

# nordik 2015

## mapping uncharted territories

The 11th Triannual Nordik Committee for Art History Conference

Reykjavík 13–16 May 2015

University of Iceland and the Nordic House

**T**he 2015 conference is entitled *mapping uncharted territories*. It aims to explore questions about the structure of the “art-world” and the establishment of hierarchies within it. An key theme in this respect is the perceived dichotomy between “center” and “periphery”, an important issue in art historical discourse in the past decades. Within the Nordic countries and in other locations that can be referred to as “marginal” this raises questions about ideas, identity and power, and how to empower those that perceive themselves to be in a marginal position.

In recent decades it has become increasingly evident that the lack of research into the non-centric aspects of art has left us with a very incomplete picture of art history in general, its forms, structures and forces. We now perceive an increasing need to travel to those largely uncharted territories and attempt to map them, categorize them and understand. This practice enables us to criticize and disrupt the centric and provide a more coherent art-world view where both centre and periphery are included in a comprehensive manner.

The conference attempts to engage these issues in an apt way, in a multifaceted manner where an attempt is made to approach the diverse aspects of art and design's historical lacunae in all their variety. All in all, the conference includes more than 130 papers. These are organized into 21 themes and 42 sessions. They engage both with the diversity of art historical research in the Nordic while at the same time attracting papers from researchers from all over the world dealing with the same or similar issues.

The conference *NORDIK 2015 – mapping uncharted territories* is organized by the Nordic Committee for Art History, University of Iceland, Iceland Academy of the Arts and the Icelandic Association for Art History and Aesthetics in collaboration with the National Gallery of Iceland, Museum of Design and Applied Art, Reykjavík Art Museum, Reykjavík Arts Festival and the Nordic House.

### Conference registration fees:

Early registration fee (until 20 March 2015): 17,000 IKR

Late registration fee (21 March – 13 May): 25,000 IKR

#### Students

Early registration fee (until 20 March 2015): 12,000 IKR

Late registration fee (21 March –13 May): 17,000 IKR

The registration fee includes access to the conference, conference material, receptions, lunch and coffee breaks during the conference. Participants pay specially for the **Conference dinner** 14 May (8,000 ISK) and the **Conference excursion – art and nature** 16 May (5,500 IKR) on the conference registration webpage: <http://nordicarthistory.org>



# Conference Program

Wednesday 13 May

13.30–16.00d

Registration at the Nordic House

## PLENARY SESSION 16.00–17.30

○ University of Iceland, main building

16.00–16.30

Opening of the conference NORDIK 2015 – mapping uncharted territories

16.30–17.30

**Diversity and empowerment**

*Keynote speaker: Gavin Jantjes*

When apartheid was replaced by an elected government, everything changed in South Africa. Rethinking history writing became a vital project within the reformulation of a new national identity. It underlined Paul Ricoeur's statement that: "When we discover that there are several cultures instead of just one and consequently at the time that we acknowledge the end of a sort of cultural monopoly, be it illusory or real, we are threatened with the destruction of our own discovery. Suddenly it becomes possible that there are just others, that we ourselves are an 'other' among others." The election also brought home the fact that cultural diversity was about the reformulation of cultural narratives and the sharing of power with those once denied access to it. How to support the writing of history under these conditions is the challenge for contemporary historians, politicians and artists.

**Gavin Jantjes** is an artist and curator. His work has been acquired by Tate, the V&A and the Arts Council Collections in the U.K. and the Smithsonian in Washington DC. He served as a trustee of the Tate, Whitechapel and Serpentine Galleries in the U.K. He was a member of the finding commission for Documenta 12 and was appointed the artistic director of the Henie-Onstad Art Centre in Oslo. He studied at the Michaelis school of Fine Art, University of Cape Town and the Hochschule für Bildende Kunst in Hamburg. He is the initiator of the *Visual Century Project* and author of *Visual Century: South African Art in Context 1907–2007* volumes I–IV, published by Wits University Press in 2011. It is the first democratic and historical survey of one hundred years of South African contemporary art.

*Moderator:*

*Hlynur Helgason, associate professor in art theory and art history,  
Faculty of Icelandic and Comparative Studies, University of Iceland*

18.00–19.00

Opening reception in the Nordic House

## FIRST SESSION 9.00–10.30

### ○ The Nordic House

#### Session 1.1

### Expanding perspectives on the study of art historiography

#### Panel I: Reassessments – beyond concepts of “dark” and “golden” ages and “high art”

*Session Managers: Hans Hayden and Charlotta Krispinsson*

Since the study of art historiography was first formulated as a field of research in the 1980s, an underlying aim has been to turn attention to unconsidered methods, practices and ideologies. As an investigation into the past of the discipline, the core of art historiography has since then been an exploration of scholarships, conceptual foundations and institutional history. Today, we can see an expansion of possibilities in contemporary research, reflecting different conceptual, theoretical and contextual perspectives. At the same time, there is still a need to uncover and question persistent art historical explanatory models and narratives that the discipline has inherited. The aim of this session is thus to explore what kinds of critical examination of the historiography of art history exists and operates in recent research, and what they embrace.

**Hans Hayden** is professor in art history at Stockholm University, Sweden, specialized in historiography, art and theory of the twentieth Century, and theories of interpretation.

**Charlotta Krispinsson** is a Ph.D. candidate in art history at Stockholm University, Sweden. Her research focuses on art historiography.

#### 1. Expanding perspectives in the study of art historiography: Problems in the “renaissance” and the view of the “art” of the seventeenth century in Denmark

*Maria Fabricius Hansen*

Two well established parameters for measuring the importance of art, valid through centuries of art historical research, have been rather problematic to art historical research seen from a Nordic perspective: The first is the precedence of Italian art as a material worthy of scholarly endeavours, including the classical Roman tradition. The second, which is closely connected with the first, is the special status of the renaissance and of classical antiquity as singularly important periods in art history. Taking my point of departure in the decorative art in seventeenth-century Denmark my paper suggests a reassessment of some of the values and presumptions that have dominated art history as regards the art of Northern Europe. This focus on the representation within the art historical discipline of a specific period in Denmark and its “decorative art” has a bearing also on questions of centre vs. periphery in the mapping of Nordic art.

**Maria Fabricius Hansen**, Dr.phil. and associate professor in art history, University of Copenhagen, Denmark.

#### 2. Was Buddhist past of Tamil speaking south India really a “dark age”?

##### An art historical enquiry

*Salvarpatti Ponnudurai*

Tamil speaking South India (TSSI) constitutes the south-eastern portion of peninsular India or, in other words, Tamil Nadu. My paper will problematize the intriguing issues that provide leverage to the idea of “dark age” in the medieval history of TSSI. Nevertheless, the “dark age” is premised when the ascendancy of Buddhism was marked in the “Tamil history”. My research will employ ample references of Buddha images – which are lying in anonymity, scattered, desecrated and misappro-

priated as local deities – as art historical tools of mapping an object and materiality. Thus, my paper will recast and re-examine the cultural roots and meanings of this region, which appear to have been relegated to obscurity by Brahmanical scholarship. By mapping out the convergence between “dark age” and Buddhist past, the paper evaluates the Brahmanical religious antagonism between destabilized Buddhist school of thought and hostile caste practices prevalent among the Tamil speaking caste Hindu Shudra Dravidas in our times.

**Salvarpatti Ponnudurai** is a doctoral candidate at the School of Arts & Aesthetics, Jawaharlal Nehru University, New Delhi, India.

### 3. Re-thinking historiography on peripheral mosques in nineteenth century Ottoman architecture

*Ceren Katipoğlu*

For many years, with the proclamation of the Turkish Republic, architectural historians have created a main stream historiography for Ottoman architecture which was primarily shaped under the supremacy of Sinan’s architecture and the supremacy of the edifices in the capital. Defining the architectural characteristic of an era with the “monumental” structures in the “capital” constructed by a “well-known and prominent architect” during the “golden ages” has been one of the problematic issues in architectural historiography. This tendency creates a dichotomy between centre and periphery which, in the context of this presentation, is observed in the nineteenth century Ottoman architectural historiography. Within this perspective, the main questions of this presentation can be stated as follows: Is it possible to formulate an alternative historiographic narration which includes buildings that do not fit the definition of “masterpiece” in the capitals? And is it possible to reinterpret the architecture of the province within the framework of a reciprocal centre-periphery relationship instead of a hierarchical and polarized one?

**Ceren Katipoğlu**, Ph.D. in METU Architectural History Program, Atlim University, Ankara, Turkey.

## ○ University of Iceland, Askja N-132

### Session 1.3

#### Mediating modern architecture

##### Panel I: Public audiences

*Session Managers: Mari Hvattum, Mari Lending and Wallis Miller*

This double session studies the emergence of modern architecture by examining the relationship between architecture and media in the nineteenth and early twentieth century. A marked shift in architectural publication took place in this period, in which the classical treatise was supplemented by genres capable of efficiently disseminating visual and textual information to a large audience beyond the academies. The session explores a range of new media contributing to this shift, from newspapers and illustrated magazines, to legal documents, exhibitions, public lectures, and professional journals of various kinds. By examining these novel forms of architectural mediation, the session addresses the ways in which the new public sphere manifested itself architecturally, not only in the form of buildings but also as debates, programs, reactions and negotiations in and over the public realm.

**Mari Hvattum**, professor of modern architectural history at the Oslo School of Architecture and Design, Norway.

**Wallis Miller**, professor of architectural theory and history at the University of Kentucky, U.S.A.

**Mari Lending**, professor of architectural theory and history at the Oslo School of Architecture and Design, Norway.

All three session leaders are part of the research project “The Printed and the Built. Architecture and Public Debate in Modern Europe”, based at the Oslo School of Architecture and Design.

## 1. “Fair manly candid criticism”: Architecture and libel in nineteenth century Britain

*Timothy Hyde*

Newspapers, magazines, broadsheets, and pamphlets circulated through early nineteenth-century London fashioning a whirl of public opinion. Among the topics avidly debated in their pages was architecture, from designs exhibited at the Royal Academy to new buildings erected on the streets of London. The terms of what was then only beginning to be formalized as “criticism” were still vague and changeable and the law of libel was one of the few instruments that could be wielded effectively in the tumult of public opinion. Through a series of libel suits, a broader language developed in the London press that defended the criticism of architecture as necessary for cultural development, with critics drawing explicit parallels between juries and the public. With its historical interpretation of these events, the paper will argue that a new relationship between the press, public opinion, and architecture was calibrated through the mediating sphere of law.

**Timothy Hyde** is an architectural historian and theorist at the Massachusetts Institute of Technology, U.S.A.

## 2. Ephemeral architecture and its destruction in the late nineteenth century press

*Mathilde Simonsen Dahl and Léa-Catherine Szacka*

Ephemeral architecture constitutes a genre of itself, defined not so much by its life span, than by the initial intention of its builder, and, perhaps more importantly, its eventual destruction. Thus, ephemeral architecture’s short existence is traceable through words and images mainly in the printed media such as the illustrated press, architectural magazines and newspapers.

This paper investigates issues of the construction/destruction of ephemeral architecture as staged in the form of public debate by looking at the Palais de l’Omnibus built for the 1867 Paris Exposition Universelle, and the light wooden building designed by Adolf Schirmer for the 1883 Christiania Art and Industry exhibition at Tullinløkka. While allowing national specificities to emerge, this cross study will be the occasion of proposing a theoretical discussion on the paradigm of construction/destruction surrounding ephemeral structures and how it operates within the late nineteenth century public sphere.

**Mathilde Simonsen Dahl**, M. Arch., is a Ph.D. fellow at the Oslo School of Architecture and Design (AHO), OCCAS., Norway.

**Léa-Catherine Szacka**, M. Arch., PhD is a Postdoctoral Research Fellow at the Oslo School of Architecture and Design (AHO), OCCAS, Norway.

## 3. “Representation without reproduction.”

### **The (un)fixed words and images of the *Vortrag mit Lichtbildern***

*Catalina Mejia-Moreno*

This paper aims to divert the attention from the often-explored rhetoric of the printed as the modern dissemination media. By emphasising the public and ephemeral nature of the *Vortrag mit Lichtbildern* (lecture with light-images or slides), it argues that forms of “representations without reproduction” have been as significant for the construction and dissemination of the modernist canon.

Focusing on Walter Gropius’ lecture “Monumentale Kunst und Industriebau” (1911) and drawing upon Walter Benjamin’s “Rigorous Study of Art” (1933) this paper explores the specific agency of the Lichtbild to question the understanding of photography – primarily discussed as a printed media – while examining the overlooked migration of the slide lecture from art history into architecture at the beginning of the twentieth century in the German context.

The *Vortrag mit Lichtbildern* highlights distinct word-image relations so far overlooked in the modernist discourse, contrasting the un-fixed “spoken word/projected image” with the fixed “printed word/printed image”.

**Catalina Mejia Moreno** is an architect, architectural historian, and Ph.D. candidate. She teaches at Newcastle University and University of Brighton, U.K.

## Session 1.4

### Vikings, gods and heroes: Northern antiquity in visual art

#### Panel I: Iconography

*Session Manager: Sarah Timme*

The session discusses the post-medieval reception of Northern antiquity in visual art, for artworks inspired by Old Norse literature or covering other subjects from the Northern past. There has been an interest in such subjects from the Renaissance on – in the early modern era quite sporadic but increasing from the end of the eighteenth century, then serving as an alternative and complement to the classical tradition. During the nineteenth century the subjects spread into mass culture as well (book illustration, advertising) and the interest has not waned. The Northern past is often adapted in national contexts, but at the same time this is a highly international phenomenon occupying artists from e.g. Scandinavia and Iceland, Great Britain and the U.S.A., to Japan and Romania, as the papers in the session show. We will also discuss the iconographic and theoretical aspects of Northern antiquity and thus shed light on this almost completely unexplored field.

**Sarah Timme** is a research associate at the Department for Scandinavian Studies at Goethe University Frankfurt, Germany. She works on Norse mythology in the visual arts.

#### 1. Depictions of Thor's fishing expedition in early modern Icelandic manuscripts and Henry Fuseli's Thor battering the Midgard serpent

*Friederike Richter*

When Edda-manuscripts were written and illuminated in eighteenth century Iceland, they were the first to combine pictorial representations with the textual transmission of the Norse myths within one artefact. The illuminations of the myth of Thor's fishing expedition will be compared with pre-modern picture stones, Henry Fuseli's oil painting *Thor battering the Midgard Serpent* (1788) as well as the textual transmission. The comparison will point out how the manuscripts' illuminations deviate in many aspects from the other depictions. The analysis of the manuscript illuminations' key focus and visual language will reveal to what extent they fit into the contemporary demand of the Nordic renaissance to establish a unique Nordic antiquity of equal distinction to classical antiquity or if they rather embrace Norse mythology with deheroizing moments.

**Friederike Richter** is a Ph.D. student in Old Norse studies at Humboldt-Universität in Berlin, Germany, and researches illuminated Edda-manuscripts from the early modern period.

#### 2. Valkyries and vikings and mermaids! Oh my! Louis Moe's Old Norse worldview in *Ragnarok: En Billeddigtning* and *Valkyrien: En Billeddigtning*

*Trish Baer*

I will demonstrate that Louis Moe's inclusion of mermaids in his illustrations for *Ragnarok: En Billeddigtning* (1929) and *Valkyrien Romantisk Digtning* (1931), along with his depiction of their physical appearance, is integral to his broader conception of the Old Norse worldview. First, I will examine the differences between mermaids and sirens from Classical Antiquity with reference to Ran, the Old Norse goddess of the sea. Then, I will look at medieval woodcuts to address the changes in physical representations of mermaids during the Middle Ages and the influence of Christianity on their portrayal. Moe did not segregate the figures of folklore from the elevated figures of pagan religion that we now categorize as mythical. Moe's strategy heightens the pathos of Ragnarok and Valkyrien and also serves to remind us that the Vikings simultaneously believed in the gods of their religion and the lesser creatures that were part of their worldview.

**Dr. Trish Baer** is adjunct professor at the University of Victoria, U.S.A., Beck Trust lecture series assistant and creator of MyNDir, a digital repository of Old Norse images: [myndir.uvic.ca](http://myndir.uvic.ca)

### 3. Barbaric morphology. Asger Jorn's Scandinavian Institute for Comparative Vandalism and Old Norse modalities

*Teresa Østergaard Pedersen*

This paper unfolds reasons for the exclusion of pre-Christian imagery from Nordic art history and suggests an alternative narrative for understanding migration period images in Scandinavia; a narrative addressing the images' "morphological" potentials as agents within an oral culture. Its empirical basis is derived from the Danish artist, Asger Jorn, and his work within his Scandinavian Institute for Comparative Vandalism (1961–65) and the 32 volume book project *10.000 years of Nordic Folk Art*. By remediating Old Norse imagery through 25,000 photographs which emphasized the materiality of pre-Christian imagery, Jorn addressed a fundamental problem within archaeological research; that the images are considered, first and foremost, as Panofskyan motifs. This paper attempts to operationalize Jorn's "Comparative Vandalism" as a critical and visual strategy by suggesting a morphological iconography which considers images as polysemic fixators in medieval myth production.

**Teresa Østergaard Pedersen**, M.A. in art history and medieval archaeology, Ph.D. fellow at Aarhus University in cooperation with Museum Jorn, Silkeborg, Denmark.

## ○ University of Iceland, Askja N-130

### Session 1.5

#### Resisting art world violence: Heritage and belonging in a post-peripheral view

##### Panel I

*Session Managers: Charlotte Bydler and Mårten Snickare*

Since the seventeenth century, Sámi art works have been collected in Nordic capitals as a colonial part in a larger nation-state project. In distinction to the state's representative art world, Sámi artworks are mainly defined and displayed as crafts or ethnography. This panel investigates institutional categorization and resistance past and present. It looks at relations between on the one hand indigenous art worlds and on the other hand museums and academia. Can they collaborate or is it a better option to delink and form local communities? The dynamics of Sámi poetics and colonial guilt will also be discussed.

**Charlotte Bydler**, research leader in cultural theory, Centre for Baltic and East European Studies, and lecturer in art history, School of Culture & Education, Södertörn University, Sweden.

**Mårten Snickare**, professor, Department of Culture and Aesthetics, Stockholm University, Sweden.

#### 1. Belonging: Landscape, art and value in Northern Sápmi or the county of Finnmark

*Svein Aamold*

This paper discusses concepts of sub-Arctic landscapes, mainly the Sámi areas of the county of Finnmark, taken as motifs and constitutive topics in contemporary art. I will focus my discussion on works or projects by the artists Svein Flygari Johansen, Synnøve Persen, Alf Salo and Kristin Tårnesvik. How does their art deal with issues concerning human activities in sub-arctic areas? How does this art relate to the nature of Sápmi, and to the artists' own experiences from living in these vast and sparsely populated areas? I argue that an interpretation, quoting the architectural critic Jane Rendell, is itself a form of situated practice, in which "the viewer's experience, comprising both perception and conception, varies according to cultural identity and geographic location, and has an intimate as well as public dimension". In what ways may works of art inspire objectives of sustainability and biodiversity as well as legislation and sovereignty? And finally, how may we understand the ways landscapes work in contexts of the indigenous, the creole, the state and the law?

**Svein Aamold**, professor, Dr.Art , UiT, Arctic University of Norway, Tromsø.

## 2. The right to cultural heritage – a Sámi point of view

*Birgitta Fossum*

In this paper I will give a short presentation of the topic of cultural heritage and its importance for the Sámi Society. It is also a part of the research project “Att samla Sápmi: tidigmodern globaliseringen av samisk materiell kultur och det samiska kulturarvet idag” by Uppsala Universitet and Statens Historiska musem, Stockholm. I will state that even though there are made some “repatriation” there are no Sámi ownership of cultural heritage.

In this paper I want to discuss the processes of repatriation, both those already carried out and those coming. I also want to address the question of ownership to Sámi cultural heritage, and who has the right to manage, convey, renew and do research on Sámi culture and society. What does the material culture from the early modern period mean to society today?

