

[no title] — NORDIK *XII*
Copenhagen
2018

FULL PROGRAMME

WEDNESDAY 24 October

16.00–18.00 **SMK (National Gallery)**

Optional reception

THURSDAY 25 October

9.00–9.30 **Coffee in front of Auditorium (23.0.50)**

9.30–11.00 **23.0.50 (THE LARGE AUDITORIUM)**

Welcome and Keynote

Temi Odumosu

11.00–12.30 **23.0.50 (THE LARGE AUDITORIUM)**

A Farewell to Critique? Reconsidering Critique as Art Historical Method

#1 — What's at stake?

27.0.09 (AUDITORIUM)

Decolonial Aesthetics: A View from the North

#1 — De/Colonial Landscapes

27.0.17 (AUDITORIUM)

Futures from the Past? Scandinavian Exhibition Histories

#1 — Nordic peripheries

27.0.47 (LECTURING ROOM)

Life: On Art Animation and Biology

#1 — Animating form

27.0.49 (LECTURING ROOM)

To be [titled], or not to be [titled]? Art History and its “well-(un)known” masters

#1 — Medieval(ists) case studies: Masters - Names

27.1.47 (LECTURING ROOM)

Untitled Spaces: Scenography and Nordic Art History

#1 — Scenographic thinking and memory

27.1.49 (LECTURING ROOM)

Nature, non-human and ecology in modern art, architecture and environmental planning

#1 — Nature, non-human and ecology in modern and contemporary art

12.30–14.00 **Lunch**

14.00–15.30 **23.0.50 (THE LARGE AUDITORIUM)**

A Farewell to Critique? Reconsidering Critique as Art Historical Method
#2 — Art Historiography and critique

27.0.09 (AUDITORIUM)

Art and Design in Translation: The circulation of objects people and approaches

#1 — Nordic Identities for International Consumption

27.0.17 (AUDITORIUM)

A Whiter Shade of Pale, A Whiteness Perspective on Nordic Visual Culture

#1 — [no title] — I

27.0.47 (LECTURING ROOM)

Showing not telling. Art institutional practices of inclusions/exclusions

#1 – Inclusive practices in the art museum: experience, language and poetry

27.0.49 (LECTURING ROOM)

Life: On Art Animation and Biology

#2 – Life as image and principle

27.1.47 (LECTURING ROOM)

Nature, non-human and ecology in modern art, architecture and environmental planning

#2 — Nature, non-human and ecology in modern and contemporary architecture and environmental planning

27.1.49 (LECTURING ROOM)

(In)hospitalities

#1 – Practicing spaces of hospitality

15.30–16.00 **Coffee in front of Auditorium (23.0.50)**

16.00–17.30 **23.0.50 (THE LARGE AUDITORIUM)**

Keynote Event

Towards a New Understanding of Artistic Praxis
(or How I learned that potatoes have agency)

Charlotte Bydler / Åsa Sonjasdotter

FRIDAY 26 October

10.30–11.00 **Coffee in front of Auditorium (23.0.50)**

11.00–12.30 **23.0.50 (THE LARGE AUDITORIUM)**

Mixed Media

#1 — *Between Matter and Materiality*

27.0.09 (AUDITORIUM)

A Farewell to Critique? Reconsidering Critique as Art Historical Method

#3 — *Critique and the post critical*

27.0.17 (AUDITORIUM)

Futures from the Past? Scandinavian Exhibition Histories

#2 — *Negotiating History*

27.0.47 (LECTURING ROOM)

Decolonial Aesthetics: A View from the North

#2 – *De/Colonial Display*

27.0.49 (LECTURING ROOM)

To be [titled], or not to be [titled]? Art History and its “well-(un)known” masters

#2 — *Anonymus - Archetype: Attribution in Early Modern understanding*

27.1.47 (LECTURING ROOM)

Untitled Spaces: Scenography and Nordic Art History

#2 — *Scenographic staging and architecture*

27.1.49 (LECTURING ROOM)

Medieval Nordic Art and the Un-nameable

12.30–14.00 **Lunch**

14.00–15.30 **23.0.50 (THE LARGE AUDITORIUM)**

Mixed Media

#2 — Curating Materiality

27.0.09 (AUDITORIUM)

A Farewell to Critique? Reconsidering Critique as Art Historical Method

#4 — Other options

27.0.17 (AUDITORIUM)

Art and Design in Translation: The circulation of objects people and approaches

#2 — The Cosmopolitan in Turn-of-the-Century Nordic Design

27.0.47 (LECTURING ROOM)

Decolonial Aesthetics: A View from the North

#3 – De/Colonizing Institutions and Heritage

27.0.49 (LECTURING ROOM)

Showing not telling. Art institutional practices of inclusions/exclusions

#2 — Alternative methods, alternative facts: education, encouragement and interpretation

27.1.47 (LECTURING ROOM)

Art Artists and Art Institutions in Times of War and Conflicts

#1 — Exhibiting Political and National Positions during and after the Second World War

27.1.49 (LECTURING ROOM)

(In)hospitalities

#2 – Gestures, representations, tools

15.30–16.00 **Coffee in front of Auditorium (23.0.50)**

16.00–17.30 **23.0.50 (THE LARGE AUDITORIUM)**

Keynote

Nordic Stories of Modern Art 1945-1960. Exploring the Postwar Fine Art Fields in Denmark, Finland, Iceland, Norway and Sweden

Marta Edling

19.00–21.00 **NORDIK Dinner, Copenhagen University, City, Grand Hall (Ticket price DKK 500, only a few tickets left)**

SATURDAY 27 October

9.00–10.30 **23.0.50 (THE LARGE AUDITORIUM)**

Mixed Media

#3 — *Materiality in Individual Artistic Practices*

27.0.09 (AUDITORIUM)

A Whiter Shade of Pale — Whiteness Perspective on Nordic Visual Culture

#2 — [no title] — II

27.0.17 (AUDITORIUM)

Art and Design in Translation: The circulation of objects people and approaches

#3 — *Translations and Mistranslations*

27.0.47 (LECTURING ROOM)

Queer Art: Artists and Identity: Nordic and Global Contexts

27.0.49 (LECTURING ROOM)

Networks and Collaborations in Nordic Architectural Culture

#1 — *Institutional Formations*

27.1.47 (LECTURING ROOM)

Untitled Spaces: Scenography and Nordic Art History

#3 — *Multisensory scenographic immersion*

27.1.49 (LECTURING ROOM)

Remembering — Art History and Curatorial Practices in Nordic Post-War Exhibition Studies

10.30–11.00 **Coffee in front of Auditorium (23.0.50)**

11.00–12.30 **23.0.50 (THE LARGE AUDITORIUM)**

Mixed Media

#4 — Materiality in Specific Media

27.0.09 (AUDITORIUM)

Post democratic culture and culture in Post democracy

27.0.17 (AUDITORIUM)

Futures from the Past? Scandinavian Exhibition Histories

#3 — Countering Oblivion

27.0.47 (LECTURING ROOM)

Art and Spirituality in a Secular Society

27.0.49 (LECTURING ROOM)

Networks and Collaborations in Nordic Architectural Culture

#2 — Professional Exchange

27.1.47 (LECTURING ROOM)

Art Artists and Art Institutions in Times of War and Conflicts

#2 — Artists and Nordic Networks in the Years of Conflict from the 1910s to the 1940s

27.1.49 (LECTURING ROOM)

(In)hospitalities

#3 — Film screening and discussion

12.30–13.00 **Closing remarks:**

**Presentation of the new Board of NORDIK, see you in 2021 in
NORWAY**

THURSDAY 25 October

9.30–11.00 **23.0.50 (THE LARGE AUDITORIUM)**

Keynote Event
Temi Odumosu

16.00–17.30 **23.0.50 (THE LARGE AUDITORIUM)**

Keynote Event
Towards a New Understanding of Artistic Praxis
(or How I learned that potatoes have agency)
Charlotte Bydler / Åsa Sonjasdotter

FRIDAY 26 October

16.00–17.30 **23.0.50 (THE LARGE AUDITORIUM)**

Keynote
Nordic Stories of Modern Art 1945-1960. Exploring the Postwar Fine Art Fields using Relational Methods
Marta Edling

KEYNOTE INTRODUCTION

Even if, as Anna Brzyski remarks, "the critique of canonicity has become...commonplace" and art historians agree upon the "historic existence of multiple, temporally and geographically situated canonical formations", the question remains what difference this makes? If the differentiation of the canon is accomplished by the use of the "mechanics of the canonical system" (Brzyski 2007) is "canon-busting" (Smith 2007) really the effect?

One possible answer is negative. Global art history e.g. does not represent any true change, James Elkins argues (2007), only an expansion of the old model. It offers "regional differences" that are "variations on the basic model" of Western art history. On the other hand, one could give an affirmative answer. The outcome of this fragmentation of the old model is a discipline challenged by variety of different agendas, and a multi-faceted pluralism. The vitality of the discipline today is indeed the result of many years of critique of the gender, colonial and capitalist bias of earlier preferences. The self-critical awareness of the "canon's function as a mechanism of oppression, a guardian of privilege, a vehicle of exclusion" (Brzyski 2007) is today a default setting of the discipline.

What is clear, irrespective of what answer one prefers, is that the "mechanics" of canon-formation comes with a consensus on the necessity of value-systems. In this sense nothing has busted. Put another way, canon-critique do not necessarily call into question the process of evaluation and selection that canon-formation presuppose. What is at stake is rather which objects should be chosen (Deepwell 1998, Preziosi 1998, Locher 2012, Karlholm 2014).

Now, if an evaluative approach lays down conditions for our research, what underlying assumptions on value come with the "interpretive agendas" and "scholarly protocols" (Elkins 2015)? What preconceived conceptions on what constitutes pertinent properties are tacitly implied in studies on overlooked, peripheral or seemingly odd materials? And is it at all possible to escape from the "the inherently evaluative approach" (Brzyski 2007) that all canon formation entails? Can we accomplish a non- or, a-canonical art history? Do we want to? Should we want to?

In my presentation I will discuss how the problem of the canon became a vital question when I started researching art from the "semi-periphery" (Bydler 2004, Ring Petersen 2015) of the Nordic countries 1945-1960. I will discuss how 'discordant' features of the art and the archival data made it clear that I had to find approaches that would allow me to research it outside of the grids of "the center-periphery frame" (Joyeux-Prunel 2015) and the "aesthetic standard" of modernist scholarship (Harrison 2003). It forced me to find art historical research that had challenged these protocols and to take on the methodological problem of selection. In my lecture I will share some of my findings and discuss how evaluative agendas may be challenged when art historians start to "think relationally" (Bourdieu & Wacquant 1992).

Professor Marta Edling is Professor of Art Theory and History at Sodertorn University, docent of Art History at Uppsala University and Co-director SEC Sociology of Education and Culture Research Unit, Uppsala University. Her current research interest is in transnational contacts and social and aesthetic distinction in the Swedish field of art in the second half of the 20th century. She is a project member of the research project "Exhibiting Art in a European Periphery? International Art in Sweden during the Cold War" 2018-2022.

Sara Callahan / PhD, Stockholm University
Anna-Maria Hällgren / PhD, Södertörn University
Charlotta Krispinsson / PhD, Uppsala University

A Farewell to Critique? Reconsidering Critique as Art Historical Method

THURSDAY 11.00–12.30 23.0.50 (THE LARGE AUDITORIUM)

#1 — *What's at stake?*

11.00 **Introduction to session**

Anna-Maria Hällgren

11.10 *False Economics and the Problem of Contemporary Critique*

Adrian Anagnost

11.30 *Absolutely Small: Anarchism and the Aesthetics of Affirmation*

Roger Rothman

11.50 **Panel discussion**

Moderator: Anna-Maria Hällgren

THURSDAY 14.00–15.30 23.0.50 (THE LARGE AUDITORIUM)

#2 — *Art Historiography and critique*

14.00 **Introduction to session**

Charlotta Krispinsson

14.10 *The disciplinary critique in art history in post-Soviet Estonia: process and theoretical implications*

Krista Kodres

14.30 *The Paleolithic question: Some remarks on artists without names, untitled paintings and critical art history*

Hans Dam Christensen

14.50 *Let Us Now Praise Famous (Dead White) Men: Newhall and Steichen Revisited – Again*

Ya'ara Gil-Glazer

15.10 **Panel discussion**

Moderator: Charlotta Krispinsson

FRIDAY 11.00–12.30 27.0.09 (AUDITORIUM)

#3 — *Critique and the post critical*

11.00 **Introduction to session**

Sara Callahan

11.10 *From revelation to novelty: rethinking art from a postcritical perspective*

Maryse Ouellet

11.30 *"From Criticism to Complicity": Commodity in/as Art in the 1980s*

AnnMarie Perl

12.50 **Panel discussion**

Moderator: Sara Callahan

FRIDAY 14.00–15.30 27.0.09 (AUDITORIUM)

#4 — *Other options*

14.00 **Introduction to session**

Sara Callahan / Anna-Maria Hällgren / Charlotta Krispinsson

14.10 *How to Avoid Art History's Avant-Gardism in Favor of an Amodern Post-Critical Historiography*

Dan Karlholm

14.30 The Aestheticization of Critique: October and the Concept of Allegory

Noortje de Leij

14.50 Transmissibility: A Post-Critical Philosophy of Art History

Jae Emerling

15.10 **Panel discussion**

Moderator: Sara Callahan / Anna-Maria Hällgren / Charlotta Krispinsson

SESSION DESCRIPTION

Since the advent of so-called New Art History, critique has been an omnipresent as well as welcomed part of the discipline. Critical perspectives on traditions and methods proved previous discourses of objectivity and neutrality to be inherently ideological. This new, critical art history enabled methodological approaches that questioned taken-for-granted assumptions of the discipline. Further, it brought attention to underlying social and structural aspects of art production and opened up new, exciting avenues of knowledge. In hindsight, thinking critically has resulted in some of the most ground-breaking research over the last few decades.

But when did thinking critically become the only way of thinking? Within the humanities, critique has turned into a default-mode, near synonymous with what is regarded as good research. This situation has of late come under scrutiny, most notably by Bruno Latour and Rita Felski. While Latour has argued that critique simply has “run out of steam” (Latour 2004), Felski stresses the importance of regarding critique as one method amongst others. In *The Limits of Critique* (2015) Felski argues that critique—like all methods—comes with its own tropes, narratives and blind spots. What, exactly, are we doing while engaging in critique? What is the cost of habitually “reading against the grain”? Of continually deconstructing, denaturalizing and demystifying the world as we know it? What could we do otherwise? Felski does not offer a ready-to-use methodological alternative to critique—her concern is to examine what we do when we engage in critique and to challenge the view that it is the only game in town.

Charlotta Krispinsson is a lecturer in Art History at Uppsala University and Södertörn University, Stockholm. She completed her Ph.D. at Stockholm University in 2016 and held a fellowship as a postdoctoral researcher at the Department of Art and Visual History at Humboldt Universität-zu-Berlin in 2017-2018. Krispinssons' research interests include art historiography, portraiture and the visual history of 16th and 17th century Northern Europe. She addresses the role of critique within the theoretical apparatus of new art history and visual culture studies of the 1980s and 90s in her essay “Temptation, Resistance, and Art Objects: On the Lack of Material Theory within Art History before the Material Turn” (*Artium Quaestiones*, no. XXIV, 2018).

Anna-Maria Hällgren is a lecturer in art history at Södertörn university, Stockholm. Her research interest spans over two major fields: Vision and visibility in late nineteenth century popular culture, and non-anthropocentric notions of being within contemporary art today. Since completing her Ph.D at Stockholms university in 2013, she has been a postdoctoral research fellow at the department of Culture and Aesthetics at Stockholm university, as well as a visiting scholar at Museu d'Art Contemporani de Barcelona. As an artist in

residence at Zentrum für Kultur und Urbanistik in Berlin, as well as Can Serrat, El Bruc, she has explored the connection and overlapping practices between art and scholarship.

Sara Callahan completed her PhD at Stockholm University in March 2018 with the dissertation *The Archive Art Phenomenon: History and Critique at the Turn of the Twenty-first Century*, and she is currently a lecturer in curating and art history at Stockholm University and DIS Stockholm. Her research centers on the relationship between the 1960s and contemporary art practices, as well as artistic engagement with outdated and obsolete photographic technologies. Prior to academia Sara has worked at numerous private and public contemporary art galleries and museums in Stockholm and Seattle.

Adrian Anagnost

a#1.1 False Economics and the Problem of Contemporary Critique

So-called New Art History emerged in the wake of 1968, within an intellectual community still confident in the possibility of “secular, universalist liberal humanism” (Sedgwick 2003). In analyzing Manet’s *Olympia*, for example, art historians departed from prior formalist and iconographic approaches to foreground the scandalousness of working class presence (Clark 1985), the spectacle of sexual commerce (Pollock 1988), and the visibility of black wage labor (Grisgsby 2015) as part of a scholarly project that “expos[ed] and problematiz[ed] hidden violences in the genealogy of the modern liberal subject” (Sedgwick 2003).

The critical energies of a later generation of art historians, critics, and curators are necessarily altogether different. The microtopias of relational aesthetics (Bourriaud 1998) and artistic “complicity” with the market and “mass culture” (Drucker 2006) hew more closely to what Theodor Adorno pilloried as the *Naturschutzpark* or ‘playful refuge’ model of culture (Adorno 1958/59). Yet revelations of false consciousness seem of limited use in the face of today’s networked and multi-nodal artistic practices in which artists draw upon cultural funding, government support and the art market, creating experiential works that involve institutions, people, objects, and the built environment.

This paper offers a historiographical account of post-critical stances within the Anglophone art world, arguing that these stances were incubated in an epoch characterized by the post-1989 economic re-ordering of the globe. If critique was a *soixantehuitard* endeavor, offered as a corrective to the Cold War’s brutal visions of utopia, the post-Taylorist globe demands revelations not of false consciousness but of false economics.

Adrian Anagnost, Assistant Professor of Modern and Contemporary Art at Tulane University, specializes in issues of urban space, architectonic form, and theories of the social in modern and contemporary art and architecture.

Roger Rothman

a#1.2 Absolutely Small: Anarchism and the Aesthetics of Affirmation

In his discipline-defining text, "Theory of the Avant-Garde," Peter Bürger argued that the failure of the historical avant-garde (and with it, the neo-avant-garde) was a consequence of its abandonment of aesthetic autonomy. According to Bürger, "the (relative) freedom of art vis-à-vis the praxis of life is at the same time the condition that must be fulfilled if there is to be a critical cognition of reality. An art no longer distinct from the praxis of life but wholly absorbed in it will lose the capacity to criticize it, along with its distance." Since its publication in 1974, and especially in the wake of its reception by Benjamin Buchloh and Hal Foster, Bürger's argument has shaped the dominant perspective on both pre-war and post-war avant-garde practice. This perspective holds that, absent the pursuit of a "critical cognition of reality," the avant-garde is, at best, an empty aesthetic gesture, and at worst, an unwitting collaborator in the corrosive spectacle of mass culture. However, recent critiques of this paradigm--by figures such as Eve Kosofsky Sedgwick, Bruno Latour, and most recently Rita Felski--have provoked the question of whether the paradigm of relentless critique has, as Latour has put it, "run out of steam." My paper will argue that it is time to reconsider critique's antithesis--affirmation--as a viable alternative in the present. I will argue that adopting affirmation as a theory and practice will require a fundamental reorganization of both aesthetic and political paradigms, including a reconsideration of the aesthetics of beauty and the politics of anarchism.

Roger Rothman, Samuel H. Kress Professor of Art History, Bucknell University.
 Author of *Tiny Surrealism: Salvador Dali and the Aesthetics of the Small* (Nebraska 2015) and co-editor, with Pamela Fraser of *Beyond Critique: Contemporary Art in Theory, Practice, and Instruction* (Bloomsbury 2017).
 Currently writing a book on Affirmation and the Avant-Garde.

Krista Kodres

a#2.1 The disciplinary critique in art history in post-Soviet Estonia: autopoietic process and theoretical implications

So-called New Art History emerged in the wake of 1968, within an intellectual community still confident in the possibility of "secular, universalist liberal humanism" (Sedgwick 2003). In analyzing Manet's *Olympia*, for example, art historians departed from prior formalist and iconographic approaches to foreground the scandalousness of working class presence (Clark 1985), the spectacle of sexual commerce (Pollock 1988), and the visibility of black wage labor (Grisgsby 2015) as part of a scholarly project that "expos[ed] and problematiz[ed] hidden violences in the genealogy of the modern liberal subject" (Sedgwick 2003).

The critical energies of a later generation of art historians, critics, and curators are necessarily altogether different. The microtopias of relational aesthetics (Bourriaud 1998) and artistic "complicity" with the market and "mass culture" (Drucker 2006) hew more closely to what Theodor Adorno pilloried as the *Naturschutzpark* or 'playful refuge' model

of culture (Adorno 1958/59). Yet revelations of false consciousness seem of limited use in the face of today's networked and multi-nodal artistic practices in which artists draw upon cultural funding, government support and the art market, creating experiential works that involve institutions, people, objects, and the built environment.

This paper offers a historiographical account of post-critical stances within the Anglophone art world, arguing that these stances were incubated in an epoch characterized by the post-1989 economic re-ordering of the globe. If critique was a *soixantehuitard* endeavor, offered as a corrective to the Cold War's brutal visions of utopia, the post-Taylorist globe demands revelations not of false consciousness but of false economics.

Krista Kodres, Professor at the Institute of Art History and Visual Culture of Estonian Academy of Arts. Head of the state research project "Historicizing Art: Knowledge production in art history in Estonia amidst changing ideologies and disciplinary developments"; editor-in-chief of "History of Estonian Art". Full academic profile, see: www.etis.ee; www.academia-net

Hans Dam Christensen

a#2.2 The Paleolithic question: Some remarks on artists without names, untitled paintings and critical art history

This paper focuses on the inclusion of "Paleolithic art" into the history of Western art in the period from the mid-nineteenth century to the beginning of the twentieth century. Put simply, this subject field gradually turned out to be quite a lot older than the timeline of the Christian creation myth. Among other things, this oldness incited various explanations on how and when the history of art started. Retrospectively, "Paleolithic art" also challenged art history methods. Studies of style and form – methods that increasingly gained importance in this period – shaped the early history of "Paleolithic art". Modern Paleolithic archeology has, however, revealed that these analyses were flawed, among other things because of assumptions underlying the then well-known history of art. These assumptions showed to be biased when used on an incomplete material spread over a time span that went far beyond the familiar chronology.

The critical approach applied in the previous has two objectives: First, it reflects upon the position of "Paleolithic art" in the field of art history today and, next, it discusses the significance of critical perspectives in art history. As will become clear, critical thinking is not considered the predominant way of thinking, at least not outside university art history. Critique is a valuable approach to understand and potentially rethink disciplinary discourses and practices. In everyday art history, however, a plurality of methods and subject fields are present, and in comparison with, for example, critical thinking and "Paleolithic art", many of them are more important with regard to both societal relevance and individual career opportunities.

Hans Dam Christensen, Professor, Department of Information Studies, University of Copenhagen. His research areas include museology, visual studies and art history. He has recently co-edited the anthology *Museums as Cultures of Copies: Crafting Authenticity and Artefacts* (in press).

Maryse Ouellet

a#3.1 From revelation to novelty: rethinking art from a postcritical perspective

In *Critique and Postcritique* (2017), Anker and Felski point out that one of the causes for the current dissatisfaction with critique stems from its authoritative reliance “on the revelatory force of an examining gaze” (4). Such a posture, often shared by self-proclaimed political artists who intend to enlighten their audience, has been denounced by Jacques Rancière (2008) for it presupposes the ignorance of the spectators. As a response, Doris Sommer encourages us to consider the political value inherent to aesthetic and art, which Rancière describes as their capacity to reconfigure the visible or, as Sommer notes, to “ignite surprise” (2014: 89). In my presentation, I will ask: how can we draw from such considerations new perspectives and methods in art history? I want to explore one such possible perspective by looking at the video-essay *Deep Weather* (2013) by Swiss artist Ursula Biemann. In this piece that connects the extraction of tar-sand in Alberta to the rise of sea waters threatening coastal populations in Bangladesh, Biemann develops new aesthetic possibilities to testify to the changing relation of power between humanity and non-humanity in times of climate change. First, I will address Biemann’s objectives and method to show how her political strategy breaks up with the reliance on the revelatory power of critique. Second, I will examine the novelty of her approach, by situating Biemann’s work in the longer tradition of artistic realism, which has long been interested in reconfiguring the relation between the visible and the invisible. Through this examination, I want to demonstrate how a historical and comparative approach to the novelty of aesthetical means could contribute to shape a postcritical art history.

Maryse Ouellet is a FRQSC postdoctoral researcher at the International Centre for Philosophy NRW in Bonn. Her project examines new forms of realism in contemporary art. She recently obtained her PhD in art history from McGill University (2018). Her dissertation, *Après l'imprésentable : contemporanéité du sublime dans les œuvres de Shirin Neshat, Olafur Eliasson et Ryoji Ikeda*, focused on the manner in which contemporary artworks articulate historically novel interpretations of the sublime that contrast with modern and postmodern understandings of the notion.

AnnMarie Perl

a#3.2 “From Criticism to Complicity”: Commodity in/as Art in the 1980s

This paper explores the critique of criticality that the Simulationists developed in the mid to late 1980s and the contrarian alternative of complicity that they proposed in its stead. It

tracks the influence of critical theory upon artistic practice and seeks to reassess how critical or complicit were the Simulationists in the commodification of art during the economic boom of the 1980s that transformed the New York art world. Taking inspiration from the Hirshhorn Museum's recent exhibition, "Brand New: Art and Commodity in the 1980s," this paper offers close visual analyses of rarely and recently exhibited artworks that provide new insight on these open and important questions, which are now historical.

AnnMarie Perl is an historian of twentieth-century European and American art focusing on its social and political dimensions. She is a Lecturer in the Department of Art and Archaeology at Princeton University and has published articles on American and French art of the postwar and contemporary periods.

Dan Karlholm

a#4.1 How to Avoid Art History's Avant-Gardism in Favor of an Amodern Post-Critical Historiography

It is customary to think of art history as divided between a conservative department, devoted to the history of old masters and a virtually all-male Western canon, on the one hand, and a radical branch understood to be modern/postmodern/contemporary and with "critical" pinned to its every activity, on the other. This convenient distinction, however, is itself part of the modern(ist) legacy of art history as a discipline from the mid-nineteenth century. The two approaches, parading as options to choose from, have more in common than is commonly acknowledged. The critical impulse of art studies is primordial. Pliny the Elder was chiefly interested in singling out the most skillful artists, Vasari was all about honoring the most eminent painters of his day and Hegel was consumed by following the spiritual rear end of a "universal" teleology. Art history's claim to be a historical discipline is founded upon a denial of its critical, aesthetic roots. According to some, of course, the history of art is the critical history of art (Croce). The critical tradition is the spinal cord of art history, which is of a piece with its modernity, its historicism, its causal narratives of the avant-garde canon and not least its uncompromising either/or structures (forward-backward, radical-reactionary, modern-antimodern, etc.). This entire model is due for reconsideration on several accounts to be outlined in this paper. I will, for example, suggest how Latour's ideas on the "non-modern", actor-network theory in general, and Felski's analysis of the modern imperative of critique, can assist in strengthening art history's attentiveness to a broader spectrum of the past, a layered rather than linear notion of time, and an amodern historiography.

Dan Karlholm is professor of Art History at Södertörn University. His research is devoted to art historiography, temporality and museum studies. His latest publication is Karlholm & Keith Moxey (eds.), *Time in the History of Art: Temporality, Chronology, and Anachrony* (Routledge, 2018). He is also editor of *Konsthistorisk tidskrift/Journal of Art History*

Noortje de Leij

a#4.2 From the Critique of Aesthetics to an Aestheticization of Critique: *October* and the Concept of Allegory

It would be hard to deny the pivotal role played by the journal *October* in establishing a notion of critique that still functions as a principle criterion in artistic discourse. One specific structure of critique that played a central role in *October's* criticism was caught under the heading of 'allegory': a trope that captured the fragmented, anti-aesthetic, and demystifying forms of signification the *October* writers sought to sustain in art and art criticism. The appraisal of allegorical art showed *October's* view that the fragmentation and alienation of the social world must be revealed by pushing that very same fragmentation and alienation to its extreme. The interpretations and evaluations of the allegorical, however, diverted among the *October* writers. While Craig Owens offered a poststructuralist reading largely inspired by Paul de Man, Benjamin Buchloh remained much closer to an interpretation of the concept as formulated by Walter Benjamin. The latter still upheld an implicit notion of symbolic reconciliation as the dialectical other to allegory; the loss of unity and meaning was still experienced as loss. Owen's allegory, on the other hand, abandoned any form of symbolic unity or reconciliation, celebrating the de-homogenizing gesture of critique as an end in itself.

Through a comparison of Buchloh's and Owens' conceptions of allegory, this paper argues that Owen's allegory relapses into an 'aestheticization of critique'. That is, his critical deconstruction falls sway to an endless motion of fragmentation in which the original structure of immanent critique – directed at aestheticizing notions of art – collapses into mere mimicry and, paradoxically, becomes merely aesthetic.

Noortje de Leij is a PhD candidate at the University of Amsterdam. In her dissertation she examines the political aesthetic of the journal *October*, with a central focus on the journal's revalorization of Walter Benjamin's concept of 'allegory'. Her most recent publication is entitled 'Art Criticism in The Society of the Spectacle: The Case of *October*' (in J.F. Hartle and S. Gandesha (eds.), *The Spell of Capital: Reification and Spectacle*, Amsterdam University Press, 2017).

Jae Emerling

a#4.3 Transmissibility: A Post-Critical Philosophy of Art History

This paper will address the limitations of any art historical method premised on critique by focusing on a close reading of Walter Benjamin's aesthetic philosophy, which is inseparable from a theological conception of language as such that underlies his entire philosophy of history. Thus any method of art historical or cultural critique based on

Benjamin's work confronts a problematic. This is a critical point because we have overlooked why Benjamin foregoes "transmissibility" (*Tradierbarkeit*) in favor of "impartability" (*Mitteilbarkeit*), the latter being the mode of language as such in which the "creative word of God" imparts itself. Benjamin forecloses on transmissibility (a mode of survival for artworks that conceives of them as a "force of the future") in favor of impartability. For me, it is Benjamin's disavowal of transmissibility that is disappointing. His "striking critique" of the history of forms is premised on theological constructs. History and philology: impartability. However, my work posits that we can conceive transmissibility as an aesthetic-historiographic concept wherein an artwork is an atheological passage within time: that is, matter and memory, history and life, sensible and intelligible. I will argue that transmissibility is a post-critical method that acknowledges the aesthetic, historiographic, and temporal power of an artwork. Transmissibility opens art history to the "force of the future" by moving beyond myopic critique in order to remind art historians that "thought and art are real, and disturb the reality, morality, and economy of the world," as Gilles Deleuze says time and again.

Jae Emerling is Professor of modern and contemporary art history in the College of Arts +Architecture at the University of North Carolina, Charlotte. He received his Ph.D. in art history from the University of California, Los Angeles. He is the author of *Theory for Art History and Photography: History and Theory*.

Ulrika Kjellman / Uppsala University

Jeff Werner / Stockholm University

A Whiter Shade of Pale – Whiteness Perspective on Nordic Visual Culture

THURSDAY 14.00–15.30 27.0.17 (AUDITORIUM)

#1 — [no title] — I

14.00 **Introduction to session**

Ulrika Kjellman / Jeff Werner

14.10 *50 Shades of Skin: Hesselholdt & Meilvang's "Flesh Tint Project" (2015) and the Limits of Ironic Whiteness*

Mathias Danbolt

14.30 *Displaying Whiteness. Photography and the scientific construction of the 'Swedish race'*

Louise Wolthers

14.50 *Photographic Reports and Visual Discourses on Nation, Race, Class, Gender and Religion. Annemarie Schwarzenbach's Travel Photography from the Nordic Countries in 1937*

Elisaveta Dvorakk

15.10 **Panel discussion**

Moderator: Ulrika Kjellman

SATURDAY 9.00–10.30 23.0.50 (THE LARGE AUDITORIUM)

#2 — [no title] — II

9.00 **Introduction to session**

Ulrika Kjellman / Jeff Werner

9.10 *Naked Nature, Nude Design — The Body of Scandinavian Blonde Wood*

Olle Wilson

9.30 *Winckelmann's Apollo and the Question of Whiteness*

Lasse Hodne

9.50 *Whiteness and Non-Whiteness in Modern Norwegian Painting*

Clarence Burton Sheffield, Jr. Ph.D.

10.10 **Panel discussion**

Moderator: Jeff Werner

SESSION DESCRIPTION

Critical whiteness perspectives have been a productive take on visual culture during the last decades. Films, photographs, TV, commercials and fine arts have been successfully analysed and put in a new light by scholars such as Richard Dyer, Martin A Berger and WJT Mitchell. In recent years' scholars in the Nordic countries have tried to identify how whiteness has been constructed in Nordic visual culture. This work has been done on visual objects from a wide range of spheres: art, architecture, design, film, TV, and scientific illustrations.

The Nordic countries have a special place in Western racial thinking, as the supposed home of the Nordic race — "the whitest whites in the white racial category", as Dyers puts it. But white as a racial category is not only a question about skin-colour. In the hegemonic white culture in the Nordic countries white has often been unspoken norm, connected with

ideas about progress and high culture. Nordic people have been seen as superior to all other people. Critical whiteness studies see race/whiteness as socially and historically constructed and not a result of biological circumstances. One of the main goals of the field has therefore been to deconstruct whiteness and its claimed neutral non-racial position. Thus, whiteness studies focus on the unmarked, the normative, the things that just go unnoticed in a hegemonic white culture. Therefore, the Northern countries offer a vast visual material that could be interesting to scrutinize from this perspective. And Art history ought to have many of the methodological and theoretical tools necessary to carry out these kinds of studies. This session aims at mapping contemporary whiteness studies in work dealing with Nordic visual culture.

