa Gillberg
A Moment in Time

4. Sara Ingvarsdotter
interplay

5. Tuva Dahlgren
I will do what ever it takes

**THINK ABOUT THE ENVIRONMENT:
Please return me once you
have finished reading**

**Read more about Havremagasinet and
our upcoming events on our website!**