**Birgitta Fossum**, museum director, Saemien sijte, south-Samisk Museum and Cultural Center, Norway.

## 3. Sámi pasts – industrial presence: Spatial and poetic negotiations of history in Bente Geving’s work *Down Under Up North*

*Sigrid Lien*

In Norway the works by many Sámi artists seem to be aimed at visualizing the common memories of the landscape, the Sámi knowledge of this landscape, and their particular conception of history. This paper aims at discussing a selected work by one of these contemporary art photographers: Bente Geving. In her most recent exhibition and book-project, *Down Under Up North*, she documents the re-opening of an industrial plant situated in Kirkenes in Northern Norway. But when she photographs this quite controversial establishment, Geving also moves into a landscape that used to be old Sámi areas – and into an industrial enterprise where members of her own family represented the human capital.

The paper is based on the recently started interdisciplinary project, “Negotiating history. Photography in Sámi culture”, funded by the Norwegian Research Council and headed by Sigrid Lien. The overall focus of this project is to explore the role of photography and photographic practices in Sámi culture in the past as well as in contemporary society by asking: What does the photographic legacy of the Sámi people contain and how has it been constituted? How may photographs from the Sámi area serve as an entrance to the past? How do they gain significance in various contexts and practices? How have they been circulated, locally as well as globally?

**Sigrid Lien**, professor in art history, Department of Linguistic, Literary and Aesthetic Studies, University of Bergen, Norway.

○ University of Iceland, Askja N-129

### Session 1.6

## Writing comics into art history and art history into comics research

*Session Managers: Ylva Sommerland and Margareta Wallin Victorin*

Comics and graphics novels are characterized by an intermedial structure combining words and images. Although clearly a medium where the visual aspects stand as key features, comics have not been given much research attention in the art historical discipline. In this session the aim is to show examples of how research may be done on comics, graphic novels and other kinds of sequential art in an art historical context. The discussion will focus on how to write comics deeper into art history and what could be the effects of doing so. What methodological questions could be posed regarding the materiality of comics, comics as sequential art, the temporality and movement in comics and the characteristic word-image feature of comics?



**Ylva Sommerland**, Ph.D. in art history and visual studies, and librarian at the National Library of Sweden.

**Margareta Wallin Wictorin** is senior lecturer in art history and visual studies at Linnaeus University, Växjö in Sweden, and member of the Nordic Network for Comics research.

## **1. The collapse of the word – image dichotomy. Towards an art historical approach on graphic novels and artists’ books**

*Martin Sundberg*

Graphic novels and artists’ books are media that have many aspects in common. They rely on the book form, they are sequential, and they make use of word and image. Nevertheless, in artists’ books the word-image dichotomy collapses. This observation provides a starting point for intermedial research on artists’ books and it seems to be applicable to graphic novels as well. Merging art history (with particular attention to the image structure) and literary studies (using notions such as paratext) when it comes to artists’ books and graphic novels, makes it possible to enhance research in both fields. I will argue that the intermedial complexity of these media not only can be better understood through such analysis, but that the disciplines themselves can benefit greatly and, ultimately, lead to a discussion of word–image beyond the traditional understanding as dichotomy.

**Martin Sundberg**, Ph.D., is an art historian and curator. His current main research projects focus on artists’ books and ornament theory.

## **2. Warburgian vertigo: Art historical methodology and comics**

*Astrid von Rosen*

During the last twenty years the methodology of art and culture historian Aby Warburg (1866–1929) has come to the fore as critically productive in a wide range of academic disciplines. His visual montages reveals the openness and movability inherent in the epistemology of images and create an experience of a whirling and centrifugal field. It is in recognition of this vertiginous space that this paper wishes to relate Warburgian methodology to comics. Specifically the paper will examine this approach through a case study of the graphic novel *Family Fun: On sanity, madness & family tunnel construction* (2012) by Louisa Parker. While her work explores the dynamics of the transformation from one medium to another it addresses themes such as mental illness and sexualized violence. The ambition of the paper is to demonstrate the fruitful workings of Warburg’s methodology in relation to comics, or perhaps better, “images in motion”.

**Astrid von Rosen** is senior lecturer in art history and visual studies, at the University of Gothenburg, Sweden.

## **3. Works of Huggleikur Dagsson against a background of history of comics and modern Icelandic society**

*Joanna Zofia Rose*

The presentation concerns the pieces of Huggleikur Dagsson. All his works attract attention with simplicity, straightforwardness and black humor. Since they contain a lot of murder, incest, cannibalism and sex, reactions to his pieces are extreme. Moreover, the simplification and reduction of stick figures give a voice into discussions about the borders and aims of modern comic art. Dagsson’s art can also be a starting point for the discussions about the infiltration of art into sociology, psychology and pop culture. My purpose is to examine Dagsson’s pieces against a background of the history of comics as well as assign particular works to specific types of comic art.

**Joanna Zofia Rose** studied history of art in Poland, Iceland and Germany. Area of specialization is Icelandic art and culture.

#### 4. Painting comics as a “permanent commentary on the state of the arts”

*Mariana Pinto dos Santos*

Eduardo Batarda (b. 1943) is a portuguese painter who developed, between 1971 and 1979, a water-colour technique to produce paintings which were explicitly presented with a cumulative figuration akin to underground comics. He used it to comment on the changes in the art world and politics, mixing different themes in layers of multiple readings. He also used watercolor consciously for its conventional relegation to a less prestigious realm, and both this technique and the painstaking quality of execution, with highly complex drawing and painting skills, contrasted to an, at times, explicitly pornographic thematic. There is in these options a constant and deliberate contradiction in terms as a way to show the absurdity of conventions. The paintings from this period have been described by the painter as “permanent commentaries on the state of the arts”. My paper will analyze the way these commentaries can make us rethink art historical writing.

**Mariana Pinto dos Santos** is a researcher at the Art History Institute in Lisbon, Portugal. She is also a teacher and editor.

### COFFEE BREAK 10.30–11.00

### SECOND SESSION 11.00–12.30

#### ○ The Nordic House

##### Session 2.1

#### Expanding perspectives on the study of art historiography

##### Panel I: Expansions – time and asymmetrical relation

*Session Managers: Hans Hayden and Charlotta Krispinsson*

Since the study of art historiography was first formulated as a field of research in the 1980s, an underlying aim has been to turn attention to unconsidered methods, practices and ideologies. As an investigation into the past of the discipline, the core of art historiography has since then been an exploration of scholarships, conceptual foundations and institutional history. Today, we can see an expansion of possibilities in contemporary research, reflecting different conceptual, theoretical and contextual perspectives. At the same time, there is still a need to uncover and question persistent art historical explanatory models and narratives that the discipline has inherited. The aim of this session is thus to explore what kind of critical examination of the historiography of art history exists and operates in recent research, and what they embrace.

**Hans Hayden** is professor in art history at Stockholm University, Sweden, specialized in historiography, art and theory of the twentieth century, and theories of interpretation.

**Charlotta Krispinsson** is a Ph.D. candidate in art history at Stockholm University, Sweden. Her research focuses on art historiography.

#### 1. The archive and the artists as historiographer

*Sara Callahan*

This paper examines how the work of some contemporary artists critically re-examines established art historical narratives in ways that can be seen as a practice of art historiography. By using the example of Danish artist Joachim Koester, a number of different but connected influences relevant to the development of this approach are explored: an increasingly self-reflexive element in current artistic practice; the way artists’ working methods deliberately reference and mimic those of the academic researcher; and the surge of interest in the archive as both source of history-writing and as that which structures and influences knowledge-production.

**Sara Callahan** is a Ph.D. candidate at Stockholm University, Sweden. Her current research centres on the notion of the archival in contemporary art.

## 2. Researching art historiography in the cold war era:

### Topics, questions, challenges and methodological perspectives

*Michaela Marek and Eva Pluhařová-Grigienė*

A comparative historical analysis of art historiography in the era of the Cold War is still an unfulfilled desideratum of the history of the humanities. While the ideologically filtered perception of modern art in the U.S.A. has been extensively explored, and in return the corresponding cultural policies of the U.S.S.R. and its satellites have gained increasing attention in the last years, studies in art historiography dealing with older art works and monuments in this context are almost completely lacking.

The research project “Asymmetrical art history? Research and mediation of ‘precarious’ monuments in the Cold War” sets its focus on the art historiography of Baroque architecture and art. At the Reykjavík conference we would like to present first outcomes, and address questions, challenges and methodological perspectives that researching art historiography in the Cold War era offers for the broader field of study.

**Michaela Marek** is professor of the art history of Eastern Europe and vice-director of the Institute of Art and Visual History at the Humboldt University of Berlin, Germany.

**Eva Pluhařová-Grigienė** is an assistant professor of the art history of Eastern Europe at the Humboldt University of Berlin, Germany.

## 3. Why Spatial? Center and periphery as temporal units

*Foteini Vlachou*

This paper, following the surge of interest in the geographical and spatial aspects of center-periphery relations, proposes instead to imagine these as primarily temporal. A lot of the vocabulary so far employed to describe center-periphery relationships refers to time (directly, or less so): backwardness vs. forwardness, belatedness, evolution, progress, etc. For the purpose of the present analysis I shall resort to Louis Althusser, in order to discuss the problems arising from the use of a single “ideological reference time” and from “measuring ... dislocation” against this (“The Errors of Classical Economics: Outline of a Concept of Historical Time”, *Reading Capital* 1970). Portuguese art and art historiography, constantly measured against the time frame of European movements, styles and schools, will be used here as a case study that will allow the understanding of the complex realities involved in these underlying (and frequently, axiological) assumptions, that still shape much of the discipline’s practice and research.

**Foteini Vlachou** is a postdoctoral researcher at the Instituto de História da Arte, Universidade Nova de Lisboa, with a grant from the Gulbenkian Foundation, Lisbon, 2014–2015, Portugal.

○ University of Iceland, Askja N-132

### Session 2.3

## Mediating modern architecture

### Panel II: Expert audiences

*Session Managers: Mari Hvattum, Mari Lending and Wallis Miller*

This double session studies the emergence of modern architecture by examining the relationship between architecture and media in the nineteenth and early twentieth centuries. A marked shift in architectural publication took place in this period, in which the classical treatise was supplemented by genres capable of efficiently disseminating visual and textual information to a large audience beyond the academies. The session explores a range of new media contributing to this shift, from newspapers and illustrated magazines, to legal documents, exhibitions, public lectures, and professional journals of vari-

ous kinds. By examining these novel forms of architectural mediation, the session addresses the ways in which the new public sphere manifested itself architecturally, not only in the form of buildings but also as debates, programs, reactions and negotiations in and over the public realm.

**Mari Hvattum**, professor of modern architectural history at the Oslo School of Architecture and Design, Norway.

**Wallis Miller**, professor of architectural theory and history at the University of Kentucky, U.S.A.

**Mari Lending**, professor of architectural theory and history at the Oslo School of Architecture and Design, Norway.

## 1. The idea of a transnational period and the quest for a new style:

### Discussions on Nordic architecture in the 1850s

*Anna Ripatti*

This paper examines discussions concerning new architecture and architectural history in the mid-nineteenth century in the first journals dedicated to architecture in the Nordic countries: *Tidskrift för Praktisk Byggnadskonst och Mekanik* (1850–55) and *Tidskrift för Byggnadskonst och Ingeniörvetenskap* (1859–). The focus is on the interplay between scholarship concerning the history of (mainly medieval) architecture and the quest for a new architectural style. It presents the ways in which theoretical questions and practical aims were intertwined, and how architectural models and discussions were spread throughout the international community formed by the press. The idea of a transitional periods found in history and the rapidly changing modern society were juxtaposed in those discussions. The imagined transitional periods in the past seemed to offer fruitful models for the development of forms in the present. They provided scientific means to create modern architecture.

**Anna Ripatti**, Ph.D., is a postdoctoral researcher at the University of Helsinki, Finland. Her ongoing research project is called “Nordic rundbogenstil – historicism in Finnish architecture 1850–1870”.

## 2. Disseminating “modern tendencies”:

### *The Studio* magazine, Hermann Muthesius and architectural “taste training”

*Jasmine Benyamin*

Founded in 1893, the illustrated monthly *The Studio* took advantage of a growing design conscious middle class, and offered its readers examples of the best in fine arts and architecture from home and abroad. In the magazine, words and images related to, among other topics, “modern tendencies” in architecture. As the influence of such magazines grew, editorial decisions that favored certain contributors and examples over others quickly became clear. I examine how buildings, their photographers and editors increasingly came to form a triad of tastemakers enabled by mass communication.

Hermann Muthesius was keen to exploit the media tactics of such publications in his own efforts to foster cultural exchange. Indeed, I argue that *The Studio* and other magazines like it that appeared at the turn of the century not only inspired the content and layout of his *English House*, they also served as forerunners to subsequent publicity efforts by the German *Werkbund*.

**Jasmine Benyamin** is assistant professor of architecture at the University of Wisconsin-Milwaukee, U.S.A. Her research examines architectural manifestations in media discourse.

## 3. The making of modern architecture in the pages of *Cahiers d’Art*, 1926–1934

*Kate Kangaslahti*

From 1926 until 1934, editor Christian Zervos put the question of architecture to an enlightened but lay public in the pages of his review, *Cahiers d’Art*, creating a new visual space in which modern architecture was “made”. Led by Siegfried Giedion, noted theorists critically interrogated new principles of design in public and private spaces worldwide. Conversely, Zervos gave practitioners like Le Corbusier a platform for personal reflections on the nature of architecture and its social value. Texts, whether analytical, theoretical or intimately reflective, were extensively illustrated: photographs of built works appeared alongside technical drawings; proposed structures were imagined through photomontage;

nascent ideas were complemented by sketches. In this way, the major public projects of the day were negotiated, reproduced and distributed within and under the cover of *Cahiers d'Art*; architectural "production" was as such no longer limited to its material sites, but equally located in the published text and image.

**Kate Kangaslahti**, Ph.D. Cambridge, is an art historian based in Brussels currently researching Christian Zervos and the review *Cahiers d'Art*.

## ○ University of Iceland, Askja N-131

### Session 2.4

## Vikings, gods and heroes: Northern antiquity in visual art

### Panel II: Between nationalism and internationalism

*Session Manager: Sarah Timme*

The session discusses the post-medieval reception of Northern antiquity in visual art, for artworks inspired by Old Norse literature or covering other subjects from the Northern past. There has been an interest in such subjects from the Renaissance on – in the early modern era quite sporadic but increasing from the end of the eighteenth century, then serving as an alternative and complement to the classical tradition. During the nineteenth century the subjects spread into mass culture as well (book illustration, advertising) and the interest has not waned. The Northern past is often adapted in national contexts, but at the same time this is a highly international phenomenon occupying artists from e.g. Scandinavia and Iceland, Great Britain and the U.S.A., to Japan and Romania, as the papers in the session show. We will also discuss the iconographic and theoretical aspects of Northern antiquity and thus shed light on this almost completely unexplored field.

**Sarah Timme** is a research associate at the Department for Scandinavian Studies at Goethe University Frankfurt, Germany. She works on Norse mythology in the visual arts.

#### 1. Bertel Thorvaldsen and Norse Mythology: The "making" of a national hero

*Tabea Schindler*

The life and artistic career of Danish sculptor Bertel Thorvaldsen (1770–1844) were marked by geographical mobility: After completing his education in Copenhagen, he left his native town for Rome, where he would stay for four decades. This geographical mobility from the artistic periphery to the cultural centre of the time resulted in considerable social advancement for Thorvaldsen. Yet the more success he achieved with his sculptures, the more he was "ennobled" by comparing him to figures of Norse sagas and the more his Danish contemporaries wanted to draw him back to his native country. In my paper, I will examine the role that legends and figures of Norse mythology played in the construction of Thorvaldsen's public image. I will focus on two central examples: first, a letter written in 1838 to the sculptor by American politician Edward Everett, and second, Thorvaldsen's 1839 *Self-Portrait with the Statue of Hope*.

Dr. **Tabea Schindler** is currently working on her habilitation thesis on the contemporaneous construction of Bertel Thorvaldsen's public image.

#### 2. The Norwegian interiors of Crown Princess Marie of Romania

*Shona Kallestrup*

This paper explores a little-known example of pan-European enthusiasm for romanticised Nordic antiquity at the turn of the century: the Norwegian interiors designed for Crown Princess Marie of Romania. These included an intricately carved "Norwegian boudoir" (1910) in Cotroceni Palace, Bucharest, a gilded Celtic-Scandinavian interior in Pelişor Palace, Sinaia (c.1906) and a collection of pseudo-Norwegian furniture modelled on medieval originals in Oslo's Historical Museum. These com-

missions were linked, on the one hand, to Marie's projects for the promotion of Romanian folk crafts and, on the other, to her romanticised search for the "primitive" in her palace follies. By exploring the interiors' uniquely international nature (made by a Czech architect for a British princess married to the German Crown Prince of Romania), the paper will attempt to cast new light on issues of centre and periphery so central to current Nordic art historical debate.

Dr. **Shona Kallestrup** lectures in the School of Art History at the University of St. Andrews, U.K.

### 3. Final discussion

*Sarah Timme*

## ○ University of Iceland, Askja N-130

### Session 2.5

## Resisting art world violence

### Panel II: De-colonising Sámi duodji/art

*Session Managers: Charlotte Bydler and Mårten Snickare*

Since the seventeenth century, Sámi art works have been collected in Nordic capitals as a colonial part in a larger nation-state project. In distinction to the state's representative art world, Sámi artworks are mainly defined and displayed as crafts or ethnography. This panel investigates institutional categorization and resistance past and present. It looks at relations between on the one hand indigenous art worlds and on the other hand museums and academia. Can they collaborate or is it a better option to delink and form local communities? The dynamics of Sámi poetics and colonial guilt will also be discussed.

**Charlotte Bydler**, research leader, cultural theory, Centre for Baltic and East European Studies. Lecturer in art history, School of Culture & Education, Södertörn University, Sweden.

**Mårten Snickare**, professor, Department of Culture and Aesthetics, Stockholm University, Sweden.

### 1. Decolonising art

*Moa Sandström*

Conceptual art is taking a prominent position in current Sami struggle for political and social change in Sweden. Messages of anti-colonialism and the re-positioning of the Sami peoples as self-determinates manifested through music, visual arts, theatre, film, performance and spoken-word are reaching widespread attention in Sápmi, Sweden and internationally. Taking the point of departure from decolonising research methodologies this PhD project aims to analyse the role of contemporary conceptual art in Swedish-Sami processes of decolonisation. Seeking to answer how Sami rights and decolonising discourse may be shaped by contemporary art and artists, the project revolves around questions such as: How can experiences of and protest against colonial structures be narrated in conceptual art? How are Sami rights claims manifested through artworks and artists? What strategies, arenas and allies are meaningful for the "decolonising" artists? To what extent may art function as a decolonising tool, and what potential impact does it have on a decolonising process?

**Moa Sandström**, Ph.D. student at Vaartoe – Centre for Sami Research (CeSam) and Sami Studies, Department of Language Studies, Umeå University

### 2. Duodji as Sámi experiences in contemporary art

*Irene Snarby*

This paper is directed at the values implied in distinctions made by current uses of the terms *duodji* (originating in the traditional Sámi aesthetic practices) and *dáidda* (a Sámi translation of the Western concept of art). Sámi *duodji* is often translated as Sámi handicraft, but the concept also contains deeper aspects. Beyond form and function it also links to the gathering of material, subsequent use,

identity and spiritual activity. The affiliation of abstract concepts to art and the formation of new understandings are central to my study, and will be related to the works of the Sámi artist Iver Jåks (1932–2007). It was vital for him as an artist that *duodji* did not solely belong to memory, recollection and the past. He worked to pass on understandings and practices that would lead to a development that was essential for bringing important cultural values into the future. For Jåks, a limitation of *duodji* could lead to a stagnated culture, where you risk a restraining situation, and you could end up only producing copies.