Mathias Danbolt

b#1.1 50 Shades of Skin: Hesselholdt & Meilvang's "Flesh Tint Project" (2015) and the Limits of Ironic Whiteness

Over the last decade, the Danish artist duo Hesselholdt & Meilvang has created a large body of work that examines the cultural construction of whiteness in a Nordic context. Their artistic practice can in many ways be seen as a direct response to Richard Dyer's argument in his seminal book "White" (1997), that whiteness needs to be made visible as a racial position, as its power "is maintained by being unseen". Hesselholdt and Meilvang's work seeks to literalize the hegemonic whiteness of Nordic culture by coloring its central symbols - from national flags to design classics such as the "Aalto vase" and Arne Jacobsen chairs - in the specific tint of light pink known under the neutral name of "skin color" in a Nordic context. In this paper I analyze Hesselholdt & Meilvang's satirical fetishization and critical overidentification with "white" skin color in exhibitions such as "Flesh Tint Project" (2015). While Hesselholdt and Meilvang's work has been said to "neutralize the dangers and the threats associated with the (mis)use of symbols" (M. Ćirić), I suggest that we need to be mindful of how nationalist, racist, and xenophobic imaginaries can resist the powers of playful appropriation. Inspired by Sara Ahmed's critical reading of critical whiteness theory, I seek to question the limits of Hesselholdt & Meilvang's deployment of what I call "ironic whiteness".

Mathias Danbolt is an Associate Professor of Art History at the University of Copenhagen, Denmark. His work focuses on the politics of history and historiography in contemporary art and performance, with a special focus on queer, feminist, anti-racist and decolonial perspectives on art and culture.

Louise Wolthers

b#1.2 Displaying Whiteness. Photography and the scientific construction of the 'Swedish race'

This paper will discuss how photography worked in the construction of the 'Swedish race' through the medium's versatility and its rising ubiquity in both science and popular culture in the interwar period. An outset of the discussion is the racial biologist Dr. Herman Lundborg who applied photography in anthropological and eugenic surveys. Lundborg, who established the Swedish State Institute for Racial Biology in 1922, had photographed and collected photographs of Nordic, Sami, Baltic and 'other types' since the turn of the century. Included in his 'typological gallery' were also hitherto under-researched examples of heteronormative racializations such as the set of en-face and profile portraits with the label "Racially mixed woman of manly type" (Lundborg 1919). Similar linguistic and visual typologies were furthermore applied in criminology, which was characterised by antiziganism and homophobia (Selling 2017). Photography not only served as scientific documentation but also as affective propaganda (Kjellmann 2016), and Lundborg's work was a direct source of inspiration for contemporary German scientists in the development of Nazi eugenics. The paper will trace some of the images from his *Svenska folktyper* into related scientific and photographic contexts. At arenas like the international photography exhibitions arranged in Stockholm and Gothenburg in the 1920s and 1930s as well as the annual publications by the Swedish Tourist Association (STF) and various police periodicals, figures like scientist Arvid Odencrants, forensic police Harry Söderman and photographer Borg Mesch were key in the popular construction of the 'Swedish race' as well as in the disciplinary construction of non-Swedish types. Through an intersectional approach to whiteness, gender and racialization, the paper will aim to formulate a critical re-reading of photographic interwar portraiture.

References:

- Kjellman U. 2016. To document the undocumentable. Photography in the scientific practice of physical anthropology and race biology. *Journal of Documentation*. Vol 72 No. 5. Pp: 813-831
- Lundborg H. 1919. *Svenska folktyper: bildgalleri, ordnat efter rasbiologiska principer och försett med en orienterande översikt*. Stockholm: Tullberg.
- Selling J. 2017. The Obscured Story of the International Criminal Police Commission, Harry Söderman, and the Forgotten Context of Antiziganism. *Scandinavian Journal of History* Vol 42, Issue 3.

Louise Wolthers is Head of Research and Curator at The Hasselblad Foundation, Gothenburg, Sweden. She recently completed the curatorial research project *WATCHED! Surveillance, Art and Photography* and her current research is on visual culture in the interwar period. She publishes widely on photography, visuality and socially engaged art.

Elisaveta Dvorakk

b#1.3 Photographic Reports and Visual Discourses on Nation, Race, Class, Gender and Religion.

Annemarie Schwarzenbach's Travel Photography from the Nordic Countries in 1937

The paper examines the photographic work of Annemarie Schwarzenbach (1908-1942), the Swiss journalist, writer, historian and antifascist resistance activist, in the context of her photojournalistic expedition to Finland and Sweden in 1937. The subjects are the photographic reports published in the *Neue Zürcher Zeitung* and the *Zürcher Illustrierte*. Schwarzenbach worked from 1933 to 1942 as an image reporter and was considered – after the expedition to Afghanistan (1939/40), photographic publications from the USA (1936) and her travel photography from the Nordic countries as an internationally established correspondent.

The analyses focuses on motivic, compositional and technical mechanisms of Schwarzenbach's photographic work in Finland and Sweden with regard to its contribution to the visual symbolic construction of Race, Nation, Gender, Class and Religion. Furthermore, it will be scrutinized, to what extent the photographic reports enable the deconstruction of these categories of knowledge. The paper argues that Schwarzenbach's photographs evade contemporary dominant visual rhetoric and support the emergence of new image strategies within the established genre of the photographic travel report from the Nordic countries.

Schwarzenbach actively explored the photographic production from Finland and Sweden as she operated with images as autonomous elements of visual discourses. Her work develops image and textual structure which enables new visual knowledge formation about the Nordic countries and convey a social imagination beyond the topoi of photographic image reporting.

The study opens a critical postcolonial perspective on photographic reports from Finland and Sweden and shows in how far Schwarzenbach's photographs escape nationalist claims on journalistic images.

Elisaveta Dvorakk is a PhD candidate in Art History and Visual Culture Studies at Humboldt University of Berlin. Her work focuses on Journalistic Travel Photography and Political Aesthetics of the Documentary in Switzerland and the Soviet Union (1937–38). She holds a Masters Degree in Art History in Global Context with Focus on Europe and America from Free University Berlin. E.D. studied Art History, Theory and History of Photography, Gender Studies and Theology in Berlin, Zurich and Vienna. She also received a Diploma in Icon Painting from St. Petersburg/ Bordeaux. Her research interests include Critical Theory of Photography; Gender, Postcolonial and Post-Secular Theory; Activisms; (Post-)Digital Archiving. She is a scholarship holder of the German National Academic Foundation.

Olle Wilson

b#2.1 *Naked Nature, Nude Design – The Body of Scandinavian Blonde Wood*

The expression "to be of hard wood" is in Scandinavia commonly used to describe a character or disposition of a person. Hard or tough wood connotes strong physical or mental strength and mostly these conditions are both involved. This figure of speech thus assumes that wood is a culturally impregnated material and has a meaning mostly taken for granted. In a similar way the characterization of Scandinavian design to be northern appears to be obvious, with purified forms and clean materials brought from nature itself. But at a closer look it can be noted that this design is not as natural as it seems. My crucial point in this paper is to discuss this phenomenon as an example of a wooden material that is programmed by the visual culture of the national romantic era and that substantial parts of the notion of Scandinavian modern design is embedded with cultural codes. The aim of this paper is to examine possibilities to view the visual representations of nature, body and mind as romantic nationalism relicts in certain motives embedded in Scandinavian modern design. The view of Nordic climate as hard and rough is here interpreted as a masculinization where certain "hard wood" aspects of nature have been chosen and exposed both in paintings and printed visual media like advertising and journals. In this context representations of "hard wood" takes shape very detailed in twisted branches of pine or tall and straight birch trunks, and bark on trees are often exposed in sunset light making them glow like wheathered skin. This masculine embodiment of romantic nationalism feeling is a naked nature that can be seen as a modernization of a northern landscape that is visualized in the white and naked surface of Scandinavian modern design.

Olle Wilson is a senior lecturer at the Department of Art History, University of Uppsala. His areas of interest include architecture, design and visual culture with a special focus on value aspects visualized in technology and materials. Wilsons doctoral dissertation from 2012 has the title *Refined Space - Gas Stations and Precision Culture in Sweden 1926-1956*. With the background as a photographer and cabinet-maker, Wilson has in recent years directed his research interest in wood and its visual representations. His latest published scientific article is a result of this focus where visual and material culture meets. The article argues that visual representations of wood influence how real wood is handled and discusses how the cultural meaning of wood in recent years has changed, making it unique, living and a symbol for sustainable development. "Viewing Wood – representations of a living material in the postindustrial era," *Bebyggelsehistorisk tidskrift*, 74:2017. Wilson has also extensively published architecture criticism in Swedish journals and newspapers.

Lasse Hodne

b#2.2 Winckelmann's Apollo and the Question of Whiteness

A number of articles and blog posts during the last couple of years have voiced the demand that "all monuments must fall", referring to statues of men who represent colonialism and slavery, like Cecil Rhodes and Robert E. Lee. To many, these men are symbols of white power and oppression, and their statues must therefore be removed. But if it is true that most statues in public spaces in the Western world are of this kind,

representing some famous person of caucasian origin, then some might want to conclude that the image of the white man and the aesthetic ideal that he represents itself is an image of oppression.

Some historians and students of visual culture, from George L. Mosse through Martin Bernal to, more recently, Nicholas Mirzoeff have addressed the issue of white supremacy in art. The problem is a certain aesthetics, not just the one derived from Greek and Roman Antiquity, but, more generally, the classic image of man, as this has been promoted in 18th century Neoclassical art, anthropology and anatomy, Darwin's theory of evolution and Romantic nationalism.

In my paper I will discuss to which degree conceptions of white supremacy were influenced by the Neoclassical art theory of J.J. Winckelmann (1717–1768). Many consider his idealization of Greek masculine beauty and his skepticism toward polychrome sculpture a result of racial prejudice. A statue made of pure, bright marble is an image of human whiteness! Yet, linking Winckelmann's ideas to theories about the Aryan race and the genetical origin of Nordic people is not a simple task. In this context it is also necessary to consider Winckelmann's influence on core concepts like the "blond beast" and the Apollonian/Dionysian opposition in the philosophy of Nietzsche.

Lasse Hodne (b. 1962) is Professor in Art History at the Norwegian University of Science and Technology (NTNU). He has written two books and a number of articles on Italian art from different periods, focusing especially on iconography and iconology. Other fields of interest are face perception in portraits, symmetry studies, and fascist aesthetics.

Clarence Burton Sheffield, Jr. Ph.D.

b#2.3 Whiteness and Non-Whiteness in Modern Norwegian Painting

Non-white subjects are extremely rare in Modern Norwegian painting. Like Nordic art in general, Norwegian painting mostly demonstrates the ubiquity and predominance of a white racial category, and an allegedly homogenous national identity. It is surprising, therefore, to encounter paintings such as Hans Heyerdahl's "Den Sorte og den Hvite Rase," (1896), Carl Sundt-Hansen's "En Begravelse ombord," (1890), as well as Edvard Munch's "Standing Naked African," "African with a Green Scarf," and "African in a Green Coat," (1916-17). Allison Chang has recently analyzed Munch's images in terms of a "staged ethnicity," and underscored their ambivalence in her essay in the anthology, *Blacks and Blackness in European Art of the Long Nineteenth Century*, Childs and Libby, eds., (2014).

Paintings such as these—I will argue--underscore the fluidity and constructed nature of national identity, the porosity of borders, the complexity of cultural stereotypes, and the fact that modern Norwegian artists (and Nordic artists, broadly speaking) often traveled widely, encountered vast numbers of different people, and had a much more nuanced and

subtle understanding of racial politics and cultural identity. This paper will use these images as a springboard by which to critically examine the issues of whiteness and non-whiteness in Nordic visual culture, and modern Norwegian art, in particular.

Clarence Burton “Chip” Sheffield (Ph.D. History of Art, Bryn Mawr College) is a Professor in the College of Imaging Arts and Sciences, and a faculty affiliate of the School for Individualized Study, RIT, Rochester, NY, USA.

Dr Shona Kallestrup / School of Art History, University of St Andrews

Dr Charlotte Ashby / Department of History of Art, Birkbeck, University of London

Art and Design in Translation: The circulation of objects people and approaches

THURSDAY 14.00–15.30 27.0.17 (AUDITORIUM)

#1 — *Nordic Identities for International Consumption*

14.00 **Introduction to session**

Shona Kallestrup / Charlotte Ashby

14.10 *Transatlantic Discourses: Nordic Architecture at American Exhibitions*

Charlotte Ashby

14.30 *Nordic Myths Down Under. The Australian Design in Scandinavia exhibition of 1968*

Mark Ian Jones

14.50 *New Nordic Cuisine – The Globalization of the Regional*

Felix Bröcker

15.10 **Panel discussion**

Moderator: Shona Kallestrup

FRIDAY 14.00–15.30 27.0.17 (AUDITORIUM)

#2 — *The Cosmopolitan in Turn-of-the-Century Nordic Design*

14.00 **Introduction to session**

Shona Kallestrup / Charlotte Ashby

14.10 *Nordic symbolist artists as 'cosmopolites' at the end of the 19th century*

Birte Bruchmüller

14.30 *Gerhard Munthe and the transnational dynamics of Norwegian national art*

Tonje Haugland Sørensen

14.50 **Panel discussion**

Moderator: Shona Kallestrup

SATURDAY 9.00–10.30 27.0.17 (AUDITORIUM)

#3 — *Translations and Mistranslations*

9.00 **Introduction to session**

Shona Kallestrup / Charlotte Ashby

9.10 *Translations of Poala-Ánde's drum*

Monica Grini

9.30 *»Swedes are masters of simplicity«. Scandinavia in Slovenian architectural publications after WWII*

Martina Malešič

9.50 *The (Mis-)translation of a Cultural Idea: design myths and the Anglophone appropriation of hygge*

Shona Kallestrup

10.10 **Panel discussion**

Moderator: Charlotte Ashby

SESSION DESCRIPTION

Material objects, techniques, and approaches are produced within particular contexts. This session is concerned with what happens to the meaning of these objects and practices when they are translated or transported to other contexts, in particular through contact with other cultures. How do those aspects considered 'Nordic' or 'foreign' make the transition across these boundaries? What impact do they have on the new contexts in which they find themselves, and how are they themselves refashioned? How is original meaning affected or reinterpreted, and what remains stable?

This session presents papers that consider Nordic art and design within transnational dynamics of cultural exchange. It is divided into three sections. The first, *Nordic Identities for International Consumption*, focuses on the explicit translation of Nordic ideas and objects for consumption outside the Nordic countries. The second, *The Cosmopolitan in Turn-of-the-Century Nordic Design*, looks at instances of cultural exchange in the Nordic countries and the integration of national and international ideas and forms in a particular period, marked by both nationalism and cosmopolitan mobility. The final section, *Translations and Mistranslations*, examines the slippages that accompany the processes of cultural transfer, adoption or appropriation of ideas or objects.

Charlotte Ashby

c#1.1 Transatlantic Discourses: Nordic Architecture at American Exhibitions

This paper will explore the presentation and translation of a number of buildings presented as examples of Scandinavian culture at American exhibitions. The design, reception and afterlife of these buildings in the USA raise interesting questions about national identity in an international arena and the role of architecture in mediating questions of cultural kinship and cultural difference. Three case studies will be presented. The paper will start with the Swedish School House built for the 1876 Philadelphia exhibition and its afterlife in Central Park in New York. The building blended messages of modern scientific education reform, with more romantic associations of land and ideal community. The 1893 Norwegian Pavilion and longboat reconstruction from the Chicago Centennial Exhibition captures American fascination with the possibility of its own Viking heritage. The intertwined issues of authenticity and invented tradition will be teased out over the long life of this building, recently returned to Norway. The final case study will be the Swedish Pavilion at the 1904 World's Fair in St. Louis now located in Lindsborg, Kansas. The motivation for moving the building and its subsequent uses enable me to draw conclusions about how the building functioned as a cultural marker for Scandinavian immigrant groups in the USA.

Dr Charlotte Ashby is an art and design historian and teaches at Birkbeck, University of London and Oxford University. Her research focuses on intersections between nationalism, internationalism and modernity in the nineteenth and twentieth centuries. Her book *Modernism in Scandinavia: Art, Architecture and Design* was published by Bloomsbury in 2017.

Mark Ian Jones

c#1.2 Nordic Myths Down Under. The Australian Design in Scandinavia exhibition of 1968

"Sitting at your natural wood table in your streamlined chair, buttering your bread with your handle-less Jacobsen knife, sipping your beer from a Boda glass and knocking your ash of your cigarette into an Orrefors ashtray would indeed make a hair-raising display of good taste." *Patrick McCaughey, The Age, 12 October 1968.*

In the 1960s, as a means of educating taste in a nation where design and 'good taste' were relegated to the domain of the elite, looking further afield than the usual suspects of the USA and Great Britain brought Scandinavia into sharp focus, albeit more than a decade late following the sensational 1950s rise of Scandinavian design awareness elsewhere in the world. During the mid-twentieth century Australia was a country where design and design ideas were the subject of import, a 'bricolage' of ethnicities and contexts (Fry, 1995) from Colonialism to Modernism. Design in Australia was, and remains, marginal (Huppatz, 2014).

Australia is a nation with a long trading history with the Nordic countries. As early as 1962, various sectors in Australia sought to bring the successful 1950s Design in Scandinavia exhibition to Australian shores. It would take much discussion and delay before the exhibition finally opened in Perth in 1968.

This paper examines the reception of 'foreign' Scandinavian design in Australia, through the lens of the 1968-69 'Design in Scandinavia' travelling exhibition and how myths and rhetoric originating in the 1950s were subsequently reframed and repackaged more than a decade later for an unassuming antipodean market. It further examines the struggle between the educational agendas of the Australian art galleries hosting the exhibition against faltering Nordic efforts in nation branding complicated by the commercial interests of Australian importers.

Dr Mark Ian Jones is design historian, academic and Deputy Head of School (Design) in the Faculty of Art & Design, UNSW Sydney, Australia. His research examines peripheral design histories and the production of twentieth century Swedish and Scandinavian design discourse. His book, 'Vicke Lindstrand On the Periphery', was published by Uppsala University Press in 2016.

Felix Bröcker

c#1.3 New Nordic Cuisine – The Globalization of the Regional

New Nordic Cuisine appears to be an equivalent to what Scandinavian Design was during the 1950s: Both Nordic movements have a global impact on the self-understanding of a discipline and combine aesthetics and ethics.

René Redzepi's restaurant Noma in Copenhagen is the centre of the culinary movement, that influences restaurants world-wide. Chefs from Reykjavík to Sydney are foraging to offer local, seasonal produce in its most natural way. In addition to that, Noma itself went to Japan, Australia and Mexico to adapt its concept to other regions. While it is based on Nordic ingredients, Redzepi and his team thereby continuously rework the idea of contemporary Nordic Cuisine by means of an ongoing exchange with other cultures. This dialogue results in an idealized cuisine, one that does not represent a complex, heterogeneous world but a tale of Nordic purity.

Food concepts and their global exchange are used as a medium by chefs and artists alike. While Redzepi uses complex dishes for his consistent but simplified narrative of a Nordic Cuisine, artists like Rirkrit Tiravanija show the complexities of the modern world with simple dishes, trying to make inconsistencies visible.

Hence, to understand this culinary movement in its overall cultural and social meaning, I approach New Nordic Cuisine through the lens of the analogous use of food as medium by chefs and artists. I thereby analyse how New Nordic Cuisine interprets other cultures to construct its own identity. In addition, methodologies and tools of art history, combined with gastronomic knowledge allow to delineate how different chefs, cuisines and cultures formed New Nordic Cuisine and in which ways its visual appearance and its narrative helped to globalize this regional approach.

Felix Bröcker is a trained chef and a PhD Fellow at the University of Art and Design in Offenbach. His research project focuses on the visual presentation of food in fine arts and fine dining. He works with scientists and artists to understand different perspectives on food. Previously he obtained a B.A. in Philosophy and Film Studies and a M.A. in Curatorial Studies.

Birte Bruchmüller

c#2.1 Nordic symbolist artists as 'cosmopolites' at the end of the 19th century

The phenomenon of the traveling artist who is exploring and producing art in a cross-national & cross-cultural context was a common notion among Scandinavian painters during the 19th century. At the same time Scandinavian art objects from the end of the 19th century were, and still are, almost exclusively regarded as an expression of National Romanticism. Although recent research contributions stress that the high number of Scandinavian artists who practiced their art on the continent didn't decrease around 1900, Nordic art history still pays most attention to art objects which were created in a national cultural context.

Furthermore, there has been less written about some younger Nordic artists whose artistic approach became transnational, universal and 'cosmopolitan' after they left for Paris in the early 1890s. While the imagery of artists such as Magnus Enckell, Ellen Thesleff, Beda Stjernschantz & Olof Sager-Nelson still consisted of landscape themes in the 1880s, their

artistic approach underwent drastic changes concerning stylistic, thematic and art theoretical issues in Paris. From that moment onwards, these artists' main intention was to express a pure and idealistic form of art which was free from a national cultural identity. In the light of this, I aim to examine the shifting artistic approaches of a selected number of Scandinavian artists in Paris in the 1890s. By investigating a qualitative choice of Nordic painters who approached the idealistic and symbolistic (early modern) art scene, I want to pay attention to unexplored cross-national patterns in Nordic art history around 1900. By locating the art works in a European art historical context, I intend to probe the universal, transnational character of the symbolistic aesthetic movement.

Birte Bruchmüller is a PhD student in Art History & Visual Studies at the University of Gothenburg. She obtained a BA in *Scandinavian Studies* and *Cultural Studies* at the Humboldt-University Berlin and an MA in *Comparative Literature, Art Theory & Aesthetics* at the University of Gothenburg. Her dissertation project deals with Nordic Symbolism and Art Nouveau and the impact of cross-national & cross-cultural art production for Nordic art c. 1900. Her research interests in general are early modern art in Northern Europe, the relation between visual arts and literature and the upswing of the graphic medium in the late 19th century, and art historical historiography.

Tonje Haugland Sørensen

c#2.2 Gerhard Munthe and the transnational dynamics of Norwegian national art

In 1896 Norwegian artist and designer Gerhard Munthe completed his work on the Fairytale room at the Holmenkollen Hotel in Oslo. Drawing upon historical art and architecture, he created a form of Gesamtkunstwerk focused on the motifs of Norwegian medieval ballads. Munthe's interest in creating a Norwegian art and design idiom has led to a traditional reading of him as a distinct national romantic artist. This presentation will challenge such a notion, and seek to place Munthe in a transnational framework through showing how he drew inspiration from, among others, the British Arts and Crafts movement, French Art Nouveau and the Munich Secession. Munthe will act as a pivotal point for reflection on the relationship between the Norwegian art world of the 1890s and Continental centres of art. It will show how the relationship between the center/periphery is one of dynamic encounter and one where relations of power are much more flexible than the traditional notion of the center dictating the terms. Moreover it will highlight how Norwegian artists such as Munthe, through their work and writing, reflected on their role as belonging to a peripheral art nation, and how they found ways to make this peripheral identity a well of artistic creativity and the base for artistic pride.

Dr. Sørensen is an Associate Professor in Art History at the University of Bergen. She works with questions of transnational and historicist aspects of Norwegian and Nordic art, representations of history and war, visual culture and historical revival, and art historical historiography.

Dr Monica Grini

c#3.1 Translations of Poala-Ánde's drum

In 1691, the drum of the Sami noaidi Poala-Ánde was confiscated by the Danish-Norwegian authorities in Čáhcesuolu and eventually sent to Copenhagen. There, it was placed in the Royal Danish Art Chamber, which had been established in 1650. This collection formed a basis for the later National Museum of Denmark, which today consists of different museums. In 1825, the king's collection of artefacts from different corners of the world was split and sent to several newly instituted special museums, among them the Royal Art Museum, from which the Ethnographical Museum later was separated. Today, the drum is still officially owned by the National Museum of Denmark, and a part of its ethnographical collection, but, since 1979, it has been on loan to Sámiid Vuorká-Dávvirat, the Sami museum in Kárášjohka.

In this paper, I will begin to trace the trajectories and translations – including the placements, travels, presentations, categorizations and re-mediations – of Poala-Ánde's drum. I will follow its movements to, from, and between different museums, departments, places, and categories both as part of permanent collections and on loans to other museums as part of shifting or travelling exhibitions, or on long term loans such as its later incorporation into the museum in Kárášjohka.

The fact that this drum is one of the most studied Sami objects makes it particularly interesting to my project, because these previous studies inscribe it in different stories, often by both drawing upon and criticizing each other. The drum is like a Pandora's box of interesting events or examples also due to the multiple copies and artistic interpretations of it.

Monica Grini is currently Assistant Professor in Media and Documentation Studies at the University of Tromsø – The Arctic University of Norway. She holds a PhD in art history (2016) and has written extensively about the historiography and representation of Sámi art in the discipline of art history in Norway. She has also worked for many years in the museum and gallery sector

Martina Malešič

c#3.2 »Swedes are masters of simplicity«. Scandinavia in Slovenian architectural publications after WWII

In 1955 Slovenian architect Mitja Jernejc wrote a letter to his professor back in Ljubljana, reporting about living in Stockholm. In the letter he was praising the latest achievements of Swedish architecture. His attention was caught by the so called green street (gröna gatan), an urban planning principle, realised in a new housing estate in Uppsala. In the following

years the green street became well known to the Slovenian architectural public thanks to frequent references in numerous articles. Although the term is only rarely mentioned in bibliography on Scandinavian architecture, it became an important topic and consequently an influential model for Slovenian housing planning in the 1960s and 70s.

After Yugoslavia's dispute with the Informbiro and her expulsion from the communist bloc in 1948, Yugoslavia opened to the West and occupied a place halfway between two ideological blocs. After the mid 1950s, as Yugoslav borders were opening up and the economic situation improved, architects began to embrace the vibrant architectural scene of Western Europe. In particular, the lively development of architecture in Scandinavian countries, at the time occupying a somewhat similar neutral role during the Cold War as Yugoslavia, influenced in a noticeable manner the architecture of one Yugoslav republic, Slovenia. The development of Scandinavian architecture, with its well-developed housing policies and long-standing efforts for a higher standard of living, was diligently followed by Slovenian architects through publications, exhibitions and visits. Following an analysis of architectural writings from the period (1950s– 60s) the paper will focus on how Scandinavia was perceived by Slovenian architects, what caught their attention and how it was interpreted within the local context.

Martina Malešič, PhD, is an art historian, employed as an assistant and researcher at the Department of Art History at the Faculty of Arts in Ljubljana, where in 2013 she also defended her PhD thesis *The Significance of Scandinavian Influences for Slovenian Housing Culture*. Her research topics are architecture, urban planning and design of 20th century.

Shona Kallestrup

c#3.3 The (Mis-)translation of a Cultural Idea: design myths and the Anglophone appropriation of hygge

As demonstrated by Fallan, Halén, Wickman and others, the international phenomenon of 'Scandinavian Design' was carefully legitimised through cultural mythologies that respond well to Barthes' definition of myth. As well as unpacking the mechanisms of this construction, recent design history has also addressed the tensions that remain between internal challenges to, and external preservation of, such marketing myths. Less widely discussed has been the impact of cultural transferral: the reception and transformation of Scandinavian design ideals, particularly in the Anglophone world. The startling cultural appropriation of 'hygge' by British and American lifestyle and design commentators in the last two years is a case in point.

This paper seeks to address the different set of meanings constructed by the remodelling of 'hygge' as an Anglophone cultural phenomenon. The emergence of new mythologies demonstrates how a concept can be severed from its source culture's history, values and symbolic meanings and, through ingenious marketing, be rebranded as a

lifestyle commodity. Implicit in the new version is the role of consumable design. The paper will analyse the increasingly polarised debate emerging within British cultural discourse between, on the one hand, an idealising vision of Scandinavia leading to a contrived, design-focused interiority and, on the other, sceptical denunciation of 'hygge' (or, in the context of the Brexit debate, 'brygge') as a tool of insularity, social control and middle-class exclusionism. Baffling as it may seem to Danes, the British appropriation of 'hygge' is about more than the grammatical and semantic distortion of a term; it has become an arena for the questioning of class, culture and the national 'self'.

Dr Shona Kallestrup is Associate Lecturer in the School of Art History at the University of St Andrews. Her research focuses on transnational networks, the agency of objects and pathways of exchange within European art of the 19th and 20th centuries.

Max Liljefors / Lund University, Sweden

Art and Spirituality in a Secular Society

SATURDAY 11.30–13.00 27.0.47 (LECTURING ROOM)

11.00 Introduction to session

Max Liljefors

11.10 *Aesthetics and the sacred. On Hammerhøi's Paintings and the eye as touch of silence*

Bente Larsen

11.25 The Concept of Appearing at the Intersection of Aesthetics and Theology

Clara Berg

11.40 Concrete art as religious technology - Geraldo de Barros and the Unilabor case (1954-1964)

Oscar Svanelid

11.55 Returning the Stare. Presence as a Painterly Effect of Portrait Paintings

Theis Vallø Madsen

12.10 Panel discussion

Moderator: Max Liljefors

SESSION DESCRIPTION

"Every era has to reinvent the project of 'spirituality' for itself", Susan Sontag writes in her 1967 essay "The Aesthetics of Silence" and adds, "In the modern era, one of the most active metaphors for the spiritual project is 'art'."

This session will discuss if and how art channels spirituality in today's society, where a diversity of religions exists side by side and many people do not confess to any faith. As for Sontag, spirituality here can mean any aspiration towards or experience of the ineffable or the sacred, framed by religion or not. It means transcending the contradictions of consciousness and language. Perhaps with echoes of mysticism, as for philosopher Iris Murdoch, who feels "the walls of the ego fall" before a demanding artwork (1992).

Premodern art was often embedded in religion. Romanticism invested spirituality in art as such. Schleiermacher stated that art and religion both cultivate a sensibility towards the numinous. Modern art inherited this idea as abstraction and purification, which Sontag calls an "aesthetics of silence" reminiscent of the mystic's *via negativa*. Can art still harbour spiritual impulses? Some say religion is anathema in contemporary art (Elkins 2004). Others seek epiphanies of presence in the aesthetic (Gumbrecht 2003; Seel 2014). While spirituality may seem remote from dominant art discourses today, it is central to many people's expectations on art.

Bente Larsen

d1 Aesthetics and the sacred. On Hammerhøi's Paintings and the eye as touch of silence

The point of departure of my talk will be the relation between painting and the eye as a relation of distance, of sensuousness as the touch of the eye. Central in my discussion will

be the fundamental differentiation undertaken by Jean-Luc Nancy between the religious and the sacred. Whereas religion is the observance of a rite that forms and maintains a bond, the sacred unfolds as distance. In my talk I shall focus on paintings by Vilhelm Hammershøi. He is a painter for whom surfaces are essential; they are surfaces that form an opaqueness that closes the painting off from the viewer. At the same time his paintings are permeated by silence, with objects, interiors, persons, cityscapes and nature turned into 'still lives' forming opaque surfaces, impenetrable by the gaze. Doors open unto doors, windows are blocked by light, mirrors are not reflecting and his wife is portrayed turning her back to the viewer. It is to approach this silence of Hammershøi I take what is defined as Nancy's theory of the post-phenomenological touching eye as a touch of silence as my point of departure. According to Nancy the touch of silence is determined by the intimate forces of the art work. The image is them, it extracts them by withholding them, and it is with these forces that the image touches us. It touches us as poetry, through attraction. Nancy underlines, that the way it touches us is not a question of a metaphysics of silence but of a silence formed by the resonant subject "...as when in a perfect condition of silence you hear your own body resonate". The claim of my presentation is that Hammershøi's paintings can be seen as opening up an experience of the sacred through distance.

Bente Larsen, Professor, Department of Philosophy, Classics, History of Art and Ideas, section of Art History, Oslo University.

Clara Berg

d2 The Concept of Appearing at the Intersection of Aesthetics and Theology

The concept of appearing is central for theology as well as for aesthetics. This paper will critically explore the concept of appearing at the intersection of art and spirituality – taking its starting point in German Romanticism and the notion of imagination.

In early German Romanticism, the concept of imagination was seen as a fundamental condition for all knowledge through its capacity to link the perceiving and knowing subject to the world perceived. Influenced by Fichte, Novalis stated that imagination is the floating motion between dichotomies such as immanent and transcendent, world and mind, visible and invisible. Schelling contended that this floating is the essence of art.

As the link between the perceiving subject and the world perceived, imagination is central for the understanding of the act of appearing. By focusing on the act of appearing, instead of on what has already appeared, the notion of imagination can enhance our understanding of aesthetic experiences as well as of spiritual experiences.

By examining the notion of imagination in relation to aesthetic experiences on the one hand, and in relation to the spiritual experiences on the other hand, I will argue from an

interdisciplinary point of view that the concept of appearing can enrich our understanding of the relation between art and spirituality.

Clara Berg is a doctoral student in Systematic theology at Lund University. Berg has a bachelor's degree in Art History and Visual Studies (Lund University) and a master's degree in Systematic Theology (Lund University). Her dissertation investigates the relation between spiritual and aesthetic experiences, including perspectives from German Romantic philosophy, contemporary revelation theology and theories of creative process. Berg is part of the research project "Approaching the Numinous".