**Irene Snarby**, Doctoral Research Fellow in Art history, Department of Culture and Literature, UiT the Arctic University of Norway

### 3. Interactions between Sámi contemporary art and art historical research

*Tone Tingvoll*

The exhibition Čáppatvuohhta ja Duohtavuohhta/Beauty and Truth is a subproject of the Sami Art Research Project (SARP) at the UiT, the Arctic University of Norway in Tromsø. As a case for study, Beauty and Truth provides an opportunity to reflect on how new knowledge on Sami art is created through the various forms of dialogues between the artists and researchers involved in SARP. However, can we avoid conferring art named as Sami to the explanatory power of politically laden contexts? What seems to be at stake here is a level of understanding that takes the phenomenon of aesthetic experience as essential to the formation of knowledge about Sami art. This paper will bring some of the artworks presented into a discussion on the relevance of presuming colonial guilt as a guiding principle to the art historians work with the curatorial design.

**Tone Tingvoll**, Ph.D. student in Art theory, Department of Culture and Literature, UiT the Arctic University of Norway..

## ○ University of Iceland, Askja N-129

### Session 2.6

#### Performance as visual arts

*Session Managers: Malin Hedlin Hayden and Magdalena Holdar*

Performance art has been centre stage in narratives of post-war and contemporary art. Current research on performance art is broad but nonetheless theoretically and geographically limited, especially regarding surveys circulating in higher education curricula. Despite a number of international publications, scholarly research on performance as a visual form of fine art in the Nordic countries is limited. Performance art as visual art does not need national translations or adjustments, yet its historic situation diverges between different countries in several aspects. Issues of paramount importance are the conceptual, theoretical, and methodological possibilities and/or constraints provided by the framing of performance as visual art, and how performance art is addressed and displayed within art collections that call for specific legacies and archives.

The session will look at the diverse practices of performance art and will investigate how it can be theorized and historicized when framed by a fine art concept. What conceptual, theoretical, and methodological possibilities and/or constraints appear through this frame? And how is performance art addressed and displayed within art collections that, inevitably, call for specific legacies and archives?

**Malin Hedlin Hayden**, associate professor in art history at the Department of Culture and Aesthetics, Stockholm University, Sweden.

**Magdalena Holdar**, senior lecturer in art history at the Department of Culture and Aesthetics, Stockholm University, Sweden.

## 1. Act, representation and the law

*Anna Dahlgren*

This paper considers three contemporary Swedish conceptual/performance art works that have been questioned or prosecuted legally (NUG *Territorial pissing*, 2008; Dan Wolgers 1993; Anna Odell *Okänd kvinna*, 2009). They all included performances and interactions with representatives of the civic society in public space, which may be the reason for the statutory attention they received. The calls for legal trial came from politicians, authorities, media and representatives of the public, all agents outside the traditional art world. Historically the question of intention and mode of production have been critical in legal trials of art. In part the same holds for these three, yet it seems that their combination of representations (still photographs, video) and performances, the intertwining of the act of the artist and the (re)actions of the public and their dissolved boundaries between art work, space and effect made them especially challenging in relation to the domain of law.

**Anna Dahlgren** is senior lecturer in art history at Stockholm University, Sweden. Current research project "Art, borders and boundaries" seeks to explore the mechanisms by which borders and boundaries between art and other visual expressions have been upheld and transgressed.

## 2. Excavating a feminist art archive: On the monologuedialogue in Tracy Rose's performance *The Cunt Show*

*Anna Rådström*

This paper investigates the verbal archive-excavation in Tracy Rose's *The Cunt Show* while also addressing the relation between live performance and documentation. Rose's excavation evokes ongoing debates regarding inclusion and exclusion, essentialism, western feminist art history, and contemporary curatorial contexts. The performance took place one single time in 2007 at the Elizabeth A. Sackler Center For Feminist Art, New York and four years later it was shown as a looping video documentation in Rose's solo exhibition at Bildmuseet in Umeå, Sweden. The documentation is also found on the homepage of the mentioned feminist centre and has thus become part of a digital archive crossing national borders. What happens to the critical "monologuedialogue" when it no longer takes place in a non-negotiable "now", but is repeated and relocated by way of documentation?

**Anna Rådström** works as a senior lecturer and researcher in art history at Umeå University, Sweden.

## 3. *If Only I Were An Indian*

*Jennifer DeFelice*

The Czechs maintain a close societal relationship to nature and pagan ritual related to the changing of the seasons. Trails and routes have been blazed and marked throughout the entire country using a system of coloured symbols, which are maintained voluntarily by members of the Czech Tourist Club dating back to 1889. In the Canadian film *If Only I Were an Indian* (1996), a group of young people drive away from the socialist housing project where they live, to head for the freedom of the countryside. They inhabit a space between reenactment, living history, and performance of the notion of freedom based on historical accounts and romantic legend. In addition to fulfilling the role of insular leisure time, the countryside also became a site for inconspicuous meeting. Polish dissident Miroslaw Jasiński describes how Czech and Polish dissidents exchanged their packages in the mountains thinking up female names for the stone markers along the border which would indicate precise meeting points, "Marta is arriving on the thirteenth".

This presentation focuses on artists creating work both prior to the democratization of Czechoslovakia, and work made after this period. It investigates how a creative relationship to the landscape has endured as a paradigm in works of a particularly performative nature.

**Jennifer DeFelice** is a doctoral student at the Faculty of Fine Arts in Brno, Czech Republic. She is currently focused on event scores and the performativity of experience.



## LUNCH BREAK 12.30–13.30

Lunch is served at the Nordic House

## PLENARY SESSION II 13.30–15.00

○ University of Iceland, main building

### Remodernism: Modernities since contemporary art

*Keynote speaker: Terry Smith*

The advent of contemporary art, and the world condition of which it is a significant part, has posed searching challenges to those interested in understanding what shapes the history of the visual arts. While these challenges extend through time and space, right back to the first consciously made images, and are unlimited in their geographic reach, they most strikingly confront modern art and the modernity from which it came. Drawing on a book in progress, this lecture will address these questions. How have interpretations of contemporary art impacted on the ways we see the history of mainstream modernism? How are we to understand the contemporary continuations of older modernist modes, those that have become *passé* in their general character yet evidently retain aspects that seem alive, inventive, and open to future development? How does the “multiple modernities/polycentric modernisms” picture of modern art evolving differentially at various art-producing sites around the world during the twentieth century relate to the most viable historical perspectives on contemporary art?

**Terry Smith**, Andrew W. Mellon professor of contemporary art history and theory, University of Pittsburgh, is the author of many books on modern and contemporary art and curating, including *Making the Modern* (1993), *What is Contemporary Art?* (2009), *Contemporary Art: World Currents* (2010), and *Thinking Contemporary Curating* (2012).

*Moderator: Harpa Þórsdóttir, director of Museum of Design and Applied Art of Iceland.*

## COFFEE BREAK 15.00–15.30

## THIRD SESSION 15.30–17.00

○ The Nordic House

### Session 3.1

### Expanding perspectives in the study of art historiography

#### Panel III: The critics and historians of art

*Session Managers: Hans Hayden and Charlotta Krispinsson*

Since the study of art historiography was first formulated as a field of research in the 1980s, an underlying aim has been to turn attention to unconsidered methods, practices and ideologies. As an investigation into the past of the discipline, the core of art historiography has since then been an exploration of scholarships, conceptual foundations and institutional history. Today, we can see an expansion of possibilities in contemporary research, reflecting different conceptual, theoretical and contextual perspectives. At the same time, there is still a need to uncover and question persistent art historical explanatory models and narratives that the discipline has inherited. The aim of this session is thus to explore what kind of critical examination of the historiography of art history exists and operates in recent research, and what they embrace.

**Hans Hayden** is professor in art history at Stockholm University, Sweden, specialized in historiography, art and theory of the twentieth Century, and theories of interpretation.

**Charlotta Krispinsson** is a Ph.D. candidate in art history at Stockholm University, Sweden. Her research focuses on art historiography.

## 1. Unmasking the modernist field of cultural production:

### Louis Vauxcelles' critical historiographies

*Fae Brauer*

Sensationalized as the art critic who denounced Cubism, Louis Vauxcelles has been identified as anti-modernist. Nevertheless this art critic was an ardent defender of French modernism and those institutions that promoted it, particularly the Salon d'Automne. Consistently disclosing the persistence of hierarchies and meritocracies at the Salon des Artistes Français and Salon National des Beaux-Arts, he was the first art writer to expose their underhand strategies to impose a "death-sentence" upon the Salon d'Automne. Rarely did he resist an opportunity to reveal what socialist politicians called the "invisible hegemony" exercised by academicians upon the cultural institutions of the Radical Republic. Daily he exposed the complicity of the sous-secrétaire d'État des Beaux-Arts, Henri-Charles Dujardin-Beaumetz with their strategies while revealing how he concealed it within a subterfuge of eclecticism entailing only tokenistic support of modernism. By locating the critical writings of Vauxcelles within this field of cultural production, this paper will illuminate how this dogged critic endeavoured to expose the insidious workings of institutions that appeared to be neutral and to unmask what Michel Foucault called their "political violence".

**Fae (Fay) Brauer** is professor of art and visual culture at the University of East London and associate professor in art history and cultural theory at the University of New South Wales, U.K.

## 2. Dealing with central blank spots on the map of art historiography

*Melanie Sachs*

The aim of this paper can be described as an expansion of the field on an actually very known ground: the German-speaking art historical discourse around 1900, though I will argue that there are some blank spots in the centre of the map of art historiography connected to the question of dealing with contemporary art. By looking at comprehensive surveys on the history of art that include current contemporary art the paper focuses mainly on men who are standing if at all in the second row today. Rather than regarding the "genius art historian", who is ahead of his time, this project focuses on "normal" art history and its discourses, narratives and art concepts. It attempts to show the simultaneity of the nonsimultaneous in the history of art history and thereby points to the concepts and patterns of the historical construction in art historiography itself.

**Melanie Sachs** is a Ph.D. candidate in art history, Philipps-University Marburg, and research associate, German Documentation Centre for Art History – Bildarchiv Foto Marburg, Germany.

## 3. Expanding perspectives on the study of art historiography – discussion and concluding remarks

*Hans Hayden and Charlotta Krispinsson*

○ University of Iceland, main building

### Session 3.2

## Digital art history – a new frontier in research.

### Panel I: Access and epistemology

*Session Manager: Harald Klink*

Art history is on the brink of new ways of accessing its material and gaining unprecedented insights. While we are still using image databases that resemble slide libraries, information science has to offer multiple advanced approaches to images, such as content based search and classification that will become important tools for art historical research. Big Image Data will enable us to master the content

of huge collections by making use of intelligent algorithms and visualising their results. What requirements does art history have towards information technology? What projects exist that can serve as best practice? Which direction does art history go from here?

Dr. **Harald Klinke** M.Sc. is assistant professor at the LUM, Ludwig-Maximilians University, Munich, Germany, and responsible for the Ph.D. program Digital Art History.

## **1. Introduction to the sessions: Digital art history – a new frontier in research**

*Harald Klinke*

## **2. Art history in the digital age: practices, tools, requirements**

*Christina Kamposiori, Claire Warwick and Simon Mahony*

The present paper explores the impact that the digital age has had on the information behaviour of art historians. As the rapid technological advancements and the proliferation of digital resources in recent years have greatly affected scholarly practices in the arts and humanities, there is a rising need to study the informational and methodological behaviour of scholars, in order to create functional digital infrastructures which enhance scholarship in the area. Thus, our goal is to focus on the behaviour of art historians in regards to the way they handle information, how they gather, use and manage information in their daily work routine. In addition, we will elaborate on the digital tools and services scholars in the field use for these purposes. This study used in-depth interviewing and observation of art historians' personal collections in order to identify the particular needs scholars have and the challenges they face nowadays.

**Christina Kamposiori** is a Ph.D. candidate in digital humanities at UCL, London's Global University, U.K. Her research focuses on scholarly behaviour in art history.

**Claire Warwick** is a professor of digital humanities at the Department of English Studies, University of Durham, U.K.

**Simon Mahony** is a senior teaching fellow in digital humanities, Centre for Digital Humanities at the UCL, London's Global University, U.K.

## **3. A challenging methodological development – the intelligence paradigm**

*Annika Gunnarsson*

What we see is in large created in the brain through interpretation and compilation of information given from the actual visual sensation. It means that the brain is not presented with a photographic image, but fills in what should be there to see. The emotional centres in the brain works for example with contrasts and are affected by colours, which are interpreted apart from where figures are.

This paper will present some reflections upon the sematic use of words such as conscious mind, subjective feelings, content, classification, judgement and visualising in correspondence to what is wished for within the use of Digital Humanities. Does Information Technology solve the question of comparative art history, and will intelligent algorithms pave way for other directions? This among other things will be discussed from an odd example, the works by artist Sture Johannesson and engineer Sten Kallin.

**Annika Gunnarsson** holds her Ph.D. in art history, Stockholm University, and is curator for prints and drawings, Moderna Museet, Sweden.

## **4. Wölflin 2.0: Slide comparisons on the mobile lantern**

*Greg Bryda*

My paper addresses the symbiosis of technology and art history — historically, temporarily, and in the future. Art history has always depended on and responded to technological advances in the reproduction of original artworks — from on-site sketches to plaster casts and photography. Likewise,

technology has left its footprint on our methodological approaches (i.e. still photography likely yielded a rigorously empirical brand of formalist scholarship à la Berenson, Morelli, and Wölfflin).

What kind of methodological changes can we anticipate now that we can pan, pinch and zoom with our fingertips? I will discuss how, just as analog reproduction coincided with formalism, the mobile and the “tactile” might have a hand in the current “material” moment. To borrow the words of Michael Yonan, “the more spectral the image becomes, the more we obsess over its materiality”.

**Gregory C. Bryda** is a Ph.D. candidate in the history of art, Yale University, U.S.A.

## ○ University of Iceland, Askja N-132

### Session 3.3

#### Uncharted photography

##### Panel I: On the relationship between photography and painting in the Nordic pictorial tradition

*Session Managers: Dagný Heiðdal and Steinar Örn Atlason*

This session investigates the historical and artistic relationship between photography and painting from the mid-nineteenth century to the present time in Scandinavia. The relationship between the two media is of course much more complicated than the opposite mechanical copy / original creation indicates, and is related to pictorial representation in general, that is pictorial types and visions, and the ideological, historical and social origins of picture making. The session explores the relationship between photography and painting through these concepts and is at the same time directed at the concept of art and the question of what is art.

**Dagný Heiðdal**, art historian and head of collection at the National Gallery of Iceland.

**Steinar Örn Atlason**, M.A. in philosophy, specialist at the National Gallery of Iceland.

#### 1. Outside in – photography as parergon to painting in Danish art of the modern breakthrough

*Anne-Sophie K. Rasmussen*

The paper explores the role played by photography in the art of Danish painters around the turn of the twentieth century, both when used as an aid in painting and when explored independently. It focuses specifically on artists Vilhelm Hammershøi (1864–1916), P.S. Krøyer (1851–1909) and Valdemar Schønheyder Møller (1864–1905). It further delves into the role of framing in photography and painting respectively and claims that through the increased influence of photography the concept of the frame is transferred from the periphery towards the centre of painting. It makes use of Derrida’s deconstruction of Kant’s parergon in *The Truth in Painting* to emphasize the interchangeable relationship between frame and image, exterior and interior and to place photography as a parergon in the Derridean sense to the painting of this period.

**Anne-Sophie K. Rasmussen**, Mag.Art in the history of art from the University of Copenhagen, currently working as curator at Ordrupgaard, Copenhagen, Denmark.

#### 2. A change in vision: The relationship between painting and photography in the art and writing of Ola Billgren

*Kristoffer Arvidsson*

The relationship between painting and photography is a complex one, riven by conflict but also characterized by mutual exchange. One of the Nordic artists who most consistently and interestingly, in painterly and photographic practice as well as theoretical essays, have reflected on the relationship between painting and photography is the Swedish painter and writer Ola Billgren. It has been discussed whether Billgren is a distanced postmodernist – a “photographer” with Walter Benjamin’s

metaphor – or an authentic romantic – a “painter”. He was both. Or rather, Billgren’s particular interpretation of romanticism is a consequence of his acquaintance with photography in his practice with collage. Even Billgren’s late abstract work, influenced by Turner and Monet, have a photographic effect. The question is therefore not whether Billgren was a distanced “photographer” or a romantic “painter”, but rather to which extent the late romanticism of Turner and Monet is a consequence of photography.

**Kristoffer Arvidsson** is head of research at Gothenburg Museum of Art, Sweden, and editor of *Skiascope*.

### 3. Painting with something: Media merges in contemporary Swedish photography

*Vendela Grundell*

Photography is often conceptualized as painting with something: light, time or space – or even reality. However, merging photography and painting is more than an authentication strategy, emphasizing an intimacy with truth to boost artistic status. As practices – performative processes where contents, materials, tools and spectatorships impact one another – they destabilize and transcend such unifying claims. Boundaries between media now give way to degrees of media. Painterly approaches in photography thus become less about imitation than about bringing out contingencies. This paper explores how these boundaries, or a lack thereof, are negotiated in a selection of contemporary Swedish photography. These artists share a disruptive use of photography that echoes painterly aesthetics while keying into digital image culture. Such characteristics may be mined for their potential to clarify and test the systemic frames around photography at present, while offering entry-points into the process of merging painting and photography in their various degrees.

**Vendela Grundell** is art professional in the fields of photography, writing and research. Ph.D. project “Interface photography” in art history at Stockholm University, Sweden.

## ○ University of Iceland, Askja N-131

### Session 3.4

## Mapping local / regional design history in the Nordic periphery

### Panel I: Varieties of design histories

*Session Manager: Arndís S. Árnadóttir*

The original call for papers for this sessions called for a variety of histories of design. Design history is deeply rooted in art, industrial and architectural history and seeks to link to other disciplines exploring material culture in a variety of ways, including diverse actors such as designers, manufacturers, mechanics, craftsmen etc. — even “anonymous design”. Primarily this session focuses on previously uncharted histories of design pertaining to marginal, non-centric, Nordic territories as well as calling for a discourse on the changing role of design museums in documenting, researching and mediating design. The great variety of papers submitted including anonymous design, architectural history, graphic design, textile design, mediating design and Scandinavian design gave reason for organizing the session into two panels under the title: “Varieties of design histories”.

**Arndís S. Árnadóttir**, design historian Ph.D., independent researcher, Iceland.

### 1. The power of periphery: Mapping nodes, networks and narratives in twentieth-century Swedish and Scandinavian design

*Mark Ian Jones*

“The frontiers of a book are never clear-cut: beyond the title, the first lines, and the last full stop [...] it is caught up in a system of references to other books, other texts, other sentences, it is a node within a network.” (Michel Foucault, *The Archeology of Knowledge*)

Twentieth century books on Swedish and Scandinavian design were engaged in a system of references to other discourse defining an alternate and regional version of Nordic modernism. What is relatively unknown is that it was a network of Swedish commentators who constructed these discourses.

This paper traces the origins of ongoing perceptions of design from the Nordic region via the mapping of a network of authors in Sweden examining their role in constructing what can be described as a discursive and exclusive discourse. The paper further considers the individuals that made up this group and the interconnections that influenced the ways in which they framed commentary.

Dr. **Mark Ian Jones** is a design historian, architect and academic based in Sydney, Australia, and frequent visitor to Sweden.

## 2. Differing neutralities: New typography in Sweden and Switzerland

*Trond Klevgaard*

Taking British typographic historian Robin Kinross' thoughts on why the typographic style known as Swiss Typography appeared in Switzerland rather than Sweden in the years following 1945 as a starting point, the paper will present a discussion around the development of New Typography in the two countries during the 1930s – paying particular attention to the role (or lack of it) played by abstract art. Many of the most prominent Swiss typographers like Max Bill, Richard Paul Lohse and Anton Stankowski also worked as concrete artists. In the art history of pre-war Sweden, however, this art form is most closely associated with the “failure” of Otto G. Carlsund's 1930 Art Concret exhibition. It will be argued that New Typography in Sweden instead quickly aligned itself with functionalist architecture, and that this shift would favour traditionalist views which were quick to point out its “unfunctional” formalisms.

**Trond Klevgaard** is a Ph.D. student in history of design at the Royal College of Art in London, U.K.

## 3. Designs can tell a story

*Heidi Pietarinen*

I am curious about the historical creative potential contained in the jacquard technique. My passion is digitally designed and jacquard woven textiles. They challenge the opportunities in writing, weaving and mediating stories – designs can tell a story. For example *Marjatta/Cartwheel-jacquard* (1962) designed by a Finnish textile designer Marjatta Metsovaara (1927–) says something about its different structures (layers), the nuances in colors and the differences in textures. Designer's stories tell how our needs clearly relate to the sensory aspects. Everyday life is more felt than it is known. I am interested in conceiving both tacit knowledge (like textures, weights and materiality) and woven structures in the present, to understand better the significance of the woven textile between the public or private interiors today.

**Heidi Pietarinen**, Ph.D. in art, university lecturer at the University of Lapland, the northernmost university in Finland.

## ○ University of Iceland, Askja N-130

### Session 3.5

#### The mini as a reflection of the macro: Miniatures as source material

*Session Manager: Guðrún Harðardóttir*

This session proposes to study the language of miniatures and how they reflect general trends and symbolic threads of a shared culture of each time. How miniatures could be used as source material for the general. In this context, seals are of great interest as they are official visual validations of the authority of individuals or institutions. The same applies to heraldry in general. Papers consider questions such as: How useful are miniatures as a source material for the stylistic development of a certain period? Do min-

atures in different media tell similar stories about the general at each period of time? How is the general reflected in the particular? How do, for example, miniatures represent ships or ecclesiastical utensilia?

**Guðrún Harðardóttir**, M.A., specialist at the historic buildings collection at the National Museum of Iceland.

### **1. The rhetoric of zoomorphic figureheads on ships from medieval manuscripts (ninth to twelfth century)**

*Barbara Auger*

This communication focuses on the miniatures of ships and on their figureheads in particular. Exploring the Latin dialectic of these figureheads inside the Christian medieval imagery (from the ninth to the twelfth century), it will be shown that the figurehead draws on the rhetoric of a fundamental Christian spirituality. After a short review of the terminology used to name the ships and their heads, this communication will focus on visual images from 16 different manuscripts in order to show a typology of these figureheads that is linked to very specific cultural contexts. On this basis, it will be argued that the details added (or not) to the ship and to its figurehead are meant to display the presence of God and its various stages of will. It will therefore be shown that these figureheads are part of a rhetoric meant to multiply the Incarnation mystery.

**Barbara Auger** holds a PhD in medieval and Viking maritime imagery. She has been awarded by the Société Française d'Histoire Maritime.

### **2. The throne of grace and the added figure: f. 2r in AM 350 fol. *Skarðsbók*.**

*Stefan Drechsler*

AM 350 fol. *Skarðsbók* from 1363 represents one of the highlights of the 14<sup>th</sup> century Icelandic book painting. One of the most interesting initials is found on f. 2r, introducing the chapter *Pingfararbálkr*. In general f. 2r displays the iconography of the Throne of Grace. This depiction however, shows an additional person. As the history of AM 350 fol. is unknown until the 16<sup>th</sup> century scholars have been arguing that the added person represents the original owner. In the present paper the current discussions about the original ownership and an explanation of f. 2r shall be presented. It will be argued for a depiction of a lawspeaker. The general aim is to show that not only a strong text-image relation is visible in f. 2r but also strong links to other initials of the manuscript and hence to the society that was responsible for it.

**Stefan Drechsler** is a PhD student at the University of Aberdeen, writing about illuminated manuscripts from the monastery of Helgafell..

### **3. Bronzino's quiet volcanos: Grotesques as emblems of mannerism**

*Chris Askholt Hammeken*

Can sixteenth century stylistic concerns within the battle of the arts, known as *paragone*, be reflected in the ornament of the grotesque? And is the grotesque in itself to be seen as an emblem of sixteenth century Mannerism? Through analysis of paintings by the Florentine artist Agnolo Bronzino, namely *Portrait of a Young Man with a Lute* (1532–34), *Portrait of a Young Man with a Book* (1534–38), and *Portrait of a Young Sculptor* (1545–55), the relationship between portrayed man and marginal objects will be questioned anew. I claim that these seemingly insignificant objects relate to grotesque ornamentation, which enjoyed an immense popularity in the sixteenth century. Fluctuating in a battle of becoming and unbecoming, between figurations and forms of artistry, so too do marginal grotesquelike objects and portrayed men in the art of Bronzino relate to one another and perhaps even reflect stylistic concerns and methods of artistic construction.

**Chris Askholt Hammeken**, Ph.D. scholar at Aarhus University, Denmark, with a project on ornaments as artistic license in sixteenth century Mannerism.

## Session 3.6

### Nordic avant-garde movements after World War II

#### Panel I

*Session Manager: Tania Ørum*

After World War II the Nordic avant-garde movements are no longer as marginal as before the war. There is a lively interaction with the European and the American art scene, and independent movements develop in the Nordic countries. International connections are created by large institutions. But self-organised networks among artists also connect the Nordic avant-garde to the rest of the world. However, non-Nordic resident artists have rarely been included in national art histories. Inter-Nordic co-operation and independent Nordic currents have also remained largely invisible. This session will discuss the positions of the Nordic avant-garde movements in relation to the European and American art centres and the specific character of the postwar avant-garde in the Nordic countries.

**Tania Ørum** is associate professor at the Department of Art and Cultural Studies, University of Copenhagen, Denmark. She is the series editor of the four volumes of *The Cultural History of the Avant-garde in the Nordic Countries*.

#### 1. The dynamic edge of the centre: The case of Asger Jorn's writing in the 1950s

*Patrick Quick*

This paper will present an account of "extreme aesthetics", Asger Jorn's aesthetic theory. Developed in the 1952 text, *Luck and Chance: Dagger and Guitar*, "extreme aesthetics" is a lyrical intersecting of art with philosophy. "Extreme aesthetics" articulates the oppositional vectors of Jorn's aesthetic thinking between the poles of nihilism and materialism. I will argue that the primary dilemma presented in his aesthetic theory consists in the nexus of these two philosophical concerns. By considering his aesthetic theory in this way, the peculiarity of Jorn's concern for the social role of the artist will be made apparent. This account will be used as a means of broaching the parallax view that the Nordic and wider European avant-gardes afford Jorn. I will look at how his unique perspective of each permits a reconsideration of the importance of his writing from this period for their histories.

**Patrick Quick** is a Ph.D. candidate in the School of Art & Design at the University of New South Wales, Sydney, Australia.

#### 2. On the edge: Reconsidering Danish art collectives in the Immediate post-war moment

*Kerry Greaves*

Danish art has wielded limited international influence during the twentieth century, yet a widespread fascination with Danish culture has erupted recently. How are we to understand this imbalance? Until recently, the center-periphery model of cultural exchange used by art historians relegated artists' impact to their own cultural environment. But what if, instead, Danish artists self-consciously undertook a set of strategies that were actually on the frontier of vanguard practices? This paper proposes that the Danish artists' collective, as a professional structure and creative method, contributed original and progressive approaches that relate to more contemporary practices. The paper reconsiders the role of the unique native phenomenon of *kunstnersammenslutninger*, or artists' societies, just after World War Two and their synergistic interactions with the official and radical spheres of Danish and international culture in the immediate post-war period.

**Kerry Greaves** has a Ph.D. from the Graduate Center, the City University of New York. Dissertation: "Mobilizing the collective: *Helhesten* and the Danish avant-garde, 1934–1946"



### 3. The Danish artist Gunnar Aagaard Andersen:

#### Merging experimental art and commercial design into an expanded crossover field

*Vibeke Petersen Gether*

The paper will focus on the Danish magazine *mobilia* 1955–1984. It played a major role as an international avant-garde magazine within furniture, design and art, especially in the 1950s and the 1960s. It is little known that the Danish artist Gunnar Aagaard Andersen played a major role as editor, commentator etc. He contributed to the magazine's graphic design and also contributed with texts and introduced artists. It was planned from the start as an international magazine, and was first published in four languages – French, German, English and Danish – although this was later reduced to two: English and Danish. The main force behind *mobilia* was the editor, Gunnar Bratvold. Over the years all the best Danish and international architects, designers and visual artists have contributed or have been introduced through the magazine.

**Vibeke Petersen Gether** is senior researcher, Mag.Art. affiliated, The Royal National Library, Copenhagen, Denmark.

#### RECEPTION 17.30–19.00

Reception hosted by the National Gallery of Iceland,  
Hverfisgata 15, 101 Reykjavík

#### CONFERENCE DINNER AT IÐNÓ RESTAURANT

Thursday 14 May at 20.00 / Vonarstræti 3, 101 Reykjavík

The most important part of a good conference, besides the enlightening program, is the socializing. The gala dinner is a great way to get to know your international colleagues in a relaxed atmosphere after a hard day of learning. For this optional event on Thursday evening 14 May we have chosen a beautiful location. You will find Iðnó Restaurant in the heart of the city of Reykjavík, beside the City Pond, directly opposite the City Hall. It was built as a theater in 1897 and reconstructed in its original form in 1997. See the set three-course-menu below (8,000 IKR + wine). For vegan or vegetarian dishes, please notify when booking.

---

#### Menu

*Smoked lamb with melon*

*Sauted trout with nuts and shrimp*

*Icelandic skyr with blueberries and cream*

---

**FOURTH SESSION 9.00–10.30**

○ The Nordic House

**Session 4.1**

**Digital art history – a new frontier in research**

**Panel II: Research and technology**

*Session Manager: Harald Klinke*

Art history is on the brink of new ways of accessing its material and gaining unprecedented insights. While we are still using image databases that resemble slide libraries, information science has to offer multiple advanced approaches to images, such as content based search and classification that will become important tools for art historical research. Big Image Data will enable us to master the content of huge collections by making use of intelligent algorithms and visualising their results. What requirements does art history have towards information technology? What projects do exist that can serve as best practice? Which direction does art history go from here?

Dr. **Harald Klinke** M.Sc. is assistant professor at the LUM, Ludwig-Maximilians University, Munich, Germany, and responsible for the Ph.D. program Digital Art History.

**1. Visualizing “big data”: Thinking through best practices and the role of art historical research centers**

*Benjamin Zweig and Ellen Prokop*

Art historians typically write dissertations, monographs, and articles around an extremely limited data set: a single artist, a particular building, a specific group of paintings. Like theoretical physicists, we extrapolate large explanatory narratives from singular entities. Yet in recent years these approaches have been challenged by the release of hundreds of thousands of images and metadata online from museums and archives throughout the world—the rise of art historical “big data”. How are art historians to handle this new flood of data? What practices and tools exist that can help art historians navigate through thousands of images to find patterns, anomalies, and new perspectives? And how are museums and other cultural institutions in the United States poised to meet such challenges?

The purpose of our paper is to address these and related issues from an institutional standpoint at both the theoretical and practical level. As we will argue, contributing to art historical “big data” and the tools to work with it is essential if scholarship is to use technology not to create digital facsimiles of past art historical methods but to develop new tools that generate new methodologies.

**Benjamin Zweig**, Ph.D. is a Robert H. Smith postdoctoral researcher, Associate Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., U.S.A.

**Ellen Prokop** is associate photoarchivist at The Frick Collection and Frick Art Reference Library, New York, U.S.A.

**2. Art histories in the digital age: The experience of the digital montagny project**

*Delphine Burlot, Martine Denoyelle and Elli Doukariidou*

Art history has multiple dimensions and the confrontation with digital practices has brought to light, what one could call, “a selective historiographical memory” which hinders us from bridging the gap between its analog past and the digital present. When research is involved, approach and objectives define method and the latter defines the tools. In order to better serve out scientific objectives we should strive to be more specific about our activities as art historians, especially those going on “behind the scenes”.

Through a presentation of the Digital Montagny, a joint project between the Getty Research Institute (GRI) and the Institut national d'histoire de l'art (INHA), the authors will expose how the method is reflected in the digital structure and its instrumentation, but also how the digital environment induced new ways of thinking. The coalescence of object and methods as well as their epistemological implications for the field will be at the heart of this presentation.

**Delphine Burlot** is a post-doctoral researcher at the Institut national d'histoire de l'art in Paris, France.

**Martine Denoyelle** is conservateur en chef du Patrimoine and Conseiller Scientifique at the Institut national d'histoire de l'art in Paris, France.

**Elli Doulkaridou** is a Ph.D. candidate in art history at the University Paris I – Panthéon-Sorbonne, France.

### 3. Digital Kirchner

*Anja Foerschner*

The Getty Research Institute's Scholars' Workspace™ (SWS) provides an online environment for collaborating on art-historical research and offers researchers at different locations the possibility to access and share materials such as digital images, facsimiles, or transcriptions. Thus, it enables a virtual intellectual dialogue that reflects the multiple perspectives that are characteristic of humanistic studies in general, and art history in particular. The Scholars' Workspace further facilitates the creation of born-digital publications. The ultimate goal of this digital art history initiative is to make a flexible and robust open-source electronic toolset freely available to an international community of art historians.

My paper will present Digital Kirchner (working title), a research project centered on a series of drawings by Ernst Ludwig Kirchner, which is currently being developed in the SWS environment. I will discuss the challenges and opportunities with which scholars and technical experts alike are presented in conducting this kind of collaborative, multi-faceted project.

Dr. **Anja Foerschner** is a research specialist at the Getty Research Institute, Los Angeles, U.S.A. and project coordinator of Digital Kirchner.

### 4. RepCol – How to visualize an entire collection and the value of doing so

*Magnus Bognerud and Gro Benedikte Pedersen*

The National Museum of Art, Architecture and Design, Oslo, Norway, has recently finished a pilot project with help from the digital design and developing company Bengler and with financial support from the Arts Council Norway. The collaborative prototype is an interactive figure representing artists and artworks from the collection, with links to high-res images and other metadata. The project aims to provide a fresh look at public art data, and inspire museums in their daily digitization work. It also encourages a critical analysis of museum collection cataloguing and digitization practices, their flaws and possibilities, and provides a platform for reimagining the interface between museum user and museum data.

**Magnus Bognerud**, art historian and museologist. Works as a documentation and digital collection management specialist at the National Museum of Art, Architecture and Design, in Oslo, Norway.

**Gro Benedikte Pedersen**, Cand. philol., art history. Works as a professional coordinator for the Digital Collection management at the National Museum of Art, Architecture and Design, in Oslo, Norway.

### Session 4.3

## Uncharted photography

### Panel II: On photography as source of cultural testimony

*Session Managers: Dagný Heiðdal and Steinar Örn Atlason*

This session explores photography as a source of cultural testimony in different contexts, that is representation in photographs and its relationship with language, art history and national background. The session will show the varied cultural significance of photographs with regards to their effects and meanings and their status as one of the strongest media in transferring social reality to viewers and nations.

**Dagný Heiðdal**, art historian and head of collection at the National Gallery of Iceland.

**Steinar Örn Atlason**, M.A. in philosophy, specialist at the National Gallery of Iceland.

#### 1. Unimaginable images: How to learn to think with pain

*Heta Kaisto*

In my presentation, I will consider the difficulties of portraying tragedy, disaster and trauma in words and images. “Learn to think with pain” is a demand claimed by Maurice Blanchot. I will use as a starting point *Images in spite of all: Four photographs from Auschwitz* (2003), in which Georges Didi-Huberman discusses the particular ability of a photograph to convey testimony. For him a photograph has the power to resist the will of annihilation, which is at the core of a traumatic experience. On the other hand, Jean-Francois Lyotard has argued that language itself was broken after Auschwitz; no representation can ever capture or contain the meaning of it. By following the thinking of Maurice Blanchot, the possible solution is fragmentary writing, in which language can be considered as existence without a being. What could this mean for a photograph?

**Heta Kaisto**, Master of Arts, University of Helsinki. Doctoral student in visual culture, Aalto University School of Arts, Design and Architecture, Finland.

#### 2. Photography in the periphery of land-art in the periphery of history

*Marthe T. Fjellestad*

The focus for this paper is on visual art practices in Finnmark, North Norway, and the notable absence of these practices in written art histories. While art historian Eli Høydalsnes’ pivotal 2003 thesis acknowledged the dearth of northern artists in the recognized national art canon, my interest is in the near systematic failure to discuss the existence of and developments in specifically northern regional visual art practices. I am particularly interested in the relationship between northern artists and northern landscapes, and in the home-grown expressions of these landscapes in visual art. My discussion centres on relatively unknown turn of the nineteenth century landscape photographs by Ellisif Wessel (1866–1949), the infamous upper-class revolutionary who lived in Kirkenes, Finnmark, from the age of 19. Through this discussion I indicate historic and disciplinary conditions that have contributed to keeping the work of Wessel and others outside established art canons and emerging art histories.

**Marthe T. Fjellestad** obtained an M.A. in photographic history and practice as Wilson fellow at De Montfort University in 2011. She is the academic librarian at the Picture Collection, University Library of Bergen, Norway.

#### 3. Another nature: The cultural meanings of Icelandic contemporary landscape photography

*Hanna Guðlaug Guðmundsdóttir*

Landscape painting in the first half of the twentieth century occupies a strong position in Icelandic art history, and its nationalistic aspects have been highlighted. However, this approach ignored questions of transcultural and transnational context. In the last few decades, contemporary photography in Iceland has reinvigorate and revisited the subject of Icelandic nature, the concept of “landscape”

and the landscape tradition. Photographs are not necessarily of something but about something; it is a question of another nature.

Revision and re-exploration of Icelandic landscape photographs are reinvigorating for Icelandic art history and raise new questions and points of view since nationalistic aspects have been also quite present in other Nordic countries. The interpretation of Icelandic landscape painting and photography raises also trans-generational questions to understand better the ambiguity between unity and diversity, local and global, self-enclosed perspective and a transnational and transcultural context.

**Hanna Guðlaug Guðmundsdóttir**, art historian, DEA degree in modern and contemporary art history from the University of Paris- Sorbonne IV, lecturer at the University of Iceland.

## ○ University of Iceland, Askja N-131

### Session 4.4

## Mapping local / regional design history in the Nordic periphery

### Panel II: Varieties of design histories

*Session Manager: Arndís S. Árnadóttir*

Design history is deeply rooted in art, industrial and architectural history and seeks to link to other disciplines exploring material culture in a variety of ways, including diverse actors such as designers, manufacturers, mechanics, craftsmen etc. – even anonymous design. Primarily the aim of this session is to focus on previously uncharted histories of design pertaining to marginal, non-centric, Nordic territories – and discuss the changing role of design museums in documenting, researching and mediating design.

**Arndís S. Árnadóttir**, design historian Ph.D., independent researcher, Iceland.

### 1. *Parallel histories* – Making design history through a museum collection

*Leena Svinhufvud*

Design Museum Helsinki, the national specialist museum of design in Finland, is one of the oldest in its field in Europe. Celebrating the 140th anniversary of its collections in 2013, the jubileum exhibition *Parallel histories (Toisia tarinoita)* explored changing concepts of design. Using the exhibition as frame I will discuss the transformation of the concept of design, especially in relation to the origin and contemporaneity of the objects, reflected in the collections.

The exhibition process raised questions about the scope and variety of the collection: what kind of stories can we build upon it, how does it represent “Finnish design” and how should we speak about the “other” objects, not fitting into contemporary ideas of design. Over the years, the symbolic value of many museum objects has changed radically. What was once the most fashionable item or best example for contemporary designers has later lost its status. From collecting good examples of design from outside of Finland the museum turned to supporting and representing national design. Nationality of the designer and producer and significance in contemporary Finnish design scene have for a long time been central variables. Recently, a new initiative to collect contemporary international design was established.

**Leena Svinhufvud**, Ph.D. in art history, is educational curator of Design Museum Helsinki and adjunct professor in art history, University of Helsinki, Finland.

### 2. The forgotten past of the prefabricated single family house in Finland – from social hygiene to luxury dwelling and future cultural heritage

*Mia Åkerfelt*

The prefabricated single family house has become the most popular type of dwelling in Finland during the last fifty years. Despite being very common, there is limited knowledge of the history of the building type and it has traditionally not been included in the Finnish history of architecture. Two

main reasons for this are that prefabricated single family houses were not defined as architecture and that they were connected to a discourse of social hygiene and controlling of an underprivileged population during the first half of the twentieth century. The negative associations evoked by the building type are still common today, affecting the way the prefabricated houses are treated both in art historical research and in discussions on cultural heritage. However, a historiographical examination of the disliked building type can provide new perspectives on relations between power, dwelling and cultural heritage in the Finnish society in the twentieth century.