Oscar Svanelid

d3 Concrete art as religious technology -
Geraldo de Barros and the Unilabor case
(1954–1964)

Concrete art is generally recognized as a self-evident part of a modernist canon. The movement started with a 1930 manifest written by the Dutch artist Theo van Doesburg and the Swedish painter Otto G. Carlsund among others and thereafter spread to various European countries, including the Nordic, as well as to South America. Concrete art emphasized the material aspect of art making and tried to formulate a rational language based on geometric form and scientific principles in a way which makes its modernist identity seem inevitable. That also seems to suggest that concrete art was essentially atheist or non-religious. The aim of this paper is to question such assumptions and offer further reflection about the relation between concrete art and religion and spirituality in a transcultural context. I depart from a case study of the Brazilian artist and designer Geraldo de Barros, a leading figure in the São Paulo concretist movement Grupo Ruptura formed in 1952. Focus is on de Barros collaboration with the Dominican friar João Batista dos Santos at the Unilabor furniture factory in the 1950s and 1960s. The case provides an example when a modernist dichotomy between materiality and spirituality, technology and theology does not concord with the development of concrete art. Instead I show the way concrete art in this case translated as a technology employed in an artistic/religious project designed for human reformation and the breaking down of ego boundaries. This is not only relevant for this particular case but for the way it opens for a further revision of concrete art after modernism.

Oscar Svanelid is a PhD candidate in art history at Södertörn University/CBEES. His dissertation investigates relations between artistic labor and the modulation of life in Brazilian constructive art (1954-1984). Svanelid has presented his research in scientific anthologies, conferences, public lectures and articles.

Theis Vallø Madsen

d4 Returning the Stare. Presence as a Painterly Effect of Portrait Paintings

The increasing academic interest in presence in recent years indicate a longing for something more or something else in art historical analyses. In *Production of Presence*, H.U. Gumbrecht argues for the value and critical potential of experiences of presence. "Aesthetic intensities" and epiphanies of presence are characterised as unpredictable, momentary, and without edifying qualities. This paper will challenge the notion of unpredictability by studying the usage of presence studies in art history. Studying 18th and 19th century portrait paintings by Danish artists Jens Juel (1745-1802) and Constantin Hansen (1804-1880), I will show that presence studies in combination with perception studies and art theory can be used to highlight specific techniques and effects of paintings. I will look closely at the eyes in portrait paintings with outward-looking stares arguing that their vivaciousness or presence is brought forth by an ambivalence between the eyes and the rest of the painting. Returning their direct stare of the paintings, beholders are simultaneously looking at the painting as an object of study and as a subject-like object looking back at us. This oscillation between rationality and make-believe is essential to the understanding of their presence. The aim of the paper is to show that the semi-spiritual characterisation of "epiphanies" in presence studies can be used as a means of highlighting physical rather than meta-physical qualities. However, this paper will also reconsider Gumbrecht's description of presence as incompatible with analysis. A presence-seeking gaze and an analytical gaze are, I will argue, interdependent and mutually supporting.

Theis Vallø Madsen, PhD, art historian and Postdoctoral Fellow at Faaborg Museum and the University of Southern Denmark working in the "Art and Presence" research project with support from the VELUX Foundation. The aim of the project is to examine artworks and museum spaces as sites of "presence" using presence studies in combination with art theory.

Hanna-Leena Paloposki / PhD, Chief Curator, Finnish National Gallery, Helsinki
 Maija Koskinen / PhD candidate, University of Helsinki

Art, Artists and Art Institutions in Times of War and Conflicts

FRIDAY 14.00–15.30 27.1.47 (LECTURING ROOM)

#1 — *Exhibiting Political and National Positions during and after the Second World War*

14.00 Introduction to session

Hanna-Leena Paloposki / Maija Koskinen

14.10 *Abandoned Terrain: Danish Art Exhibitions during World War II*

Kerry Greaves

14.30 An Act of Spiritual Preparedness – Exhibiting Art in Sweden During the Second World War

Hedvig Mårdh

14.50 'Only as a Weapon of Propaganda': Henry Moore in the Nordic Countries

Christina Brandberg

15.10 Panel discussion

Moderators: Maija Koskinen and Hanna-Leena Paloposki

SATURDAY 11.00–12.30 27.1.47 (LECTURING ROOM)

#2 — *Artists and Nordic Networks in the Years of Conflict from the 1910s to the 1940s*

11.00 Introduction to session

Hanna-Leena Paloposki / Maija Koskinen

11.10 *A Finnish Painter and His Art of 1918: Tyko Sallinen's Jytkyt and Hihhulit in the Context of Conflicts*

Eeva Hallikainen

11.30 Nordic Networking in Times of Conflict: The Case of Wäinö Aaltonen

Tutta Palin

11.50 Panel discussion

Moderators: Maija Koskinen and Hanna-Leena Paloposki

SESSION DESCRIPTION

A war permeates and affects the whole society: it inevitably impacts and shapes the conditions of the art field. During the First and Second World Wars, artists and art institutions had different kinds of possibilities and restrictions on action, depending on the political situation in each country and its position in the war. Some of them were overt and explicit, others covert or hidden. However, the effects of the World Wars and the following Cold War on art, artists and the Nordic art field are still an almost entirely unstudied area in art history and only recently has it begun to elicit wider interest. The Second World War, for instance, has been considered mainly as a kind of a rupture, after which the development of art continued.

The session discusses topics concerning artists, exhibition policies, art criticism, the art market and Nordic networks during the years of trouble and uncertainty in connection to

nationalism and politics. The key question is the “freedom” of art and the art field in times of war and conflict.

Maija Koskinen will defend her doctoral thesis in art history (PhD) at the University of Helsinki later in Autumn 2018. The title of her thesis is *Artistically Regenerating and Politically Topical – The exhibitions of Kunsthalle Helsinki 1928–1968*. The thesis examines Kunsthalle Helsinki and its impact for the Finnish art field in the context of power and politics before, during and after the Second World War. Her next research project examines Finnish art field during the Cold War. Koskinen has also had a long history in the contemporary art field as a curator and director. Her most recent position was director of Kunsthalle Helsinki (2006–2013).

Hanna-Leena Paloposki, PhD (University of Helsinki, 2012), is Chief Curator at the Finnish National Gallery and has extensive experience in working with archive collections. She has studied e.g. art exhibitions in the international, political, and nationalist contexts and in promoting Finland. Paloposki has edited and contributed to many publications and is a member of the editorial board and editor of the web magazine FNG Research.

Kerry Greaves

e#1.1 Abandoned Terrain: Danish Art Exhibitions during World War II

This paper challenges the predominant art historical understanding of World War II as a cultural ellipsis. In Denmark, official and alternative artistic activity continued unabated during the war, including several exhibition projects. In 1941, the radical artists' collective Helhesten, which included future Cobra artists Asger Jorn, Else Alfelt, Ejler Bille, and Egill Jacobsen, among others, launched Denmark's first avant-garde exhibition, "13 Artists in a Tent," in a circus tent in Dyrehaven, one of the most touristed areas in all of occupied Denmark. It was held concurrently with the largest official art display that year, "Danish Painting and Sculpture Today" in one of Copenhagen's most historic institutions, the Statens Museum for Kunst. Despite its title, the show was a nostalgic presentation of earlier art movements. Less than a year later, Denmark participated with the Axis powers in the 1942 Venice Biennale. On one level, Helhesten's carnivalesque experiment can be viewed as a grassroots counter-exhibition to the nationalistic Statens Museum and Biennale enterprises. Nevertheless, all three exhibitions shared artists, styles, and display strategies, suggesting that the boundaries between official and alternative, established and emerging, not to mention accommodation and resistance, were scrambled in wartime Denmark. This ambiguity has also meant that none of these very controversial presentations has been examined at length in the literature. The paper will investigate the relationship between the three shows to foreground larger issues concerning the function of the art exhibition during political conflict, the role of cultural production during the war, and the impact of conventional war narratives on the history of art in Denmark and beyond.

Kerry Greaves, Novo Nordisk Fonden Mads Øvlisen Postdoctoral Research Fellow in Art History, Dept of Arts and Cultural Studies, University of Copenhagen, 2018-20. Novo Nordisk Fonden Mads Øvlisen Postdoctoral Research Fellow in Art History, Dept of Arts and Cultural Studies, University of

Copenhagen, 2015-18. PhD, City University of New York Graduate Center, 2015"

Hedvig Mårdh

e#1.2 An Act of Spiritual Preparedness – Exhibiting Art in Sweden During the Second World War

In a speech on the radio on 5 October 1943, Gustaf Näsström explained how the exhibition *Fem stora gustavianer* at Nationalmuseum made the visitor experience something fundamental about the Swedish 18th century, that would make life richer, and our understanding of Swedish culture broader. Näsström argued that an exhibition could be seen as an act of spiritual preparedness, making us understand why new sacrifices had to be made to defend our national culture. The exhibition became a very popular, and during the 60 days that it was open it attracted 36,000 visitors. The director of the museum, Per Bjurström, described the exhibition as a party in the bleakness of wartime Stockholm. Moreover, the exhibition helped break a downward trend in visitor numbers. The nationalism expressed in the connection to the exhibition did not encourage aggression toward other states; still it did make a stand. The director general Erik Wettergren made a clear statement in the catalogue against the war, expressing his hopes that the publication would contribute to the love of a period when Swedish art had flourished and when no false nationalism built barriers against impulses from the "crowning country of art" (France). Events in Denmark and Germany during the autumn would directly influence the exhibition. This paper explores how, during the War, the Gustavian period seems to have represented an accepted manifestation of nationalism that didn't promote aggression while at the same time allowing for nationalist sentiments to be expressed openly, discreetly promoting bonds with France and neighbouring Nordic countries.

Hedvig Mårdh PhD, art historian focusing on design history, critical heritage and museum studies. *A Century of Swedish Gustavian Style – Art History, Cultural Heritage and Neoclassical Revivals from the 1890s to the 1990s* (2017) is her thesis. She works as a senior lecturer and researcher at Uppsala University.

Christina Brandberg

e#1.3 'Only as a Weapon of Propaganda': Henry Moore in the Nordic Countries

[On August 21, 1952](#) two Henry Moore exhibitions opened in Stockholm within an hour of each other. The British Council's exhibition, shown in the Royal Academy of Art, was retrospective with an emphasis on Moore's monumental works while the private gallery Konstsalongen Samlaren exhibited recently cast bronze sculptures in the two smaller showrooms at Birger Jarlsgatan 1. These exhibition represented two important sides of

Moore in the early 1950s – one official where the British Council's cultural propaganda scheme was the main focus and the other commercial side which reflecting Stockholm's position as a well functioning market for international art in the post war period. Both exhibitions were an outcome of Sweden's neutrality during the war. A neutral state as Sweden, with its position close to the Eastern Bloc was the kind of areas wherein the British Council would operate and the neutrality had also enabled galleries to stay open during the Second World War and a favourable position once the borders were open for import of art after the end of the war. The aim of this paper, largely based on not earlier published archival material, is to show how the two simultaneous Moore exhibitions can be seen as an outcome of Sweden's neutrality and how these two topics – the cultural propaganda and the political context and the market for international art – coexisted and interrelated in the present time. I will also show how Henry Moore's art was used for propaganda purposes in the Nordic countries in the 1950s and outline the market for international art that flourished in Stockholm in the late 1940s and 1950s.

Christina Brandberg has worked for the Stockholm based art gallery Åmells in 1998–2002 and as a specialist in 19th and 20th century art at the Bukowski Auction House in 2002–2008 before starting her thesis 'Henry Moore in the Nordic Countries' at Glasgow University, which she is about to complete at University of Loughborough.

Eeva Hallikainen

e#2.1 A Finnish Painter and His Art of 1918: Tyko Sallinen's *Jyttyt* and *Hihhulit* in the Context of Conflicts

In my paper, I will examine two paintings, in their multiple variants, by the Finnish painter Tyko Sallinen (1879–1955) and critiques that were written about them in Finnish and Nordic press in 1918–1919. Writings in the Nordic press concern the exhibition of Finnish art in Copenhagen in 1919. The exhibition was the first one organized abroad after Finland's declaration of independence in 1917. Originally it was planned to be held in 1918 but the Finnish Civil War prevented the arrangements.

There were several "wars" on Sallinen's art in the domestic press in the 1910s and early 1920s. Especially, his genre paintings, such as *Jyttyt* (Barn Dance) and *Hihhulit* (Fanatics) – both from the year of crisis 1918 – were seen as problematic. Some contemporary Finnish critiques reflected the political attitudes of their authors: for example, they could consider Sallinen's paintings depicting the "reds" (the losers in the Civil War). In foreign critiques about the 1919 Copenhagen exhibition, Sallinen's works were connected with the political and social circumstances; the topical question of race was brought up as well. Sallinen was recognized as a great master by many critics, but often in words that could be interpreted in contradictory ways. In the home country, comments in the press varied between

expectations of a Renaissance of Finnish art and expressions of irritation about the critique that connected barbarity with Finnishness.

I find the question given for the session, "At the service of (war) politics: Did art take sides – forced or voluntary?" relevant in connection with Sallinen's artworks. In addition to this particular viewpoint on Sallinen's art, also the newly independent Finland and its political and ideological aims will be discussed in my presentation.

Eeva Hallikainen, MA, is a Postgraduate student in the School of History, Culture and Art Studies at the University of Turku, Finland. She has a long history of working at the Open University of the University of Turku, as a course designer and a teacher in art history. In her postgraduate studies she concentrates on Tyko Sallinen's art related to religious themes

Tutta Palin

e#2.2 Nordic Networking in Times of Conflict: The Case of Wäinö Aaltonen

Finnish sculptor Wäinö Aaltonen (1894–1966) is more often than not associated with his allegiances towards nationalist ideas of 'Greater Finland' and the concomitant German loyalties. Although this is not altogether incorrect, especially in terms of the more classicizing part of his production, it is noteworthy that his actual exhibition activities from the 1920s through to the 1940s comprised not only group exhibitions in Germany and Italy, but also private exhibitions in France (Galerie Bernheim-Jeune, Paris, 1928), and Scandinavia (e.g. Konstakademien, Stockholm, 1927; Nationalmuseum, Stockholm, 1941), as well as group shows in Scandinavia, France, and Switzerland (e.g., Kunsthaus Zürich, 1931). His relative success in the Scandinavian, and more especially Swedish, context, makes an interesting case for arguing that diplomatic connections and expectations of war produced more plural allegiances than generally expected. In Aaltonen's case, moreover, his early Expressionist production from the late 1910s serves as a fascinating, politically polyvalent backdrop to further developments. This paper looks, through its Finnish case, most especially at Nordic networking during times of conflict, and expectation of conflict.

Tutta Palin studied art history at the University of Turku, Finland (PhD 2004, Docent 2006), where she currently works as Professor of Art History. She has held fellowships at the Humboldt University, Berlin, and Kingston University, London. Her ongoing research project focuses on popular art writing as a function of the modernizing art world in Finland.

Mårten Snickare / Department of Culture and Aesthetics, Stockholm University

Decolonial Aesthetics: A View from the North

THURSDAY 11.00–12.30 27.0.09 (AUDITORIUM)

#1 — *De/Colonial Landscapes*

11.00 **Introduction to session**

Mårten Snickare

11.10 *Peopling Space: Paul Sandby and John Akomfrah*

Kenneth Drummond

11.30 *Disrupting the Boundaries of Nature and Culture: the SÚM Group and the Decolonization of Icelandic Art in the Postwar Period*

Heida Björk Arnadóttir

11.50 *Silence of Lost Knowledge – Marja Helander's "Jaskes eatnamat"*

Sigríð Lien

12.10 **Panel discussion**

Moderator: Mårten Snickare

FRIDAY 11.00–12.30 27.0.47 (LECTURING ROOM)

#2 — *De/Colonial Display*

11.00 **Introduction to session**

Sigríð Lien

11.10 *Exhibition design as artistic intervention - The (De)colonial aesthetics of Iver Jåks*

Hanne Hammer Stien

11.30 *Painful Cake – between Decolonial Artwork and Teachable Moment*

Eva Leonte

11.50 *Who can claim Decolonial aesthetics? Contemporary debate about Afro-Swedish and Scandinavian art exhibitions*

Åsa Bharathi Larsson

12.10 **Panel discussion**

Moderator: Sigríð Lien

FRIDAY 14.00–15.30 27.0.47 (LECTURING ROOM)

#3 — *De/Colonizing Institutions and Heritage*

14.00 **Introduction to session**

Mårten Snickare

14.10 *The subject of Art: Untitled: Decolonial Aesthetics and Minority Rights*

Richard Magito Brun

14.30 *There is NO - Sámi art museum as a decolonial project*

Hanna Horsberg Hansen

14.50 *Colonial Heritage - Decolonial Aesthetics? Reading Nordic Art Institutions in a (De)Colonial Perspective*

Anna Vestergaard Jørgensen

15.10 **Panel discussion**

Moderator: Mårten Snickare

SESSION DESCRIPTION

The emergent field of decolonial aesthetics has proven productive in its way of connecting local cultural activism with transcultural theoretical discourse. Uncovering the ways in which central concepts (aesthetics, art) and institutions (the museum, the academy) form part of the Western colonial project, theorists within the field strive to bring out and make room for alternative ways of aesthetically relating to the world. This session wants to further discussion and exchange among scholars whose research connect on to the field of decolonial aesthetics. It also wants to try out strategies and practices of decolonial aesthetics within the geopolitical context of the North. The complex and entangled colonial histories of the Nordic countries, together with their reluctance to recognize their colonial legacy, makes this an urgent and promising task. Finally, the discourse of decolonial aesthetics might itself be enriched by a view from the North.

Mårten Snickare is professor of art history at Stockholm university. His research interests include ritual and performative aspects of Baroque art and architecture as well as Baroque tendencies in contemporary art and visual culture. Currently he is finalizing a book on colonial objects in seventeenth century Sweden and the questions they raise in the museums of today.

Kenneth Drummond

f#1.1 Peopling Space: Paul Sandby and John Akomfrah

This paper compares the work of two artists born more than two centuries apart: the pioneering landscape painter Paul Sandby (1731–1809) and the filmmaker and theorist John Akomfrah (1957–).

At the age of sixteen, Paul Sandby left England to begin work as chief draughtsman with the British military mission then surveying the Scottish Highlands, in the aftermath of the failed Jacobite uprising of 1745–46. Sandby's topological drawings were a crucial part of the effort to "open up" this geographically and linguistically obscure Northern region to state control; but they would also lead a second life, as he later adapted many of them into picturesque watercolours and aquatints, populated with romanticised Highlanders, as part of the oeuvre which gained him a reputation as one of the "fathers" of British landscape painting.

John Akomfrah is a Ghanaian-British artist whose video works have repeatedly used Northern landscapes, (Scottish, Norwegian, Icelandic and Alaskan and others) as a setting against which to investigate migration, identity and environmental disaster. This paper will analyse the peopling (and absence of people) in the landscapes of his films against that in the paintings of Paul Sandby, and argue that the peopling of Akomfrah's work can be seen as a kind of decolonial tactic.

Kenneth Drummond (MA, Open University, United Kingdom 2015) is pursuing doctoral studies at the University of Turku. His thesis is on found objects, readymades and Joseph Beuys.

Heida Bjork Arnadottir

f#1.2 Disrupting the Boundaries of Nature and Culture: the SÚM Group and the Decolonization of Icelandic Art in the Postwar Period

Icelandic art and the discourse of art in Iceland has been overwhelmingly circumscribed by what I call the hegemony of Nature; the dominant notion that Iceland's unique geography and natural environment is the foundational influence on the art of its people – a trope which hinges on the purported emotional connection of Icelandic artists to the island's natural landscape. In this paper, I argue that this must be understood in the context of Iceland's history as a colonized territory, and that contemporary Icelandic art has been uniquely configured through a dialogue with this notion. The emergence of contemporary art practices in Iceland is generally traced to the establishment of SÚM in 1965. A loose collective of visual artists, writers and composers, SÚM established a small gallery in Reykjavík in 1969 which provided a crucial venue for artistic experimentation and introduced Icelanders to new art forms. My paper highlights SÚM artists' examination – and at times subversion – of the boundaries of culture and nature, the human and the nonhuman, evinced in their reliance on biodegradable or natural materials, their direct engagement with natural environments, references to Icelandic folk beliefs in mystical forces and beings, and their propagation of an intuitive model of artistic practice. Within SÚM, the confrontation with modern art – and its humanist foundation – centered primarily on the strict distinction and separation of culture and nature, of the human and non-human, the premise of ethical claims of so-called civilized cultures' elevation above nature. This tendency and the practices of SÚM can be understood, I argue, in light of the *longue durée* of Icelandic history as efforts towards the decolonization of Icelandic art and culture.

Heida Bjork Arnadottir is currently pursuing a Ph.D. in Art History, University of British Columbia (Ph.D. candidate, expected graduation 2019). Dissertation title: "The Conceptual, the Romantic, and the Non-Human: the SÚM Group and the Emergence of Contemporary Art in Iceland 1965-1978." M.A. Museology, University of Iceland (2012).

Sigrid Lien

f#1.3 Silence of Lost Knowledge – Marja Helander's "Jaskes eatnamat"

This paper will discuss Marja Helander's, exhibition "Silence – Jaskes eatnamat" which was shown in the Sámi Center for Contemporary Art in Karasjok, Norway in 2016. Helander presented large-scale photographs of industrial and postcolonial northern landscapes. Her images appeared as mournful and strikingly beautiful documentations of industrial exploitation of Sámi areas – landscapes as seen through a filter of tears.

However, in addition to her photographic elegies, the artist recently also has produced substantial and challenging video works. In one of these video-pieces, "Dollastallat" (2016), Helander, stages herself and her own experience of memory loss and estrangement in the landscape of her Sámi ancestors. She makes use of humour and irony, but her work simultaneously recalls the poetic and dystopic, post-industrial visions of the Russian filmmaker Andrej Trakovskij's master piece, *Stalker*, from 1979.

The paper will on one hand discuss the stillness and elegy of Helander's landscape photographs by drawing on David Campany's concept of 'late photography' (2003).

On the other hand, it will argue that Helander's particular version of after-math aesthetic must be understood as photographic renegotiations of pan-indigenous discourses which forefront nature spirituality as a common heritage (Kraft 2010). Helander appears to address the issue of wisdom that is irretrievably lost in the aftermath of colonisation and modernisation. The silence that she confronts in her work is overwhelmingly disturbing, as it alludes not only to a Sámi spiritual absence, but also to the geopolitical silence that has enabled a continuous exploitation of Sámi landscapes, culture and resources.

Sigrid Lien (b. 1958) is professor in art history and photography studies at the University of Bergen, Norway. Project leader for "Negotiating History: Photography in Sámi Culture", funded by the Norwegian Research Council (2014-2017). Has published extensively on nineteenth century as well as modern and contemporary photography.

Hanne Hammer Stien

f#2.1 Exhibition design as artistic intervention – The (De)colonial aesthetics of Iver Jåks

Iver Jåks (1932-2007) is a well-known Sámi artist. Wholeness and transformation are both themes in his art. Jåks sculptures often emphasize the cycles and processes of nature and the decay of materials over time. Through subtle interventions and assemblages, found objects take on different figurations and the distinction between nature and culture is blurred.

When Jåks' work was exhibited at Documenta 14 (2017) he and his artistic practise came to represent an alternative to the colonial order. By including "Indigenous practices and techniques of knowledge" into Documenta 14 the artistic director Adam Szymczyk aimed to question a supremacist, white and male, nationalist, colonialist way of being and thinking. Szymczyk curatorial approach on the other hand build up binaries that detach Indigenous practises and techniques of knowledge from the surrounding world.

In the last part of the twentieth century, Jåks played an important role in the display of Sámi culture in a Sámi and Norwegian museum context. This was a period of revitalization and institutionalization of Sámi culture. One of Jåks first commissions as an artist was to design the ethnographic Exhibition "Samekulturen" at Tromsø University Museum. In close

cooperation with ethnographer, Ørnulv Vorren (1917-2007) Jåks worked with the exhibition project from 1967 until the opening in 1973, combining Indigenous practises and techniques of knowledge with non-Indigenous ones.

By approaching Jåks' engagement with "Samekulturen" as an artistic intervention, I argue that the exhibition work as a contact zone, a social space for negotiation where people and cultures, things and materials, meet, clash, and grapple with each other even in a contexts of highly asymmetrical relations of power."

Hanne Hammer Stien is associate professor at Tromsø Academy of Contemporary Art and acting vice dean at the Faculty of Fine Arts at UiT The Arctic University of Norway.

Eva Leonte

f#2.2 Painful Cake – between Decolonial Artwork and Teachable Moment

This paper proposes a novel reading of "Painful Cake," an installation-cum-performance by Makode Linde presented in 2012 at Moderna Museet in Stockholm, in celebration of art's freedom of expression. The piece consisted of a cake in the shape of a black, human size Venus of Willendorf, with a head in the likeness of a Golliwog doll which cried out in pain every time the cake was cut. Video footage of the crying cake being consumed by a laughing white audience led by then-Minister of Culture went viral worldwide, turning the performance into Sweden's largest international cultural event in the media ever. Recognizing the complexity and global impact of "Painful Cake," the paper goes beyond previous debates about its offensiveness to investigate its decolonial and educational significance. Seen that the piece references colonial crimes by engaging the various senses of the audience, the paper discusses it from the perspective of "decolonial aestheSis," an artistic practice theorized by Walter D. Mignolo and Rolando Vázquez as shifting focus from a Eurocentric, normative notion of beauty to the spectrum of sensory perceptions as the ultimate expression of subjectivity. This practice presupposes both "an embodied consciousness of the colonial wound" and "the possibility of healing," and it is in the second sense that the analysis shows "Painful Cake" to have been deficient. Since the artist's and organizers' failure to explicitly acknowledge the symbolism of the moment arguably compromised its subversiveness, the paper concludes by analyzing "Painful Cake" as "a teachable moment" (T.J.W. Mitchell), inquiring whether the performance and its reception dealt the parties involved any valuable lessons in terms of race and artistic freedom.

Eva Leonte is a producer of cultural events, literary translator and editor. In 2017 she completed an M.A. program in aesthetics at Stockholm University, with a thesis on postcolonial literature. She has previously been active as a board member and program coordinator for Stockholm Literature Fair (2018) and Stockholm Literature I Moderna Museet (2015-2016), as well as a Deputy Director of The Romanian Cultural Institute in Stockholm (2011-2015).

Åsa Bharathi Larsson

f#2.3 Who can claim Decolonial aesthetics? Contemporary debate about Afro-Swedish and Scandinavian art exhibitions

One of the themes for Nordik 2018 is of particular importance to my research, namely: Decolonial Aesthetics: A View from the North. Since my dissertation from 2016 I have engaged in postcolonial and decolonial research questions and visual culture both from the past and within the current contemporary art scene. This paper will examine and compare Afro-Swedish and Scandinavian artists approach to decolonial aesthetics and its impact on the debate about Nordic colonialism and cultural heritage. The main art works of concern but not exclusively are Makode Linde's exhibition The Return of the Negro King (Official title Makode Linde exhibition) (2016) at Kulturhuset, Stockholm and Sophie Hesselholdts' and Vibeke Mejlvang's Native, Exotic, Normal (2017) at Aarhus Kunstmuseum. The paper takes its departure from the recent debate about decolonial aesthetics as an approach to empowerment, historical awareness and alternative identities. That is, I wish to problematize the concept itself in relation how the impact of the artist approach has been received in Scandinavia. Can a decolonial perspective be sufficient? The questions at hand for my research is: Can decolonialism act as 'gateways' to the understanding of the past in the exhibition space? Or do decolonial act as 'walls' that block perspectives currently only available if used in conjunction with other discourses and disciplines? The presentation will bring to light how both similarities and idiosyncrasies are found in the Nordic region as well as discuss the art works on a meta level, that is how may a view from the north contribute to the global discourse on decolonial aesthetics?

Åsa Bharathi Larsson has a PhD in Art History, Uppsala University, May 2016.
MA, Art History Uppsala University, September 2009. Bernadottestipendiat,
Kungl. Vitterhetsakademien 2017-2018, Postdoctoral researcher 2017-2019,
Wahlgrenska stiftelsen, Department of Art History, Uppsala, Lecturer
Department of Art History, Uppsala University 2010-

Richard Magito Brun

f#3.1 The subject of Art: Untitled: Decolonial Aesthetics and Minority Rights

This paper deals with the aesthetics of an untitled interaction in the midst of a domestic colonial situation, when the life and cultures of transnational Travelers and Roma became an integral factor in European art, from the Renaissance to Modernism. It focuses on how exoticism was formed by a process of interaction and exchange in the arenas of Fine Arts, social sciences and political racism. And most importantly it shows how this hybrid and

indirect but very powerful "common" cultural heritage can be coped with in an emerging postcolonial, intercultural and transmodern situation, when it comes to the classical art of Europe and Scandinavia in relation to Travelers and Roma.

In revising the aesthetics of art from a decolonial and critical perspective one has to bear in mind that such a transformation probably also affects our concepts of the meaning and means of art itself. The new upcoming voice of academic Travelers and Roma in our field of learning changes the rules of the game altogether and claims space for an interactive discourse on the use of classical art. The term "classical art" stands here for the traditionally celebrated cultural heritage produced under predominantly colonial conditions, both as a domestic and global phenomenon.

We must ask who owns the definition of art and aesthetics, and what the function of motif and subject is in decolonial aesthetics. In the case of Travelers and Roma on the arena of aesthesis we must consider aspects of "the decolonial" that are close to theoretical outlooks in the domain of queer theory.

Richard Magito Brun has a licentiate in Art History (Univ. of Lund). Architect (Inst. of Technology, Lund). Have made research in the fields of Byzantine architecture and city planning in Istanbul, modern Scandinavian classicist architecture of the 1920's, and in the history and cultural heritage of Swedish and Continental Travellers and Roma. Activist in Traveler's organizations.

Hanna Horsberg Hansen

f#3.2 There is NO – Sámi art museum as a decolonial project

There is NO was the title of an exhibition at the North Norwegian art museum in Tromsø in 2017. The exhibition labelled itself as a museum performance where the art museum for a periode "became" Sami Dáiddamusea (The Sami art museum). The exhibition displayed works from the art collection at RidduDuottarMuseat in Karasjok as well as works from their own collection.

The reason for this critical project, was to shed light upon the fact there is no Sámi art museum. However, in Karasjok, in the core of Sápmi, there is a Sami art collection comprising about 1200 artworks collected since 1974. The artworks are stored in a previous military building without any proper gallery or museum space to display the art.

The will to build a Sami art collection, and hopefully an art museum goes back to the early years of the ethno political Sami movement in Norway. Art and artists played an important role in the political struggles you may call a decolonial movement raising from the beginning of the ninteenseventies.

In the beginning, the art collection was part of the cultural historic museum, but gradually the need for a separate art museum emerged throughout the eighties, which in turn led to reports and plans since the mid-nineties.

The paper will further explore the reasons, both for establishing a Sami art collection and for the current failure in establishing an art museum. The exploration will have a decolonial perspective following the paths of the changing ideas about the significance of a Sami art collection, as well as the obstacles for establishing the art museum. The history will start from the pioneering artists in the seventies, through the establishment of Sami parliament and other Sami nation-building institutions until present time.

Hanna Horsberg Hansen: 2013- Associate professor Academy of Contemporary Art and Creative Writing, Faculty of Fine Arts, UiT- The Arctic University of Norway. 2010 Philosophiae Doctor in the humanities, Faculty of Humanities, Social sciences and Education, UiT- The Arctic University of Norway. See: https://intranett.uit.no/intranet/show-person?p_document_id=43921

Anna Vestergaard Jørgensen

f#3.3 Colonial Heritage – Decolonial Aesthetics? Reading Nordic Art Institutions in a (De)Colonial Perspective

In the article "Museums in the Colonial Horizon of Modernity", Walter Mignolo links museums together with colonialism. He points out how museums functioned (and continue to function) as "crucial institutions for the accumulation of meaning and the reproduction of the colonality of knowledge and being". In a Nordic context this link between museum history and colonialism is something that still needs further exploration and specification.

Because what do we mean when we talk about museums as colonial institutions? In this paper, I will use the National Gallery of Denmark (SMK) as case, asking if and how this art museum might be perceived as a colonial institution? I will ask this by focusing on crucial points in the collection's history, dating back to the 17th century.

In recent years, Danish artists and curators have started working increasingly with Danish and European colonial history. How has Denmark's colonial history emerged in these curatorial and artistic practices in and around the museum? And how might these practices of decolonial aesthetics suggest that the colonial heritage can afford a (museological) decolonization?

Anna Vestergaard Jørgensen is PhD fellow at Statens Museum for Kunst and University of Copenhagen where she is working on the project "The Museum and Its Discontents - Discomfort and Discomforting Histories in the Art Museum". In this project, she researches how art museum can and do navigate in a frame where they have to offer good and pleasant experiences to the public and at the same time can and will work with "colonial discomfort". She holds a MA in Art History from the University of Copenhagen and has previously worked as curator at the kunsthalle Rønnebæksholm.

Anne Gregersen / Postdoc, University of Copenhagen and J.F. Willumsens Museum
Kristian Handberg / University of Copenhagen and Louisiana Museum of Modern Art
Michael Kjær / Postdoc, University of Copenhagen and Vejle Kunstmuseum

Futures from the Past? Nordic Exhibition Histories

THURSDAY 11.00–12.30 27.0.17 (AUDITORIUM)

#1 — *Nordic Peripheries*

11.00 **Introduction to session**

Anne Gregersen / Kristian Handberg / Michael Kjær

11.10 *From parish churches to exhibition rooms. Three Finnish examples from 1881 to 1903*

Leena Valkeapää

11.25 The Nordic as constructed in early avant-garde exhibition circulation in Europe.

Annika Öhrner

11.40 Living exhibitions as a formative instance of image. The intermediation of the Swedish image in Germany through living exhibitions by the Swedish Werkbund.