**Mia Åkerfelt**, Ph.D., Åbo Akademi University, is a post-doc researcher in ideologies connected to prefabricated single family houses in Finland 1960–2010.

### 3. The Icelandic “lopi” sweater – origin and identity

*Ásdís Jóelsdóttir*

This paper focuses on recent research on the origin and identity of the Icelandic sweater. Quite early the poor peasant women started utilizing the machine-combed and un-spun “lopi” of wool for knitting. The circular pattern around the shoulders, which now characterizes the Icelandic “lopi” sweater, was on the other hand created later by Icelandic women, taking into account foreign influences during the 1940s and the 1950s. The craftsmanship behind the sweater is unique, because after 10–15 hours of work the sweater is ready for use, and almost everyone can learn how to knit the “lopi” sweater. From 1960, for more than two decades, knitting became a part of the income of many Icelandic households as well as an export commodity. For example around 40-60 thousand “lopi” sweaters were exported in 1967. From that time the trademark “Íslensk lopapeysa» and “Lopi” began to exist. The “lopi” sweater has now become an important image and a popular model for young Icelandic designers to follow.

*Ásdís Jóelsdóttir* is an university lecturer in textiles, the School of Education, University of Iceland.

## ○ University of Iceland, Askja N-130

### Session 4.5

## Representing the Nordic periphery: From outside-in and back again

### Panel I:

*Session Manager: Jón Proppé*

This session explores various issues and examples relating to the representation of the more marginal areas of the Nordic countries. Subjects include the representation of these areas and their culture by others as well as the various ways people there have represented themselves and the interaction of such perspectives. The remote outposts of Greenland, Iceland, the Faroe Islands and the northern Sámi area have long had a complex role in the general culture of the Nordic countries. To some degree they have been upheld as more “original” or authentic – e.g. when Iceland is thought of as the Saga Island – but there is also a long colonial history that renders their incorporation problematic and, of course, complicates the shaping of identity. The papers in this session present different aspects of this problematic in the hope that we may come to a better understanding of the general issues.

**Jón Proppé** is a philosopher and researcher in contemporary art and theory. He is a lecturer at the Iceland Academy of the Arts.

#### 1. A two-sided pursuit of identity:

##### The dialectic of local and external perspectives in the Nordic periphery

*Jón Proppé*

This paper will highlight examples from art and textual history of how external perspectives have influenced local identity in the Nordic periphery, primarily in Greenland, Iceland, the Faroe Islands and

the Sámi regions of the Scandinavian mainland. Using examples dating from medieval times to the present, I will attempt to outline a framework for understanding the reciprocal development of identity in marginal areas through dialogue with larger and more influential cultures.

**Jón Proppé** is a philosopher and researcher in contemporary art and theory. He is a lecturer at the Iceland Academy of the Arts.

## 2. Global art history:

### **A view from the north – points of departure for comparative cultural analysis**

*Anne Ring Petersen*

The title of this paper inverts the title of Senegalese economist Samir Amin's book *Global History: A View from the South* (2011). The aim of this paper is twofold. Firstly, it aims to contribute to opening up the discussion of the existence of differential perspectives on art internal to the West. I wish to suggest that a Northern perspective – or to be more specific, a semi-peripheral Nordic position – might provide scholars based in this region with a productive entry point into the study of the globalised art forms of today. By consciously and self-critically positioning ourselves in the semi-periphery of the global art world, we may be able to develop a kind of inside/outside perspective similar to the 'stereo-scopic vision' that Salman Rushdie famously attributed to migrants. The second aim of this paper is to present some preliminary ideas of how to develop comparative approaches to cross-cultural issues in art.

**Anne Ring Petersen**, associate professor, Ph.D., Department of Arts and Cultural Studies, Comparative Literature and Modern Culture Studies, University of Copenhagen, Denmark.

## 3. Territorializing the Nordic nature as a fantastical no-where

*Hilja Roivainen*

This paper discusses a sample of contemporary Nordic artists' paintings that depict the Nordic landscape as utopian. In what ways is the Nordic dimension built in these utopian landscape paintings? The iconographical imagery of utopian landscape paintings is wide-ranging, but biblical and Greek mythological tendencies are noticeable. Now, it is important to investigate how the Nordic imagination enters into depiction of the utopian landscape. For instance, nature as eco-aesthetical experience is one contemporary tendency. The environmental awareness and Nordic sensitivity to nature connects with affective existential questioning. The utopia myth is exchanged in the global dialogue of painterly tendencies, forms and ideas in landscape painting, in a time, when artists are pushed to be actors in the global art market. The painted utopian landscape with its Nordic expressions discussed through fantastical ideals could be seen as a way of empowering the Nordic identity.

**Hilja Roivainen**, Ph.D. art history candidate, University of Turku, Finland.

○ University of Iceland, Askja N-129

### Session 4.6

## **Nordic avant-garde movements after World War II**

### **Panel II**

*Session Manager: Tania Ørum*

After World War II the Nordic avant-garde movements are no longer as marginal as before the war. There is a lively interaction with the European and the American art scene, and independent movements develop in the Nordic countries. International connections are created by large institutions. But self-organised networks among artists also connect the Nordic avant-garde to the rest of the world. However, non-Nordic resident artists have rarely been included in national art histories. Inter-Nordic co-operation and independent Nordic currents have also remained largely invisible. This session will discuss the posi-

tions of the Nordic avant-garde movements in relation to the European and American art centres and the specific character of the postwar avant-garde in the Nordic countries.

**Tania Ørum** is associate professor at the Department of Art and Cultural Studies, University of Copenhagen, Denmark. She is the series editor of the four volumes of *The Cultural History of the Avant-garde in the Nordic Countries*.

### 1. The avant-garde in public space – two Danish examples

*Christine Buhl Andersen*

Framed by Robert Smithson's statement that art inside the art institution is reduced to "visual fodder and transportable merchandise" guarded for the bourgeoisie by curators and without sting, my paper will show why and how public spaces have been attractive as context for the artistic activities of the avant-garde movements. The so-called public space – conceptualised as unedited "reality" with all its political and social content and lived life – has been one of the favourite spaces in the avant-garde tradition to transcend art in favour of social change. My paper will show how this effort to move art out of the institution into reality and everyday life can be observed in the work of the two Danish artists Peter Louis-Jensen and Stig Brøgger. Both of them belonged to the Danish neo-avantgarde of the 1960s and 1970s and showed through their oeuvres increasing interest and preference for the public space.

**Christine Buhl Andersen** is the director of KØS Museum of Art in Public Spaces and member of The New Carlsberg Foundation.

### 2. "A Furious Girl from Rome": Róska and the mythography of avant-garde bohemianism

*Benedikt Hjartarson*

Róska is one of the key artists of the emerging neo-avant-garde in Reykjavík in the 1960s, which saw a radical transformation of the cultural field. Through her art works and her participation in revolutionary activities in Iceland and abroad, Róska has come to serve as the embodiment of the revolutionary ideals of 1968, which are often enshrouded by a nostalgic spirit. The paper explores the mythography surrounding Róska's career, relating it to the tradition of Bohemianism and the notion of an aesthetic avant-garde.

1950–1975 is a period many historians and theorists of the avant-garde have seen as falling after the end of the avant-garde. In their view the so-called neo-avant-garde which emerged after World War II had been completely co-opted. To these critics the term neo-avant-garde often carried the derogatory implication of an inauthentic repetition of the genuine, so-called "historical avant-garde" of the pre-war period. Nevertheless, 1950–1975 was the period when native avant-garde groups emerged in the Nordic countries. This paper will discuss what qualifies as avant-garde in the post-war period, which is divided between expressive and constructivist approaches, and trace the main lines of aesthetic and political development in the Nordic countries.

**Benedikt Hjartarson**, Ph.D., associate professor in comparative literature, Faculty of Icelandic and Comparative Cultural Studies, University of Iceland.

### 3. The post-war avant-garde in the Nordic countries

*Tania Ørum*

Conclusion remarks.

COFFEE BREAK 10.30–11.00



**○ The Nordic House**

**Session 5.1**

**Digital art history – a new frontier in research**

**Panel III: Teaching and didactics**

*Session Manager: Harald Klinke*

Art history is on the brink of new ways of accessing its material and gaining unprecedented insights. While we are still using image databases that resemble slide libraries, information science has to offer multiple advanced approaches to images, such as content based search and classification that will become important tools for art historical research. Big Image Data will enable us to master the content of huge collections by making use of intelligent algorithms and visualising their results. What requirements does art history have towards information technology? What projects exist that can serve as best practice? Which direction does art history go from here?

Dr. **Harald Klinke** M.Sc. is assistant professor at the LUM, Ludwig-Maximilians University, Munich, Germany, and responsible for the Ph.D. program Digital Art History.

**1. “He who has the most images wins.” Google images: Visually similar images and art historical research**

*Karolina Badzmierowska*

Art history as a discipline witnessed a significant change in its research methodologies when photography became the main medium for reproduction and circulation of images of works of art. In the past few decades along with popularisation of the Internet we are facing another revolution in this matter, with digital images dramatically taking over traditional photography. The way art historians approach and use digital resources is being a subject of many debates and discussions nowadays.

This paper aims to provide a brief overview of Google Images’ feature: “search by visually similar images” as an image search tool in art historical research. Drawing on three illustrative case studies, it investigates suitability of the tool for iconographical analysis of paintings such as portraits, landscapes and still lifes. Furthermore, this paper addresses the issues and challenges of the tool based on the searches carried out. Finally, it suggests improvements and wider application of Google Images search in art historical research online.

**Karolina Badzmierowska** is a Ph.D. candidate in digital arts and humanities. Research: digital art history, thematic research collections.

**2. The work of art in the age of color reproducibility**

*Carl Schmitz*

How is Walter Benjamin’s seminal “The Work of Art in the Age of Mechanical Reproduction” relevant to the widespread distribution of digital surrogates for artwork and the emergence of big image data tools? The response to this question requires consideration of both subjective connoisseurship and objective technological processes. Framed by an art historical perspective on how artists have conceptualised colour and the importance of photographic documentation for the study of art, this paper will address the need for quality and accuracy as a balance for quantity and accessibility in the move toward digital humanities methodologies. This paper will further integrate technical and practical knowledge drawn from experience in color-managed photography, art book production, and comparative analysis of publications to physical artwork.

**Carl Schmitz** is visual resources and art research librarian at the Richard Diebenkorn Foundation in Berkeley, California, U.S.A.

### 3. Digital navigations, storytelling and accessible art history

*Ann-Catrine Eriksson*

Digital art collections have improved dramatically in the past decades. Attempts are made to extend existing collections and interaction with on-line visitors is encouraged by making galleries, tagging images with information outside established art terminology that enables new ways of searching etc. There are also other forums for discussing and exposing art: digital archives like Google Art Project, and archives for digitally created artworks like *deviantArt*. These digital places attract “nerds”, who both interact and engage themselves in the communities. Unfortunately, students often are not part of these interactions. In order to make art students use digital art archives better, more research is to be done on the various tools of interaction and the meaning-making of art blogs, twitter accounts and Facebook-groups, etc. This could make the discipline of art history more relevant to social developments by developing new critical methods and educating new kinds of curators and art critics.

**Ann-Catrine Eriksson** works as a senior lecturer and researcher in art history at Umeå University, Sweden.

### 4. Building digital art history with our students, from community college to graduate school

*Renee McGarry*

Art historians train others to practice art history, traditionally by focusing on a canon of objects with specific interpretations that can be extrapolated to “unknowns” at a later date. But with the advent of digital art history, we must wonder about the future of art history as a critical discipline. Are there new ways for educators, students, and the general public to practice art history?

This presentation explores approaches that engage students in the critical disciplines of the digital humanities. From projects in individual classrooms to larger, crowd-sourced exhibits, datasets, and metadata (from art history and beyond), we will examine how to introduce projects and methodologies that encourage students to fully participate in the discipline and critical practice of art history. I will also consider the limitations and ramifications of these practices and the ethics of public and student engagement in what has traditionally been a small and focused discipline.

**Renee McGarry** is the senior instructional designer at Sotheby’s Institute of Art. She holds an M.Phil. from Graduate Center, CUNY, City University of New York, U.S.A.

## ○ University of Iceland, Askja N-132

### Session 5.3

#### Meaningless landscape?

##### Panel I: From national roots to transnational routes

*Session Managers: Tonje H. Sørensen and Tove Kårstad Haugsbø*

In art history and visual culture, the search for cultural roots and the construction of national narratives have limited the readings of landscape. This has even obstructed the transnational intertextualities within various media, such as painting, photography, cinema and sculpture from circa 1840–1920. This session will deal with questions of the transnational, border crossings and borderlands as sites in and of art, and explorations of the term “meaningless landscapes”. The session hopes, through readings of art and in particular landscapes from the Nordic countries and the margins of the northern hemisphere, to track art’s transnational routes, and through that reflect on a “meaninglessness” in what we traditionally reckon as a national representation of landscape.

**Tonje H. Sørensen**, University of Bergen, is a film and art historian with a focus on the nineteenth and twentieth century. She has worked with questions of historicism, nationalism and orientalism.

**Tove Haugsbø**, Ph.D. candidate at University of Bergen. Currently employed at KODE Art Museums of Bergen, where she works on a catalogue raisonné of Nikolai Astrup paintings.

## 1. Ålandian landscape – there's always a meaning in a seemingly meaningless landscape

*Anna-Maria Wiljanen*

This paper discusses the diversity and complexity of the Ålandian landscape that emerged in the art produced at the Önningsby Artists' Colony at the end of nineteenth century and argues that the interpretation of this landscape was far more complex than a simple landscape of sun, sea and the birches and that it became somewhat meaningless at the end of the heyday of the colony. I'll validate my argument with a case study, where three different Ålandian landscapes painted by the three artists: two Finnish artists Victor Westerholm and Elin Danielson and a Swedish artist Edvard Westman are compared during three different time periods. These landscape images are based on characteristics such as the historical dimension and temporal depth. The social situation and the politically strategic location of the Åland Islands contributed to a completely different interpretation of the landscape that artists originally had in mind.

**Anna-Maria Wiljanen** has Ph.D. in art history. She works as an executive director at the UPM-Kymmene Cultural Foundation in Helsinki, Finland.

## 2. Foreign yet familiar: Baltic artists and Nordic landscapes, 1880–1920

*Bart Pushaw*

Between 1880 and 1920, many artists hailing from the areas now known as Estonia and Latvia spent extensive time in the Nordic countries, especially Norway and Finland, studying under the aegis of prominent Nordic painters including Christian Krogh and Pekka Halonen. While living in Norway between 1908 and 1910, the Estonian painter Konrad Mägi created some of his most daring and innovative works. The artworks of Latvian artist Janis Rozentāls were credited with building a bridge between Latvian and Finnish cultures. For Baltic artists, whose own native landscapes closely resembled Nordic ones, there is a fascinating tension between something that is at once close and familiar yet remote and alien. In this talk, I seek to elucidate the tension of the inherently transnational nature of Baltic artists' Nordic landscapes ca. 1880–1920, ultimately locating them within a complex network contingent on fluid notions of the terms "Nordic," "Scandinavian," and/or "Baltic".

**Bart Pushaw**, Ph.D. student at University of Maryland, U.S.A., focuses on race, gender, and identity in nineteenth-century Nordic and Baltic art.

## 3. From the blade of grass to musical landscapes – Japonisme and musicality in Nordic art

*Anna-Maria von Bonsdorff*

At the end of the nineteenth century, Japanese art presented a response to contemporary modernism. Japanese artists and their aesthetics were seen as "spiritual" and "pure", likewise artists who embraced the concept of musicality. This paper will explore Nordic landscape painting from two different aspects, first, from the idea of microcosmos, with the small and ordinary plants, alter ego animals and metamorphoses. Second, by focusing on nocturnal scenes, vast untouched wilderness, waterfalls and winter landscapes. These paintings have mostly been identified as national scenes, however, the powerful impact of Asian art offered new horizons going further from the narrative and illusory, towards something indistinct, using nature to suggest the profound emotions of human experience. Sohlberg, Munch, Blomstedt, Gallén, Halonen, Strindberg, Prins Eugen and Hammershøi all aspired towards more poetic, intimate and musical expression within their landscapes.

**Anna-Maria von Bonsdorff**, Ph.D., is senior curator at the Ateneum Art Museum, Finnish National Gallery.

## Session 5.4

### Marginal modernisms within the Nordic countries

#### Panel I: Challenges to master narratives of modernism

*Session Managers: Rasmus Kjærboe and Karen Westphal Eriksen*

This session seeks to address uncharted and peripheral modernisms in the visual arts, focusing on the Nordic countries roughly 1900–1960. Art produced in the Nordic countries is geographically already outside the heartland of Europe, but in some cases marginalization has further resulted from recent and otherwise welcome critical and methodological discourses. The session seeks to address the periphery inside Europe by inviting case-based discussions concerned with the alternate, the regional, the provincial – everything that has been put aside, historically as well as historiographically. Additionally, we discuss cases of marginal modernisms that challenge our hegemonic concept of historic modernism, expand it or bypass it.

**Rasmus Kjærboe** is a Ph.D. fellow Aarhus University, Denmark, and vice-president, Danish Association of Art Historians.

**Karen Westphal Eriksen**, University of Copenhagen, Denmark, has recently handed in her Ph.D. dissertation on Danish art after World War II.

#### 1. Marginal modernisms – towards a new canon of modernism or of the margins?

##### On the artists of the Danish Art Magazine *Buen (The Arch)* 1924–25

*Inge Lise Mogensen Bech*

Taking the artists of art magazine *Buen (The Arch)*, published in only 12 issues from 1924–1925, as my case I will investigate how this not very well known network of artists might productively challenge the preconceptions of not only the concept of modernism but also of margin and centre. The artists expand our knowledge of variation of artistic expression, and in scope of social and political interest seem much more engaged than the often very aesthetically focused investigations of Danish modernism would normally acknowledge. Methodologically I will use several framings to address the concept of modernism in art and artists of the “marginal” art magazines. Insights will be imported not only from art history, but also from sociology and magazine-studies. Further a Foucault-inspired perspective will address the discourses of modernism and investigate how including marginal magazines might productively add heterotopias to the hegemonic concept of modernism. If the lesser known magazines constitute the otherness of the material included in traditional art history, in the museum collections or even in the contemporary culture of the magazines themselves it might be a privileged material to expose the hidden preconceptions of modernism, its centers, margins and the centers of the margins.

**Inge Lise Mogensen Bech** is currently working on a Ph.D. project empirically and theoretically re-contextualizing early Danish modernist painting.

#### 2. Figurative explorations of “plastic composition” in the mid-twentieth century

*Tutta Palin*

In the received notion of high modernism within the visual arts in Scandinavia, a “Concretist” application of abstraction, with its governing idea of “plastic composition” (composition plastique), expressing a heightened spatial sensitivity has secured a normative position. However, when looking more broadly at the actual art produced and exhibited at mid-century, in Finland at least, we get a rather different picture: the idea of abstraction was applied across a broad repertoire of modern styles and techniques, not so categorically aligned with a strict figurative/non-figurative divide. With a less formalist definition of modernisms, we can discern engaging explorations of space even in seemingly *arrière-garde* figurative art. An illuminating case is provided by a set of rural winter landscapes by

the Finnish painter Helge Dahlman (1924–1979), focused on vernacular stone and brick architecture, where the artist engages affectively with a new environment.

Dr. **Tutta Palin** is docent and senior research fellow of the Academy of Finland at the University of Turku, Finland.