Juliane Aleithe

11.55 Northern Light: An exhibition project with huge conceptual impact

Marja-Terttu Kivirinta

12.10 **Panel discussion**

Moderator: Anne Gregersen

FRIDAY 11.00–12.30 27.0.17 (AUDITORIUM)

#2 — *Negotiating History*

11.00 **Introduction to session**

Anne Gregersen / Kristian Handberg / Michael Kjær

11.10 *Narratology of the exhibition space in the context of displaying identity*

Martyna Lukasiewicz

11.25 Futur Antérieur: (Re)Visions of Modern Art History at Den Fransk Kunststudstilling

Nicholas Parkinson

11.40 Bridging the Artistic Landscape: The Scandinavian Art Exhibitions of 1912 and 2012 in America

Isabelle Gapp

11.55 "Klar Form" 1951 – an exhibition in dispute

Mette Højsgaard

12.10 **Panel discussion**

Moderator: Kristian Handberg

SATURDAY 11.00–12.30 27.0.17 (AUDITORIUM)

#3 — *Countering Oblivion*

11.00 **Introduction to session**

Anne Gregersen / Kristian Handberg / Michael Kjær

11.10 *Barricades at the Margins: The 'Alternat-Documenta' of 1972*

Wylie Schwartz

11.25 Pierre Restany and Superlund: a local globetrotter.

Katarina Wadstein MacLeod

11.40 Harald Szeemann and Ole Henrik Moe: 'Our World of Things - Objects' (1970) at

Henie Onstad Kunstsenter

Natalie Hope O'Donnell

11.55 The DETOX exhibitions: forgotten tales from the media arts in Norway
Stahl Stenslie

15.10 **Panel discussion**

Moderator: Michael Kjær

SESSION DESCRIPTION

These years we witness an increasing interest in exhibition history. As an object of research and even re-enactment, the exhibition can be seen as a prism comprising various elements, e.g. the work of art, the curatorial presentation and the institutional and sociocultural context. The exhibition often marks the first point of contact between art(work) and audience. Particularly during the second half of the 20th century it has been constructed and understood as an art(ificial) event in itself and has often become a spectacular showroom and laboratory for the present, expressing the contemporary condition and creating models for the future.

While exhibition histories flourish as an international trend, there is still a lack of research concerning Nordic exhibitions and how they influenced and shaped the understanding of the past as well as the contemporary. Which exhibitions stand out as important today and how do we methodologically go about inscribing these in the exhibition history(ies) of the Northern countries?

Leena Valkeapää

g#1.1 From parish churches to exhibition rooms. Three Finnish examples from 1881 to 1903

In Finland, research and protection of church buildings, their objects and paintings began in the late 19th century. The recently found medieval wall paintings, exciting reredos, or the old church buildings themselves wakened public curiosity. In my presentation I will focus on three exhibitions, which consisted of historical objects of the parish churches. The exhibitions are, the First Finnish Industrial Arts Exhibition in Helsinki (1881), the Paris World Fair (1900), and the First Art Historical Exhibition in Helsinki (1903).

I will analyse, which kind of objects were picked up as showpieces, the reasons of the selection, and which kind of significances were linked to the objects. These three exhibitions had different backgrounds, but there still existed a few common factors: The objects displayed were "found" and documented by the art historical expeditions, which were organised by the Finnish Antiquarian Society from 1871. The historical objects were seen as proofs of the existence of the genuine and respectable Finnish culture and the western orientation of it. The exhibitions grown the popularity of the material heritage, constructed the idea of Finnish past, and offered new ways to understand the historical material.

It is remarkable, that in the two first exhibitions the historical ecclesiastical objects were placed in the context of contemporary industrial or applied arts. The third one showed

them more as pieces of art. I ask, were there some kind of negotiations of the borderlines between genres and fields of art or, are these borderlines just from the modernistic era inherited constructions.

Valkeapää is an Adjunct Professor in Art History at the University of Jyväskylä, Finland. She is specialized in the cultural history of the 19th century working with topics concerning the history of art history, the use of the past, and changes of meaning in art and art history writing. Nowadays she studies the art historical expeditions in Finland.

Annika Öhrner

g#1.2 The Nordic as constructed in early avant-garde exhibition circulation in Europe.

How was The Nordic viewed or constructed from outside the North, in connection to the circulation of art exhibitions in Europe in the early 20th Century? Recent work in exhibition history within art history and curatorial studies respectively, has been focused on re-enactments and reconsiderations of shows from the extended 1960s, and a research field still in its formation. This paper suggests a visit even earlier in the 20th Century, to the moment of exhibition circulation in the Nordic countries during the formation of early avant-garde culture. The case visited is some "Nordic" activities of Nya konstgalleriet in Stockholm, a gallery run by Italian artist Arturo Ciacelli 1915-1920. Ciacelli developed a Nordic and international program, including a show by Sonia and Robert Delaunay in 1916 that will be in focus and included paintings by both artists and Sonia Delaunay's and Blaise Cendrars's *La Prose transibirien* (1913). In connection to the planning of the exhibition, Ciacelli also presented other activities for Copenhagen and Christiania/Oslo, some of which were realized. The interaction between the Delaunay's and Portuguese artists in the frames of the project *Corporation Nouvelle*, included ideas of producing art and art exhibitions that would travel; *Expositions Mouvantes Nord-Sud Est-Ouest*, as they named them in early pamphlets (Cunha Leal, 2015). "Nord" here refer, as it has turned out. precisely to Ciacelli's performative activities. - The paper suggests an investigation of the view of The Nordic that is expressed through these shows and in the correspondence between Ciacelli and the Delaunay's, in order to add to the understanding of how art exhibitions served as means for avant-garde formations in the Nordic countries in the early 20th Century.

Annika Öhrner is Associate Professor at Södertörn University, Stockholm. Her research interests include critical historiography and cultural transfers during the long 20th century. Among her publications is *Art in Transfer in the Era of Pop: Curatorial Practices and Transnational Strategies*, Södertörn Studies in Art History and Aesthetics, 2017 (ed.).

Juliane Aleithe

g#1.3 Living exhibitions as a formative instance of image. The intermediation of the Swedish image in Germany through living exhibitions by the Swedish Werkbund

Living exhibitions were important for guiding through questions of furnishing and styling. They were effective domestically as well as abroad. In Sweden, these presentations were organized by the Swedish Werkbund. These presentations intended on showing Sweden as a whole. They considered the cultural developments just as the territorial characteristics of this country. The mediated message was: We are a fortunate society because we develop and live with well-designed products, we protect and carry on our old traditions just as the natural conditions. At the beginning of the 20. Century, the Germany as well as both German states after WWII (e. g. Federal Republic of Germany and the German Democratic Republic) appreciated the contacts with the allegedly neutral Sweden.

All involved countries had economic and political interests. After the Second World War, the two German countries had to find ways to demonstrate that there had been a modern Germany and that it exists again. The question of the right living was at these days also a question of morality. If you live in a well-designed apartment, you have the right moral. Sweden was perceived as a prototype of a moral society and as the starting point for prewar modernism in Germany.

In my presentation, the following aspects will be addressed: National myths and the function of these constructions and the consequences for the cultural and collective memory. Furthermore, I will highlight widely unquestioned adoptions of these national constructions in the field of design history.

Juliane Aleithe is an art historian with a focus on design history and the theory of architecture. She is working as a researcher and lecturer for University of Arts Berlin. Her PhD thesis is on the reception of Sweden – Swedish images and design in both German States after the Second World War. She presented different contributions of her recent research.

Marja-Terttu Kivirinta

g#1.4 Northern Light: An exhibition project with huge conceptual impact

My paper concerns on the phenomena of "Northern light" that started from the exhibition "Northern Light: Realism and Symbolism in Scandinavian Painting 1880–1910", on show first in USA and organized by Brooklyn Museum in New York, Corcoran Gallery in Washington and The Minneapolis Institute of Art in 1982–83. The exhibition of paintings was curated by American art historian Kirk Varnedoe with a team of Northern researchers, and was a part of a huge and well resourced export campaign of Northern living and culture called "Scandinavia Today", organized in USA at the time in concern. After the trip in USA the

basic exhibition catalogue was elaborated and published some years later Yale University as a book by Varnedoe with partly the same name "Northern Light. Nordic Art at the Turn of the Century", that was meant for broader audience without demands of an exhibition. The content of the book was broader, and the author had selected more artists and works than in the exhibition.

The focus of my paper is on the phenomena, which means the importance and the huge influence of it afterwards also conceptually. Later on many exhibitions partly with the same content were touring in Nordic and European countries, for instance in France. Some of the artists of the "Northern Light", like Edvard Munch, were already internationally known, but most of them had had quite a little fame. August Strindberg was not before so much known as a painter, and most of the artists in the book as in the exhibition were male. The few female painters included were Anna Ancker, Harriet Backer, Helene Schjerfbeck and Ellen Thesleff.

In the paper I try to ponder on the impact of this phenomena and the meaning of it as a concept of the Nordic nature, also the spiritual idea of it.

Marja-Terttu Kivirinta is an art historian, art critic, academic writer. PhD, University of Helsinki 2014. Independent researcher, but worked before long time as an editor staff writer in the cultural section of Helsingin Sanomat. Now working in an arthistorical research project concerning on past, present and future "The memory recalls the future", funded by Kone foundation in Finland.

Martyna Lukasiewicz

g#2.1 Narratology of the exhibition space in the context of displaying identity

Space, placement, object. These concepts determine the perception of both particular components of exhibition and reception of a complete narration within the exhibition space. The way in objects are exhibited influence the way that exhibition's values and meaning are perceived and experienced by the audience. According to the currently developed theory of exhibition, the multidimensionality of relations between exhibition space and objects as a final product of framing the idea by material arrangement, became a crucial aspect of rethinking museum's narrative competence. What results could be brought by implementation the newly developed exhibition theory with its research methods and theory of narration to the reflection on exhibitions from the past? The aim of the paper is to provide specific example and reflect on the 19th Century exhibition of Danish national art, established by Niels Laurits Høyen, which played a crucial role in the process of redefinition the national identity and at the same time creation the canon of Danish national art. How this exhibition affected the development of Danish museology and how the specific language of exhibition influenced the process of creating narration on national identity?

Martyna Lukaszewicz is a PhD candidate at Institute of Art History (Adam Mickiewicz University in Poznan), lecturer in National Museum in Poznan. Author of articles on museums studies, exhibition theory and 19th Century European Art and monograph on exhibitions of Polish modernists. Member of among others: Association for Art History, Association of Art Historians, InSEA.

Nicholas Parkinson

g#2.2 Futur Antérieur: (Re)Visions of Modern Art History at Den Fransk Kunstudstilling

This paper explores the role of historical retrospective at Den Fransk Kunstudstilling in Copenhagen in 1888, arguing that the exhibition established an early model for modernist histories of nineteenth-century art. At the exhibition's opening, Den Fransk Kunstudstilling was the largest exhibition of French art outside of France, featuring over six hundred paintings, sculptures, architectural designs, and engravings by some of the century's most celebrated artists. The exhibition can be characterized as a lynchpin in the spread of French modernism across Denmark, sparking a surge of similar exhibitions including the Nordic and French Impressionists exhibition in 1889, Den Frie's exhibition of Gauguin's and Van Gogh's artworks in 1893, and Foreningen Fransk Kunst's Matisse exhibition at the Ny Carlsberg Glyptotek in 1924. Less frequently recognized, however, is Den Fransk Kunstudstilling's revolutionary role as the first major retrospective of nineteenth-century French modern art in Europe. Featuring artists spanning from Eugène Delacroix to Édouard Manet, Den Fransk Kunstudstilling established a visual narrative of the progression of a French avant-garde united by the principles of experimentation, modernity, and anti-academicism. The canonization of an historical French avant-garde would have immediate and long-lasting influence not only in Denmark but in France as well.

Nicholas Parkinson: PhD, Art History, Stony Brook University, New York, 2017. Publications: "From Enlightenment to École: Tracing the Idea of Scandinavian Art in French Criticism," *Kunst og Kultur* 98, no 4 (2015) American-Scandinavian Foundation Fellowship, Norway-America Association Scholarship, Walter Read Hovey Fellowship, Faculty-Staff Dissertation Fellowship.

Isabelle Gapp

g#2.3 Bridging the Artistic Landscape: The Scandinavian Art Exhibitions of 1912 and 2012 in America

The 1912 American-Scandinavian Foundation's exhibition on 'Contemporary Scandinavian Art' incited an interest in regional modernisms that would profoundly affect the work of American artists and audiences. This paper examines the reception of Scandinavian art in America and the ways in which North American artists were influenced by the 1912 exhibition. In 1912, for the first time, the works of Edvard Munch were publicly displayed,

complicating the assumption that European art was merely concerned with Realism and Impressionism, and generating a longing for something new, and 'modern.' Alongside Munch, artists such as Harald Sohlberg and Gustaf Fjæstad helped shape the way in which North American painters perceived their homeland, embracing the favoured styles of the Scandinavian artist, namely Post Impressionism, Expressionism and Symbolism. Furthermore, I assess how this interest in Nordic art was reinvigorated by the Foundation's 2012 exhibition, 'Luminous Modernism.' The subsequent approach taken by this more recent exhibition is one which, although all-encompassing in its display - including Finland and Iceland to represent the true extent of the North - it continued to approach Nordic art from the perspective of national identity. In assessing the impact of 'Luminous Modernism' on a contemporary audience, I will propose further steps to promote Nordic art in an exhibition setting. This paper will analyse how Scandinavian art was approached in the exhibitions of 1912 and 2012, and the effect these exhibitions had on American and Canadian artists - preempting the 'Armoury Show' of 1913, and inspiring a new formed national awareness of the landscape, traversing geographical and cultural boundaries.

Isabelle Gapp is a PhD Candidate in History of Art at the University of York, where her research is looking at Scandinavian and North American artistic exchange between 1896-1935. Prior to her PhD she completed an MA by Research also at York, and an MA in History of Art at the University of Aberdeen.

Mette Højsgaard

g#2.4 "Klar Form" 1951 – an exhibition in dispute

In December 1951 the exhibition "Klar Form" opened in Copenhagen. It was the first venue of a Scandinavian tour that included Oslo, Stockholm and Helsinki. It was organized by the prolific Galerie Denise René in collaboration with the Copenhagen Galleri Børge Birch. This paper will take the reception of the Copenhagen venue and the ensuing debate as its case.

"Klar Form", semi-officially sanctioned and displayed in the Art Academy's exhibition space, promoted the French artists cultivating the so-called "concrete art" as well as Scandinavian adherents to the idiom. It could be seen as an art political statement meant to strengthen the impact of this form of art, and has gained a place in Danish art history as a momentous exhibition with great influence on the subsequent development of the abstract art of the 1950s.

However, if we look at the critique of "Klar Form" in the Danish press, the image of the exhibition's reception becomes more nuanced and interesting. Prominent critics such as Kai Flor and Ole Sarvig found the art exhibited to be inhumane, mechanical, totalitarian and aloof, unwilling to engage with society and to contribute to humanity. The exhibition organizers, whose proclaimed intentions were exactly social and humanitarian, reacted by inviting to a debate in order to explain and defend themselves.

Mapping out the history of “Klar Form”, its reception and the debate it sparked, the picture of a “pure”, abstract art exhibition with an idealistic agenda, often described in art history, is too narrow. Instead, it was the object of a broader underlying debate on cultural politics in the early years of the Cold War and on art in society; a debate that touched on political, philosophical as well as national agendas.

Mette Højsgaard, born 1965, has a MA & PhD in art history. She is postdoc at Copenhagen University in cooperation with Esbjerg Art Museum doing research on the social impact of postwar and contemporary public art in Denmark. A special focus is the so-called “concrete art”, i.e. non-representational, often hard-edged art, and its cognitive properties. She has published numerous articles on the Danish avant-garde of the early and mid-century 20th century and on the artistic exchange between France and Denmark. She has also curated a number of exhibitions on the subject.

Wylie Schwartz

g#3.1 Barricades at the Margins: The ‘Alternat-Documenta’ of 1972

During the 1972 Documenta 5 exhibition in Kassel, the Movement for a Scandinavian Bauhaus Situationist, an artists’ group also known as Drakabygget, intervened by staging their own unauthorized ‘Alternat-Documenta,’ a collectively-made barricade of “junk” situated outside the exhibition hall. Accompanying the work was a series of leaflets stating the group’s demands, including a call to the international art community to “Follow Courbet” by constructing art barricades designed to resist the monopolization of cultural life by an elite art-system of nationalism. Yet, as an act of protest, their gesture failed to make any significant impression – that is, no mention in the press or in any history book, almost completely forgotten. Using the Alternat-Documenta as an exemplar, I’d like to consider the power and significance of such “invisible” gestures, gestures that seem to have been lost to history – seemingly condemned to oblivion from the start. This paper will argue that by refusing to make work that would be recognized as art by the mainstream society, Drakabygget’s creative practice operated as an oppositional resistance-strategy, one whose power stemmed from an ability to operate outside of the dominant system. Here, the reference to Gustave Courbet is highly significant, and calls to mind Courbet’s Pavillon du Réalisme of 1855, which challenged the authoritarian art-system by exhibiting work that had been rejected from the Salon in a highly visible yet marginal public location. By taking up this model, as I argue, Drakabygget could launch their critique without becoming complicit in the system they opposed – offering a subversive form of artistic intervention that pushed against the homogenizing tendencies of the mainstream art world.

Wylie Schwartz received her MA in European art history from the University of East Anglia (’07), and is currently a seventh-year doctoral candidate in art history at Binghamton University specializing in postwar European art. Her doctoral dissertation is titled, “Experimental Pedagogies: The Art and Politics of the Scandinavian Neo-Avant-Garde (1961-1972).”

Katarina Wadstein MacLeod

g#3.2 Pierre Restany and Superlund: a local globetrotter

This paper takes as its starting point an exhibition in Lund in 1967, "Superlund: Un Panorama du present: Une philosophie du future" organized by the French critic Pierre Restany, a key person in post-war European art history. The aim with the paper is to explore how local art institutions such as Lunds konsthall interacted with an international art scene, beyond the parameters of centre and periphery. In Sweden, during the 1960s there was a fast establishment of public art galleries (e.g. Skövde kulturhus 1964; Södertälje Konsthall 1966; Riksställningar formally organized 1967; Lunds Konsthall 1967). New platforms for art seems to have enabled a wide variety of artistic output from experimental to established, local to international. A range of politically orientated exhibitions defied national and institutional borders and international politics.

This was a period that witnessed art that rejected value systems, and the notion of art from a previous generation. It was also a period of radical change in life styles, youth culture and political beliefs, a deconstruction of the commercialization of art and its capitalist system. Uncovering and analysing e.g. artists' organised exhibitions and collaborations will re-negotiate how art history is narrated between capital and region, and between national and international. To retrace how exhibition making in the Nordic countries interacted with an international scene I propose to follow Pierre Restany's work in Sweden. Further, to uncover in which way the art works he assembled for the exhibition really were a philosophy of the future – as declared in the exhibition title.

Katarina Wadstein MacLeod is Associate Professor Art History, Södertörn University. Recent publications: *Bakom gardinerna. Atlas*, 2018; "Conversations between Body, Tree, Camera: the Work of Eija-Liisa Ahtila", in *Gremaud & Hedin Artistic Visions of the Anthropocene North*, Routledge 2018. "The Resilience of the Periphery: Narrating Europe through Curatorial Strategies", in *Fornäs Europe*

Natalie Hope O'Donnell

g#3.3 Harald Szeemann and Ole Henrik Moe: 'Our World of Things – Objects' (1970) at Henie Onstad Kunstsenter

The Henie Onstad Kunstsenter in Bærum, outside Oslo, opened in 1968, and became one of the most important sites for contemporary art in Norway through its interdisciplinary approach and international outlook under the leadership of Ole Henrik Moe (1920-2013). In Exhibition History, Harald Szeemann (1933-2005) is often cited as the first independent curator, or "exhibition maker", which was his preferred term. 'Vår Verden av Ting - Objekter' ('Our World of Things - Objects') from 1970 was the first exhibition of the 'Agentur für

Gestige Gasterbeid' (Agency for Spiritual Guest Labour), which Szeemann set up after leaving the Kunsthall Bern in 1969. The exhibition concept originated at Henie Onstad Kunstsenter, but the collaboration with the Kunsthalle Nürnberg led to the involvement of Szeemann. 'Our World of Things - Objects' examined the way artists used everyday things in their work, drawing a historical trajectory from Marcel Duchamp's readymades in the 1910s, via Surrealism and Pop Art, to the contemporary art of the late 1960s. The more recent works could be seen - and indeed were interpreted by critics at the time - as a provocative interrogation of the question 'what is art?' and an expansion of the categories of medium and material that could be used by artists. The installation of the works in the Prisma Rooms of the Henie Onstad Kunstsenter can be seen as a particular intertwining of Ole Henrik Moe's spatial strategies and those of Harald Szeemann. This paper examines 'Our World of Things - Objects' as a spatial construct, its reception in Norway and Nürnberg, and situates it in Exhibition History as part of a wider archipelago of exhibitions dealing with the nature of things/objects and our relationship to them.

Natalie Hope O'Donnell is based at the Munch Museum in Oslo, where she curates the contemporary art programme 'Munchmuseet on the Move' and chairs the Norwegian Association of Curators. Her PhD, entitled 'Space as Curatorial Practice: the exhibition as a spatial construct' (2016), examined three exhibitions at Henie Onstad Kunstsenter between 1970 and 1972.

Stahl Stenslie

g#3.4 The DETOX exhibitions: forgotten tales from the media arts in Norway

The paper will present the forgotten story and *raison d'être* behind the DETOX exhibition series that toured Norway between 1999 and 2004, ending at Moderna Museet in Stockholm in 2005. The exhibitions were funded and organized by The National Touring Exhibitions Norway, today merged into The National Gallery. Now forgotten, DETOX was seen and experienced by more than 80.000 visitors. It involved 50+ artists and 20 co-curators. During its time, DETOX had a measurable impact on the Norwegian arts scene, influencing the understanding of the contemporary arts through a wide range of debates and presentations in national media channels, print and social media forums.

The title DETOX originates from the English word detoxify, suggesting the exhibition's critical look at the possibilities and problems of our digital lives and experiences. DETOX aimed at problematizing our relationship with technology through confrontational and radical claims: to what extreme were we able to take the technology? To which extremes did the technology take us? To do so the artists and exhibitions were constructed as spaces for somaesthetical experiences "deconstructing and reconstructing experiences of pleasure, pain, pleasure, intoxication, poisoning and withdrawal." To raise its impact wherever it was experienced, DETOX was designed to be dynamic and adaptable by involving a mix of local and international artists as well as resources.

15 years after there is almost no trace left of DETOX, underlining the short memory span of contemporary art histories. For example, the Touring Exhibitions website was taken down in 2005 as it merged into the National Gallery, losing the large archive of articles retrieved from online media. The paper will be a novel art historic presentation of DETOX.

Stahl Stenslie, PhD: artist, curator and researcher specializing in experimental art, embodied experiences and disruptive technologies.
He has been exhibiting and lecturing at major international events (ISEA, DEAF, Ars Electronica, SIGGRAPH) and moderated various symposiums like Ars Electronica, ArcArt and Oslo Lux.

Louise Garrett / Central Saint Martins, London

Cecilia Canziani / Accademia di Belle Arti dell'Aquila; American University of Rome

(In)hospitalities

THURSDAY 14.00–15.30 27.1.49 (LECTURING ROOM)

#1 — *Practicing spaces of hospitality*

14.00 **Introduction to session**

Louise Garrett / Cecilia Canziani

14.10 *Hospitality within the inclusive arts intervention River of Light*

Beatrice Persson

14.30 “I have nothing against foreigners, but these foreigners are not from here”: from recognition to hospitality in participatory arts

Aude Bertrand

14.50 OPEN HOUSE - A Group Show on Hospitality at Kunstverein Braunschweig + Guest Room

Jule Hillgärtner

15.10 **Panel discussion**

Moderator: Louise Garrett

FRIDAY 14.00–15.30 27.1.49 (LECTURING ROOM)

#2 — *Gestures, representations, tools*

14.00 **Introduction to session**

Louise Garrett / Cecilia Canziani

14.10 *Whitening refugees – a glimpse of European (in)hospitality: the contemporary refugee crisis in Artur Żmijewski's artwork*

Ewelina Chwiejda

14.30 **Film**

Artur Żmijewski, *Glimpse* (2016-17), ca. 15 minutes

14.50 Art as Hospitality and Cosmopolitan Imagination: Lee Mingwei's Participatory Art

Chu-Chiun Wei

15.10 **Panel discussion**

Moderator: Cecilia Canziani

SESSION DESCRIPTION

“Hospitality” is a term that has recently emerged in art and curatorial discourse as a way of addressing the paradoxically open generosity and exclusionary closure that condition every curated encounter between configurations of hosts and guests, whether they be curators, artists, collaborators, audiences, participants, objects, institutions and local communities.

This session aims to critically address “hospitality” as a proposition within art and curatorial histories, theories, spaces and practices. A point of departure is the critical interpretation of “hospitality” offered by Jacques Derrida addressing the categorical imperative of unconditional hospitality as an impossibility that is nevertheless crucial to the orientation of the laws of conditional hospitality — a site of particularly urgent scrutiny in relation to the geopolitics of the current migrant situation.

Dr. Louise Garrett is a lecturer on the BA and MA Culture, Criticism and Curation courses at Central Saint Martins, University of the Arts London. Her research focuses on theoretical, pedagogical, spatial, archival and curatorial

contexts for contemporary art practice. She was awarded a PhD in 2016 for a thesis titled "...of delay, hesitation and detour. Resisting the constitution of knowledge: Walter Benjamin, re-search and contemporary art."

Dr. Cecilia Canziani (1976, lives in Rome) is an independent curator. Since 2016 she has been teaching at Accademia di Belle Arti in L'Aquila, and at the American University in Rome. Previously she was co-director at Nomad Foundation of Rome, co-curator of Zegnart, a programme of public art commissions and the founder of the non-profit space 1:1projects. She is the co-founder of Les Cerises (Paris), an editorial project of artist's books for children, and writes extensively on art practices.

Beatrice Persson

h#1.1 Hospitality within the inclusive arts intervention River of Light

In Sweden and internationally there are many artworks dealing with the global migration/refugee crisis. For instance, Ai Weiwei's works at the Sydney Biennale 2018, all of them advocating for refugee's human rights. These are artworks dealing with the traumatic conditions and experiences to which migrants are exposed on their way to Europe. Upon arrival, refugees face new challenges in terms of how they are being welcomed, including the possibilities of integration and exposure to segregation. This is something the inclusive arts intervention River of Light seeks to address. Located in Gothenburg, created by Behjat Omer Abdulla and Denise Langridge Mellion, River of Light enables meeting points for new arrivals in Sweden. In lantern-making workshops at locations such as the Red Cross, cultural schools and the Academy of Design and Crafts, lanterns are built out of bamboo and silk paper, later to be carried in a torch parade on the World Day of Social Justice. This is an art intervention created out of the belief that art can be used as a tool to accelerate the process of integration, especially amongst unaccompanied minors. This is also a project that works according to Derrida's concept of the double law of hospitality, the 'unconditional law of unlimited hospitality' and 'the laws of hospitality'. These principles sum up the ethics of hospitality defined as an unconditional welcome which nonetheless must become conditional in order to function. However, River of Light works only according to pure hospitality "... welcoming whoever arrives before imposing any conditions on him, before knowing and asking anything at all, be it a name or an identity 'paper'."

Beatrice Persson has a PhD in Art History and Visual Studies and works as senior lecturer in Art and Visual Culture at the Academy of Design and Crafts, University of Gothenburg. Her field of research focuses on power structures within the contemporary global art world, postcolonial theory, intersectional analysis and anti-oppressive pedagogy in art-based education.

Aude Bertrand

h#1.2 "I have nothing against foreigners, but these foreigners are not from here": from

recognition to hospitality in participatory arts

Considering recent participatory projects geographically related to the Nordic region and involving persons experiencing crisis situations (among others, WochenKlausur, Silent University/Ahmet Ögüt, raumlaborberlin, and Superflex), I ask: can it be that such endeavours aim to foster hospitality but not recognition — and vice-versa?

I will first take a closer look at the notion of hospitality, considered as a social institution. For this I depart from Michel Foucault's historical writings on 'hospital' as a heterotopia, a place/time outside community where socially inept people (be they vagabonds, criminals, poor, insane people or deviant women) are secluded, and relate this issue to current artistic practice by examining recent works by Superflex in the hospital context.

I then suggest that there is a fundamental, ontological difference between seeking to induce recognition (hereby explicitly referring to Axel Honneth), which is a central issue within participatory or community-based arts, and seeking to generate hospitality, which is a core problematic in situations of crisis and emergency — especially when working with refugees. A major difference between recognition and hospitality, I argue, lies in the latter's incapacity to foster self-realization and subjectivation. Instead, hospitality underlines the heteronomy of the other.

How can current participatory practices evolve in order to move from hospitality to recognition, from (morally or legally forced) caring to (optional and free-willed) sharing? Two cases in point are the open platform and long-term educational programme Silent University (Ahmet Ögüt), which has been based in Stockholm since 2013, and the itinerant intercultural cooking project Kitchen on the Run (Über den Tellerrand), which travelled a route from Italy to Sweden in its 2016 European Tour.

Aude Bertrand is a PhD Candidate at the Arts & Humanities Faculty of Witten/Herdecke University, Germany. Her dissertation deals with conflicting narratives in contemporary public arts, with a focus on aesthetic theory, critical theory and sociology. Until recently she was working at Urbane Künste Ruhr with artist groups such as superflex, raumlabor berlin.

Jule Hillgärtner

h#1.3 OPEN HOUSE – A Group Show on Hospitality at Kunstverein Braunschweig + Guest Room

OPEN HOUSE took place at Kunstverein Braunschweig in 2015 assembling 11 international artists whose works provide commentaries on hospitality as a cultural and political phenomenon. The starting point was the Kunstverein's exhibition space itself, a former residence from the early 19th century called Villa Salve Hospes: the Latin motto Salve Hospes ('Be welcome, guest') is inscribed in golden letters above the entrance.

OPEN HOUSE was furthermore intended as an invitation to artists and public alike to engage in questions of what it means to be a guest or a host, to deal with the specific perspectives and contexts that result from this difference. Many facets of hospitality unfold between linguistic differences and bridging gaps, hotel room walls and traces left behind by guests, between references to exile and refugee policies. OPEN HOUSE presented hospitality – which is per se tied to conditions and thus ultimately contradictory to the central premise of 'openness' – in its ambivalence between welcoming warmth and exerting conditions. The multidimensional nature and complexity of the theme was demonstrated through installation, sculpture, video and photography, which were produced especially for this exhibition by: Bianca Baldi (ZA), Yael Bartana (IL), Kasia Fudakowski (GB), Philipp Grünewald (DE), Sven Johne (DE), Peles Empire (DE/RO), Thomas & Renée Rapedius (DE), Ani Schulze (DE), Slavs and Tatars (Eurasia), Florian Slotawa (DE), Heimo Zobernig (AT).

Since OPEN HOUSE took place, the idea of hospitality became a permanent fixture through the establishment of a 'Guest Room' connected to Derrida's idea of an unconditional welcome. Each exhibiting artist is encouraged to invite someone else to present their works in this room, which used to be a guest room at a time when the Villa Salve Hospes was still a residence.

Jule Hillgärtner has been director of Kunstverein Braunschweig since 2014. She studied theatre-, film- and media sciences in Frankfurt/Main and completed her doctoral thesis in 2009. As a curator and lecturer, she has worked at MMK Frankfurt, Städelschule, Frankfurter Kunstverein, hfg Offenbach, Akademie der Künste Berlin and was invited by the Goethe Institute UAE.

Ewelina Chwiejda

h#2.1 Whitening refugees – a glimpse of European (in)hospitality: the contemporary refugee crisis in Artur Żmijewski's artwork

Glimpse is a silent, black-and-white short film realized by Artur Żmijewski in 2017 in Berlin's Tempelhof Airport, and in Calais and Paris, France. The video offers views of refugee camps and Parisian quarters "occupied" by refugees after the dismantling of the so-called "Jungle" in Calais. But *Glimpse* is far from a piece of simple reportage. It is a powerful and highly unsettling video, composed of some "random" scenes in which the artist oscillates between hospitable and inhospitable gestures towards refugees. From offering them clothes, he shifts almost naturally towards marking them as unwanted and useless, symbolically humiliating them by painting their faces white. Żmijewski constantly switches between empathetic portrayal and cold, ethnographic instrumentation.

The aim of this paper is to present and discuss this artwork as a brutal but sincere illustration of the European attitude towards victims of the contemporary refugee crisis. This attitude, full of ambivalence, is particularly present in countries experiencing economic

difficulties, but also in the Nordic region, which is a primary destination for refugees. By invoking the work of Michel Foucault on surveillance and discipline, Slavoj Žižek's more recent analysis of symbolic and systemic violence, and my own interview with the artist, I will investigate the manner in which *Glimpse* unveils the complex relationship between hosts and guests. I will also interrogate the limits of this kind of artistic practice, which implies provocation and humiliation of the other, and its influence on the perception of the final artwork. In conclusion, by closely examining Żmijewski's work, this paper aims to contribute to the discussion on the way in which European (in)hospitality is depicted in art today.

Ewelina Chwiejda is an art historian and sociologist. She received her master's degree in social sciences from École des Hautes Études en Sciences Sociales [EHESS] in Paris, where she is currently working on her PhD thesis. Her main research topic is the figure of the refugee in contemporary art and visual culture. In parallel with the writing of her thesis, she has published articles and participated in several international conferences on socially engaged art and migration. She is also an art critic..

Chu-Chiun Wei

h#2.2 Art as Hospitality and Cosmopolitan Imagination: Lee Mingwei's Participatory Art

Taiwanese-American artist Lee Mingwei's works create small-scale, private challenges that disrupt the participant's daily routine with gestures of hospitality and kindness between strangers. They demonstrate an artistic strategy of globalism: a cosmopolitan gesture of hospitality. Lee's art of hospitality stemmed from the alienation and displacement he felt in a new environment, which represents one of the typical sentiments of contemporary life. In his participatory works, he creates inter-subjective situations where the possible-impossible aporia between unconditional and conditional hospitality, as discussed by Jacques Derrida, is imaginable and experienced. Through the tension of this aporia, differences between two subjects, usually two strangers, are negotiated.

Lee's works are not confrontational jolting spectators and participants into re-thinking the inequality existing, yet normalized or masked over, in human relations; neither are they utopian aiming at devising solutions to improve the society through collaboration. Instead, they function like intimate gifts that inspire us to be generous, warm and welcoming despite the difference among us. It may be naïve, but generosity and hospitality might just be what needs to be elicited from us in the rising contemporary culture of xenophobia that we find ourselves in. Lee's participatory works enable us to encounter alterity embodied by the stranger and to imagine ourselves as open to change that has yet to come. The question of hospitality involves both ethics and aesthetics. Lee does not only take hospitality as a significant subject of his artworks; his works are themselves gestures of hospitality inviting us to imagine a way to live ethically and aesthetically with others.

Chu-Chiun Wei is a doctoral candidate in art history at the Graduate Center of the City University of New York. Her research interests focus on cross-cultural issues, identity politics, and globalization in contemporary art. She is currently working on her dissertation "Globalism and Identity in Taiwanese Contemporary Art, 1978-2009."

Emil Leth Meilvang / Art History, University of Oslo

Life: On Art, Animation and Biology

THURSDAY 11.00–12.30 27.0.49 (LECTURING ROOM)

#1 — *Animating form*

11.00 **Introduction to session**

Emil Leth Meilvang

11.10 *Organism or Machine? Vitalism and Techno-celebration in Post-Enlightenment Art*

Jacob Wamberg

11.30 Unstable cliffs of clay. Depicting the Anthropocene in Danish Art from 1830 to 1850

Gry Hedin

11.50 Asger Jorn's Notion of Art as a Form of Life

Ellef Prestsæter

12.10 **Panel discussion**

Moderator: Emil Leth Meilvang

THURSDAY 14.00–15.30 27.0.47 (LECTURING ROOM)

#2 — *Life as image and principle*

14.00 **Introduction to session**

Emil Leth Meilvang

14.10 *'Metabolism' Reconsidered: Ernst Haeckel, Edvard Munch and the Iconography of Evolutionary Biology*

Eilif Salemonsens

14.25 Edvard Munch and the Tree of Life

Tollef Graff Hugo

14.40 Psycho-biology and life aesthetics in Danish inter-war Surrealism

Emil Leth Meilvang

14.55 Parasites in your Ear: Speculative Biology and Viral Art History

Tobias Linnemann Ewé

15.10 **Panel discussion**

Moderator: Emil Leth Meilvang

SESSION DESCRIPTION

The analogical relationship of art to life might be described as one of the constitutional metaphors of art theory. From Aristotle, to the renaissance and extending into certain strands of modernism, the interpenetration of art and life, the art work conceptualised as living, has been a recurrent motif in art history, theory and praxis. What does such organically informed language indicate? How would we approach this alleged affinity between art and life? And what might be the theoretical and art historical benefits from reading the metaphor literally and working through biology?

Recent studies have attempted to shed light on these questions within specific periods (Biocentrism and Modernism, 2011, *The Living Image in Renaissance Art*, 2005) and attempts at theorising this interpenetration can be found in image-theory (Georges Didi-Huberman, Horst Bredekamp)—not to mention visual studies within historical epistemology (Lorraine Daston/Peter Galison, Hans-Jörg Rheinberger). The panel will explore this nexus of ideas and historical trajectories, focusing on specific notions of life and vitality, with an aim

to shed light on the still understudied Nordic contributions to these interconnected realms of art, animation, and biology.

Jacob Wamberg

i#1.1 Organism or Machine? Vitalism and Techno-celebration in Post-Enlightenment Art

With the enlightenment, a gap was inserted between art and utilitarian technology. Even though industrial technology increasingly became able to put physical matter into motion, the forces of nature mobilised were considered automatic and non-living in contrast to those reflected in art, which retained an intimate relationship with the organic creativity of nature. In the decades following 1900, however, this gap became destabilised, as many avant-garde artists began to celebrate, comment upon or directly intervene in mass-produced technology, from Dada playfulness to functionalist and constructivist seriousness. In contrast, vitalism sought to strengthen art's connection to organicity, especially as seen in the muscular youthful body – a tendency having a dark zenith in the Fascist and Communist regimes. Presenting an overview of these tendencies, my paper will further illuminate them through a juxtaposition of two cases of Euro-American techno-irony and Nordic vitalism: Marcel Duchamp's Large Glass (ca. 1915-23) and J.F. Willumsen's Large Relief (1893-1928).

Jacob Wamberg is Professor of Art History at Aarhus University (DK). He works on a (post)evolutionistic theory of the visual arts, especially in relation to post-natural ecologies and technology. Chairing the research project "Posthuman Aesthetics" (2014-18), his present focus is posthuman aspects of avant-garde art.

Gry Hedin

i#1.2 Unstable cliffs of clay. Depicting the Anthropocene in Danish Art from 1830 to 1850

My paper discusses how Danish artists and scientists dealt with the interaction of man and nature in their depictions and analysis of the Danish landscape. In geological terms the Danish landscape was believed to be of a recent geological origin and this had implications in regard to the way the relationship between man and nature was perceived. Up through the 19th century, geologists and agricultural scientists studied the substances of clay and soil as structures that were not stable, but changing under the influence of both humans and forces in nature. The clay cliffs that define a large part of the Danish coastline were seen as expositions of this structure of the landscape revealing its transient and malleable nature. I will look into how these structures were discussed and depicted in Danish art and geology in the mid 19th century discussing the notion of the landscape as under continual

change. I will discuss geological writings, artists' notebooks and analysis of paintings of the mid 19th century in relation to recent considerations of the anthropocene and anthrobcene by Timothy Morton and Jussi Parikka. The notion that man influences nature severely and that it is not possible to discuss nature without man has origins in 19th century art and science. The notion that nature was under continual change also on a deep, geological level was thus evident in mid 19th century Danish landscape painting and geology, and this opened up a reconsideration of the way humans could affect the landscape in regard to farming etc.

Gry Hedin received a PhD in 2012 with a thesis on the influence of Darwin and the natural sciences on nineteenth-century art and literature in Scandinavia. Recent volumes include *Artistic Visions of the Anthropocene North* (Routledge) and *Jordforbindelser – Dansk maleri 1780-1920 og det antropocæne landskab* (AUF). I am curator and researcher at Faaborg Museum.

Ellef Prestsæter

i#1.3 Asger Jorn's Notion of Art as a Form of Life

In the postwar years, the notion of certain kinds of art being somehow vital or alive was arguably the single most important idea in the Danish artist Asger Jorn's extensive theoretical musings. Symptomatically, his magnum opus *Magi og skønne kunster* [Magic and the fine arts] originally carried the title *Levende kunst* [Living art] (the title was changed when the 1948 manuscript was published in 1971). It is my contention that Jorn represents a case in which the quintessential avant-garde tendency to enforce or construct new relationships between art and life is interestingly brought to bear upon fundamental art historical questions about the meaning and agency of images. In order to open up the art/life problematic in Jorn I propose reading his theoretical work from the late 1940s to his death in 1973, focusing on three main stages:

i) in a series of articles in the 1940s Jorn elaborates a theory of art as a form of life that undoes the distinction between nature and culture; the key concept here is that of the 'arabesque of life'.

ii) in *Held og hasard* [Luck and chance], a 1952 treatise on aesthetics, Jorn engages more deeply with notions from biology (seen as an auxiliary discipline of aesthetics) and evolutionary thinking (related to aesthetics understood as an interest in the new and unknown); here he also develops what he refers to as the 'aesthetics of natural history'.

iii) in Jorn's art historical writings of the 1960s (related to this experimental research organization the Scandinavian Institute for Comparative Vandalism) he continues to discuss art in terms of forms of life and repeatedly refers to the 'vitalist' morphology of Henri Focillon; here the notion of art as a form of life informs the attempt to rethink the agency of images.

Ellef Prestsæter (1982, Norway) is a writer, researcher and curator. He is a PhD fellow in Art History at the University of Oslo and a founding member of the art and research group Scandinavian Institute for Computational Vandalism. Publications:
<http://www.hf.uio.no/ifikk/personer/vit/kunsthistorie/midlertidig/ellefp/>

Eilif Salemonsens

i#2.1 'Metabolism' Reconsidered: Ernst Haeckel, Edvard Munch and the Iconography of Evolutionary Biology

No other project holds such an important place within Edvard Munch's oeuvre as the 'Frieze of Life'. Munch referred to this series of pictures as "a poem of life, love and death", and devoted many of his most active years to the project, which includes central works such as 'The Scream', 'Madonna' and 'Puberty', among others. Within the frieze, 'Metabolism' holds a special place. Munch states that if the Frieze of Life is to be considered as a belt, then Metabolism must be regarded as its buckle; what binds them all together. If this is so, then we are to ask, which aspects and insights of Metabolism are so central that it has relevance for and embraces all the other artworks of the Frieze of Life, and makes it into its "buckle"? These central questions create the starting-point of this paper.

In addressing these questions, the main focus of the paper will be on the iconography carved by Munch into the lower part of the wooden frame of Metabolism, exploring an until now undiscovered connection to a scientific illustration by the German biologist Ernst Haeckel in 'Anthropogenie; oder, Entwicklungsgeschichte des menschen. Keimes- und Stammesgeschichte' (1874). In this influential book, Haeckel presents his general theory of recapitulation, which states that ontogeny (the development of the individual organism) is a short recapitulation of phylogeny (the development of the evolutionary history of the tribe).

Instead of seeing the discovery of the frame's Haeckelian iconography as a mere curiosity, this paper will argue that it should be regarded as opening an opportunity for understanding the central importance of Metabolism for the Frieze of Life as a whole.

Eilif Salemonsens received his MA in art history from the University of Oslo in 2017. He wrote his thesis on the Norwegian artist Adolph Tidemand's preparatory drawings for national historic paintings. Salemonsens has since 2015 been working at the National Museum in Oslo.

Tollef Graff Hugo

i#2.2 Edvard Munch and the Tree of Life

Among the projects of Edvard Munch, none holds such an important place as The Frieze of Life. After its famous presentation at Blomquist in 1918, Munch made an important comment. For not only should the paintings of this series be seen in light of one another. It

had to be understood in relation to his last monumental project, namely the 'decoration of the University Aula in Oslo', which he worked on from 1909 until 1916. The underlying question of this paper is to ask how the relation between the Aula Decoration and the Frieze of Life is to be understood, and which thematic that could be said to bind them together.

This question will be approached by looking at some important transitions that takes place within these monumental projects of Munch, transitions strikingly much connected to biology and botany. The starting-point will be Metabolism, which Munch gives a central role of the Frieze by comparing it to 'the buckle of a belt'. In the first version of this painting from 1898, the centred iconography is a plant carrying a foster, whereas Munch in the "final version" replaced this with a pine trunk. As this paper will argue, the reason for this change must be seen in relation to the Aula Decoration, where the trunk comes to play a central role, especially for understanding the relation between the individual and her tribe. An until now uncommented detail in the trunk of Alma Mater will be among the observations supporting this claim. In its turn, biological and botanic perspectives and iconography in the Aula can be seen as opening for a main thematic underlying Metabolism, and thus also between the Aula Decoration and The Frieze of life.

Tollef Graff Hugo is 27 years old from Norway. He is currently studying for his master in Philosophy at the University of Oslo, with focus on antique and medieval thinkers. General interest for art of different kinds, especially amazed by Munch and Rembrandt. Previous background from building traditional houses and a vivid interest for botany.

Emil Leth Meilvang

i#2.3 Psycho-biology and life aesthetics in Danish, inter war Surrealism

The surrealist enterprise in inter war Scandinavia can be said to have one key theorist: The painter, writer, and curator Vilhelm Bjerke-Petersen. Spurred on by artist visits to Paris and through meticulous readings of the surrealist periodicals, Bjerke-Petersen was key in disseminating both the thinking and visual idiom of the French movement—crystallised in his own journals *linien* and *Konkretion* and culminating in his grand 1935 exhibition in Copenhagen of Scandinavian and international Surrealism. By zooming in on Vilhelm Bjerke-Petersen's influential book "Surrealisme" (1934), I elucidate how he distributed and re-articulated the vernacular of the French movement, but also how he developed his own distinctive understanding of Surrealism proper. Ignited by Wilhelm Reich's five year stay in Scandinavia, Bjerke-Petersen adopted what can be thought of as a kind of psycho-biology—an urge to locate psychoanalysis in the organism—and the notion of organic life consequently became a vital term in his conceptualisation of surrealist philosophy, both aesthetically and theoretically. The paper thus unearths a distinctly Scandinavian signature

of Surrealism, through the writings of Bjerke-Petersen, tied to organic thinking and ideas of the biological.

Emil Leth Meilvang is a PhD-candidate in Art History, University of Oslo, IFIKK, where is writing a dissertation on the scientific and intellectual sources of avant-garde biologism, specifically within the surrealist movement in France and Scandinavia.

Tobias Linnemann Ewé

i#2.4 Parasites in your Ear: Speculative Biology and Viral Art History

We are part of the environment and change it as it changes us. Speculative biology suggests that organisms are defined by their outside and not from within. Where classical biology assumes that species and organisms are homeostatic (they want to stay the same, but environmental conditions force them to change), speculative biology as defined by neurobiologist Germán Sierra suggests that organisms are heterostatic (they want to change, but environmental conditions force them to stay the same). This reversal of evolutionary morphology has consequences for our relationship to organic as well as inorganic matter – biology as well as art. The human may not be the helmsman of her own vessel. Through these bio-cybernetic visions of art and biology, we arrive at an inhumanist art history that privileges contamination over animation.

This paper explores the possibility of biologically inflected sound art as an example of viral parasitism. Just as we can think of the entire biosphere as an environment constructed and optimized by parasites through their human hosts, we might be able to apply the same logic to art. Taking a note from the concept of 'Kunstwollen' as proposed by Alois Riegl; Instead of a product of the artist, could art be using the artist (and art historian) as a means of propagation? If we rewrite art history as a chain of viral parasitism, it is not only style but also customary notions of authorship, concept and form that take on a different function. Looking at a range of biologically inf(l)ected sound art by the Interspecifics Collective, ::vtol::, Antye Greie-Ripatti, Primavera De Filippi and Christian Bök, this presentation explores and speculates about how a in-depth engagement with virality and inhumanism might influence the practice of art history.

Tobias Linnemann Ewé is a PhD researcher at The Department of Art History, Visual Art & Theory, University of British Columbia, where he explores how sound artists since the 1960s have explored listening beyond human finitude. This involves an interdisciplinary exploration of psycho-acoustics, inhumanism, speculative theory, and the history of sound art.

Elina Gertsman / Professor, Department of Art History, Case Western Reserve University
Elina Räsänen / Senior Lecturer in Art History, University of Helsinki

Medieval Nordic Art and the Un-nameable

FRIDAY 11.00–12.30 27.1.49 (LECTURING ROOM)

11.00 Introduction to session

Elina Gertsman / Elina Räsänen

11.10 Iron Age bracteates beyond representation: Embodying supranormal relations through the plurality of form

Teresa Østergaard Pedersen

11.30 *A Cistercian Aesthetic: existence or inexistence*

Catarina Madureira Villamariz

11.50 ‘Translatio.’ (Re)moving relics and translating the un-nameable in Italo-Nordic borderlands

Ruth Noyes

12.10 Panel discussion

Moderator: Elina Gertsman

SESSION DESCRIPTION

Medieval art is readily associated with the nameable and categorizable. Easily defined iconographic themes, repeated endlessly across wall paintings and wooden reliefs; basic architectural elements, characteristic of structural and decorative schemes of religious buildings; sculptures that lend themselves to clear periodization — all are seen as inescapable tropes that define the visual culture of the Middle Ages. But such ostensible clarity, of image and of nomenclature, is nothing but a myth: art historians give titles to medieval objects, but these titles can rarely, if ever, get to the essence of what scholars purport to name. Sculpted images of the Virgin Mary burst open in an indecorous display of their interiors, defying the very theology of the Virgin’s inviolability; marginalia invades sacred texts in manuscripts, subverting and compromising their meaning; the Godhead is transformed into a tricephalic monster and a courtly couple into a pair of decomposing corpses; the so-called “primitive” or “construction worker” murals in various churches often depict unrecognizable characters. This session engages with the renewed scholarly interest in form, and reaches to the very core of the art historical practice: how do we (dis)entangle form, meaning, and denotation?

Elina Gertsman is Professor of Medieval Art at Case Western Reserve University. She is the author of *The Dance of Death in the Middle Ages: Image, Text, Performance* (2010), which won the John Nicholas Brown Prize from the Medieval Academy of America for the best first book in medieval studies, and of *Worlds Within: Opening the Medieval Shrine Madonna* (2015), the winner of the inaugural Karen Gould Prize in Art History from the Medieval Academy, awarded to a book in medieval art history, judged by the selection committee to be of outstanding quality. *Worlds Within* was also shortlisted for the Charles Rufus Morey Prize, which honors an especially distinguished book in the history of art, published in the English language. Her most recent book, *The Middle Ages in 50 Objects* (2018), was co-authored with Barbara Rosenwein. Prof. Gertsman is the editor of *Visualizing Medieval Performance: Perspectives, Histories, Contexts* (2008), *Crying in the Middle Ages: Tears of History* (2011), and “Animating Medieval Art” (2015), a guest-edited issue of the journal *Preternature*; and co-editor of *Thresholds of Medieval Visual Culture Liminal Spaces* (2012). With Stephen Fliegel, she published a

catalogue that accompanies the focus exhibition they co-curated, "Myth and Mystique: Cleveland's Gothic Table Fountain" (2016). Her work has been supported by the Kress and Mellon Foundations as well as by the American Council for Learned Societies. Among her current projects are a monograph on emptiness in late medieval art and a collection of essays on medieval abstraction.

Elina Räsänen is Senior Lecturer in Art History and Director of Bachelor's Programme in Cultural Studies at the University of Helsinki. Räsänen is the author of *Ruumiillinen esine, materiaallinen suku* (2009); co-editor of *Methods and the Medievalist* (2008) and *Meister Francke Revisited. Auf den Spuren eines Hamburger Malers* (2017). She has authored a number of articles published in peer-reviewed journals and collections. Her current work concerns breakage, iconoclasm and the treatment of medieval art in Early Modern Finland.

Catarina Madureira Villamariz

j#1.1 A Cistercian Aesthetic: existence or inexistence

Throughout the 20th and 21st centuries the Cistercian art has been systematically considered as a unified universe that repeats models and formulas all over Europe. From manuscripts to architecture the idea of a Cistercian aesthetic has been defended and in architecture the existence of a Cistercian plan has been widely accepted. But can we really label Cistercian buildings' as a whole? Further still can we label them at all? When analyzing Cistercian architecture, an austere one, where absence marks everything - absence of color, absence of treasures, absence of sculpture, absence of luxury forms - can we even categorize it? It is a common assumption that medieval Cistercian architecture is neither Romanesque nor Gothic since it is difficult, if not impossible, to catalogue it in one of those specific frames. Can we frame it in any other way?

The study of Cistercian architecture from European areas as distant and different as the south-west Portugal and the Nordic countries can throw some light in this debate and allow us to understand the pertinency of defining and categorizing the Cistercian constructions.

With that purpose in mind we propose to analyze the abbeys of São João de Tarouca, Santa Maria de Alcobaça and the feminine one of Santa Maria de Almoester, all in Portugal, along with the abbeys of Roma, Askeby and Alvastra in Sweden and Esrum in Denmark.

The result of these studies reveals a surprising and diverse panorama, opening new fields to rethink some of the most rooted theories of one of the greatest religious orders of the Medieval Age.

Catarina Madureira Villamariz holds a PhD in History of the Art by the Faculty of Social Sciences and Humanities of Nova University of Lisbon. She is, since 2002, a Professor at the Department of Conservation and Restoration of the Faculty of Sciences and Technology and a full member of research unit VICARTE, where she has joined several projects. She is also a member of the Institute of Art History at the Faculty of Social Sciences and Humanities where she already taught, in 2015 and 2017. Her investigation focuses on the area of religious architecture

and more recently also spread to the study of glass and its respective iconography in the Medieval and Modern Ages.
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Ruth Noyes

j#1.2 'Translatio.' (Re)moving relics and translating the un-nameable in Italo-Nordic borderlands

The paper is a comparative cultural history of medieval Italo-Nordic art of the un-nameable from the perspective of translatio—ritualized relocation of relic remains of saints and holy persons—within and between meridional Italian and boreal Nordic borderlands during the medieval period. The Catholic colonial project that was the Nordic campaign led by Teutonic crusaders, from both the Catholic and indigenous perspective, was in its essence a phenomenon entailing the translation of the mutually un-nameable. Relics, which existed according to an ontology of uniquely entangled form, meaning, and denotation, offered a node of rapprochement for engaging with abstraction, deformity and formlessness that defined the common experience of the boreal crusades, a series of conflicts that triggered centuries of shapeless upheaval threatening Catholicism's afterlife. For Catholics alien to the Nordic, this urgency characteristically suffused the entire medieval Nordic experience, subsisting not just in what was seen, but in a productive anxiety about how the act of seeing itself was transformed once its environmental circumstances resisted the stability of conventional inherited antique intellectual contingencies betwixt subject, object, and image. Indeed, the terra sancta aquilonaris confronting Catholic beholders was no longer a 'landscape'—in the sense of a governed, charted finitude—but rather a worryingly borderless concern characterized by unsure conditions of belonging, a Nordic space defined by newly disfigured instruments of risk. The Nordic chronotopia of the reliquia waged a multi-media discursive campaign to en-form the sheer expansiveness of the boreal crusader territories through geographically and chronologically transcendent sacred matter.

Ruth Noyes: <https://novonordisk.academia.edu/RuthNoyes>
Ph.D., Johns Hopkins University, History of Art, 2010. B. A. (cum Laude),
Harvard University, History of Art & Architecture, 1999
Novo Nordisk Foundation Mads Øvlisen Fellowship (Copenhagen), 2018-2020.
Bourses Robert Klein, Institut national d'histoire de l'art (Paris) 2018.

Teresa Østergaard Pedersen

j#1.3 Iron Age bracteates beyond representation: Embodying supranormal relations through the plurality of form

From the 3rd century CE, Roman coins begin to appear in Scandinavia. Here, local goldsmiths translated the iconographic representations of the Roman head of state, the emperor's form-stable body, into dynamic golden images. These bracteates were pendants, and they became highly valued images throughout Scandinavia until around 600 CE. This paper argues that the process of appropriation invested the *bracteates* with specific Nordic modalities of form and body: The open body as form. The bracteates leave classical iconicity for good during the 5th century in favor of the plural and powerful image-body, *eigi einhamr*, which is seen most clearly in the D-bracteates. Through visual strategies of destabilisation and the disruption of somatic integrity, the bracteates can be seen as embodiments of the powerful capacities for shapeshifting and the expansion of the human sensorium.

However, the paradigmatic position today remains *context iconography* as it was defined by German scholar, Karl Hauck, in the 1970s. Hauck looks to 13th century Eddic poetry, written c. 800 years after the bracteates were made, as the key to Iron Age motif identification. By treating bracteate imagery as "mythological illustrations", we lose sight of their complex context of oral visuality and the image in its own right. Instead, the ancient images are interpreted within the framework of referentiality from later written cultures.

It will be suggested that we apply the concept of *transgressive form* when studying pre-Christian imagery. What can be achieved if we accept the fact that our best source to bracteate imagery are the bracteates themselves? Leaving iconographical identification behind, I will attempt to demonstrate how the Bakhtinian concepts of the generative and grotesque body can inform our understanding of the charismatic and supranormal images. Through fragmentation and reincorporation the charismatic image presents powerful cosmic relations beyond representation.

Teresa Østergaard Pedersen has a PhD from Dep. of Art History, Aarhus University (Dec. 2017) with the interdisciplinary dissertation "Eigi Einhamr – on Iron Age golden bracteates and the open body as form in Old Norse visual culture". BA in Medieval Archaeology and Art History (2003). Prev. curator at Museum Jorn, Silkeborg. Currently works as researcher and curator at Holstebro Kunstmuseum.

Dr. Wiebke Gronemeyer / Jacobs University Bremen, Germany

Prof. Dr. Isabel Wünsche / Jacobs University Bremen, Germany

Mixed Media

FRIDAY 11.00–12.30 **23.0.50** (THE LARGE AUDITORIUM)

#1 — *Between Matter and Materiality*

11.00 **Introduction to session**

Dr. Wiebke Gronemeyer / Prof. Dr. Isabel Wünsche

11.10 *From Matter to New Materialism*

Dr. Rahma Khazam

11.25 Materiality, aesthetic gestures and emotional communities: on emotions as artistic medium

Ellen Suneson

11.40 Intertwined, or Never More Than Now

Kathrin Siegrist

11.55 Curating (im-)materiality

Dr Maria Aroni

12.10 **Panel discussion**

Moderator: Dr. Wiebke Gronemeyer

FRIDAY 14.00–15.30 **23.0.50** (THE LARGE AUDITORIUM)

#2 — *Curating Materiality*

14.00 **Introduction to session**

Dr. Wiebke Gronemeyer / Prof. Dr. Isabel Wünsche

14.10 Experiencing material knowledge in exhibition practices

Inés Moreno

14.30 Time-based media at the Reykjavík Art Museum: Adapting the past to future standards?

Edda Halldórsdóttir

14.50 "Tidsdokumentet": The Ephemerality of Digital Monuments

Anna Orrghen

15.10 **Panel discussion**

Moderator: Prof. Dr. Isabel Wünsche

SATURDAY 9.00–10.30 **23.0.50** (THE LARGE AUDITORIUM)

#3 — *Materiality in Individual Artistic Practices*

9.00 **Introduction to session**

Dr. Wiebke Gronemeyer / Prof. Dr. Isabel Wünsche

9.10 *The Politics of Appearance. Material Sensibility in the Art of Tadeusz Kantor*

Camilla Larsson

9.25 Mixed Barriers: Materiality and Participation in Cildo Meireles' Through

Taisuke Edamura

9.40 The Woman in a Photograph: Lived Corporeality of the Finnish painter Ellen Thesleff

Hanna-Reetta Schreck

9.55 Material Agency and Sensory Challenge: Mixing Media in Photography by the Visually Impaired

Vendela Grundell

10.10 **Panel discussion**

Moderator: Dr. Wiebke Gronemeyer

SATURDAY 11.00–12.30 23.0.50 (THE LARGE AUDITORIUM)

#4 — *Materiality in Specific Media*

11.00 Introduction to session

Dr. Wiebke Gronemeyer / Prof. Dr. Isabel Wünsche

11.10 The Illustrated Book as Mixed Media Artwork

Sarah Timme

11.30 The Significance of the Photo/graphic Surface

Sonya Petersson

11.50 Mixing Media – Techno-Material Agency in Electronic Processing and Experimental Film

Stefanie Bräuer

12.10 Panel discussion

Moderator: Prof. Dr. Isabel Wünsche

SESSION DESCRIPTION

Inspired by the no title theme of the conference, this session explores another practice of labelling artworks: The phrase "Mixed Media" is used to describe artworks, in most cases abstract paintings, installations, or performances, that either use a variety of materials explicitly stated on the label or, in contrast, their material foundation is not specified at all. In both cases, the relation between the materials used and the inherent meaning of the artwork is a distant and/or even displaced one.

This session aims to discuss the relevance of materiality in art history and visual studies, where materiality is hardly ever regarded as an agent of producing meaning. Quite the contrary, the practice of an artist or a curator is considered to be material only to the extent that it is composed of materials structured to obtain effects. Matter is acknowledged as that of which an artwork is being made, but the role the material make-up of the artwork plays beyond creating a visual effect is rarely addressed. Theoretical accounts in the tradition of historical materialism reduce the artwork to a commodity, a perspective that equally suppresses the artwork's status as an object of material culture. Thus, materiality is almost never approached in scholarship as an element that informs aesthetic experience to the extent that it leads conceptual thinking in art.

Dr. Rahma Khazam

k#1.1 From Matter to New Materialism

Whereas historical materialism spawned an approach to the artwork that downplays its materiality, focusing instead on its commodity status, the artists associated with new materialism explore materiality as such. Take David Douard's *U Make Me Sick* (2014), a seemingly haphazard accumulation of bits of wood, metal, fabric and plastic. More than just creating a visual effect, Douard infiltrates the inner structure of his materials, liberating as it were their animistic other and emphasizing their presence, liveliness and physicality. Works

such as these mark a shift away from the privileging of the viewer who apprehends and completes the artwork, towards a new and disturbingly non-anthropocentric aesthetics built around the work's material qualities. By exploiting these qualities, the new aesthetics turns the art object into a lively and disquieting entity, in line with the work of new materialist philosopher Jane Bennett – who regards matter as vibrant and possessing agency. Here, materiality leads conceptual thinking about the artwork.

At the same time however, new materialist-inspired art elicits considerable criticism: for a start, by decentering the human and acknowledging the agency of matter, it elides the differences between human and non-human. In the second place, the vitality and agency it ascribes to matter are typically human characteristics – which contradicts its supposedly non-anthropocentric stance. This paper will evaluate and address these and other strengths and weaknesses of new materialist-inspired art.

Dr. Rahma Khazam is an independent researcher, critic and art historian based in Paris. She studied philosophy and art history and received her Ph.D. from the Sorbonne in aesthetics and art theory. Her main research areas are contemporaneity, sound art, image theory, and the impact of speculative realism and new materialism on contemporary art.

Ellen Suneson

k#1.2 Materiality, aesthetic gestures and emotional communities: on emotions as artistic medium

Emotions are physical experiences. They may cause an unpleasant pressure on your shoulders, contract the skin over your collarbones, or make your arms or chest burn. They can fill your body with aggression, cause a pleasant warmth in your abdomen, or obstruct your breathing. This paper discusses emotions as physical and material phenomena—as matter—and the possibility to understand them as an artistic medium that, comparable to clay, plaster or paint, can determine the character of artworks.

To explore emotions as artistic medium, I will consider art scenes as “emotional communities” structured by systems of feelings (Ahmed, 2004, Rosenwein, 2010, 2002). Such structures prescribe certain relations between a given aesthetic expression and its supposed emotional force in particular settings. One does not have to agree with a system of feelings, or even share its dominant emotions, but within an emotional community it will still bind certain aesthetic gestures to particular emotions. This, in turn, affects inclusions and exclusions, art historiography, and judgements of quality within the community.

In this paper, I shall analyse three art performances by Anna Linder, Line Skywalker Karlström and Jenny Grönvall, which use the emotion of shame to problematize art scenes as emotional communities, from queer feminist perspectives.

Ellen Suneson is a PhD candidate in the Division of Art History and Visual Studies at the Department of Arts and Cultural Sciences, Lund University. The main theoretical fields that influence my work are performance theory, queer

feminism and art historiography. These areas of interest have permeated both my academic work and my art educational and curatorial practice.

Kathrin Siegrist

k#1.3 Intertwined, or Never More Than Now

"The very nature of materiality is an entanglement. Matter itself is always already open to, or rather entangled with, the "Other." The intra-actively emergent "parts" of phenomena are coconstituted. Not only subjects but also objects are permeated through and through with their entangled kin; the other is not just in one's skin, but in one's bones, in one's belly, in one's heart, in one's nucleus, in one's past and future" (Karen Barad).

'Intertwined, or Never More Than Now' focuses on the very human schism between the individual and the group. Challenged by the fact that the body itself is a community – thinking of all the inhabitants such as bacteria and fungus – furthermore, every body is shaped by power, discourse and culture. How can we elaborate artistic and educational practices within this condition of interdependency? How can we disrupt hierarchies of knowledge production?

This talk explores intertwined relations between the body, science and artistic production, thinking with the impossibility of isolation and the agency of materiality. Talking on examples such as a recent work by the artist Johannes Willi 'Ayahuasca la vista', a multi-layered performance in which the participants were trying to be plants, the lecture releases a discussion on the re-organisation of knowledge, on the meaning of materiality, on modes of artistic practice, on shifting contexts and on overcoming cultural binaries. By looking at this specific artwork the paper discusses the artist as educator or the curator as careworker, since the etymology of curating comes from the Latin word *curare*, meaning to take care. In that sense, the talk draws on poetic and political dimensions of cultural producers and seeks to grasp responsibilities within a posthuman actuality.

Kathrin Siegrist, artist, researcher and art educator based in Basel, CH, is the cofounder of Louise Guerra (2013-2017) and the Louise Guerra Archive (2018). She is teaching at the art school Basel, HGK FHNW. www.kathrinsiegrist.com, www.louiseguerra.ch, archive.louiseguerra.ch.

Dr Maria Aroni

k#1.4 Curating (im-)materiality

The exhibition *Les Immatériaux* –co-curated by Jean-François Lyotard and Thierry Chaput at the Centre George Pompidou, Paris, in 1985– was pronounced both a philosophical and artistic project. It intended to interrogate the implications of the emerging forms of digital technology and its 'immaterial materiality', as Lyotard calls it, for human identity and culture. The aim was also to present it as a work of art; to present the shift to information

culture by invoking an immaterial sensibility in an experimental rather than a didactic fashion. Lyotard sought to provide visitors an experiential space for reflection that would sustain a feeling of incertitude. The exhibition was conceptually structured, but it was staged as a 'dramaturgy of postmodernity' with a heterogeneous array of art, non-art and technoscientific exhibits. The new forms of materiality required a spatio-temporal organization beyond modernist conventions and their visual order of representation. A multi-sensory, dispersed and highly incomprehensible environment was constructed (a contemporary 'work' of mixed media) akin more to an 'over-exposition' and 'manifestation'. Meaning was withdrawn within this excessive *mise-en-scène*, sustaining an incommensurable gap between experience and its comprehension in thought.

This paper discusses the contemporary notion of materiality –beyond the object as a solid material entity; the traditional mind/matter, matter/form, active/passive distinctions, and the reductions of dematerialization– that *Les Immatériaux* sought to explore and present. How do the new states of matter as distributed forms of energy affect the making of the exhibition and inform aesthetic experience? To what extent this disquieting experience is also a certain politics with a transformative potential?