### 3. Picasso in Denmark: Master narratives on the margin

*Karen Westphal Eriksen*

Researching regional art such as historical art in Denmark poses a complex set of problems regarding centre-periphery and the concept of modernism. This paper looks at the “great modern master” Pablo Picasso and analyses his Danish identity in order to acknowledge not just his well known historical importance within mainstream modernism, but rather the specificity and nuance of local negotiations of Picasso’s aesthetics and politics. Who was Picasso from a Danish point of view? What was the ideological and aesthetic reception and appropriation? What aspects of his art and image were highlighted and to what purpose? Focus is on the dynamic and complex gestation of cultural and aesthetic identity formation and on, through the case of Picasso, on investigating the role of international art in a Danish context in order to discuss and re-conceptualise national and cultural identities.

**Karen Westphal Eriksen**, University of Copenhagen, Denmark, has recently handed in her Ph.D. dissertation on Danish art after World War II.

## ○ University of Iceland, Askja N-130

### Session 5.5

#### Representing the Nordic periphery: From outside-in and back again

##### Panel II:

*Session Manager: Jón Proppé*

This session explores various issues and examples relating to the representation of the more marginal areas of the Nordic countries. Subjects include the representation of these areas and their culture by others as well as the various ways people there have represented themselves and the interaction of such perspectives. The remote outposts of Greenland, Iceland, the Faroe Islands and the northern Sámi area have long had a complex role in the general culture of the Nordic countries. To some degree they have been upheld as more “original” or authentic – e.g. when Iceland is thought of as the Saga Island – but there is also a long colonial history that renders their incorporation problematic and, of course, complicates the shaping of identity. The papers in this session present different aspects of this problematic in the hope that we may come to a better understanding of the general issues.

**Jón Proppé** is a philosopher and researcher in contemporary art and theory. He is a lecturer at the Iceland Academy of the Arts.

#### 1. Frontier landscape: Lapland in the tradition of Finnish landscape painting

*Tuija Hautala-Hirvioja*

Finnish artists depicted Lapland as a frontier. The position of Lappish landscape as a part of Finnish landscape painting tradition is explored through a framework based on art and cultural history as well as humanistic and cultural geography. Lapland is today the borderline of leisure and work, and the frontier of Finnish and Sámi cultures. Earlier Lappish landscapes were places of Sámi nomadism and Finnish farming, which can be seen in the Lappish landscape paintings from the 1890s to 1920s. Finnish art tradition, however, was not ready to accept Lapland, the northern frontier, as a part of Finland. From 1920 to 1950 the meaning of the northern borderline grew and Lapponism, the golden years of Lappish landscape and tourism began. During the Lapponism period there were few paintings depicting Sámi culture, because the Sámi were thought to be primitive or Mongolian, and were not accepted as part of Finnish culture.

**Tuija Hautala-Hirvioja**, Ph.D., professor, Faculty of Art and Design, University of Lapland, Finland.

## 2. Sculpture parks and their ideological contexts: Exploring the artistic oeuvres of Gustav Vigeland, Einar Jónsson and Bernhard Hoetger

*Małgorzata Stępnik*

We live in a time of the wandering of nations – both in terms of mental and spiritual spheres – the Great Exodus from the unitary visions of reality toward the Promised Land of Baudrillardian simulacra; from solidness of ideological constructs, toward experiencing the “liquidness” (Bauman) of our beliefs. Especially since the late 1890s, cross-cultural fluctuations have contributed much to the evolution of creative forms and ideas. There is a growing need for creating “an alternative cartography” (Mercer); a need for drawing new maps of the altered world, in which the former outsiders have turned into insiders and old centres are replaced by alternative “periphery-to-periphery networks”. The main purpose of this article is to explore the ideological, as well as political contexts of sculptural works by Northern modernists: Gustav Vigeland (1869–1943), Einar Jónsson (1874–1954) and Bernhard Hoetger (1874–1949).

**Małgorzata Stępnik**, assistant professor, Faculty of Art, Maria Curie-Skłodowska University in Lublin, Poland.

## 3. Heritage and a fairy tale against a background of searching for the national artistic style on the example of the street art in Reykjavik

*Joanna Zofia Rose*

Street art is one of the faintest arts which often has no chance to survive among official art movements. The particularly interesting phenomena of Reykjavik street art (and all types of artistic activity on the street) is that regardless the means used, the national heritage, tradition and fairy tale is an obligatory element. That is something very unique on the international level, but has a lot of reference in history of Icelandic art, which was searching for its own style for decades or even ages now. Street art in Reykjavik applies to political matters in a colonial context. After losing independence in the thirteenth century, Iceland got back on own feet only in twentieth century but real independence was not gained until 2006, after the departure of the last American soldiers. Icelandic street art reflects all those changes. It regularly regenerates, and again and again defines social changes.

**Joanna Zofia Rose**, Ph.D. in the history of art, Technische Universität Dresden, Germany.

○ University of Iceland, Askja N-129

### Session 5.6

## Critical fashion curating

### Panel I

*Session Manager: Annamari Vänskä, Discussant: Hazel Clark*

Fashion curation has become a relevant issue in the field of fashion studies. Several articles in the last decade have developed the subject illustrating ambivalences and controversies that such a practice entails. In a seminal essay, Valerie Steele gives a full account of the recent history of fashion curation – individuating two eras, so to speak, one before Diana Vreeland’s experience at the Met and a second one afterwards. Steele points out that in the present any exhibition can be entertaining and accurate at the same time, thus putting to an end the still circulating idea that fashion is not good for the museum. Melchior Riegels and Chris Breward both illustrate the role of exhibitions within the so-called new fashion history and Breward also discusses the academic debate and the curatorial articulation. These articles contribute to give the field of fashion curation full recognition as a branch of fashion studies.

**Annamari Vänskä**, adjunct professor, collegium researcher, TIAS – Turku Institute for Advanced Studies, Finland.

**Hazel Clark**, professor and research chair of fashion Hazel Clark, Parsons, New School for Design, New York, U.S.A.

## 1. Critical fashion curating

*Annamari Vänskä*

Fashion curating has quickly become a new field of curating, opening new ways to theorize and exhibit fashion, clothing and textiles. The paper frames the session, introduces the speakers and makes some theoretical and practical questions about critical fashion curating: What is fashion curating? What needs does fashion curating respond to? How does it bring art and fashion together in interesting, innovative and new ways that seem to speak to new audiences? What are the challenges of curating now, what about tomorrow? How should the field be developed?

The introductory paper maps the field of fashion curating: how fashion brands are making use of art in fashion displays, how they initiate collaborations between brands and artists, and establish new venues for displaying fashion.

**Annamari Vänskä**, adjunct professor, collegium researcher, TIAS – Turku Institute for Advanced Studies, Finland.

## 2. Research, theorizing, exhibit. Fashion curation as research project

*Simona Segre Reinach*

In this paper – drawing from my personal experience of curating an exhibit at Bologna University, Rimini Campus – I will explore the ways in which fashion curation can be a site of innovative scholarship, therefore shifting from the field of mere representation to a field of theoretical density. The paper will address methodology issues, and the relation between current academic debate and curatorial articulation. It also raises questions about the quality of research in fashion studies: i.e. the relation between theoretical and material aspects of fashion, the relevance of visual in fashion theory, the role of private fashion archives, and historical imagination (Crawley and Barbieri 2013) in a new broader reception of what constitutes art, as well as a growing interest in fashion studies (Fukai 2010).

**Simona Segre Reinach**, professor of fashion studies, University of Bologna, Italy.

## 3. Staging fashion at Somerset House, London

*Alistair O'Neill*

This paper extends from Christopher Breward's identification of the relationship "Between the Museum and the Academy" (2008) as an interdisciplinary approach for fashion research engaging British higher education with the museum and galleries sector. It takes the development of Somerset House's contemporary design exhibitions programme since 2008 and the centrality of fashion exhibitions to this account.

It argues that there is an increasing triangulation at play, which involves funding and collaboration from the commercial fashion sector. While this form of financial sponsorship has courted controversy in the past (Silverman, 1986; Sudjic, 2003) the reduction in public funding for UK museums and galleries and the considerable costs in staging major fashion exhibitions has altered this view.

The programme will be considered against the operational aspects of Somerset House, recently described by *Wallpaper* magazine as "a thriving commercial and creative hub" with tenants including the British Fashion Council who also stage London Fashion Week at the site. The paper will make reference to the exhibitions *Skin and Bones: Parallel Practices between Fashion and Architecture* (2008), *SHOWstudio: Fashion Revolution* (2009), *Maison Martin Margiela "20"* (2010) *Valentino: Master of Couture* (2012) *Tim Walker: Story Teller* (2012) *Isabella Blow: Fashion Galore!* (2013) and *Guy Bourdin: Image Maker* (2014).

**Alistair O'Neill**, reader in fashion history and theory, Central Saint Martins, University of the Arts, London, U.K.

#### 4. The MoMu affect: Some reflections on the relation between industry and museums

*Marco Pecorari*

This paper discusses the networked relationships between the fashion industry and fashion museums, and employs a critical eye in addressing the attendant challenges that occur when these relationships are forged. To do so, this paper uses as a case study the Mode Museum of the Province of Antwerp, which was created in 2002 with the aim of institutionalizing the work and practice of contemporary Belgian fashion designers. Existing today as a crucial reference in the contemporary landscape of fashion museums and fashion curating at-large, MoMu has pushed the ontology and the boundaries of the fashion museum through provocative and innovative museological policies that have often put the museum, the industry and its actors in dialogue.

On the one side, this tendency has guaranteed a unique understanding of the industry, its practices and its materials, consequentially permitting innovative curatorial approaches for displaying and institutionalizing contemporary fashion design. On the other hand, the proximity to the industry has blurred the boundaries between industry and museological practice, bringing to the fore issues of criticality in the tendency for key figures to straddle both fields.

By looking at MoMu's collecting, cataloguing and exhibiting practices, this paper will discuss both the advantages and the problematic issues that such a unique experience enables. Drawing on the famous Bilbao effect, this paper proposes the "MoMu effect" not only as the "cultural iceberg" of a shopping and touristic phenomenon, but also as a formula to push future critical discussion on the relation between the fashion industry, its actors and fashion museums.

**Marco Pecorari**, Ph.D. candidate and part-time lecturer in the Centre for Fashion Studies at Stockholm University, Sweden, and at Parsons, The New School of Art and Design in Paris, France.

#### LUNCH BREAK 12.30–13.30

Lunch is served at the Nordic House

#### PLENARY SESSION II 13.30–15.00

○ University of Iceland, main building

#### **Towards a global regionalism: Art history at the crossroads**

*Kaynote Speaker: Elaine O'Brien*

Art history's expanding global consciousness has transformed its criteria for judging significance in art production and made a global perspective on regional art possible. Taking as a case study Northern California, her location and the subject of her current book project, O'Brien argues that art produced there in the 1960s and 1970s had world-historical relevance because formally and conceptually it engaged with and helped define the critical issues of its time. Like other peripheral modernisms disregarded by the old art history, this regional production can and must now be re-charted as a vital crossroad of world-relevant art production.

**Elaine O'Brien** is a professor of modern and contemporary art history at California State University, Sacramento. O'Brien has lectured locally, nationally and internationally on global feminisms, global modernisms, and the work of under-represented artists. She is the lead editor of the 2012 anthology, *Modern Art in Africa, Asia, and Latin America: An Introduction to Global Modernisms*, published by Wiley Blackwell. O'Brien's current research project situates art produced and taught in California's new public university art departments in the 1960s and 1970s within the global and local contexts of that



era's sociopolitical revolutions: a theme explored in February in New York at the College Art Association session she chaired titled: *Patron of Diversity: The Golden State, the People's University and the "Rise of the Rest"*.

*Moderator: Aðalheiður Lilja Guðmundsdóttir, program director of art theory, Fine Art Department, Iceland Academy of the Arts*

## COFFEE BREAK 15.00–15.30

### SIXTH SESSION 15.30–17.00

#### ○ The Nordic House

##### Session 6.1

### Digital art history – a new frontier in research.

#### Panel IV: Museum and media

*Session Managers: Harald Klinkke*

Art history is on the brink of new ways of accessing its material and gaining unprecedented insights. While we are still using image databases that resemble slide libraries, information science has to offer multiple advanced approaches to images, such as content based search and classification that will become important tools for art historical research. Big Image Data will enable us to master the content of huge collections by making use of intelligent algorithms and visualising their results. What requirements does art history have towards information technology? What projects do exist that can serve as best practice? Which direction does art history go from here?

Dr. **Harald Klinkke** M.Sc. is assistant professor at the LUM, Ludwig-Maximilians University, Munich, Germany, and responsible for the Ph.D. program Digital Art History.

#### 1. Participatory art and curating – New art forms and ways of curating in museums

*Bianca Bocatius and Stacey Koosel*

This paper will analyze different genres of participatory art works, how they can be categorized and what visitors will produce. Today, contemporary participatory art such as, fan art or participatory net art describe some new art forms of the twenty-first century. In addition to these stimulating art works, today's curators and educators at museums sometimes also use a participatory approach as a method to guarantee self-directed, active and contributive visitor experiences. As a vast amount of participatory museum projects reveal the development in the educational museum field, this paper focuses on projects that involve e-participation. What value different participatory content could have for a museum, and how the role of curators and educators intermingle will be examined.

**Bianca Bocatius** is a doctoral candidate at the Department of Information Science at the University of Düsseldorf, Germany. She works as a media consultant for the LVR- media and education center and also works as a museum scientist university lecturer.

**Stacey Koosel** is a doctoral candidate at the Department of Art and Design at the Estonian Academy of Arts in Tallinn, Estonia. She runs an NGO that curates contemporary art exhibitions and also works as a media theory and media art history university lecturer.

## 2. Dealing with contradiction – the challenges of architecture in digital art museums

*Helena Barranha*

The growing relevance of media technologies in contemporary culture, and the consequent development of new artistic movements, like digital and internet art, have contributed to a dual approach to museum design: on the one hand, virtual museums and galleries have become an accessible, generalised and inspiring alternative to traditional institutions; on the other hand, architects, designers and curators have been testing innovative programmes and spaces in order to overcome the paradox of creating a physical container to preserve and display born-digital artworks.

This scenario raises several questions, such as: how can architecture deal with the intangible and ubiquitous condition of internet art? To what extent is a museum building a contradictory solution for the conservation and exhibition of intangible collections? Should purely virtual, online contact with digital and internet art be regarded as the “authentic” experience? This paper seeks to explore these issues by considering different theoretical perspectives as well as some emblematic case studies.

**Helena Barranha** is assistant professor at Instituto Superior Técnico, University of Lisbon, Portugal.

## 3. Virtual history: Art historical context through digital interactive simulation

*Justin Barber and Diana Murphy*

Interactive digital reconstruction can provide a unique window into the past utilising its immersive characteristics. Art historian George Kubler argued that historians are not unlike artists themselves, as they paint a picture of the past with words rather than images. This is also true for software developers who use their talents to create their own interpretations of history and culture. Interactive digital reconstructions may serve as effective educational tools but can they provide a level of insight that no other method of delivery can demonstrate? Furthermore, how does the ability to interact with such reconstructions affect the digital humanities as a contemporary discipline? Finally, what do digital reconstructions of the present tell us and what insights might they provide for future generations?

This presentation explores these questions by analysing traditional analog methods of record with contemporary interactive digital reconstructions in order to create a dialogue and provide insight into how much (or little) they may change how we view the past. Of particular focus will be the Assassin’s Creed series of video games, the premise of which is based on the idea of historical reconstruction in both narrative and cultural immersion.

**Justin Stewart Barber** is a master of museum studies from Marist College University – Istituto Lorenzo de Medici, Florence, Italy.

**Diana Murphy** is a master of museum studies, Marist College University of Florence, Italy.

## 4. The mummy and the medical gaze. Distance and identification in the British Museum’s exhibition *Ancient Lives: New Discoveries*

*Karin Wagner*

At the Center for Medical Image Science and Visualization (CMIV) at Linköping University a visualisation table has been developed that is used for virtual autopsies as well as for preparations for operations on living patients. Three-dimensional images are created from the huge data sets generated by computer tomography and magnetic resonance imaging. Such images reveal different layers of the body: skin, muscles, organs, vessels and the bone structure. This technology is used to solve forensic cases, but it has also proved fruitful in the cultural heritage domain. The British Museum’s exhibition *Ancient lives: New Discoveries* will be examined in this paper from the point of view of how medical imaging is used to convey new knowledge about mummies and ancient history among the general public. A key question is: How do the visual representations correspond with the dramaturgy of the exhibition?

**Karin Wagner** is associate professor in art history and visual studies, Department of Applied IT, Division of Interaction Design, Chalmers University of Technology, Gothenburg, Sweden.

○ University of Iceland, main building

## Session 6.2

### Marginal aesthetics: Scandinavian modernism, Nordic art history and global literary theory

*Session Manager: Clarence Burton Sheffield, Jr.*

Recent scholarship has underscored the vital role of Scandinavian literature within European modernism. An “aesthetics of dependency” emerged at the Scandinavian periphery according to Leonardo Lisi, which sought to negotiate the gap between urban and rural, modern and anti-modern, ideal and real, optimism and pessimism, homogeneity and heterogeneity, unification and fragmentation. Its impact was decisive. Can it also elucidate the importance of Nordic art within modern art history? Did Nordic art demonstrate a comparable power of resistance to the center, what representational forms did it take, and were there also occasional instances of indifference to such a strategy? Was the belief that the artistic center was moving north itself, naïve and a cliché? This session examines such questions in Nordic art and literature focusing, in particular on: the role of exile and a longing for home, the fluidity of identity, the significance of cultural interaction, cooperation and interchange, the category of the artist-writer and the writer-artist, as well as what constituted formal innovation and the avant-garde.

“Chip” Sheffield, Ph.D. history of art, Byrn Mawr College, is the Eugene H. Fram Chair in applied critical thinking at Rochester Institute of Technology, U.S.A.

#### 1. Mythical “northernness” and Nordic art around 1900

*Marja Lahelma*

This paper focuses on Nordic art and examines the mythical notion of “northernness” as it appeared in late nineteenth and early twentieth-century European culture. This notion had various connotations, such as purity, originality, and subjectivity. In the cultural environment that valued all things that were considered primitive and exotic, many Nordic artists turned this stereotype to an advantage. This impacted their stylistic choices, as well as subject matter. In addition, it has directed researchers to focus on artistic phenomena that best fit with this framework. It is therefore important to consider examples of artists and artworks that conform to the mythical construction of “northernness,” as well as those that resist it, in order to reveal the various ways that this idea has impacted artistic production, as well as our perception and reception of it.

**Marja Lahelma** is an art historian specialising in Nordic art around the year 1900. She received her Ph.D. in 2014 from the University of Helsinki, Finland.

#### 2. Materiality of the word:

##### On the dialogue between literature and sculpture in Scandinavian art

*Erin Goerres, Elettra Carbone*

Inspired by Stephen Greenblatt’s concept of “cultural mobility”, this paper investigates the intersections between written texts and visual art in the Nordic countries during the nineteenth and early twentieth century. Specifically, it examines how classical (and even older traditions), so important to the education and development of artists during that time, informed later phases of art and literature. Two case studies will be examined as exemplary of this, with a particular emphasis on the mythologization of the artist as a heroic creative individual. First, we will discuss early medieval skaldic verse and its re-interpretation in later sculpture, such as Ásmundur Sveinsson’s *Sonatorrek*. Second, we will discuss the neoclassical art of Bertel Thorvaldsen and the representation of his work in print culture. These examples we contend cast new light on how the dialogue between different art forms plays a major role in the construction of the image of the artist.

Dr. **Erin Goerres** is a lecturer in Old Norse language and literature at University College London, U.K.

Dr. **Elettra Carbone** is a teaching fellow in Norwegian at University College London, U.K.