Dr. Maria Aroni is an independent researcher and art historian based in London. She completed her PhD in Art History at Kingston University, London, entitled 'The Aesthetics of Curating: Exhibition-making after the Conceptual Turn' (2017). Her research interests include the histories of modern and contemporary art exhibitions, curatorial theory and discourses.

Inés Moreno

k#2.1 Experiencing material knowledge in exhibition practices

Seeking to reflect on the role of exhibitions for enhancing awareness about materials and processes implicated in art production within a broader socioeconomical context, this paper proposes to analyse three recent exhibitions shown in European institutions in order to identify various curatorial discourses on materiality in contemporary art. The focus will be to explore the potential of the exhibition experience for reframing the notion of material knowledge through three interconnected axis: by proposing new relations with the history of experimental pedagogy, by rendering shareable hidden, specialised savoir-faire within a socioeconomic sphere, and by activating the poetical and political agency of matter. Firstly, *Object Lessons. The story of material education in 8 chapters* (Museum der Dinge, 2016) focused on the notion of material literacy and explored its historical antecedents in experimental experience-based pedagogies. Beyond the specialised realms of industry, natural science or crafts, an increasing revaluation of general material knowledge has taken place, through DIY and maker cultures and within the context of the so-called 'material turn', the research of the social and cultural meaning of things. Secondly, the research-based project *Carved to flow. Germination* (2017) by Otobong Nkanga sought to render

visible concealed, owner-expert knowledge in the fabrication of soap and its associated rituals of work, by displaying production, treatment and distribution. Finally, it will focus on appropriation methods and artistic reflection on material by artist David Bestué. In *Rosí Amor* (Museo Reina Sofia, 2017) Bestué elaborates a material and formal investigation based in three sculpture techniques to evoke the local context of Madrid through its popular, entrepreneurial and historical layers.

Inés Moreno is a PhD candidate at EnsadLab / PSL, Paris and member of the research group « Displays » focused on exhibition formats. Since graduating in Visual Arts in Universidad Complutense de Madrid, she has completed various programs related to performance including "Ex.e.r.ce" at the Centre Chorégraphique National de Montpellier (France) and a MA from the Dance Department of the Université Paris VIII, as well as participating in the post-graduate program in contemporary art history and visual culture at the Centre of Studies at Museo Reina Sofia, Madrid.

Edda Halldórsdóttir

k#2.2 Time-based media at the Reykjavík Art Museum: Adapting the past to future standards?

In 2017, the Reykjavík Art Museum in Iceland embarked on an extensive project where the majority of the time-based media art in the museum's collection was exhibited. The museum had identified gaps in the documentation of its time-based media art and so the project was conceived as an answer to that. The title of the project, Bout, referred to the works being exhibited in four different bouts, each having its own theme which was based on the approach and subjects of the artists. The paper will address the ideas and goals of the project as well as ongoing work within the museum regarding time-based media art. During the exhibition an extensive program ran with public conversations with the exhibiting artists as well as lectures on video art and new media and its contact points with museum collections and registration. The aim of the public events was to improve the documentation of the collection and was an open collection management event concerning the ideological and technical analysis of the works, intended to gather information as well as to give the audience insight into work normally conducted behind the scenes. The ideological and practical questions that modern day art museums face when dealing with the preservation of new media in a fast developing technical world will also be addressed. Wherein lies the essence of the artworks in the minds of the artists who made them? Is it acceptable to upgrade artworks so they can be exhibited with the best available technology at any given time? The Reykjavík Art Museum used this project to identify opportunities and threats concerning its time-based media collection. The paper presents the results of the project and how the museum used the opportunity to adapt its approach with the goals of long-term preservation in mind.

Edda is Project Manager in the Collections and Research Department at the Reykjavík Art Museum. She holds an MA-degree in Art History from the

University of Iceland. Previous work experience includes work at the Icelandic Art Center, Sequences Art Festival and teaching position at the University of Iceland.

Anna Orrghen

k#2.3 "Tidsdokumentet": The Ephemerality of Digital Monuments

In December 1999, the Swedish national memorial celebrating the turn of the millennium was inaugurated. "Tidsdokumentet" was erected on behalf of the Millennium Committee, set up by the Swedish government. The commission to realize the monument was given to Chalmers University of Technology and the result became an interactive monument downtown Gothenburg. However, despite advanced research, cutting edge information technology and the intention to create something enduring, the monument was deconstructed shortly afterwards.

"Tidsdokumentet" illustrates a new kind of public art that emerged during the mid 1990's and this paper introduces the concept "digital monuments" to characterize it. Despite the intention to become enduring, digital monuments are surprisingly transitory. Digital monuments are huge, lavish ventures involving the industry, the state as well as local authorities. They consist of digital technology, are located in public places and symbolize technological and scientific progress. On the other hand, technology is constantly changing at a very high rate indeed. That is particularly the case of digital technology. Thus, the technology, which initially was used with the intention to symbolize technological progress, becomes out-of-date with an accelerated speed. In this paper, I argue that digital monuments encompass this paradox and that makes them particularly apt to study. Thus, although digital monuments are intended to be part of the future, they literally turn into a part of the passed. By describing and analyzing the characteristics as well as the form and meaning of "Tidsdokumentet", with particular attention paid to the material, this paper aims at examining the materiality and aesthetic contours of digital monuments.

Anna Orrghen, holds a PhD in media and communication studies from Stockholm University in Sweden and is currently a senior lecturer at the Department of Art history at Uppsala University, Sweden. She is specialized in the history of art and media; art, science and technology; the history of computer art as well as art criticism.

Camilla Larsson

k#3.1 The Politics of Appearance. Material Sensibility in the Art of Tadeusz Kantor

Polish artist Tadeusz Kantor (1915-1990) has been recognized for his multifaceted oeuvre of painting, assemblage, sculpture, set design, happening, theatre directing, and writing. His visual and performing arts has been analyzed by art and theatre historians respectively in

the light of recurrent themes of memory, history, and death, the intention of the artist, and stylistic classification. Additionally, Kantor's legacy in several European countries has been researched, yet, scholars have so far overlooked Kantor's presence in Scandinavia, even though he early on exhibited and realized experimental artworks in this geographical area. This omission of Kantor's practice has been the starting point for my doctoral thesis.

While researching the reception of Kantor's art in Sweden an overlooked aspect of his work has appeared. This, I tentatively describe, as a material sensibility staged in the gesture of exposure in the exhibition as such, as a play between artworks of mixed media and of different genres. The aim of this paper is therefore not to disqualify previous research, but rather to explore what more can be learnt from these current findings. I will ask, what if we use the method of close readings inspired by Mieke Bal and Norman Bryson looking into how works of art becomes intelligible to a viewer, together with a theoretical approach of Gaston Bachelard's writings on materiality, current notions of performativity, and key terms taken from new materialist thinkers, and apply it on Kantor's work. This will be done in order to find a way to answer what the art is doing, rather than what it looks like, adding to the larger question on how to conceptualize material agency in the realm of the politics of display.

Camilla Larsson is a freelance curator and writer. Recent conference: Young Researchers Colloquium 2017, organized by Vrije Universiteit Amsterdam. Regularly hired as lecturer and guest examiner at academies of visual art, dance, performance, and courses on curating. Published extensively on contemporary art. Doctoral student in Art History, Södertörn University since 2015.

Taisuke Edamura

k#3.2 Mixed Barriers: Materiality and Participation in Cildo Meireles' *Through*

The labyrinthine *Through* (Através, 1983–1989) by Brazilian artist Cildo Meireles consists of all kinds of barriers, ranging from diaphanous screens to hostile fences. Notwithstanding their prohibitive nature, these obstacles encourage our exploration of the installation, at the centre of which sits a huge cellophane ball. The magnetism of this enigmatic core intensifies through thin veils that make the ball more appealing by obscuring it, whilst varied nets draw our attention to its form in a manner reminiscent of Alberti's *velo*, a reticulated frame used for drawing in perspective. Entering *Through* causes uneasiness, however. For massive glass shards strewn all over the floor limit our movement inside the space, and a glacial sound produced when we walk over the glass gives us reason to pause in moving forward. Here may lie certain political implications regarding the military regime (1964–1985) in Brazil, under which individual freedom was neglected. Nonetheless, the glass not only complicates but makes our journey through the labyrinth more attentive, thorough and rich by slowing down our pace. Its sound is also more than just a nuisance, since it

'gives the piece a certain sinister beauty', according to Meireles. As the work's radical balancing of opposing concepts and feelings through the mixed barriers demonstrates, materiality and participation in *Through* are completely intertwined in such a way as to explore one another's potential and contribution to aesthetic experience, and this paper examines this reciprocity to consider their relationship in art.

Taisuke Edamura is part-time lecturer at J. F. Oberlin University in Tokyo, specialising in contemporary art, theory and visual culture. He received his MA from McGill University in 2008 and his PhD from the University of Essex in 2014. His research focuses on diversity in the use of (broken) glass in modern and contemporary art.

Hanna-Reetta Schreck

k#3.3 The Woman in a Photograph: Lived Corporeality of the Finnish painter Ellen Thesleff

In my presentation I'm focusing on the photographic archive of the Finnish painter Ellen Thesleff (1869- 1954). In her photographs I'm interested in the corporeality of the past: the human body and its existence and movement, time and space in motionless picture of the past (=photograph).

During 19th century photographs served as an important medium for remembering. The portraits are often serious and festive, mainly because of the long exposure time needed in photography at that time. Most of the photographs of Ellen Thesleff and her family members and friends are very unconventional in this context. Most of the pictures with Ellen and her close ones portrait a relaxed and bohemian social network.

What is Thesleff's photographs relation to her art? And what about their relation to her life (time and space)? A photograph always represents the past. We can see tiny details, people, life, surroundings, things, objects, etc. At the same time a photograph is a very complex and ambiguous element. It is a paradoxical source for historical and art historical research. André Bazin has said that all the arts are based on the presence of the human, only photography benefits from the absence of the human.

Through Thesleff's photographs I believe we have an interesting possibility to study and even to understand Thesleff's corporeality – lived and painted. The existence of the body is very typical for Thesleff's artistic production. Also her photographs are full of gestures and poses of the body, untypical for women of her time: A young woman with a short boy like haircut, self-confident, noncompliant and malcontent in her attitude.

Hanna-Reetta Schreck: 2017 postgraduate, University of Turku, Cultural History. 2005 Master of Arts, Art History, University of Helsinki. 2000-2001 Studies of Art History at the Ludwig-Maximilian University, Munich. Since 2005 Writer and researcher of Art History, for ex. Biography of the Finnish painter Ellen Thesleff, 2017. Since 2007 Curator for many art exhibitions in Finland.

Vendela Grundell

k#3.4 Material Agency and Sensory Challenge: Mixing Media in Photography by the Visually Impaired

This paper addresses materiality in two topical, inter-disciplinary, and under-researched ways. Firstly, it departs from the relation of materiality to notions about the constitution of the senses and their accessibility to human experience – especially tactile qualities of visibility, as this haptic combination engages a variety of experiences increasingly situated in terms of blindness within art discourses that reproduce an ableist prejudice about sight and seeing. Secondly, it pinpoints how materiality approached from a sensory perspective is enacted within forms of visual expression that challenge such notions – for instance in the haptic variability of visually impaired photographers, whose images both enact and counteract the sensory limitations that situate them and do so with a deeply material agency. Drawing on a unique mix of art history, existential media studies, and crip theory, this paper focuses on self-portraits by Kurt Weston created with a scanner as a camera and several assistive optical devices. Weston's work is both singular and representative of the critical practice of interest here, since it brings out the simultaneous specificity and multimodality of each material used to produce the image and its meaning. In its online display, this dynamic is further emphasized as the affective reciprocity of human and non-human materialities are brought out and into play. The photographer implicates his own self in the making and sharing of these self-portraits as he presses his body to the scanner bed and conflates it with the pictorial plane – thus reaching into the space of the viewer. In this case, mixed media becomes a direct physical investment with a transformative effect on the aesthetic operation of photography and on its conceptualization.

Vendela Grundel: 2018-2019 Postdoctoral project on photography and visual impairment, Department of Culture and Aesthetics at Stockholm University. Visiting Fellow at Goldsmiths University of London. 2016 PhD in Art History. Thesis on digital interfacing and glitch art published with *Art & Theory*. Peer reviewed and non-academic publications. Teacher, writer, photographer.

Sarah Timme

k#4.1 The Illustrated Book as Mixed Media Artwork

Research on book illustration often either focuses on the pictures more or less detached from the context of the book or regards the illustration as mere accessory of the text. Also the aspect of the materiality of the text as visual form on the book page is rarely noticed. This is most probably a result of the separation of the academic disciplines art history, literature studies and book studies. In my paper, I will take a more holistic view and will reflect on word and image as a "dialectic trope", which "shuttles between relations of contrariety and identity, difference and sameness" (W. J. T. Mitchell: *Word and Image*, 1996, 53). I will not only give an art historical analysis of the picture and a literary analysis of the

text but also focus on the visibility of the text (e.g. its typography) and the presentation of text and illustration in the context of the book (layout, paper etc.). I would like to show that all of these aspects constitute the 'meaning' of the work, through their semantics as well as through their form. In my paper I will examine illustrated poetry books of the Swedish neo-avantgarde (Åke Hodell, Jarl Hammarberg, Sonja Åkesson). There, the aspects mentioned above are especially explicit: the visibility of the text is stressed by its setting on the book page, and the illustrations remind one of handwriting (Hammarberg) or incorporate letters (as in Hodell's collages called "picture-sound-poems").

Sarah Timme studied art history and Scandinavian studies in Frankfurt and Stockholm. She is research associate in the Department for Scandinavian Studies at Goethe University Frankfurt, Germany. In 2012 she received her Ph.D. with a study on Norse mythology in book arts during National Socialism. Her current research interests include Norse mythology in visual arts, book arts, poetry and image(ry).

Sonya Petersson

k#4.2 The Significance of the Photo/graphic Surface

This paper explores how the graphic surface of mixed media objects like illustrated papers and books functions as a sign or can be activated as a decisive part in the production of meaning. Proceeding from an understanding of "mixed media" as designating an open ended compound of multiple, media specific, perceptible and semiotic, elements involved in one singular media object, the graphic surface is examined both as a distinct media element among others within the same object and as the very opposite of a transparent package of some other "content." Rather, it is analysed as the materially present traces after the medium of reproduction, comprising both the strokes, dots and cross hatchings of pre-photographic graphic technologies (e.g., xylography and steel print, popular in the 19th century) and analogue/digital photographic pixels. These media elements have in common that they are rarely addressed as media specific or as signifying on their own. Conventionally expected to merely transmit "content" expressed in pictorial elements like figures and scenery, in their turn doing the work of visualizing something already said in adjoining texts like captions, book chapters and articles, this paper makes a case for studying how they intersect the material presence and meaning making functions of image and text. My two fold argument is that when the graphic surface is made the entry point for analysing past and present illustrated media, it stands out 1) as a material element that stirs conceptual thinking and 2) as an element that disturbs the bipolar, textual and pictorial, frame of analysis generally imposed upon illustrated work, by involving the medium of reproduction as the intervening third part of meaning production.

Sonya Petersson received her PhD in Art History in 2014. Since then she has been teaching Art History and Visual Studies at Stockholm University and is currently full time working on the postdoctoral research project Graphic Illustration: Concepts and Combined Mediality (2016–2018), placed at the Department of Culture and Aesthetics, Stockholm University.

Stefanie Bräuer

k#4.3 Mixing Media – Techno-Material Agency in Electronic Processing and Experimental Film

Considering materiality as an agent during the production and reception of art, this paper focuses on techno-material agency. A technical device imposes its own logic on audiovisual production processes and its operator engages in a mutual interaction with the apparatus, working with its constraints and affordances. The aim of the proposed paper is to argue for an understanding of techno-material agency, rather than solely authorship, as the condition for mixed media in electronic processing and experimental film-making. Three examples shall guide the argument: The experimental short film *Abstronic* (1954) by Mary Ellen Bute combines electronic processual imagery derived from an oscilloscope with manual, hand-drawn animation techniques. In reflecting on the film's production, Bute attributed autonomy to the oscilloscope which had produced unforeseeable results that then were integrated into the final work. Erkki Kurenniemi's film *Electronics in the World of Tomorrow* (1964) collages clippings from an electronics magazine. The film is visually driven by the rotation of a record player, on which the clippings were mounted, as well as by the movie camera's opto-mechanical means of manipulating these images, such as zoom and focus functions. *Pixillation* (1970) is an experimental film by Lillian F. Schwartz that combines sequences animated by a computer with manually animated elements and micro-cinematographic imagery of growing crystals. The computer-generated sections were realized by outputting a program written in Kenneth C. Knowlton's Explor-language by means of a microfilm recorder. Like the earlier examples, *Pixillation* favors an intermedia approach over media specificity and mixes procedures that range from electronic processing to opto-chemical recording and editing.

Stefanie Bräuer received her master's degree in art history in 2013 from the Berlin Humboldt University and currently pursues a doctoral thesis on electronic oscillography in early 1950s experimental film at the Media Studies Institute, University of Basel. Until August 2018 she was associated with the German Center for Art History in Paris as a guest researcher. In Fall 2018, she teaches history and culture of digitality at the Lucerne School of Art and Design.

Hanna Johansson / Professor of Contemporary Art Research, University of the Arts Helsinki
 Kirsi Saarikangas / Professor of Art History, University of Helsinki

Nature non-human and ecology in modern art architecture and environmental planning

THURSDAY 11.00–12.30 27.1.49 (LECTURING ROOM)

#1 — *Nature, non-human and ecology in modern and contemporary art*

11.00 **Introduction to session**

Hanna Johansson / Kirsi Saarikangas

11.10 *Forces of nature and photography by Björn Söldan*

Johanna Frigård

11.30 Experiences of Environment and Geography in Icelandic Contemporary Art

Anna Tóptchi

11.50 The Artist's (Un)Touch

Markús Þór Andrésson

12.10 **Panel discussion**

Moderator: Hanna Johansson

THURSDAY 14.00–15.30 27.1.47 (LECTURING ROOM)

#2 — *Nature, non-human and ecology in modern and contemporary architecture and environmental planning*

14.00 **Introduction to session**

Hanna Johansson / Kirsi Saarikangas

14.10 *Sustainable aesthetics and their unsustainable other: constructions of architectural modernism in recent discourse on sustainable architecture*

Elin Andersson

14.25 Too much garden – too little nature? The Presence and Absence of Landscape Architecture in Finnish post-war residential areas

Julia Donner

14.40 Decolonizing Architecture: Kibaha-centre as a part of Nordic Colonial History

Essi Lamberg

14.55 Landscape Archaeology, Visual Culture and Ecology in Post-industrial Urban Planning

Santiago G Villajos

15.10 **Panel discussion**

Moderator: Kirsi Saarikangas

SESSION DESCRIPTION

The session explores and revisits the 20th century modernisms of art, urban and environmental planning from the points of view of nature, non-human and ecology. The session discusses nature as simultaneously and paradoxically self-evident and an unnamed — or untitled — element of modern art and architecture.

Both modern architecture and art have a tensed and complicated relationship to nature. On the one hand, modern architecture follows nature. However, while nature has been crucial in the mid-20th century architectural modernism, it has simultaneously and

paradoxically been its unnamed and self-evidently present reverse side. On the other hand, architectural modernism has worked against nature by emphasizing for example pure form, technology, and separation of cities and nature.

In visual arts, the relationship to nature has been the same i.e. complicated and paradoxical; nature was both rejected as well as a source for creative work. Meanwhile abstract art has sought non-figurative, pure forms, modernism has emphasized biologism and the organic world as a co-creator, and artists have wanted to look into the natural world and been part of its processes. These ideas in art and architecture came together for example in Bauhaus where the biological system was an ideal model for planning and art making.

Recently the notion of “non-human actor” (ANT, Actor-network theory, by Latour, Callon & Law) and “ecology without nature” (by Morton) have helped to perceive and observe previously unperceived actors and might offer novel perspectives to the explorations of relations and tensions of nature, ecology and artistic and architectural expressions.

Kirsi Saarikangas is a professor of Art history and the director of History and cultural heritage doctoral programme at the University of Helsinki. Her research focuses on built environment, gender, home and urban nature. She has directed several research projects, and is currently directing the research project *Nature in Arts, Culture, and History. Temporal Sedimentations of Landscape and the Diversity of Nature*.

Johanna Frigård

1#1.1 Forces of nature and photography by Björn Soldan

Björn Soldan (1902–1953) was a Finnish photographer and film maker who is best known from his work at a filming company called Aho & Soldan between 1925–1945. He represents the new objectivist and modernist view on photography, and documenting and promoting the image of Finland as a modern, technologically rapidly advancing country has been seen as the main function of his professional work. Theories of photography tend to emphasize the objectifying and controlling role of photography. I use a biographical approach to Björn Soldan as a tool for bringing forward different perspectives on photography. Throughout his life Soldan had a strong connection to nature, and he saw the vitalist life force of nature affecting even psychological, social and cultural aspects of living. I will consider the thoughts of Henri Bergson (1859–1941) in connection to Soldan’s thinking and photographic activities and reflect the connections in the light of contemporary theories on the nature’s workings as a part of culture. This results in a view on photography that emphasizes the surrender to and taking part in the natural phenomena rather than objectifying.

Johanna Frigård has been working as a temporary university lecturer in art history in Turku university, Finland, for a couple last years, but from this

autumn on she continues her research on the history of colour photography in Finland. Her dissertation is from 2008.

Anna Toptchi

1#1.2 Experiences of Environment and Geography in Icelandic Contemporary Art

This paper explores the works made by two contemporary Icelandic artists, Rúi Fannberg (Rúi) and Anna LÍndal, which document and reveal the extent of human interaction with the earth's surface. More broadly, their interactions with the earth and its various landscapes, from running waters to frozen glacial ice-caps, can be described as geographical works due to the artists' engagements with physical place in the creative process. Using the natural landscape as their subject matter, Rúi and Anna use aesthetic means to explore how humankind navigates, comprehends, and treats the earth. These artists explore the boundary between art and geography and through their work solidify the new roles and activities of the 21st century artist.

This paper specifically investigates the conceptual approaches used by Rúi and Anna in works that feature images and videos of natural phenomena or human interactions with them. While Rúi is often explicitly environmentally activist in her works, Anna's environmental concerns are more implicit through the focus and attention she places on the Icelandic glacier, which links her art to the global climate crisis and the melting of ice caps around the world. Both artists challenge the aesthetics of art activism and express the need for humans to develop their connections to nature, which is a critical approach in the midst of the dire environmental crisis in Iceland, a nation whose cultural identity can partially be found in nature.

Finally, this paper discloses how Rúi and Anna seek to reestablish the biological and existential connection between humans and nature through the use of emotional and intellectual stimuli, which ultimately prompt the viewer to reconsider the value they give to nature.

Anna Toptchi : Master of Arts, History of Art (2017) New York University, Institute of Fine Arts, New York, NY. Bachelor of Arts, History of Art (2015) University of Florida, Gainesville, FL. Teaching and Course Assistant, NYU 2016-2017. Curatorial Intern, Guggenheim Museum, NYC, 2016. Curatorial Intern, Harn Museum, FL 2013-2015"

Markús Þór Andr sson

1#1.3 The Artist's (Un) Touch

Through their art, visual artists shape and impact the relationship between humans and their environment, while their work reflects the zeitgeist and social development. The paper

is based on research for the exhibition No Man's Land, in Reykjavik Art Museum, summer 2018, reflecting the connection between Icelanders and the country's wilderness, and variable values regarding nature. Icelanders have seen the country as everything from a subjective symbol to a material resource. The paper traces works from the early days of Icelandic visual art when the country and its wilderness was a symbol of freedom and independence, to works by contemporary artists referencing a global discussion on the significance of unspoiled nature and responsible use of its resources. The wilderness plays a part in Icelandic identity and branding, it is a topic of research and a lab, it provides a challenge and entertainment, is a spiritual and physical sanatorium, in addition to being an inexhaustible source of creativity and inspiration. The paper traces these different ideas as they appear in the hands of artists at each given time, though their guiding light is always artistic vision and personal interpretation. The paper tackles pressing questions on how the inhabitants of this island see and feel about their country. The uniqueness of this project has to do with the wilderness, or what we call "untouched" nature. Artists have traced the process from when humans stood outside of this landscape as onlookers, how they conquered it, and then became a part of it. What reigns out there in the vast no man's land – is it solely the realm of elated beauty? The underlying question is whether the land has ever been untouched, and how artists have indeed "touched" it?

Markús is chief curator at the Reykjavik Art Museum, heading exhibitions and public programming. He holds a degree in Curatorial Studies from the Center for Curatorial Studies at Bard College, class of 2007. Together with his museum work he has written in numerous publications and directed several documentary films and television programs on art.

Elin Andersson

1#2.1 *Sustainable aesthetics and their unsustainable other: constructions of architectural modernism in recent discourse on sustainable architecture*

Recent years have seen a new tendency within architectural discourse, of texts seeking to connect the notion of environmental sustainability to that of architectural aesthetics. As a result, various "aesthetics of sustainability" have taken shape on the level of architectural discourse, formulated both by architects and architectural theorists. Through critical discourse analysis, this paper shows that in several of these cases, a key discursive mechanism within the overall process of constructing an aesthetics of sustainability consists in casting architectural modernism as an "unsustainable other", to which the former is then contrasted and opposed. More specifically, this paper shows that this casting of architectural modernism as an unsustainable other is achieved by means of discursively constructing the former as – in one way or other - cut off or separated from a general "nature". This paper suggests that this recurring theme within recent architectural discourse,

i.e. the casting of modernism as an unsustainable other, should be seen as part of a more general tendency within said discourse to construct environmental sustainability in general and sustainable aesthetics in particular as a reconciliation with, or closeness to, a general "nature". It is also suggested that this latter tendency in turn is caught up in a wider discursive proclivity towards a dualist framing of the issues of environmental crises and their possible solutions, in which a general, undifferentiated notion of "nature" constitutes a key component. In this latter respect, this paper draws upon recent work by Jason W. Moore and Timothy Morton respectively.

Elin Andersson is a PhD student in Art History at Stockholm University since September 2017. She holds an MA in Art History from Stockholm University (2016), and a BA in Art History from Södertörn University (2014).

Julia Donner

1#2.2 Too much garden – too little nature? The Presence and Absence of Landscape Architecture in Finnish post-war residential areas

The connections of "nature" to Nordic Modernisms have been examined from the perspective of urban planning and architecture, but the point of view of landscape design has remained understudied. This paper discusses two residential areas in Helsinki, Länsi-Herttoniemi (1940-50's) and Pihlajamäki (1960's) as examples of the capricious nature of "nature" in modern Finnish landscape architecture. First, how was "nature" defined and treated in landscape plans for the areas in question? Secondly, it addresses the un-named nature of landscape architects work. I argue that by abandoning the idea of garden, also the natural environment, pivotal for modern architecture, suffered.

In forest towns of 1940's and 50's the original natural environment was sided by carefully planned garden-style greenery in close proximity of the buildings and in the parks. Later, the preservation of the original nature surpassed these garden-like features. At the same time as construction was rationalised and standardised the green area planning became more schematic. Although the size of green areas in residential areas and adjoining them increased substantially, the construction and governance of these areas was poor. For example, although original forest trees were preserved, the results were monotonous, unclear and could be described as "prefabricated landscapes". This shift is analysed following the idea expressed by Maunu Häyrynen (2008, 22): Landscape design was overlooked and seen as dispensable in the post-Tapiola era residential area planning as it was conceived as not "genuine enough" nature or not "real" art equal to modern architecture either.

Julia Donner (PhD. University of Helsinki, Art History, Department of Philosophy, History, Culture and Art Studies).

I am currently working as a Postdoctoral Researcher in Landscape Architecture at Aalto University, Finland. I have lectured in Landscape History since 2012 in AU and published several articles related to Finnish garden and landscape history.

Essi Lamberg

1#2.3 Decolonizing Architecture: Kibaha-centre as a part of Nordic Colonial History

My presentation shows an example of the "darker side of modernity" in a Nordic context. In the 1960s a Nordic development cooperation project was implemented in Kibaha, Tanzania. Following this project, the Kibaha education and health centre was built in the countryside of Tanzania and is still in use today. The Kibaha-centre is an example of exported Scandinavian modernism through ideas and practices of architecture and planning. The goals of the project were utilitarian, improving local education and healthcare. So, what's wrong with this?

Modernity/coloniality is a concept that presents Kibaha in a colonial light. Through the complex relationship between modernism and colonialism, we can analyse Kibaha as a transfer of technology and ideas. Spreading ideas is not always "neutral" but may contain economic or political motives. Leaning towards post-colonial theory, I will present Kibaha as a projection of global North-South power-relations and a part of the Nordic colonial history.

In this presentation, I wish to converse the ways in which decoloniality applies to Kibaha. My basic question is this: will a case like Kibaha keep on carrying the heritage of modernity/coloniality forever, or will it at some point be able to decolonize itself? In what ways is this possible?

Through Kibaha I will show that architecture can be a media for coloniality and that coloniality can present itself even through the best of intentions.

Essi Lamberg is a PhD candidate (2018–) in Art History currently working at the Department of Culture, University of Helsinki. Her research deals with exportation of planning ideas and practices, especially in relation to the developing countries and early development aid.

Santiago G Villajos

1#2.4 Landscape Archaeology, Visual Culture and Ecology in Post-industrial Urban Planning

Within the most recent schools of thought in the human sciences, landscape archaeology constitutes one of the clearest examples of academic thought driven by and towards ecology. This study presents a research started in 2012 that experimentally engaged the

concepts and methods of landscape archaeology with postcolonial theory and the study of urban planning and architecture, which is one of the traditional subjects of art history. It starts from cognitive and perceptual approaches to material and visual culture that center the attention to the issue of multiscalarity. It follows by introducing the notion of coloniality in relation to several strategies in the domination to Nature and the social construction of the culture-nature divide at the affordable scale of urbs or built environment. Then the results of several analyses of maps carried out with GIS (Geographical Information System) are presented in combination with paintings (Goya, Cano, Beruete), novels (Galdós, Baroja, Martín-Santos), archival photographs and films (Buñuel, Berlanga, Almodóvar). They provide a stratigraphic understanding of urban planning from the critical perspective of visual culture studies for a particular part of the historical city of Madrid located by the river Manzanares which remained rural until the late 18th century, when a picturesque phase soon drove towards failed processes of industrialisation and urbanization that, by following Dickens, turned the setting into a grotesque marginal space splitted by the railways. The area partially resisted the dominant agendas of urban planning by growing organically until the late 20th century, when several post-industrial projects transformed it under ecologic aims.

Santiago G Villajos: 2014-8. PhD at Madrid Autonomous University (UAM). 2015. University professor at ESPOL, Ecuador. 2012-4. Researcher/curator in a group arranged by Goldsmiths for Matadero Madrid. 2011. MA Comparative Art and Archaeology at University College London. 2010. MSc Archaeology and Territory, Granada University. 2009. Art History Degree, UAM & Erasmus at Oxford Brookes.

Espen Johnsen / Department of Philosophy, Classics, History of Art and Ideas, University of Oslo
 Christina Pech / Swedish Centre for Architecture and Design, Stockholm
 Talette Simonsen / The National Museum of Art, Architecture and Design, Oslo

Networks and Collaborations in Nordic Architectural Culture

SATURDAY 9.00–10.30 27.0.49 (LECTURING ROOM)

#1 — *Institutional Formations*

9.00 Introduction to session

Espen Johnsen / Christina Pech / Talette Simonsen

9.20 Nordic co-operation of architects in 1940's and 1950's focus through Erik Bryggman (1891-1955) and Turku

Mikko Laaksonen

9.40 Before and After "At Work With", Venice Biennale 2010

Håkan Nilsson / Tor Lindstrand

10.00 Short discussion

Moderator: Talette Simonsen

SATURDAY 11.00–12.30 27.0.49 (LECTURING ROOM)

#2 — *Professional Exchange*

11.00 Introduction to session

Espen Johnsen / Christina Pech / Talette Simonsen

11.10 Networking and collaborating – Swedish Women landscape architects 1935–1970

Catharina Nolin

11.30 Women's networks as transmitters of modernist housing ideals – A case study of the female architects of Bostadsföreningen för Svenska Finland through their model kitchen design

Mia Åkerfelt

11.50 Panel discussion

Moderator: Christina Pech

SESSION DESCRIPTION

Nordic Twentieth century architecture is often considered a relatively isolated phenomenon, generally evoking matters of identity and regional character, and all too frequently framed within a national narrative. In contrast, this session aims to critically examine how architects from the Nordic countries formed part of international networks and collaborations with architects outside of their country of residence and how these contacts influenced their way of practising and/or theorizing modern architecture. The established and the less formalized or the less visible networks and relationships are equally relevant in this context (Bruno Latour 2005, Charles Kadushin, 2012). For the sake of constructive alignment with different modes of collaboration and influence, the session was split into Institutional Formations and Professional Exchange.

Papers may address networks of individuals as well as groups, at different levels of organization. Examples of sorts could be personal relationships established through employments, internships, visits or study trips abroad. While focusing on architects,

proposals could also address contacts between architects and other researchers, art historians, artists, photographers etc. (Mark Wigley, 2001). Already well-studied organizations and groups such as the CIAM and the Team 10 form particular cases in point, representing both an official international organization and contacts in a more personal, yet formalized setting. Investigations of Nordic factions of these networks are particularly encouraged, as the dissemination of their intellectual as well as pragmatic influence in the Nordic countries is in need of further study.

Mikko Laaksonen

m#1.1 Nordic co-operation of architects in 1940's and 1950's focus through Erik Bryggman (1891-1955) and Turku

The paper discusses the Nordic co-operation of architects, focusing through the work of Erik Bryggman (1891-1955) architecture in the City of Turku. Erik Bryggman was a key architect of Nordic classicism, functionalism and New Empiricism. In 1928-1930 he introduced functionalism to Finland with Alvar Aalto, Sven Markelius and Gunnar Asplund. He had participated in Nordic architects' meetings, in Copenhagen 1923 and in Helsinki 1932.

The last nordic architect's meeting before the World War II was held in Finland in June 1939. Visits included the Sampo house (1936-38) by Erik Bryggman, the Paimio Sanatorium (1929-33) by Alvar Aalto and the Aulanko hotel (1937-38) by Märta Blomstedt and Matti Lampén. Bryggman got just before the war the commission to restore the Turku castle. He made a trip to Sweden and Denmark autumn 1939, followed with another study tour in 1949.

Hilding Ekelund (1893-1984) maintained the Nordic contacts through the war visiting Sweden in 1942. After the war the contacts were quickly re-established. Finland and Norway with their war damage needed the experience of projects in Sweden and Denmark, who had suffered less. The first post-war Nordisk byggedag conference was held in 1946 in Copenhagen, where Bryggman and other Finnish architects participated enthusiastically.

The city of Turku used its network of sister cities: Aarhus, Bergen and Göteborg, extensively. The city planning architects Olavi Laisaari and Hilka Junnila participated in organising a joint exhibition. City architects were sent on excursions, Viljo Laitsalmi to study housing and Veijo Kahra to study schools. Housing projects, schools, universities and vocational school show Nordic influences from Sweden and Denmark, in particular.

FM Mikko Laaksonen has studied comparative literature studies, art history and cultural history in University of Turku. He works as the representative of Bryggman institute in Turku and has published several books on architecture and local history, including *Architect Erik Bryggman: works* (2016).

Håkan Nilsson & Tor Lindstrand

m#1.2 Before and After "At Work With", Venice Biennale 2010

This paper focuses on the collaborative, society engaged practices of several Nordic architects that formed a joint-venture called "At Work With" at the Nordic pavilion, Venice Architecture biennale in 2010. As such, "At Work With, a hub for alternative practices within the field of architecture and design, forms the epi centrum of an emerging scene.

The exhibition opens for three different discussions, the before, during and after of the exhibition.

Before. Discussing the role of networks and dissemination of the many times temporary, site specific projects that the different groups work with. Thus, documentation and distribution through exhibitions, in magazines and on web-pages, became crucial for forming what Canadian media scientist Will Straw defines a scene, a scene that later could use the exhibition at the Venice Biennale as a site for practice.

During. Following the exhibition as it unfolded over the 100 days of the biennale, as it was used as an ongoing space for production. Turning the sometimes static space for representation into an active space for participation. The Nordic pavilion changed into a temporary office space with a new "host" each week of the biennale.

After. What ever happened to the net-worked based scene afterwards? Did the 100 days have any implications after the biennale? How was it received in a narrow discourse of Nordic architecture, and how was it understood in a broader context of international alternative practices?

Håkan Nilsson: 2003- present Associate professor in Art history at Södertörn university. 2007-2018 Professor in art history and theory Konstfack. 1997-present Art critic Svenska Dagbladet. Tor Lindstrand. 2017-present senior lecturer IA Konstfack. 2007-2017 associate professor KTH A. 2001-present coowner of LLP arkitektkontor AB.

Catharina Nolin

m#2.1 Networking and collaborating – Swedish Women landscape architects 1935–1970

Swedish landscape architecture during and after the Second World War has often been described as isolated, inward looking and nationalistic. The landscape architects have been described as working without contacts with international trends, almost as in a vacuum, and mainly designing landscapes imitating Swedish nature, meadows and groves. However, studying some Swedish women landscape architects active c. 1940–1970 reveals a slightly different history. Most women landscape architects active during the first half of the Twentieth century were trained abroad, which means that they already during their training

had possibilities to network with colleagues, to study contemporary landscape architecture abroad and to read new literature. As a result of this training they almost automatically belonged to international networks or collaborated with colleagues in other countries. But as these professional women have attracted less attention than their male colleagues, their networks have also been less in focus. By focusing on Inger Wedborn (1911–69), Ulla Bodorff (1913–82), and Sylvia Gibson (1919–74), I intend to show how they through training in Germany and England, and work within IFLA (International Federation of Landscape Architects), founded in 1948, contributed in bringing forward new ways of discussing and designing landscapes in a post-World War Two context and in constructing the Scandinavian welfare state. I would like to widen the perspective and give a deeper understanding of interrelations, ideas and persons circulating within Europe and over-seas as well as in Scandinavia. I aim at discussing how women because of difficulties in obtaining professional training at home were forced to go abroad and thus would return with other qualifications than their male colleagues, and other ways of designing Swedish landscapes.

Catharina Nolin is Professor of Art history (2018–) and Head of Heritage Studies at the Dept of Culture and Aesthetics, Stockholm university. Specialised in the History of gardens and designed landscapes. Nolin has been leading several research projects, of one has been focusing on Women landscape architects. She is right now working on a cultural history of gardens

Mia Åkerfelt

m#2.2 Women's networks as transmitters of modernist housing ideals – A case study of the female architects of Bostadsföreningen för Svenska Finland through their model kitchen design

Bostadsföreningen för Svenska Finland (the housing association for the Fenno-Swedish areas of Finland) was one of many associations engaged in the discussion on rational housing in Finland between 1938 and 1969. The association produced type-planned drawings for detached houses in the countryside, as well as drawings for furniture and kitchen cabinetry. The associations architect's office, led by Eva Kuhlefeldt-Ekelund and Marianne Granberg, was mainly run by women.

The aim of the presentation is to show how networks of female architects contributed to shaping the idea of a local, Fenno-Swedish architecture of the home. Here, the ideas expressed in the kitchen design by the Bostadsföreningen architects is used as case study. By examining their personal and professional networks and the drawings and texts produced for the association, tracing the flow of modernist ideas applied on the kitchen design becomes possible. Central questions relate to how the women created notions of home, architecture and Fenno-Swedishness in their drawings and writings on model kitchens and they are interpreted from a historiographic perspective.

Using ideas gained through their extensive European network of female colleagues, the architects produced an ideology of the proper kitchen according to perceived Fenno-Swedish needs. The ideas and drawings were further spread by women's organizations to Swedish speaking women in the countryside. The result was a mix of ideas from the Frankfurter küche, Swedish standardization and local ideological views on Fenno-Swedishness. The importance of a large family room with an incorporated, highly modern kitchen was stressed to make the harsh life on the small homesteads more bearable for the women, thus applying international ideas with local tradition.

Mia Åkerfelt, PhD, is a post-doc researcher in architectural history at the department of Art history, Åbo Akademi University. Recent projects deal with the connection between identity, minorities and architecture as well as the Finnish concept of architecture. Åkerfelt also teaches design and fashion history at the Open University at Åbo Akademi.

Fredrik Krohn Andersson / Department of Culture and Aesthetics, Stockholm University
 Jeff Werner / Department of Culture and Aesthetics, Stockholm University

Post democratic culture and culture in Post democracy

SATURDAY 11.00–12.30 27.09 (AUDITORIUM)

11.00 Introduction to session

Fredrik Krohn Andersson / Jeff Werner

11.10 *Democracies of Perestroika - wars of hegemony.*

Anastasia Basova

11.25 Fake democracy or "there must be some way out of here"

Catharina Thörn

11.40 How New Public Management changed the art museum. The case of the Finnish

National Gallery

Kaija Kaitavuori

11.55 Participatory concepts as an indicator of post-democratic conditions in Iceland's art and culture

Peer Stark

12.10 Panel discussion

Moderator: Fredrik Krohn Andersson

SESSION DESCRIPTION

Arguably, we are living in a Post-democratic era. Of course, characterizations of that we have entered a new era abound. Economization, marketization, entrepreneurialization, and not the least, globalization. At the heart of these changes lies a radical reconceptualization of the social and the political. The current condition could pertinently be described as Post-democracy, and has been discussed by e.g. Jacques Rancière and Chantal Mouffe.

Also Colin Crouch (2004) has suggested that several of these circumstances could be described and rethought through the concept of Post-democracy, which would then indicate a society we are currently not living in but moving towards. According to Crouch, "[a] post-democratic society is one that continues to have and to use all the institutions of democracy, but in which they increasingly become a formal shell. The energy and innovative drive pass away from the democratic arena and into small circles of a politico-economic elite." As a concept Post-democracy is associated, but not synonymous, with neoliberal rationalities and modes of governing. In one way it signals a return to a pre-welfarist classical 19th century liberal situation but as the suffix post implies it is not identical to this situation. Post-democracy indicates a renegotiation of governing, of representation and of participation, of what it means to be both subject and citizen in this new condition.

Fredrik Krohn Andersson is an art and architectural historian, since 2015 senior lecturer in Art History at the Dept of Culture and Aesthetics, Stockholm University. In his research he focuses on critical historiography of architecture and heritagization of modern architecture.

*Anastasia Basova***n#1** Democracies of Perestroika – wars of hegemony.

The paper will address the events of Perestroika and trace the notions of democracy fought over by different forces through the lens of Gramsci's philosophical categories (hegemony, war of position), further developed by Laclau and Mouffe. Based on an analysis of wide ranging primary material, the paper will argue that democracy in the context of Perestroika became an empty signifier, a sort of a slogan and marketing strategy to agitate masses and obtain their consent, which enabled a hegemonic war.

Laying out the chronology, the paper will show the flow of Perestroika's hegemonic centers from 1985 when Gorbachev came to power, to 1993 constitutional crisis, when Yeltsin dissolved the parliament and set the presidential regime. The paper will then show how the conception of democracy, exploited by different political movements trying to dominate the hegemony moved from socialist democracy to liberal democracy and then to its undoing, uncovering undemocratic strategy and authoritarianism. The analysis concentrates on the ways the different notions of democracy were spoken and formulated within a newly emerging public discourse that flourished in the wake of the Perestroika, ie. a reading of the numerous newspapers and samizdat bulletins of the political and cultural groups. Relying on theories of Gramsci, Laclau and Mouffe. The aim is further to demonstrate how democracy's inherited liberal tradition was reduced to a brand (proclaiming an international way of development) and soon uncovered the absence of political activity for the demos within the neo-liberal values and governing techniques.

Anastasia Basova: City of residence: St. Petersburg (Russia). Date of birth: 22.02.1992. 2016-2018. MA student and research assistant at European University at St.Petersburg, Department of Political Science and Sociology. (Supervisor: A. Magun). 2009-2015. St. Petersburg State University, Faculty of Philology (Dep: English Philology and Translation), MA.

*Catharina Thörn***n#2** Fake democracy or "there must be some way out of here"

The purpose of this paper is to investigate our current post-democratic state in relation to the transformation of radical cultural critique of society from the 1968 until today. How was the radical cultural critique that was part of the "68" co-opted and transformed into an agenda of cultural creativity? The paper explores this via the ideas of "the aesthetic dimension" of Herbert Marcuse to Wendy Brown's argument that neoliberalism undermines the possibilities to realize the promise of democracy – that is the rule of the people. It further analyzes how this condition is manifested culturally and materially in urban

landscapes and discusses the possibilities for culture and art to critique and resist this development.

Catharina Thörn: PhD in Sociology and Associate Professor in Cultural Studies at Gothenburg University. Cultural critic. Writing about urban space, architecture, public space and the role of art in urban development.

Kaija Kaitavuori

n#3 How New Public Management changed the art museum. The case of the Finnish National Gallery

The way museums are managed and funded has changed significantly in the past thirty years or so. One way of talking about the many small changes is to group them under umbrella titles such as New Public Management (NPM), Neoliberalism or Post-Democracy. But what does this change consist of? When did it start? And further, what are the effects of the changes in government and funding on the role of art museums and even on their programmes?

This paper traces the change in one organisation, the Finnish National Gallery, by looking at the ways in which the museum's activities were planned and organised from the 1990s onwards according to NPM. At the same time, receiving financial support from private sponsors became acceptable and desirable, as opposed to 1980s when partnership with businesses raised furious protest.

The new managerial culture led to a change in the discourse and in the understanding of the museum and its role in the society. The paper asks whether it is possible to see the repercussions of this mental and administrative change also in the programming of the museum, and discusses this through some examples. This is a research in progress.

Kaija Kaitavuori received her PhD from the Courtauld Institute in 2015. Her book *Participator in Contemporary Art* was published by I.B.Tauris in 2018. She works as a postdoctoral researcher in the University of Helsinki and as a visiting lecturer in the University of Helsinki and the Aalto University. Previously, she worked for ten years in the Contemporary Art Museum Kiasma / Finnish National Gallery.

Peer Stark

n#4 Participatory concepts as an indicator of post-democratic conditions in Iceland's art and culture

In post-democracy, democratic structures form only a scaffold, according to Crouch, that is used by a superior minority. Wagner describes the citizen's political participation as an

apparent instrument of power; however in practice this only legitimizes the actions of the elitist minority. Participation is accordingly a fundamental element in post-democracy.

Since the 20th century, increasingly participatory projects have been used in art to enable visitors to participate. The possibility to participate gives the visitor at art events the chance to be part of the work of art or even to have a say in it. This concept of participation is a democratic approach, which, depending on the artist and project, refers to politics either in content or in a critical form. The challenge in relation to post-democracy arises in the social reorientation, which includes the form and nature of governance and the citizen's role as sovereign.

Political and participatory themes are strongly represented in Icelandic art. Artists like Ólafsson, Sæbjörnsson and Ásmundsson are only a few contemporary artists that are dealing with political subjects in their work and concepts. Current political events offer them plenty of clues for dealing fundamentally with democratic conditions. In this context, participatory practices often emerge, that are directly addressed to the recipient. Post-democratic relations can arise either thematically or in the implementation of the concepts. While the basic idea of participation itself is democratic it can "support and maintain a system to be criticized" as Feldhoff has stated. The decisive topic at this point, however, is what connections can be drawn from the political and participatory concepts of Icelandic artists to the post-democratic theory.

Peer Stark, student at the Universitat Internacional de Catalunya, worked intensively on participative art as part of his bachelor thesis. In the form of projects and internships, he focuses on forms of participation and art in public space.

Dr. Ynda Gestsson / Independent researcher and lecturer affiliated with the University of Iceland and Iceland Academy of the Arts in Reykjavík

Queer Art: Artists and Identity: Nordic and Global Contexts

SATURDAY 9.00–15.30 27.0.17 (LECTURING ROOM)

14.00 Introduction to session

William J. Simmons

14.10 *Does Louise Lawler Make You Cry?*

William J. Simmons

14.30 Fake democracy or "there must be some way out of here"

Rasmus Kjærboe

15.10 Panel discussion

Moderator: William J. Simmons

SESSION DESCRIPTION

The expression of homosexuality in art goes back centuries. Throughout the 20th century work indicating homoerotic was created but mainly without being defined openly as an art trend. Second wave feminism and the Stonewall Riots in 1969 contributed to an increasing visibility of artists identifying openly as gay, lesbian and trans. Later the AIDS epidemic inspired artists to deal creatively with the pain hitting gay communities on a global scale. However, it was not until the 1990s that galleries, museums, art schools and academics started paying attention to queer art and its histories. Since then the field has expanded and acquired cultural value among queer artists and academics. This session aims to examine the interrelations between the expression of queerness in art, cultural value and queer identity. It also intends to scrutinise the increasing academic and institutional interest in LGBTQIA+ artists and their art as a valid art historical entry in the face of rising queer-phobia. It discusses possible differences between the way in which queer identity was understood in modernist art as opposed to contemporary conceptualisation of the phenomena in Nordic and global contexts. Focus is laid on reception and transformations of queer art and artists within the cultural traditions and local art scenes of these geographical spaces. Furthermore, the session wishes to contrast various academic, curatorial, artistic practices and identity based experiences with theoretical positions and institutional practice to identify queerness in art and address diverse gender representations in the production, dissemination and configuration of queer art. Thus, the session wishes to locate various approaches to queer artistic expression within theoretical frameworks and institutional policies i.e. in terms of queer-phobia, marginalisation of queer artists of colour as well as addressing gender roles and how none binary gender identity might be expressed in the work of queer artists.

William J. Simmons

o#1 Does Louise Lawler Make You Cry?

The postmodern turn and the concomitant interpolation of queer/feminist Continental philosophies into art history – especially as enacted by Douglas Crimp and his theorization of photo-conceptualism as the most emblematic postmodern medium – made the aesthetic and sociopolitical worlds aware of the homophobic and patriarchal fictions that structure discourse. However, as has been noted by Judith Butler and Sara Ahmed, deconstruction certainly challenged essentialisms, but has eventually come to represent a devolution of the self into a series of immaterial and unembodied discourses. The self, and by extension any “truth” of the art object as a performance of the self, has become entirely dissolved into critique. We thus find ourselves caught between the fiction of essentialism and the fiction of a nihilistic postmodernism.

Yet another fiction might offer a solution to this impasse – the discourse on cliché and melodrama. As C. Namwali Serpell has noted, the word cliché has an art historical root in the sound made by stereotype printing, and therefore maintains a material basis despite the unspecific connotation of the term. Indeed, critique has become its own cliché – a rote non-truth portending to speak to the truth of texts. Postmodern art history (especially as it relates to identity politics) could be understood as a cliché based in both the material “truths” of identity and the discursive “fictions” that shape identity, which leads us toward a postmodernism whose affect more forcefully encompasses a wide range of queer/feminist embodiments.

We might, then, trace the affective relationships inspired by an exemplary artist working in this vein. Louise Lawler does, after all, address us directly in *Does Andy Warhol Make You Cry?* (1988) and who are we to not respond? She combines a photograph of Andy Warhol's 1962 *Round Marilyn* at auction alongside a Plexiglas wall label that reads, in all capitals and with an odd space between text and punctuation:

DOES ANDY WARHOL
MAKE YOU CRY ?

As the online accompanying text suggests, “It's difficult to imagine being moved to tears by a reproduction of a work of art, or even the work of art itself, while being forced to consider it as a commodity.” However, I take Lawler's question seriously, not as an affirmation of the primacy of authorship, but rather because Andy Warhol, or at least what he represents, has indeed provoked tears. What if we still cry, even while knowing all the evils of the art world and its patriarchal foundations? And do we hate ourselves for it? Or perhaps we cry not because of Warhol per se, but because we willingly put aside all the important critiques Lawler has put forth throughout her career in favor of some emotional engagement with a queer-feminist history.

William J. Simmons is Provost Fellow in the Humanities at the University of Southern California and Mellon Fellow in Women's History at the New-York Historical Society. Simmons graduated from Harvard University and completed three years of coursework and teaching at the Graduate Center of the City University of New York.

*Rasmus Kjærboe***o#2** Queer Zahrtmann: Re-discovering a painter for the 21st century

Rumors and innuendo have been a part of the reception of Danish painter Kristian Zahrtmann (1843–1917) for as long as his art has been appreciated. The artist was a central figure in the Danish and Scandinavian art worlds both as an influential teacher and as an artist in his own right. In his art, Zahrtmann became known as a brilliant colourist who re-configured history painting as a psychological genre, often by exploring gendered agency and identity in unconventional ways. Whether Zahrtmann was indeed homosexual in either his own or in modern terms is less important – but his practice as an artist and in building his public persona is most definitely queer. The introduction of queer studies and associated methodologies into art history indeed promises new and exciting perspectives for the relevance of Kristian Zahrtmann and his art.

This paper discusses how we can approach and understand the queer practices of Zahrtmann's painting and self-performance, and how this understanding can improve our approach to queer practice in life and the arts around 1900 – and today. In this vein, the paper argues that issues of identity, desire and performance must be central in a re-evaluation of Zahrtmann's oeuvre, and that the treatment of these same issues in the artist's practice carry important lessons for an audience far beyond academia.

Rasmus Kjærboe.

*Anna Lundström / PhD, lecturer and researcher at Stockholm University**Anna Tellgren / PhD, curator and research leader at Moderna Museet, Stockholm*

Remembering – Art History and Curatorial Practices in Nordic Post-War Exhibition Studies

SATURDAY 9.00–10.30 27.0.49 (LECTURING ROOM)

11.00 Introduction to session

Anna Lundström / Anna Tellgren

11.10 *A case in point: the genealogy of the creative curator*

Anna Lundström

11.30 Dictating taste: Max Bill and „Die gute Form“ in Switzerland (1949-1968)

Henryetta Duerschlag

11.50 Remembering kinetic art experiments in Reykjavík 1961

Æsa Sigurjónsdóttir

12.10 Panel discussion

Moderator: Anna Lundström

SESSION DESCRIPTION

In recent decades, a vital research field has emerged internationally with regard to 20th-century museum and exhibition history. The past decade's research on the role of the curator and on the exhibition as a medium has given rise to questions and methodologies that differ from general art history as well as from the interdisciplinary field of museology. The museum as an institution, with its archives, collections, and exhibitions may provide a fruitful platform for research in this area. The Canadian art historian Reesa Greenberg has used the term remembering exhibitions in order to question a history-writing that perceives art exhibitions as isolated points, stations or landmarks in a linear narrative. Rather, she suggests the notion of a web, where previous exhibitions — and our memory of them — may unravel more complex and interwoven historical perspectives.

In the Nordic countries, the field has opened up for projects on local histories where for example Louisiana Museum's project on so called Multiple Modernities, and Moderna Museet's on-going research on Pontus Hultén's work as a curator and museum-director are two examples. With this session, we want to provide a forum where Nordic researchers and practitioners may discuss fundamental issues relating to both theoretical approaches and methodological problems.

Anna Lundström

p#1

A case in point: the genealogy of the creative curator

In 1982 Pontus Hultén, former director of institutions such as Moderna Museet in Stockholm, and Musée national d'art moderne at Centre Georges Pompidou in Paris was commissioned to found an art school in Paris. Institut des hautes études en arts plastiques (IHEAP), ran between 1988 and 1995, and had three majors components: to attract artists in an early stage in their career, to encourage inter-disciplinary collaborations, and to offer students discussions instead of studio-based teaching. IHEAP differed from much of what Hultén had previously done. However, in this paper IHEAP will be taken as an institution where Hultén could refine his curatorial methods, interpretation of 20th century art history, and ideas of how an art institution could operate. If regarded as such – as a product of Hultén's curatorial œuvre – IHEAP may be understood as a predecessor of the so called new institutionalism of the late 1990s. When curators such as Maria Lind and Hans-Ulrich Obrist articulated the role of a creative curator, Pontus Hultén and his contemporary colleagues (such as the internationally more acclaimed Harald Szeemann) were indeed held as historical forerunners. This study, and Moderna Museet's present research project which it is a part of, is indebted to, but only partly tap into that history writing of 20th century exhibition-making. Rather, the ambition is to widen the perspective and, departing from this particular case, reflect upon the consequences of this emerging field of exhibition studies for art history in general.

Anna Lundström holds a PhD in Art History. She is teaching art history at the Department of Cultural and Aesthetics and head of a Curatorial Education at the Department of History, both at Stockholm University. She is also part of the on-going research project Pontus Hultén and Moderna Museet at Moderna Museet in Stockholm.

Henryetta Duerschlag

p#2 Dictating taste: Max Bill and „Die gute Form“ in Switzerland (1949–1968)

Initiated in 1913 by art historian and architect Alfred Altherr Sen., the Swiss Werkbund (SWB) followed the example of its German predecessor, having the aim to create a platform reinforcing the collaboration between artists, architects, craftsmen and industrialists. While its German counterpart had to pause its activities twice, due to internal conflicts and two World Wars, the SWB continued its work throughout the century, regularly showcasing their work in public exhibitions, reforming art and design education and extensively publishing articles in "Das Werk", the association's propaganda tool. Not least with an exhibition in 1949 which resulted in the annual award for excellent industrial and interior design "Die gute Form", the Bund became an elite of taste, influencing the formation of a discourse on aesthetic practices in Switzerland.

Being a designer, artist and architect himself, Max Bill (1908-1994) played a leading role in the establishment of this format, not only shaping its visual appearance, but also setting the criteria for the assessment of the contributions. Building up on the modernist principle

"Form follows Function" coined by Louis Sullivan in 1896, Bill's theory of good design as the combination of reason, skill and artistic intuition, is permeated with paradoxes. Despite the vagueness of his criteria, however, his normative approach to design resonated with the Bund's proclaimed programme entailing an institutionalization of taste.

Beyond the normative character of the exhibition series, Bill's contribution to "Die gute Form" exemplifies the hybrid role of a theoretician, a designer, a curator and a critic, raising the question how those distinct positions come together in and as a practice of aesthetic thinking.

Based in Basel (Switzerland), Henryetta Duerschlag is a PhD candidate at the FHNW Academy of Art and Design as a part of the Swiss National Science Foundation project "Practices of Aesthetic Thinking" and holds a MA degree in Artistic Research from the University of Amsterdam.

Æsa Sigurjónsdóttir

p#3 Remembering kinetic art experiments in Reykjavík 1961

Kinetic art became art historically institutionalized in a major travelling exhibition of 1961, *Bewogen Bewegung* (Moving Movement), co-curated by Pontus Hultén (1924–2006), then director at Moderna Museet in Stockholm, and Willem Sandberg (1897–1984), director of the Stedelijk Museum. The exhibition has been described as the first "International Exhibition of Art in Motion" and it figured as an important turning point for art in Iceland through the participation of the Icelandic – Swiss artist Dieter Roth (1930–1998) and Jón Gunnar Árnason (1931–1989), who both exhibited transformable objects.

This important exhibition never came to Iceland as there was no art institution able to mount such an important show. Still, the theme of motion resonated in Reykjavík in the autumn 1961 through Roth's transformable works made from everyday materials, such as *Gummibandbild* and *Kugelspiel*, exhibited in a collective show in Ásmundarsalur, a small exhibition space owned by the modernist sculptor Ásmundur Sveinsson (1896–1982), which also hosted the privately-run Reykjavík Art School. Outside the exhibition, on what was then deserted ground on a windy hill, Roth erected a mobile sound sculpture attached to a telephone pole. This was his first large kinetic piece, called *Wind-Harp/Vindharpa*, a tower-like assemblage made from recuperated iron: a sound machine measuring more than seven metres in height — a work that indeed reflected Jean Tinguely's (1925–1991) sculptural machines. The *Wind-Harp* was a manifestation of something new, both in Roth's career as well as in the small progressive art circles in Iceland. It was Roth's first sound piece, and the first large assembled sculpture the public had ever seen. Sited outdoors, it was a new experience of public space for the audience as reported in the daily press. In this paper I will discuss the impact of the exhibition *Bewogen Bewegung* on a generation of emerging artists through notions such as "translation" and "smuggling" — as smuggling "operates as

a principle of movement, of fluidity and of dissemination that disregards boundaries.”
(Rogoff 2006).

Æsa Sigurjónsdóttir is Associate Professor at the University of Iceland. She has organized and participated in numerous national and international research projects with Icelandic and European institutions and curated numerous exhibitions.

Professor Lena Liepe / Art History and Visual Studies, Linnaeus University, Växjö, Sweden

Professor Helene Illeris / Department of Visual and Dramatic Arts, University of Agder, Norway

Showing not telling. Art institutional practices of inclusions/exclusions

THURSDAY 14.00–15.30 27.0.47 (LECTURING ROOM)

#1 — *Inclusive practices in the art museum: experience, language and poetry*

14.00 **Introduction to session**

Lena Liepe / Helene Illeris

14.10 *The inclusive museum*

Adriana De Angelis

14.30 Art education through the museum experience

Panayiota Gregoriou

14.50 Paratexts by the Artist: Text and Image in Nordic Symbolism of the 1890s

Kerstina Mortensen

15.10 **Panel discussion**

Moderator: Lena Liepe

FRIDAY 14.00–15.30 27.0.49 (LECTURING ROOM)

#2 — *Alternative methods, alternative facts: education, encouragement and interpretation*

9.00 **Introduction to session**

Lena Liepe / Helene Illeris

9.10 *Calling a visitor by her name. The potential of a subjective art educational situation*

Johanna Rosenqvist

9.30 Making arts speak for the young audience of digital natives

Stahl Stenslie

9.50 **Panel discussion**

Moderator: Helene Illeris

SESSION DESCRIPTION

Now is a turbulent age: established values and beliefs are challenged by societal changes on a global scale that affect people in their daily lives. The “times of crisis” of the CFP concerns much more than the future of art history: for many, the present upheavals give rise to an existential sense of loss of meaning and direction at large. The production, study and communication of art takes place in the midst of this vortex. The question is if, and how, art education can take its responsibility vis-à-vis a public that looks to art for ways of understanding the world.

Seizing on the “no title” heading, the session focuses on strategies by which meaning is ascribed to works of art in an exhibition setting, and in particular the implications of declining to encourage/govern/control the beholder’s understanding by the use of labels/titles. The absence of labels/titles can be deemed as either exclusive or inclusive: as a denial of access to meaning to all but experts and connoisseurs, or as a way to emancipate the common public by allowing everyone to create meaning unfettered by pre-set formulas. When artefacts from non-Western cultures are exhibited without accompanying texts, the

curatorial choice can be criticized as an erasure of the identity of the original makers/users, or endorsed as a celebration of the objects' aesthetic appeal across time and space. The removal of labels can function as a cover-up strategy to avoid controversy, especially in cases when once commonplace concepts are no longer politically correct.

Given a wider scope, not only labels but all kinds of exhibition related texts are up for critical consideration, from information sheets to catalogue essays and web texts. Using approaches based in normative critique and gender theory, questions concerning the manner in which the reader is addressed in the communication situation may be raised, not only with regard to the textual content, but also to the visual packaging. The role of the Internet as an exhibition arena and a medium for art education calls for investigation. The possibilities opened by conveying art online are potentially infinite: but are there drawbacks?

Adriana De Angelis

q#1.1 The inclusive museum

Twenty two years have gone by since Jacques Derrida delivered the two lectures that compose the book "Of hospitality" where the French philosopher speaks about hospitality as a means of rethinking a range of political and ethical situations, a question of what arrives at the borders, in the initial surprise of contact with an other, a stranger, a foreigner; both being topical issues nowadays. Hospitality is a very old tradition in our culture to such an extent that the quotation "You're probably surprised to find us so inhospitable, but hospitality isn't a custom here", taken from Kafka's *Castle*, seems very strange to us; we cannot believe that there is a culture, a society or a form of social connection without a principle of hospitality. And this is also true in art. In the 15th century, Russian painter Andrei Rubliev realised what is considered the most famous of all Russian icons: *The Trinity* also known as *The hospitality of Abraham*, taken from an episode of the Bible. All along the centuries, art has celebrated hospitality to the recent *Invitation table* (New York, Marianne Boesky Gallery), conceived by the Italian artist Maria Lai: a long table set with terracotta breads and books. In a reality where migration is a global fact, hospitality/no hospitality has become a central theme so much that everything is influenced, museum practice included, and the search for inclusion is now the new goal. "Museums have increasingly shifted their focus from inward (on the care, study and expansion of their collections) to outward (on the individual and communities they attempt to serve)", Stephen Weil wrote already in 1999. Museums, by hosting numerous pieces of art, are cultural forces capable of enabling the world "to give hospitality" to an inclusive and integrated society.

Adriana De Angelis: PhD Art and Architecture History; International Master's Degree "Standards for Museum Education"; member of ICOM and MUSACCES; Bibliothèque Kandinsky Summer University "Art Collections and Museums in Present Times"; Internship Galleria d'arte moderna, Roma; "Contrat

d'auteur" for the preparation of the Neoclassical Section, Museum of Architecture, Paris

Panayiota Gregoriou

q#1.2 Art education through the museum experience

This research revolves around the museum experience and the ways museums educate the public. As one of the principles of the International Committee of Museums declares "Museums have an important duty to develop their educational role and attract wider audiences from the community, locality, or group they serve. Interaction with the constituent community and promotion of their heritage is an integral part of the educational role of the museum."

Firstly, are taken into account aspects of a museum exhibition such as the lighting and the placement of an exhibit, since those factors have the power to assign specific value and change the public's perception to it. However the emphasis of the paper, lays on the verbal aspects of an exhibition therefore the museum's and the object's labels will be discussed extensively throughout this presentation.

Although labels have been a way of educating the visitors about the objects exhibited in the museum for the last centuries, their effectiveness is being questioned. Firstly, we mention researches like John Folk and Lynn Dierking in "The museum experience" (1992) where they present that the museum audience doesn't tend to spend a lot of time focusing on labels and even if they did it would be physically impossible to read all of them, since it would take days to do so. Having in mind that information, we can say that labels have lost their effectiveness and are not being used in the way they are supposed to; to educate the public. Considering that as a fact, this paper focuses on alternative ways of educating the public, referencing Folk and Lynn's "Interactive Experience Model".

Lastly, it is attempted to present the -mainly- interactive ways in which the museum can be a place of art education that is being understood through the visuals and not the verbal aspects of it.

Panayiota Gregoriou is an Assistant Professor and an M.A. student in History and Theory of Art at the Faculty of Fine Arts at Cyprus University of Technology. She holds a degree in Multimedia and Graphic Design. Her academic interests revolve mainly around the construction of Collective, Personal and Gender Identity in, and through, Visual Art. At the moment she is working on her postgraduate dissertation which is titled "Orientalistic presentations of the East through female figures".

Kerstina Mortensen

q#1.3 Paratexts by the Artist: Text and Image in Nordic Symbolism of the 1890s

The visibility of art is constantly confronted by linguistic texts, from the gallery space to the exhibition catalogue; but when this text is written by the artist, does language confirm what the eyes sees, or does text lead the gaze in another direction? How does this affect perception of the artwork? And to what extent should such texts be considered integral to the artwork?

Coined by Gérard Genette, the term 'paratext' refers to textual material external to the work of art in order to make the work presentable to an audience.