### 3. An aesthetics of dependency: the relationship between the literary and artistic spheres in Scandinavian modernism

*Clarence Burton Sheffield, Jr.*

Modern Nordic writers and artists understood their peripheral status, and the irony of needing to live in exile, in order to gain legitimacy at home. Transnationalism, in other words, played an important role for them, as well as the fluid notions of identity, border-crossing, cultural interaction, and interchange. This often required a mediation of the tensions between urban and rural, modern and anti-modern, ideal and real, optimism and pessimism, homogeneity and heterogeneity, unification and fragmentation. Negotiating this tension or gap demonstrates the “aesthetics of dependency” traced by Leonardo Lisi’s recent alternative account of European modernism. He argues that it first emerged at the Scandinavian periphery. Nordic artists were often accomplished writers. They often shared a close camaraderie with their literary contemporaries. Edvard Munch and Christian Krohg are just two examples. Furthermore, writers such as Ibsen and Strindberg were artists. Working across media, therefore, is an important aspect of Nordic modernism, warranting further reflection and scrutiny. It suggests a more nuanced and subtle relationship between the literary and artistic spheres of Scandinavian modernism, and that literary theory can explain the emergence of Nordic art, as well as its distinct qualities.

“**Chip**” **Sheffield**, Ph.D. history of art, Byrn Mawr College, is the Eugene H. Fram Chair in applied critical thinking at Rochester Institute of Technology, U.S.A.

## ○ University of Iceland, Askja N-132

### Session 6.3

#### Meaningless landscape?

##### Panel II: From national roots to transnational routes

*Session Managers: Tonje H. Sørensen and Tove Kårstad Haugsbø*

In art history and visual culture, the search for cultural roots and the construction of national narratives have limited the readings of landscape. This has even obstructed the transnational intertextualities within various media, such as painting, photography, cinema and sculpture from circa 1840–1920. This session will deal with questions of the transnational, border crossings and borderlands as sites in and of art, and explorations of the term “meaningless landscapes”. The session hopes, through readings of art and in particular landscapes from the Nordic countries and the margins of the northern hemisphere, to track art’s transnational routes, and through that reflect on a “meaninglessness” in what we traditionally reckon as a national representation of landscape.

**Tonje H. Sørensen**, University of Bergen, is a film and art historian with a focus on the nineteenth and twentieth century. She has worked with questions of historicism, nationalism and orientalism.

**Tove Kårstad Haugsbø**, Ph.D. candidate at University of Bergen. Currently employed at KODE Art Museums of Bergen, where she works on a catalogue raisonné of Nikolai Astrup paintings.

#### 1. Intertextuality of North American and European landscape painting in the mid-nineteenth century

*Natalia Bosko*

The intertextuality of landscape as a genre of painting connected countries still in the nineteenth century, fostering a process of globalization. Artists from Northern Europe and North America taught each other to see the nature’s main features and reproduce them in paint, creating a common language of transcultural art. The mutual influence, cross-references and direct quotations between the British and North American painting of the mid-nineteenth century created a unique transcultural landscape, reuniting these countries torn apart by the politics a half a century before.

**Natalia Bosko** is an art historian and academic manager of the International Office, Higher School of Economics, Moscow, Russia.

## 2. Tyko Sallinen and marginalization of Russian avant-garde in his art

*Timo Huusko*

There was an interesting network of connections between artists and art gallerists in the area surrounding the Baltic Sea at the time of First World War. Since it was very difficult to travel to continental Europe, artists concentrated more on what happened in neighboring areas.

One of the artists who kept contacts in the Baltic area was the Finnish Tyko Sallinen (1879–1955). His oeuvre is well known, but it is less acknowledged that he was also interested in the Russian avant-garde. Elements of Russian cubo-futurism began to show in his art around 1917, but connections with Russia were soon forgotten and swept away for historical and political reasons. Finland gained independence and it became important to emphasize that we have a western identity. The aim of my presentation is to shed light on these Russian connections and their marginalization.

**Timo Huusko**, Ph.Lic. has written essays in exhibition catalogues and been curating and co-curating museum exhibitions since 1997.

## 2. On the swedishness of Swedish landscape architecture – different ways of approaching the history of the mid-twentieth century landscape architecture

*Catharina Nolin*

This paper critically discusses the historiography of Swedish landscape architecture in the mid-twentieth century. So far this period has been described as very homogenous and very Swedish. According to landscape architect Thorbjörn Andersson, the ideology behind the landscape architecture “derived from the local landscape as a special Swedish idea” with few relation to international vogues. But how valid is this characterisation of Swedish landscape architects working in a vacuum without relations to international vogues? Is it possible to detect ideological and political reasons for this homogenous narrative? Swedish landscape architects’ vivid contacts with German colleagues and frequent reports from exhibitions and meetings have hardly been reflected upon because of this strong narrative. What impact did these German encounters have on Swedish landscape architecture? And finally, is it possible to bring forward new perspectives to complicate and enrich the picture and to add something substantial to the prevailing narrative?

**Catharina Nolin**, associate professor in art history, Stockholm University, Sweden, is specialized in the history of gardens and designed landscapes.

## ○ University of Iceland, Askja N-131

### Session 6.4

## Marginal modernisms within the Nordic countries

### Panel II: Modernist artists skirting modernism

*Session Managers: Rasmus Kjærboe and Karen Westphal Eriksen*

This session seeks to address uncharted and peripheral modernisms in the visual arts, focusing on the Nordic countries roughly 1900–1960. Art produced in the Nordic countries is geographically already outside the heartland of Europe, but in some cases marginalization has further resulted from recent and otherwise welcome critical and methodological discourses. The session seeks to address the periphery inside Europe by inviting case-based discussions concerned with the alternate, the regional, the provincial – everything that has been put aside, historically as well as historiographically. Additionally, we discuss cases of marginal modernisms that challenge our hegemonic concept of historic modernism, expand it or bypass it.

**Rasmus Kjærboe** is a Ph.D. fellow Aarhus University, Denmark, and vice-president, Danish Association of Art Historians.

**Karen Westphal Eriksen**, University of Copenhagen, Denmark, has recently handed in her Ph.D. dissertation on Danish art after World War II.

## 1. Gender and spiritualism in the art of Hilma af Klint

*Jadranka Ryle*

Focussed on the work of Swedish artist Hilma af Klint, my paper traces the interrelation of esoteric, aesthetic and gender discourses at the beginning of modernism. Long disregarded by curators, galleries and academics, recent re-evaluations have recognised af Klint's contribution to the modern period's emergent aesthetics of abstraction. In my paper, I consider the first phase of af Klint's work: from her first engagements with automatic drawings that she performed long before surrealist practices and mediumistic paintings which were designed to convey a spiritual message to mankind, up to 1912, when she begins to feel a greater autonomy in creating her paintings. The explorations of af Klint in this early period of her artistic development concisely exemplify the intersecting experiments with spirituality and spiritualism, scientific creation, female empowerment and self-vocalisation, and aesthetic creation that would come to the fore in modernity.

**Jadranka Ryle** is a Ph.D. student in art history at the University of Manchester, U.K. Her main field of research is modernism and abstract art.

## 2. The "barber painter" John Christensen, a cult figure on the Danish art scene during the interwar years

*Hanne Abildgaard*

With John Christensen (1896–1940) as a subject, I will discuss the mechanisms that have relegated from art history whole trends that in their own times were regarded as being of vital interest, innovative and true to modernity. John Christensen was embraced by the interwar enthusiasm concerning the original and autodidact. The idea of the "barber painter" who produced and distributed his work in the "midst of the people", drawing on the unpolished life style of the lowest social classes, reinforced the enthusiasm for his work. Even the avant-garde magazine *Helhesten* celebrated him posthumously in 1941 as "the missing link in Danish art between younger and older artists". Never the less, after the 1950s he was no longer a subject of art history, but was referred to the history of culture.

**Hanne Abildgaard**, Mag.Art. in art history, former curator at The Workers' Museum, from 2013 senior researcher at The Royal Library, Copenhagen, Denmark.

## 3. In search of universality: Helene Schjerfbeck's studies of the self and other(s)

*Annika Landmann*

In my paper I will analyse Helene Schjerfbeck's *Gypsy Woman* from 1919 and the *Self-portrait* from 1913–26. The paper will argue that both works include transnational and transcultural elements that aim to overcome the binary opposition between the *Self* and the *Other*. Seen in a broader European context, these works could allude to a certain kind of primitivism. This is a facet of Schjerfbeck's work that has been almost completely neglected in research so far. In conclusion an alternative modernism shall be discussed that doesn't fit into the so far established understanding of primitivism, but yet needs to be seen in this context. Rather, it could be understood as a kind of "universalism" that in its approach shows parallels to early the works of Henri Matisse and Pablo Picasso, and develops very singular characteristics.

**Annika Landmann**, M.A., is writing her dissertation on Helene Schjerfbeck's self-portraits at the University of Hamburg, Germany.

## Session 6.5

### Critical fashion curating

#### Panel II

*Session Manager: Annamari Vänskä, Discussant: Hazel Clark*

Fashion curation has become a relevant issue in the field of fashion studies. Several articles in the last decade have developed the subject illustrating ambivalences and controversies that such a practice entails. In a seminal essay, Valerie Steele gives a full account of the recent history of fashion curation – individuating two eras, so to speak, one before Diana Vreeland’s experience at the Met and a second one afterwards. Steele points out that in the present any exhibition can be entertaining and accurate at the same time, thus putting to an end the still circulating idea that fashion is not good for the museum. Melchior Riegels and Chris Breward both illustrate the role of exhibitions within the so-called new fashion history and Breward also discusses the academic debate and the curatorial articulation. These articles contribute to give the field of fashion curation full recognition as a branch of fashion studies.

**Annamari Vänskä**, adjunct professor, collegium researcher, TIAS – Turku Institute for Advanced Studies, Finland.

**Hazel Clark**, professor and research chair of fashion Hazel Clark, Parsons, New School for Design, New York, U.S.A.

#### Introduction to the session

*Annamari Vänskä*

#### 1. (Im)possible: Balancing ethics and aesthetics in the conservation of fashion

*Sarah Scaturro*

The Costume Institute in the Metropolitan Museum of Art is renowned for creating some of the most spectacular, immersive, and beautiful fashion exhibitions internationally. The intrinsically close relationship between the Costume Institute and the larger sphere of fashion results in exhibitions that reflect a balance between fashion’s theatricality, artistry and glamour, and the Museum’s mission to “collect, preserve, study, exhibit and stimulate appreciation for” the collective artworks of mankind. The Conservators at the Costume Institute follow conservation ethics, choosing approaches that lie at various points along the spectrum between conservation and restoration. Visually, this means that if an object has irreparable or untreatable condition issues that impact its aesthetic qualities, then it will not be exhibited – even if these issues do not affect the object’s structural integrity.

This paper will use examples from recent exhibitions, including an eighteenth century robe l’anglaise, a nineteenth century demi-mourning dress, and a sculpted 1950s ball gown by Charles James to demonstrate that, ultimately, it is the rigorous and ambitious approach to crafting visually arresting presentations within the parameters of best conservation practice that sets apart exhibitions at the Costume Institute.

**Sarah Scaturro**, conservator, The Costume Institute in the Metropolitan Museum of Art, New York, U.S.A.

#### 2. Vital matters of a moving exhibition: the case of the fashion-world of Jean-Paul Gaultier

*Katve-Kaisa Kontturi*

The Fashion World of Jean Paul Gaultier: from the Sidewalk to the Catwalk is currently touring the world with its material extravaganza encompassing almost 150 design pieces from dresses to corsets and trousers to jackets. While being a good example of critical curating that addresses timely issues of identity politics for instance, the exhibition’s most striking feature is the overall material and moving construction of the project itself. In this paper, I will approach the moving material qualities of the exhibition by turning to new materialist philosophies currently gaining recognition in academia. I will focus on the Melbourne version of the exhibition, presently in the process of construction. I will map

a range of moving materialities involved in fashion curating. Special attention will be paid to how the materialities of fashion are verbalised in a range of accompanying texts including the exhibition catalogue, brochures, wall texts, and interpretations provided by the museum guides.

**Katve-Kaisa Kontturi**, McKenzie postdoctoral fellow, School of Art, The Victorian College of the Arts, The University of Melbourne, Australia.

### **3. Takashi Murakami and Louis Vuitton: On the integration of art and fashion**

*Peter Bengtsen*

This paper examines the increasingly integrated relationship between art and fashion through the case of the collaboration of the Japanese artist Takashi Murakami and the luxury brand Louis Vuitton. What is essential to understand is that Murakami's art products should not be seen as products that are derived from his artistic practice. Rather, they are an integrated part of that practice, and are considered by the artist to be just as much art as the products presented at art galleries. In accordance with this idea, the products that Murakami designed for Louis Vuitton were not considered separate from his other art production. For this reason, it makes perfect sense that the show ©Murakami, which ran at the Geffen Contemporary at MOCA in Los Angeles from October 2007 to February 2008, included a fully functioning Louis Vuitton store, where visitors could browse and purchase Louis Vuitton products designed by Murakami.

**Peter Bengtsen**, Ph.D., art history and visual studies, Lund University, Sweden.

### **4. Sensing fashion:**

#### **On the reception of fashion aesthetics at museum exhibitions and on the catwalk**

*Andrea Kollnitz*

My paper aims to investigate the emotional and sensual experiences connected to fashion displayed in museum exhibitions and on the catwalk. Both of these spaces perform fashion in ways inspired by and connected to performative strategies of the art world and are attracting a large, though heterogenic audience. My interest is less in the possible experience of fashion objects as artworks, than in the overall subjective reactions to fashion/display as communicated in press reviews. I want to reflect on different aspects and spaces of fashion display as well as the language of fashion criticism, especially its visual descriptions, its tropes and verbal images and its evaluation and interpretation of fashion aesthetics.

This will be done through a comparison of writings on contemporary fashion exhibitions at the Metropolitan Museum New York with reviews on fashion shows at the New York fashion week.

**Andrea Kollnitz**, senior lecturer, Centre for Fashion Studies, Stockholm University, Sweden.



## GENERAL ASSEMBLY 17.30–19.00

- The Reykjavík Art Museum, Kjarvalsstaðir

### **The Nordik Committee for Art History**

The general assembly of NORDIK will convene on Friday 15 May, in connection with the 2015 conference in Reykjavík. Jeff Werner, chairman of Nordic Committee for Art History, will present the work of the committee from 2012 to 2015. Following that the assembly will vote on an important proposal for new NORDIK regulations making NORDIK a formal legal entity. The general assembly also elects the Nordic Committee for Art History for the period 2015–2018. According to the guidelines for the committee, NORDIK's general assembly is made up of the participants at the Reykjavík conference, and all participants can vote in the election of the new committee.

## RECEPTION 19.00–20.00

- The Reykjavík Art Museum, Kjarvalsstaðir

## SATURDAY 16 MAY

### SEVENTH SESSION 9.00–10.30

- The Nordic House

#### Session 7.1

### **Uncharted nature**

#### **Panel I: Materiality and media**

*Session Manager: Ann-Sofie Gremaud*

In the era of the Anthropocene, artists and scientists are facing a new paradigm in their attempts to map nature. This session focuses on art as Anthropocene laboratory where human control, mapping, and aestheticizing of the landscape is thematised. It is our aim to cultivate a discussion of how art has interacted – and still interacts – with the natural sciences in interpreting the Anthropocene in relation to Nordic landscapes. We want to focus on contemporary art but also want to bring forward previously overlooked connections between contemporary and historical representational practices as human impact on landscape as well as the difficulty of controlling nature is a theme that artists and scientists have dealt with from c. 1800.

**Ann-Sofie N. Gremaud** is a postdoctoral researcher at the University of Copenhagen, Denmark. She specializes in modern Icelandic art, culture, and history.

#### **1. Which dichotomies will replace nature-culture? Art and awareness of the anthropocene (Two cases studies)**

*Max Liljefors*

This paper discusses the work of three artists who problematize human–environment relations: Olafur Eliasson (DK), and Kjersti G Andvig (NO) in collaboration with Joe Davis (US).

Taking the notion of the Anthropocene as a starting point, I will show how projects by these artists,

involving the creation of artificial landscapes (Eliasson) and genomic sequencing (Andvig and Davis), challenge the conventional divide between nature and culture. I will explore three alternative dichotomies which their projects seem to offer us instead, as tools to conceptually structure human-environment relations: 1) nature-natural reality, 2) anthropomorphism-biomorphism, and 3) factual-atmospheric.

Eliasson and Andvig and Davis employ artistic methods inspired by or in collaboration with science. However, their modes of expression are different, not at least in how they engage the beholder. I will interpret them as outlining different positions of the human in relation to the natural environment, in light of the advent of the Anthropocene.

**Max Liljefors**, professor, Division of Art History and Visual Studies, Lund University, Sweden.

## 2. A new landscape in paint: Art and land-use reform in nineteenth-century Denmark

*Thor Mednick*

Landscape painting, both as a category of representation and as a marker of aesthetic values, has interesting implications for the Anthropocene thesis. As a category of representation, landscape painting has traditionally been perceived as a fine-arts phenomenon, assumed to reflect mostly or exclusively abstract content, and it is only recently that scholarship on nineteenth-century Danish landscape painting has begun to recognize the possible influences on landscape painting of phenomena other than national-romantic ideology. This talk contributes to this trend by considering not only the historical and philosophical meanings contained within painted landscapes, but also the extent to which these paintings documented a material and living relationship with the land. Human interventions in the landscape – in this case, through agriculture and land-use reform – had significant consequences for larger public attitudes toward landscape ideology, consequences to which these paintings often referred.

**Thor Mednick**, assistant professor of art, University of Toledo, Toledo, Ohio, U.S.A.

## 3. From fact to fantasy: Photographing Iceland in an era of environmental crisis

*Kirsten Hoving*

I will examine the work of three North American photographers who have used the landscape of Iceland to raise environmental awareness through their work. Their approaches range from documentary photography to fictional narrative. In each case, the photographer has positioned his or her work within a larger scientific context: glacial melt, water resources, or species extinction. In his project *Ice: Portraits of Vanishing Glaciers*, James Balog specifically relates his aestheticized vision of the glacial landscape to the need for visualizations of scientific data, using both still and time-lapse photographs. Edward Burtynsky's recent project, *Water* uses aerial views of Iceland to represent pure water, untouched by human intervention and draws attention to aspects of the hydrological cycle. Emma Powell's photographic fantasy, *Svala's Saga*, uses the landscape of Iceland as a backdrop to tell the story of a young woman's quest to save an imaginary vanishing species.

**Kirsten Hoving** is a professor of art history at Middlebury College, U.S.A., with specialties in modern art and the history of photography.

## 4. Working the soil: Depicting the Anthropocene in Danish art from 1820 to 1920

*Gry Hedin*

I will discuss how Danish artists and scientists dealt with the notion of the Anthropocene in their depictions and analysis of human interventions in the soil. As a substance, soil is defined as "the skin of the earth" and as a medium for plant growth that may be cultivated by humans. Up through the nineteenth century, geologists, biologists and agricultural scientists studied this substance intensely developing the notion that it is not stable but changing under the influence of both humans and forces in nature. I will look into the way this notion is presented in landscape painting by focusing on

two artists, Johan Thomas Lundbye and Peter Hansen. Notions of geology and archaeology informed the romantic artist Lundbye around 1840, while Hansen was engaged in the development of modernization of farming in the countryside around 1900. He belonged to a movement nicknamed the farmer-painters.

**Gry Hedin** is curator and researcher at Faaborg Museum, Denmark, specialising in the relationship between art and science in the nineteenth century.

## ○ University of Iceland, Askja N-132

### Session 7.3

## Unwanted monuments and the silenced pasts

### Panel I

*Session Managers: Renja Suominen-Kokkonen and Hanna Kemppi*

Monuments and memorials can mark a clear distinction with written history, forcing us to look at things through their presence alone. Complex historical events and narratives are crystallized in these physical artefacts. With the image of history, societies control the present, and forgetting is one part of the process of de-politicizing the past. Alois Riegl already observed that in reality not all art monuments are valued on an equal basis, because the contemporary values of scholars and political decision-makers affect choices and actions. Since explaining the past also influences the future, it is relevant to find different alternatives to our practices.

This session aims at challenging art history practices, the way in which the discipline has evaluated, analysed, and understood monuments of silenced pasts. Are we ready to deal with complex questions of the past, including the marginal, the forgotten?

**Renja Suominen-Kokkonen**, senior lecturer in art history and adjunct professor at the Universities of Helsinki and Turku, Finland.