By adapting the theory of the paratext to an art historical context, this paper will examine two paratextual categories in the context of Nordic Symbolism of the 1890s: artwork titles, as affixed by the artist, and short poetic texts written by the artist to accompany specific works. The title of Ejnar Nielsen's 'And in his Eyes I Saw Death' (1897, SMK Copenhagen) is inscribed directly on the picture plane. Its presence elevates the narrative function of the text and directs the viewer's perception. Niels Hansen Jacobsen wrote a short poem to accompany his sculpture 'The Shadow' (1897-8, SMK Copenhagen) which is widely reproduced in scholarship.

Edvard Munch's 'The Scream' (1893, Nasjonalgalleriet Oslo) is accompanied by a prose poem in contemporary exhibition catalogues. These texts are poetic in their own right, while enhancing the visual narrative with the detail symbolised in the artworks.

These works by Munch, Nielsen and Hansen Jacobsen are enriched with multiple layers of form and meaning, pertaining to both the artwork as a visual object and to associated linguistic texts. Through rigorous interrogation of the text and image dynamic, this paper explores the significant impact of artist-written texts on perception.

Kerstina Mortensen is a PhD student and Irish Research Council Doctoral Scholar 2015-2018 in the Department of History of Art and Architecture at Trinity College Dublin, Ireland. She is Irish-Danish, and currently completing her thesis entitled 'Into the Void: Translating Text and Image in Nordic Art 1890-1915'.

Johanna Rosenqvist

q#2.1 Calling a visitor by her name. The potential of a subjective art educational situation

Guided tours for adults in Art Museums are often conducted in an anecdotal and rather disinterested fashion. This has been duly criticized by researchers in the art educational field. A series of initiatives on art educational activities for participants with neurodegenerative disorders have contributed to breaking this tradition. Since 2007, the Museum of Modern Art (MoMA) in New York has offered the Alzheimer's Project: Making Art Accessible to People with Dementia. The project has aimed at increasing the well-being of participants rather than improving their art-historical education. This has in turn led to greater focus on dialogue between the art, the guide and the participants, where the participants' own observations are given special attention. Several art institutions in the Nordic countries have

been inspired by this method, for example in the form of meetings with memories (see <http://www.alzheimerfonden.se/motenmedminnen>). To call a visitor by his or her name is one aspect of the method used. This paper focuses some of the discussions about the art pedagogical position taken in feminist and queer theory through examples from the educational practice. The aim is to explore how these art educational situations are staged in relation to the target group, people with dementia and how this can broaden the public engagement in dialogue with art.

Johanna Rosenqvist is a senior lecturer (tenure) in art history and visual studies at Linnaeus University and in history and theory of craft at Konstfack, Stockholm, Sweden. Researches gender aspects of performativity in relation to art making and projects developing methods for art and making art as a tool for therapeutic rehabilitation for people with neurodegenerative disorder.

Stahl Stenslie

q#2.2 Making arts speak for the young audience of digital natives

The untaught and lived everyday aesthetics of the new generation of digital natives in Norway is making the traditional arts and artists outmoded as a source of artistic impact and influence. This is pushing for new and profound ways of curating, producing and presenting arts for young audiences.

The Norwegian and state funded The Cultural Schoolbag program exposes every one of the currently 870.000 pupils (grade 1 – 13) in Norway to a range of professional artistic expressions events every year. This is a unique and well-funded program financed by the nations lottery money. It is seen as a valuable way of cultural formation for the whole population that 'open pupil's eyes to arts and the world'.

In a world continuing to grow more interwoven with digital technologies, two of the major challenges now facing the program is what and how to show arts to the new generation of digital natives? Pupils between the age of 6 and 19 have already been accustomed to different ways of perceiving reality. Social Media permeates most Norwegian pupil's everyday lives. Currently 9 out of 10 ten year olds have a smart phone. And they use it. The most used application is currently Snapchat. No more than 10 second lasting images is a radically new way of both producing, sharing and experiencing visuals.

The combination of new Smartphone technologies and new ways of making and perceiving images is impacting the aesthetic perception and appreciation of young audiences in unforeseen and unprecedented ways. In the case of visual arts, how to engage pupils to traditional curated exhibitions showing 'old school' paintings? And what about traditional film formats and video art when most pupils are becoming self-taught producers of Youtube movies themselves?

Stahl Stenslie, PhD:artist, curator and researcher specializing in experimental art, embodied experiences and disruptive technologies. Currently the head of R&D at Arts for Young Audiences Norway (Kulturtanken.no).

Dr. Julia Trinkert / Institut für Kunstgeschichte der Heinrich-Heine-Universität, Düsseldorf, Germany
 Dr. Reinhard Köpf / Institut für Kunstgeschichte der Heinrich-Heine-Universität, Düsseldorf, Germany

To be [titled] or not to be [titled]? Art History and its "well-(un)known" masters...

THURSDAY 11.00–12.30 27.0.49 (LECTURING ROOM)

#1 — *Medieval(ists) case studies: Masters - Names*

11.00 **Introduction to session**

Julia Trinkert / Reinhard Köpf

11.10 *Identifying «Masters» in Carolingian art – an (im)possible task?*

Sabine Utz

11.30 Masters without names in medieval Silesia

Agnieszka Patała

11.50 The "First Finnish Artist" as Advocate for the Endangered Medieval Cultural Heritage

Katri Vuola

12.10 **Panel discussion**

Moderator: Julia Trinkert

FRIDAY 11.00–12.30 27.0.49 (LECTURING ROOM)

#2 — *Anonymus - Archetype: Attribution in Early Modern understanding*

11.00 **Introduction to session**

Julia Trinkert / Reinhard Köpf

11.10 *Wishful thinking or an arthistorical illusion: The "creation" of anonymous sculpture workshops in Leuven around 1500*

Marjan Debaene

11.30 Regrouping Antwerp Altarpieces "without names"

Niklas Gliesmann, Dr. phil.

11.50 Problems of anonymity: The case of sixteenth-century Italian grotesques

Maria Fabricius Hansen

12.10 **Panel discussion**

Moderator: Reinhard Köpf

SESSION DESCRIPTION

It seems to be impossible to imagine an art history without names. In scientific practice the attribution to a "name" can significantly influence the perception and assessment of traditional works of art. Since the beginning of the 20th century art historians – starting with Adolf Goldschmidt (1863-1944) or Wilhelm Vöge (1868-1952) – often have used to handle art works – especially medieval objects – by their mostly unknown masters ("Künstlerkunstgeschichte"). In Sweden, Johnny Roosval (1879-1965) e. g. finds himself in this tradition by documenting and classifying the inventory of medieval art on Gotland inventing names for artists such as the well-known masters "Byzantios", "Majestatis" or "Calcarius".

Meanwhile, art historians who deal with Gotland's artworks still invoke these artists without knowing more than their speculative names. This applies as well to the presumptive

Saxonian carver “Master of the Immaculata”, whose oeuvre might be found in Uppland and Ångermanland. Lately large exhibition projects such as “The Naumburg Master” in Naumburg 2011 or “Cranach. Meister – Marke – Moderne” in Düsseldorf 2017 made use of this methodological approach.

The masters are dead, long live their names in the echo of art history discipline? In our session we pose the question, if this method still has a chance of entitlement in an art history methodological canon. The session should be understood as a platform inquiring both methodological and practical approaches by art historians working on artists in medieval and early-modern times (e. g. museums, monographical studies, ...).

Dr. Julia Trinkert currently holds a position as lecturer and research assistant at the Heinrich-Heine-Universität in Düsseldorf. Before she was employed at the University in Kiel as research assistant of the DFG research project “Corpus der mittelalterlichen Holzskulptur und Tafelmalerei in Schleswig-Holstein”. She has published on medieval and early modern painting and sculpture in Northern Europe and the Baltic.

Reinhard Köpf is currently a lecturer and research assistant at the Heinrich-Heine-Universität Düsseldorf. PhD thesis on sculptural programs on medieval choir screens. Before working at the university, he was employed as a scientific assistant in the consultant office of Ivo Rauch as a specialist on stained glass and the preservation of monuments and historic buildings. After his studies at the Universities at Bamberg and Innsbruck he worked as a scientific trainee at the Museum Schnütgen in Cologne.

Sabine Utz

r#1.1 Identifying «Masters» in Carolingian art – an (im)possible task?

While Wilhelm Koehler himself proposed a “Master C” for the First Bible of Charles the Bald, there is a general reluctance to identify individual artists active in more than one Carolingian manuscript. The few other such proposals have been faced with serious criticism. It is still widely held that the style of the early medieval illuminator, working as part of a monastic community, was too largely determined by models to allow for individuals to be traced. Mostly, illuminated manuscripts are classified according to “scriptoria” or “schools”, relying mainly on historical and paleographical evidence to do so. But is it really not possible to apply the methods of connoisseurship to Carolingian manuscript illumination in the search of the individual artist behind a specific image? While the modern idea of an artist can certainly not be applied to the early medieval producer of images, this paper will argue that the work of a “master” can, occasionally, be identified as early as the 9th century. Rather than proposing a limitation in the use of the identification of individual style through connoisseurship, I will suggest to apply this Ur-methodology of art history to a time and place where it has, until now, only rarely been used. Considering the activity of one pictor whose hand I propose to see in three manuscripts produced in the Lake Constance region, I wish to question how such an approach can still contribute to

our understanding of objects. Indeed, tracing one individual, his use of models and his reinterpretation of them, his technique, his activity as a scribe and even his impact on other picture makers around him can, I believe, help us shed a new light on the networks, the geography and the material production of illuminated manuscripts in the Frankish kingdom.

Sabine Utz is a research and teaching assistant and a Phd candidate at the University of Geneva since 2013. She is writing her dissertation on a major illustrated Carolingian copy of Prudentius's poems (Bern, Burgerbibliothek, codex 264) (dir. Prof. Dr. Frédéric Elsig, Université de Genève, and Prof. Dr. Beatrice Kitzinger, University of Princeton).

Agnieszka Patała

r#1.2 Masters without names in medieval Silesia

Due to archival research conducted already in the 19th century, the names of more than 140 painters and sculptors active in Silesia between 1340 and 1520 were established. Hardly any, however, could be linked with any of hundreds of medieval artworks from Silesian monasteries and churches, collected and documented since 1810 mostly in Wrocław (Breslau). This impasse was perfectly illustrated in the catalogue of the exhibition of medieval painting and sculpture in Silesia published in 1929, written by Heinz Braune and Erich Wiese. In order to handle and classify the presented objects they "brought to life" several anonymous masters, by inventing their names after the most (in their opinion) significant artwork attributed to them. Followingly, they expanded their oeuvres with further stylistically related works and in consequence, created the model of classification of Silesian medieval art, still being in use.

This paper aims to present, based on selected examples, the consequences of the long-term application and development of the model created in 1929, especially:

- Constructing unrealistic large and diverse oeuvre of particular anonymous artists as a result of inconsistent formal, stylistic and geographical criteria of attribution.
- Upholding the myth of talented and utility individuals able to execute even very complex artworks in place of comprehensive research on the division of labor in the Silesian workshops

Another aim of this paper is to analyse of the consequences of the archival discovery that let the scholars identify the so-called Master of the Saint Barbara Altarpiece with Wilhelm Kalteysen von Oche. It turns out that uncovering the name of a previously unknown artist may rather generate many additional questions than provide the long expected answers.

Agnieszka Patała has a Ph.D. degree in art history from the University of Wrocław, Poland in 2015. Since February 2016 in charge of the Department of Medieval Art at the National Museum in Wrocław. Published on Silesian and Polish Medieval art in European context. Participated research projects financed by De Nederlandse Taalunie, GWZO Leipzig, Technische Universität Berlin."

Katri Vuola

r#1.3 The "First Finnish Artist" as Advocate for the Endangered Medieval Cultural Heritage

Invented artist's or master's names had a significant role in the art historical writing concerning the Middle Ages in Finland. Many of these names were created by art historian and state archaeologist Carl Axel Nordman (1892–1972), who in the latter part of his career devoted himself to the sculpture studies. In 1965 Nordman's decades long survey and research work was published in *Medeltida skulptur i Finland* (Medieval Sculpture in Finland). This monograph examines or at least mentions practically all the polychrome, wooden retables and sculptures survived in Finland, all together ca 800–900 objects. The publication is still a widely read and trusted hand book on the field of medieval art.

Nordman's research methodology reflects his commitment to practical museum work – he has arranged and classified the sculptures by their age, form and iconographical themes. Nordman's comparative and typologizing method is rooted to his youth as an in Denmark trained archaeologist, but it also connects him to Scandinavian and German art historical traditions. The influence of the Swedish art historian and connoisseur Johnny Roosval (1879–1965) can be detected in his use of artist's names, even though Nordman's language is more temperate and less imaginative than his somewhat older colleague's.

The aim of my paper is to present and critically assess the production attributed by Nordman to two of the "first Finnish sculptors", the Masters of Lieto (14th century) and Sääksmäki (15th century) as well as to shed light on the motivation for constructing artist's names. I will also demonstrate, how these names were later used in history writing and literature.

Katri Vuola is an art historian and Ph.D. student at the University of Helsinki. Her research deals with the production, acquisition and function of the ecclesiastical sculpture in Finland during the 13th and 14th centuries. She is experienced in multidisciplinary research projects and interested in the historiography of sculpture research.

Marjan Debaene

r#2.1 Wishful thinking or an arthistorical illusion: The "creation" of anonymous sculpture workshops in Leuven around 1500

In the late middle ages, the Brabantine city of Leuven was a regional production centre of sculpture that followed artistic trends being set in Brussels. The Leuven sculptors had a varied clientele and received commissions from far beyond the city walls. However, they were not organized in a corporation of their own and therefore did not apply a system of

trademarks to allow quality control. The result being that in the archives many sculptors are known by name, but they can hardly ever be linked to a body of work. Conversely, many remaining sculptures cannot be attributed to a specific sculptor.

This paper will discuss the case of some Leuven anonymous masters who have been named creatively in the 1970s and thus have been assigned a body of works as their oeuvre: the Master of the Crucified Christ Figures, the Master of Christ on the Cold Stone, the Master of the Madonna of Piétrebais and the Master of the Saint Barbara of Pellenberg.

Especially the first two 'notnamen' are filled with innuendo, as researchers made some methodological errors. Since the 70's research has barely progressed, and the 'notnamen' have often started to live a life of their own, to the surreal point that almost every Brabantine looking Christ on the Cold Stone is now being attributed to Leuven without a second thought. Instead, I will offer a different approach to analyse these sculptures by showing that stylistic analysis and connoisseurship are only a few of many tools and methodologies we have at our disposal, such as technical research, cultural space contextualisation, functional analysis etc.; the ultimate goal being to achieve a more nuanced and far richer image of Leuven late gothic sculpture workshops where the names and 'notnamen' of the sculptors are of lesser importance.

Dra. Marjan Debaene (*1978) studied Art History and Cultural Studies at KULeuven. Today she is Head of Collections and Curator at Museum M in Leuven. She is also the coordinator of Ards, the network association for medieval sculpture (www.ards.be). Her doctoral research at KULeuven is entitled 'What's in a name? Leuven anonymous sculpture re-examined'.

Niklas Gliessmann, Dr. phil.

r#2.2 Regrouping Antwerp Altarpieces "without names"

In many places throughout Scandinavia we find carved and painted altarpieces produced in Antwerp at the beginning of the 16th century. Many scholars like Johnny Roosval or Max J. Friedländer did research either in sculpture or in painting, nearly never in both categories. This led to a kind of research that often "split" the objects into different fields. Older studies discussed doubtful stylistic qualities only, being convinced that every artwork should have its unique master. This idea of a single artistic genius led Friedländer to conceptualized the Notnamen for many Antwerp painters in 1915-20, which we still use. He furthermore decided to set a common stylistic category for all of his Notnamen-artists: Antwerp Mannerism. In his series on Early Netherlandish Painting he worked primarily with material from museums and private collections, seldom with paintings still in their original places and connected to carved shrines. Defining stylistic interdependencies of altarpieces by giving Notnamen for fictive carvers/painters, scholars like him often lost focus on

carpenters, merchants or buyers, their part in the divided production and functional purposes.

At NORDIK conference 2018 I would like to introduce some selected paintings from eight altarpieces in Germany, Sweden, the Netherlands and Belgium, that are undoubtedly from Antwerp and were not mentioned by Friedländer. The main question of this project (I just applied for) is: If I collect more data out of the altarpieces by technological examination and connect these results to methods of arthistory and older stylistic arguments, will research in technologies and production processes confirm stylistic arguments and help to understand a still un-named (and not to be "notnamed") cooperative of Painters in Antwerp?

Niklas Gliemann studied arthistory and philosophy at University Düsseldorf 1998-2004; 2004-2006 volunteer at Museum Schnütgen, Cologne; PhD in 2008 on Altarpieces from Antwerp, Brussels and Malines; 2008-2012 curator of "Sculpture since 1400" at Museum Schnütgen; 2012 lecturer at University of Technology Dortmund. More: <http://www.fk16.tu-dortmund.de/kunst/cms/gliemann>

Maria Fabricius Hansen

r#2.3 Problems of anonymity: The case of sixteenth-century Italian grotesques

In sixteenth-century Italy, ornamental frescoes were a most sought-after feature in interior decoration of important palaces. The so-called grotesques either framed the historical or allegorical compositions in the major halls or covered entire spans of walls and ceilings of more marginal room types such as loggias.

Despite their popularity, the grotesques are rarely included in art historical surveys. Their importance is, however, witnessed by the vast number of still extant decorations. Also art theoretical sources of the sixteenth-century testify the high appreciation of their creative inventions. Moreover, the grotesques were produced by the workshops of the most prestigious artists.

This paper discusses how and why this important field of sixteenth-century visual culture has been omitted from art history. I suggest several interconnected reasons: Their site specificity makes the grotesques incompatible with a modern concept of art (typically an autonomous easel painting within the white cubes of the modern museum institution). Their character of decorative art has resulted in a status as of secondary artistic importance, also due to a Greenbergian ideal, anachronistically projected back on the past. The anonymity of the grotesques due to their execution by various artists within the workshops also fits uneasily within an art history based on canonical names of individuals. And finally, the dominance of iconography as method of art historical research has encouraged attention on painting with narrative, figural content, resulting in a notion of the grotesques as of minor interest.

r – To be [titled] or not to be [titled]? Art History and its "well-(un)known" masters...

These observations apply to sixteenth-century grotesques, but I will argue that they may equally have bearing on much other art historical material, produced on similar conditions.

Maria Fabricius Hansen: Dr.phil (2005) and ph.d. (1997) in Art History.
Associate Professor in Art History at the Department of Arts and Cultural
Studies, University of Copenhagen. For a list of publications and activities,
please see:
<http://kunstogkulturvidenskab.ku.dk/ansatte/kunst?pure=da/persons/163300>

Dr Astrid von Rosen / Associate professor in Art History and Visual Studies, University of Gothenburg, Sweden

Dr Viveka Kjellmer / Senior lecturer in Art History and Visual Studies, University of Gothenburg, Sweden

Untitled Spaces: Scenography and Nordic Art History

THURSDAY 11.00–12.30 27.1.47 (LECTURING ROOM)

#1 — *Scenographic thinking and memory*

11.00 **Introduction to session**

Astrid von Rosen / Viveka Kjellmer

11.10 *"It's Showtime, Folks!" Juxtaposing Scenography and Nordic Art History by way of Recent Theory and Multisensorial Research Examples*

Astrid von Rosen / Viveka Kjellmer

11.30 Memory Routes: People's voices, Migration and Intangible heritage

Alda Terracciano

11.50 **Panel discussion**

Moderator: Astrid von Rosen

FRIDAY 11.00–12.30 27.1.47 (LECTURING ROOM)

#2 — *Scenographic staging and architecture*

11.00 **Introduction to session**

Astrid von Rosen / Viveka Kjellmer

11.10 *Staging Arosenius abroad - the use of digital scenographies for studies in critical historiography*

Alexandra Herlitz / Jonathan Westin

11.30 Empty Niches and Ambiguous Iconography: Using Scenography and Art History to solve the puzzles of Royal Holloway's Chapel

Greer Crawley / Harriet O'Neill

11.50 Staging Style – Art history and Scenography in Symbiosis

Hedvig Mårdh

12.10 **Panel discussion**

Moderator: Viveka Kjellmer

SATURDAY 9.00–10.30 27.1.47 (LECTURING ROOM)

#3 — *Multisensory scenographic immersion*

11.00 **Introduction to session**

Astrid von Rosen / Viveka Kjellmer

11.10 *Fashion photographic spaces: Between action, interpretation and embodiment*

Christine Sjöberg

11.30 Audiovisual Glossolalia: scenographic evoking and the potentiality of meaning-making processes in a Sigur Rós' live performance

Olga Nikolaeva

11.50 Immersive Aesthetics and the Promises of Expanded Scenography

Katharina Alsen

12.10 **Panel discussion**

Moderator: Astrid von Rosen

SESSION DESCRIPTION

In addition to undergoing considerable theorization over the last twenty years, the concept of scenography has expanded beyond traditional theatrical settings to potentially include all environments (McKinney and Palmer 2017). As expressed by Sodja Lotker and Richard Gough, “we perform scenographies and they perform us” in a co-creative exchange (2013). Although the situation differs across countries and academic and practice-related contexts, these changes have clearly borne fruit in artistic or practice-based research in a globalizing context. Within art history in traditional western contexts, scenography for the theatre has been a rather small topic, and the expanded concept does not as yet have any significant presence within the field.

In a Nordic context, however, we have seen an expanded scenography emerge in recent years as an art historical and interdisciplinary concept, perspective and topic. Various applications of scenography are being used to address complex multisensorial features in time, space, and cultural and personal imaginations, as well as in social and other kinds of structures. Art historians have for example explored processes of meaning-making in areas as diverse as live concerts, interfaces in digital fashion magazines, dance in public spaces, and costume as an artistic device, as well as in more traditional objects of study, such as baroque architecture or theatrical performances.

The purpose of this session is to create opportunities for a critical and constructive re-imagining of the contact zones and crossroads linking art history and scenography. The presented papers draw on recent research making use of or examining scenography or related concepts, as well as historiographical explorations.

Dr Astrid von Rosen / Dr Viveka Kjellmer

s#1.1 “It’s Showtime, Folks!” Juxtaposing Scenography and Nordic Art History by way of Recent Theory and Multisensorial Research Examples

“It’s showtime, folks!” is a quote from Bob Fosse’s film *All that Jazz* (1979). Here we draw on the quote to open up a visual, multisensorial and kinesthetic space of both magic and critical potential that can be termed scenographic. First, we introduce the most recent theoretical understandings of the concept of scenography in particular focusing on the ways it has expanded in recent years and how this produces new approaches and questions (McKinney and Palmer 2017). What does it for example mean to art history that scenography has expanded beyond traditional theatrical settings to potentially include all environments? In what ways can it be useful for art historians to think with the idea that every day and night “we perform scenographies and they perform us” in a co-creative exchange (Lotker and Richard Gough, 2013)?

In the second section of our presentation we will test to the limit the concept of expanded scenography by way of live demonstrations from our own recent research. We use various applications of scenography to address complex multisensorial features in the realms of dance archives and olfactory environments. The audience will be asked to participate in some co-creative activities, but it is of course voluntary to actively partake (people allergic to perfume might wish to be careful). Together we explore how scenography can help unravel and critically address often hidden yet powerful processes of meaning making in areas as diverse as dance in public spaces and scent exhibitions.

With this introduction we would like to start the discussion and create opportunities for a critical and constructive re-imagining of the contact zones and crossroads linking art history and scenography. How can scenography, as a way of thinking, acting, and creating, be used as a critical tool for exploring art and visual culture and understanding them in a digital age?

Dr Astrid von Rosen is Associate professor in Art History and Visual Studies, University of Gothenburg, Sweden, and a former dancer. Her research interests include activist approaches to scenography and dance archives in our digital age. Together with Kjellmer von Rosen is building a Nordic Scenography network.

Dr Viveka Kjellmer is Senior lecturer in Art History and Visual Studies, University of Gothenburg, Sweden. She also holds a degree in economics and has previously worked in marketing. Her current research concerns costume, body and identity, as well as the relations between olfaction, architecture, and space.

Alda Terracciano

s#1.2 Memory Routes: People's voices, Migration and Intangible heritage

In this paper I will use the concept of scenography as a critical tool to discuss a heritage and digital arts project designed to engage with new ways of sharing knowledge on the intangible heritage of migration in Europe. Following McKinney and Palmer (2017) expansion of the concept, I will discuss a research practice framed along the lines of Harrison, Sengers and Tatar's Third Paradigm HCI (2017) and Haraway's standpoint epistemology (1988).

I will do this by analysing the design of the first iteration of the project in London, which focused on the living heritage of members of local Moroccan communities shared through the artwork *Zelige Door* on Golborne Road. I will then propose the application of my methodological approach to a new iteration of the project focusing of the history of Sillgatan in Gothenburg, renamed as Postgatan in 1895. Research has demonstrated how Sillgatan held a key infrastructural role in the great emigration from Sweden to North America from the mid 1800s to the early 1920s. It was this street that led nearly 1.2 millions of Swedish emigrants from Gothenburg's train station to the customs house at

Packhusplatsen and so, from a historical point of view, the street played a key role in the flourishing and profitable emigrant industry that developed at the time.

Referencing practises connected to participatory action research, archival activism and digital interaction design, the history of the place will come alive through the stories of Swedish emigrants re-activated by today's immigrants to Sweden. In so doing the scenography of the place will offer itself to a form of polyphonic engagement with its aesthetics, urban development and sociological settings in ways that aim to point to new directions in historiographical research practices.

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Alexandra Herlitz / Jonathan Westin

s#2.1 Staging Arosenius abroad – the use of digital scenographies for studies in critical historiography

Through the Arosenius Project, a three year endeavour to digitise the art and documents pertaining to the Swedish artist Ivar Arosenius at the National Museum in Stockholm, the Gothenburg Museum of Art and the Gothenburg University Library, a diverse material have been made available through which to deepen our understanding of the painter. In the project we seek methods and technologies through which to stage this digitised material in ways that push the digital archive beyond just being a collection of data and be a source of affect. Our purpose is to shake up the established image of Arosenius and his art and to provoke new narratives about his artistry. In doing so we are concerned with questions about the effects that archival material can have on a broader public and how we can utilise these effects. Some of our case studies focus on historical exhibitions of Ivar Arosenius that were held outside Sweden in the beginning of the 20th century. Little is known in Sweden about these exhibition activities in foreign countries, so by employing the digital archive we are trying to reconstruct these art shows in order to make their contents and the established image of Arosenius outside of Sweden comprehensible but also perceivable on a scenographic level.

Alexandra Herlitz is a senior lecturer in Art History and Visual Studies at the University of Gothenburg.
Jonathan Westin is a research fellow and co-director of the Heritage Visualisation Laboratory at the Department of Conservation at the University of Gothenburg.

Dr Greer Crawley / Dr Harriet O'Neill

s#2.2 Empty Niches and Ambiguous Iconography: Using Scenography and Art History to solve the puzzles of Royal Holloway's Chapel

In the 200 years since its completion in 1886, Royal Holloway's chapel has attracted curiously little scholarly attention. This situation is initially surprising given its finely carved Neo-Renaissance liturgical furniture, gilded wallpapers and the intriguing iconographic scheme contained in the apse and bas-reliefs. The lacunae in our knowledge regarding this architecturally and theologically important space (it was always conceived as ecumenical and multifunctional) can be attributed to both incomplete documentation and the inherent puzzles within. Amongst its most perplexing aspects are the 12-empty, shallow niches with saint's names above them which punctuate the nave. Did the architect intend them to be filled and if so, why do they remain empty and how would their contents have engaged with the rest of the chapel? Our paper would show how this art historical problem was partly addressed by a scenographic project bringing practice-based research to the discipline. Drama students specialising in scenography were asked to produce proposals to fill these niches. The combination of archival research, secondary reading on art and sacred space and the practical research needed to design their scenographic solutions bought new understandings of the performative aspects of the space and possible interpretations of the puzzling iconography to the fore.

Greer Crawley is a lecturer in Scenography at Royal Holloway, University of London and in Spatial Design at Buckinghamshire New University, UK: <http://www.oistat.org/UploadFiles/2014-07/vanina/2014072423145858336.pdfway>.
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Hedvig Mårdh

s#2.3 Staging Style – Art history and Scenography in Symbiosis

The discipline of art history and the practice of scenography have a long shared history, from the period rooms of the late 19th century, via the reconstructed historic environments of the 1920s and 30s to the numerous missing-person-displays in museums of cultural history. In this paper I argue that art historians should return to these scenographies in order to gain a deeper understanding of their own discipline and how research has shaped but also been shaped by different modes of display. This paper will focus on how the Gustavian period has been staged – using two different examples. The first example is the interaction between silent films and the discipline of art history in the 1920s. The film *Två konungar* (1925) portrays the life of Carl Michael Bellman, his relation to Gustav III and the murder of the king. The production involved two art historians as experts. The costumes were made from drawings by the professor of art history Sixten Strömbom. The art and

theatre historian Agne Beijer oversaw the reconstructions of the open-air theatre at Drottningholm, which was reconstructed for the film. The second example is the artist Pehr Hilleström who still play an important role in the way Gustavian life and interiors are reconstructed and apprehended. His paintings are appreciated because of their ability to encourage us to step into the painting and “make space” and have been used because of their perceived matter of factness, their ability to create what we apprehend as a “snapshot quality”. By studying these two examples we can learn more about the strategies used by film directors and exhibition architects when creating what is perceived as authentic scenographies. Strategies that were directly influenced by the development of the discipline of art history.

Hedvig Mårdh PhD, art historian focusing on design history, critical heritage and museum studies. *A Century of Swedish Gustavian Style – Art History, Cultural Heritage and Neoclassical Revivals from the 1890s to the 1990s* (2017) is her thesis. She works as a senior lecturer and researcher at Uppsala University.

Christine Sjöberg

s#3.1 Fashion photographic spaces: Between action, interpretation and embodiment

Charlotte Andersen writes that fashion can be seen “as a playground where we each day practice to live with the challenging fact that we and our surrounding world are in constant change (2006: 8).” The designer Henrik Vibskov (2013) states that fashion absorbs the world as well as mirrors its condition. Fashion is not synonymous with garments and fashion photographs cannot be defined as something that showcase clothing. Instead, they make the things they (re)present to be felt in a certain way. In doing so they establish a relation to their beholder that demands something and that affects what is taking place in the fashion photograph. In this paper, I problematize this taking place through the prism of an expanded notion of scenography and its potential to critically engage with the relation between the photographic and the pre-photographic, semiotic meaning and embodied experience as well as the interface of the digital fashion magazine as a space of affordances and potentials that works both as a “space of action” and a “space of reception”. With a focus on setting, light and the choreography of the fashioned body, I discuss how the fashion photograph can be seen as partaking in a performance that is being staged and restaged in front of the camera, as well as in the beholder’s embodied relation to the photograph in a culture which embeds visual and photographic acts into everyday life. I argue that the notion of scenography opens up for an analysis in which this performance can be examined as taking place both within the photographs and outside of them, and that it has the potential to “reverse” the process of photography by turning something from

two dimensions into three, offering a way of thinking that makes aspects otherwise hard to grasp more tangible.

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Olga Nikolaeva

s#3.2 Audiovisual Glossolalia: scenographic evoking and the potentiality of meaning-making processes in a Sigur Rós' live performance

The main purpose of the paper is to explore the possibilities of scenographic evoking as a part of meaning-making processes in a live music performance. By investigating different aspects of the audiovisual presentation in a performance of the Icelandic post-rock band Sigur Rós, the paper analyzes material relations that generate an affective performance, focusing specifically on collaborations between sound, imagery, body and light in the performance. The study is based on firsthand observation of the band's performance that took place on 5th of October, 2017 at Annexet Arena, Stockholm. The performance continuum presented an audiovisual journey through ghostly imagery, atmospheric music and grotesque interplay of the musicians' bodies and light, neatly packed into a cage-like scenic construction. As with many Sigur Rós' live performances, music and imagery played a more important role than the musicians themselves, generating an affective environment that evoked an ambiguous sense of something primordial and natural as well as industrial and man-made. Following the recent interest in "agentic capacity of materials" in scenography, the study explores how material relations between imagery, light and sound gradually transformed the stage into someplace else, with the musicians' bodies and the audience placed in affective exchange with the scenographic spectacle.

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Katharina Alsen

s#3.3 Immersive Aesthetics and the Promises of Expanded Scenography

The immersive paradigm follows the phantasm of complete absorption into a physical environment or an imagined fictional world. In doing so, the factual or virtual sphere is

literally conceived as a fluid medium that the visitor plunges into, that (s)he immerses herself in. Recent scholarship has unmasked this illusion of 'pure' immersion in various ways. Adam Alston (2016) points out the potentially manipulative character of immersive aesthetics and the conceptual alliance with neoliberal experience industries. Still, Alston and other critics of the immersive paradigm (such as Rancière or Pfaller) unanimously refer to scenography as a fundamental, yet terminologically vague category for experiencing immersion. Scenography is, again, faced as „something to be experienced, something that one engages with“ (Lotker/Gough 2013).

In this paper, I want to draw on the main case study of my recent PhD-research – the performance-installations by Danish performance collective SIGNA – and reprocess it through the spectrum of a scenographical view. SIGNA is known for durative site-specific works which conceptually refuse a distinct disciplinary classification within performance art and the performing arts. 'Spect-actors' are confronted with hyper-naturalistic and hermetic scenographies that revolve around isolated communities and their internal rule systems based on physical and mental violence. The multisensory experience opens up spaces of otherness, of undesirable bodies and social practices.

Questions to be tackled are about the correlation between scenography and the installative moment of SIGNA's works in the tradition of installation art, as well as the role of scenography for the much-debated techniques and aesthetics of immersion.

Katharina Alsen majored in history of art at the University of Oxford (M.St.), and studied literature, theology and philosophy at the University of Hamburg (MA equiv.). She was a scholar at the international network "InterArt" at Freie Universität Berlin and the University of Copenhagen with a PhD-project on "Staged Intimacy in Theatre in Exhibition Space".