**Hanna Kemppi** is a doctoral student in art history at the University of Helsinki, Finland, specializing in the cultural heritage of the Orthodox Church.

### 1. Resurfacing past memory

*Sandra Lorentzen*

This paper questions in what ways the strategies deployed in artistic historical reenactments are akin to traditional memorials. Even though artistic historical reenactments such as *The Battle of Orreave* by Jeremy Deller are not considered as traditional memorials, they reactivate and challenge past histories and raise many of the same questions: What happens when historical, cultural and collective memory is presented as art? Are there any restrictions on what can be presented and by whom? Furthermore, one particularly challenging aspect is the difficulty of depicting history in a manner that is morally and ethically valid and that does not simply reflect the political ambitions of the museum, the sponsor, or the artist. Historical memorials are based on a specific historic event, an iconographic moment, with a desire to present history as it really was. However, aspects/actions may be ignored, thus resulting in a new presentation of the past.

**Sandra Lorentzen** is an art historian and curator, with a M.A. in art history from the University of Oslo, Norway.

### 2. The derussification of monuments in Finland

*Sofia Aittomaa*

From 1809 to 1917, when Finland was a Grand Duchy of the Russian Empire, a number of monuments were built in different parts of the country. The first decades after the Finnish independence were characterised by an endeavour of derussification that was concretised by attacks towards Rus-

sian and imperial symbols. This paper focuses on the study of monuments as symbolical objects in relation to the shifting historical and political context.

This paper address a wide range of questions related to the various functions of monuments, the destruction of art and mainstream art history discourse. The symbolic function of a monument is considered as a continuous process and should be studied as such. Unlike mainstream art history, I am not just interested in the monuments' creation processes and their immediate reception, but in their whole life span.

**Sofia Aittomaa** is a doctoral student in art history at Åbo Akademy University in Finland specialising in monuments and derussification.

### 3. Mediating conflicting truth claims

*Margaret Tali*

My paper focuses on the complex relationship between art historical discourse and artistic work that tackles history. I use memory studies to contextualize this relationship theoretically and problematise the inherent nationalisms in the discourses of art history through analysing three recent narratives of visual culture that tackle twentieth century Estonian history. Told from different local perspectives and different community backgrounds my examples embody contradicting accounts of the Second World War. These narratives are three recent documentary films: *Memories Denied* (2005) by Imbi Paju, *Monument* (2009) by Juta Kivimäe and Tõnu Virve, and *Monoliit* (2007) by Kristina Norman. Despite the utterly different visual languages that their authors choose, all films enact the past through visual media and aim at bringing visibility to particular past injustices and memory gaps. Using the example of these films, my paper attempts to think about the possibility of negotiating differing truth claims in art history instead of solidifying particular dominant accounts of truth and silencing counter-memories.

**Margaret Tali** is a lecturer at the Sandberg Institute in Amsterdam, Netherlands. She holds a Ph.D. in cultural analysis and art history from the University of Amsterdam.

## ○ University of Iceland, Askja N-131

### Session 7.4

#### Histories of media art in the Nordic and Baltic countries

##### Panel I

*Session Manager: Margrét Elísabet Ólafsdóttir*

The session will focus on questions concerning historiographies of media art. Media art is generally understood as what used to be referred to as new media art and was seen as an emerging practice in the late 1990s. When new media art was still new it seemed to be without history and thus free from any art historical past. But gradually media art histories that went beyond the newest trends started to emerge. Those histories are told through narratives that can be considered as equally new and raise questions as to how media art histories are told. This panel encourages papers addressing case studies of media art in different periods and regions, as well as methodologies of how media art histories are told.

**Margrét Elísabet Ólafsdóttir**, Ph.D., independent scholar, The Reykjavik Academy, Iceland.

#### 1. Mikael Lundberg: Artist in residence at Chalmers 1999-2005

*Anna Orrghen*

From 1999 through 2005 the Swedish artist Mikael Lundberg was an artist in residence at Chalmers University of Technology in Gothenburg, Sweden. As an artist in residence, Lundberg collaborated with several engineers and scientists at Chalmers. The aim of this paper is to describe and analyse these collaborations from Lundberg's as well as the engineers' and scientists' point of view. In the paper, attention is particularly paid to the following questions: Who did Lundberg collaborate with,

which artworks did they create, and how was the collaboration carried through? Which were the driving forces behind the collaboration? Which were the social, economical and institutional conditions of the collaboration? An overall question concerns the kind of knowledge that was produced during the collaborations as well as how, and what happens to the artistic as well as the scientific practice when the knowledge migrates between them.

**Anna Orrghen** is a researcher at the Department of Art history at Uppsala University, Sweden, specialized in art, science and technology.

## **2. Rule-based and generative methods in Estonian art: Leonhard Lapin, Kaarel Kurismaa, Raul Meel, Erki Kasemets, Siim Tanel Annus**

*Raivo Kelomees*

I will focus attention on Estonian artists whose works represent so-called pre-digital or non-electronic digital art: Leonhard Lapin, Kaarel Kurismaa, Raul Meel. I would add to them Erki Kasemets and Siim-Tanel Annus who are working in paradigm of rule-based art. If the first three could be honoured as the predecessors of a serialist, scientific and “digital” approach in Estonia, then Kasemets and Annus, who belong to the younger generation, are consciously working with “mathematical” methods.

Kaarel Kurismaa is a creator of kinetic art from the 1970s, who designed humorous, sonorous, kinetic and optical devices. Leonhard Lapin wrote his text *Objective Art* in 1975, describing machines and the man-made environment as a structure of new reality. Lapin’s role is important in connection with first video installation-theatrical performance in 1980 during the Olympics in Tallinn. Raul Meel, with engineering background, has been dedicated to rule-based and serialist approach since late 1960s.

**Raivo Kelomees**, Ph.D. in art history, artist, critic and new media professor working in Tallinn, Estonia.

## **3. Mapping the breadcrumbs of the art world**

*Theis Vallø Madsen*

In *An Annotated Topography of Chance* from 1962, Daniel Spoerri mapped his kitchen table including spoons, coffee cups, and breadcrumbs. Beginnings and ends, hierarchical order, and linear reading were abandoned for organizing principles more in the line of the “rhizome” or the “wayfaring” and threads of Tim Ingold’s “meshwork”. Today, there is a lot of ground to cover of art practices, artists’ archives and untold stories in regards to experimental art practices and ephemeral art. A different approach to categorizing and mapping is necessary when dealing with archives and collections of ephemeral art. In this paper, Mogens Otto Nielsen’s mail art archive is used as a case study for the digital mapping of a net-/meshwork of entangled, messy pieces of dispersed works of art. This on-going work is an attempt to map the smaller, numerous and messier parts – the breadcrumbs – of the art world.

**Theis Vallø Madsen**, M.A. in art history and Ph.D. fellow at Aarhus University and KUNSTEN Museum of Modern Art in Denmark.

## **4. Media art realities – a historic narrative from Hungary**

*Nina Czegledy*

Despite political and economic repression, alternative art forms such as media art continued to be produced underground in East European countries under communist rule. After the “fall of the Wall”, for the first time in nearly fifty years, Eastern European art (including media art) was exhibited throughout the Western world. In Hungary, *The Butterfly Effect project* in 1996 is considered the first major step towards the public dissemination of media art. I was actively involved in this process throughout Central Europe and would like to present case histories at this conference. While, due to current regressive politics tied to a hard economic situation, education, production and presentations of media art is weakened in Hungary, the outstanding early initiatives are to be celebrated.

**Nina Czegledy**, artist, curator, educator, collaborates internationally on interdisciplinary projects. Paradigm shifts in the arts and various social issues inform her projects.

## Session 7.5

### Discontinuities and alternative histories

#### Panel I: Design and architecture stories

*Session Manager: Mark Ian Jones*

This session is concerned with both the inside and the other side of the inclusive/exclusive line in the discourses of Nordic modernity and with what factors determined the delineation of difference, of inclusion and exclusion and what art and design historians wanted to see and wanted to stress. It is also interested in those artists and designers who straddled the line between central and peripheral and the details of their alternative histories. It proposes that geographic boundaries too have clouded the representation and description of Nordic design as opposed to Scandinavian design in discourse – those countries perceived as central are as important as those perceived as peripheral.

Dr. **Mark Ian Jones** is a design historian, architect and academic based in Sydney, Australia and frequent visitor to Sweden.

#### 1. Artist roles, gender roles and networks in Europe. A case study through the artist and designer Tyra Lundgren (1897–1979)

*Marika Bogren*

The Swedish female artist, Tyra Lundgren (1897–1979), is the case study for my presentation. My coming dissertation deals with three different perspectives: The artist's roles on the European avant-garde scene, her gender role and her networks. She was both a progressive member of the modernist collective, and a spokesperson for tradition. She was one of the opponents who questioned Svenska Slöjdföreningens ideas and program, although she herself can be described as a “functionalist” in the early decades of 1900. Perhaps she had the wrong profile to be fully accepted in some parts of the art field. My paper will discuss strategies that I have defined, concerning Tyra Lundgren's opportunities to make a career. Did she achieve real power in the art field? Which were the obstacles? I use various methods and theories, trying to investigate different gate keepers that either help her or hold her back. Was she, in fact, herself, one of these gate keepers?

**Marika Bogren** is a doctoral student in art history at Uppsala University, also a curator and art educator at Nationalmuseum, Stockholm, Sweden.

#### 2. Shaping Finnish architecture outside of architectural history

*Charlotte Ashby*

Vilho Penttilä was a prolific architect, an enthusiastic editor and a fairly weak architectural journalist. He is not the sort of figure art history remembers. His practice is representative of the general and unexceptional mass that makes up architectural culture. The focus of this paper is on alternative histories of architectural practice, that because they did not turn out in the retrospective eye of history to have “significance” are now forgotten. In both buildings and writings, Penttilä “quoted” liberally from other sources and yet his words contributed to the foundation of Finnish-language architectural discourse and to the emerging Finnish cityscape. The derivative nature of his work was the translation into the local language and the local street of the innovations of modernism. His contribution needs to be understood as a necessary part of the forging of a national architectural culture through a process of selecting, inventing and reinventing from multiple sources.

**Charlotte Ashby** is an art and design historian based in London, lecturing at Birkbeck, the Courtauld Institute and Oxford, U.K.

### 3. Functional or modern? The Swedish Museum of Architecture and the historiography of Swedish twentieth century architecture

*Christina Pech*

The subject of this paper is the influence of the Swedish Museum of Architecture on the historiography of Swedish modern architecture. It investigates the process of selection and distinction of people, projects, arguments and course of events taking place at the museum and that supposedly still today dominates the narrative of Swedish twentieth century architecture in scholarly as well as more popular discourse. The point of departure is mainly museum activities and publications in the years around 1980, since the hypothesis is that the museum arrives at a consolidated version of Swedish modern architecture at this time. Special attention is paid to a tendency at the museum to move from a critical approach or methodology to a (possibly) more historical one. Alternative contemporary histories as well as the potential consequences of the preferred terminology will also be addressed.

**Christina Pech** is an art and architectural historian currently teaching at the School of Architecture, Royal Institute of Technology (KTH), and the department of Art History at Stockholm University, Sweden.

## ○ University of Iceland, Askja N-129

### Session 7.6

#### Progressive art education

##### Panel I: The Bauhaus going global

*Session Managers: Melanie Klein and Isabel Wünsche*

In this session, the interrelations between the emergence of modernist art and ideas of progressive art education brought to art schools and workshops in Africa, Asia, Australia and the Americas are examined by means of specific case studies. The transformation of art educational concepts within cultural traditions and local art scenes are brought into focus as are the relevance of gender roles, reciprocal dynamics between educators and students in the production of art as well as the impact of hierarchical structures and forms of agency within colonial and postcolonial contexts. Art educational venues are perceived as contact zones that formed modernist art beyond Europe through polyphonic theoretical and practical approaches.

**Melanie Klein** currently holds a fellowship as postdoctoral researcher in the DFG Research Group “Transcultural Negotiations in the Ambits of Art. Comparative Perspectives on Historical Contexts and Current Constellations” at Freie Universität, Berlin, Germany.

**Isabel Wünsche** is professor of art history at Jacobs University in Bremen, Germany. Her research focuses on modernist and avant-garde art and its spread beyond Europe.

#### 1. Japanese and Czechoslovak Bauhaus – entangled networks of progressive education

*Helena Čapkova*

This presentation examines the impact of the Bauhaus as a progressive institution as well as a network on the peripheral modernist art scenes such as Japan and Czechoslovakia. Particular attention will be given to the gender aspect of this process taking as examples two Bauhaus students, Czech designer Marie Rossmánová and a Japanese Michiko Yamawaki who successfully established herself as an artist and educator, only until the birth of her second child when she decided to give up her career completely. These two artists and their husbands, all Bauhaus students, together with the network of fellow students and institutions they taught at, will provide a productive substrate for the analysis of reciprocal effects between educators and students. It will also serve as a tool for exploring a specific kind of Japonisme in the Bauhaus and through its network it transformed and spread to the peripheries of the modernist art world.

**Helena Čapková** is an assistant professor teaching art history at the School of International Liberal Studies of Waseda University, Tokyo, Japan.

## 2. The heritage of the Bauhaus in Australia I – Ludwig Hirschfeld-Mack

*Andrew McNamara*

Ludwig Hirschfeld-Mack was an early pioneer of colour-light-music projections within the avant-garde. He began these experiments while still a student at the Weimar Bauhaus. During World War Two, Hirschfeld-Mack was deported to Australia where his connection to the local art world was marginal. Instead, Hirschfeld-Mack devoted his attention to art education. This paper will explain that this focus on art education had already occurred as early as 1925 when Mack stayed behind in Thuringia when the Bauhaus shifted to Dessau. This paper will clarify this background while also explaining how the colour-light experiments were consistent with Hirschfeld-Mack's devotion to art education.

**Andrew McNamara**, professor and head of visual arts at the Queensland University of Technology (QUT) in Brisbane, Australia.

## 3. The heritage of the Bauhaus in Australia II – Josef and Anni Albers in the Antipodes

*Ann Stephen and Isabel Wünsche*

Josef and Anni Albers played a significant role in the dissemination of the Bauhaus idea beyond Europe. This paper traces their influence as part of a wider German-Australian artistic dialogue, initially through the agency of first and second generation Bauhausers, the artist Ludwig Hirschfeld Mack and the architect Harry Seidler. These two, both émigrés from Nazi Europe, proselytised the Bauhaus model in Australia and were major advocates for the Albers's work in their teaching, lectures and exhibitions. The paper will trace the various antipodean appearances of the Albers through the mid to late twentieth century, showing how they contributed to the transformation of teaching art, design and architecture in Australia.

Dr. **Ann Stephen** is senior curator at the University Art Gallery and Art Collection of the University of Sydney, Australia.

**Isabel Wünsche** is professor of art history at Jacobs University in Bremen, Germany. Her research focuses on modernist and avant-garde art and its spread beyond Europe.

**COFFEE BREAK 10.30–11.00**

**EIGHTH SESSION 11.00–12.30**

### ○ The Nordic House

#### Session 8.1

#### Uncharted nature

#### Panel II: Science and mapping

*Session Manager: Gry Hedin*

In the era of the Anthropocene, artists and scientists are facing a new paradigm in their attempts to map nature. This session focuses on art as Anthropocene laboratory where human control, mapping, and aestheticizing of the landscape is thematised. It is our aim to cultivate a discussion of how art has interacted – and still interacts – with the natural sciences in interpreting the Anthropocene in relation to Nordic landscapes. We want to focus on contemporary art but also want to bring forward previously overlooked connections between contemporary and historical representational practices as human impact on landscape as well as the difficulty of controlling nature is a theme that artists and scientists have dealt with from c. 1800.

**Gry Hedin** is curator and researcher at Faaborg Museum, Denmark, specializing in the relationship between art and science in the nineteenth century.



## 1. Vague maps for uncharted nature

*Adam Brethel*

The paper makes the argument that science communication, visualisations, and documentaries are providing maps for the world of becoming despite the rigid visual discourse of the natural sciences. The Anthropocene world is disposed to be uncertain and unpredictable, making scientific scenarios and imagery of the future ever harder. The visual discourse of the natural sciences has difficulty to make visual this complex world of tipping-points, climate noise and bifurcations. Nonetheless, leaving the explicit scientific message aside something less expected appears as other images present themselves to the reader. These images are vague and figuratively indeterminate. I propose that they are maps needed to understand the Anthropocene. On cover images, in backgrounds or frames and particularly matter-zooms I find landscape that suck us into the world, rather than providing a distanced perspective, and I would say that this is congenial with the kind of understanding of the world that scientific climate communication actually needs.

**Adam Brenthel** has a multidisciplinary background and is defending his doctoral thesis on the visual culture of climate change “The Drowning World” in September 2015 at the Division of Art History and Visual Studies, Lund University, Sweden.

## 2. Negative landscapes: Lucy Lippard’s arctic, ca. 1969

*Christopher Heuer*

In September 1969, Lawrence Weiner flew to the Northern settlement of Inuvik, the “first planned town North of the Arctic Circle” and executed several land-based sculptures. The critic Lucy Lippard, who accompanied Wiener, photographed many of the pieces and soon published an obscure article about the trip. Although not explicitly political, Lippard’s piece alluded to the bizarre culture of resource exploration coeval with the art actions. Lippard’s greatest interest, however, remained with the relation between these human environmental conditions and their “barren” arctic topography. This paper examines both Wiener’s 1969 work and Lippard’s article. Seen now, Wiener’s arctic works are perhaps most profound less for their countering of the object, but for their privileging of material over the optical properties of the landscape – for exploring the arctic as matter rather than scenery, in a manner different from then-emerging land art practices.

**Christopher P. Heuer** is Samuel H. Kress senior fellow at the Center for Advanced Study in the Visual Arts, Washington D.C., U.S.A.

## 3. Terra Incognita.

### Danish artists’ discovery of Jutland and the heath in the nineteenth century

*Gertrud Oelsner*

Investigating the Jutland heath as an example of artists and scientist exploring the uncharted nature in the era of the Anthropocene, I will suggest a reading of the heath as a case for both artists and scientist reflecting a changing concept. Early renderings of the heath depict it as both a desert like landscape and as unmappable due its unfamiliar appearance. In the early nineteenth century the heath covered the majority of Jutland laying out the landscape as an infertile seabed, but in the course of the century the landscape was subject to major changes as the cultivation of the heath gained momentum. Scientists and artists explored those changes which dramatically changed the artistic approach to nature. A change of perspective closely connected to the cultivation of the heath, which under the influence and intervention of humans forever should transform the Jutland topography; a process meticulously registered by artists and scientists.

**Gertrud Oelsner**, Ph.D. fellow, Department of Aesthetic and Communication, Art History, Aarhus University, Denmark.

#### 4. Art, urban nature and ecological knowledge.

*Hanna Johansson*

I discuss three examples of recent artistic research/artworks made in Helsinki. These three examples explore the interconnectedness of human culture and its effect on nature in urban or semi-urban landscapes. These works make clear the shifting agency of nature in human culture. These examples emphasize how nature has taken a more substantial role as an author or at least an actor on the human stage.

The aim of this paper is not so much to analyse the works as such but (through them as examples) to discuss the role, significance and potentiality of art in knowledge production about the current and timely issues of nature in the era of the Anthropocene. In other words I ask do environmental art pieces that grasp into the ecological, natural and climatic problems co-operate with other fields of environmental disciplines or should art in this situation keep its own borders of discussion?

Ph.D. **Hanna Johansson** works as a researcher and teacher at the University of Helsinki, as well as teaches at the University of the Arts Helsinki, Finland.

## ○ University of Iceland, Askja N-132

### Session 8.3

#### Unwanted monuments and the silenced pasts

##### Panel II

*Session Managers: Renja Suominen-Kokkonen and Hanna Kemppi*

Monuments and memorials can mark a clear distinction with written history, forcing us to look at things through their presence alone. Complex historical events and narratives are crystallized in these physical artefacts. With the image of history, societies control the present, and forgetting is one part of the process of de-politicizing the past. Alois Riegl already observed that in reality not all art monuments are valued on an equal basis, because the contemporary values of scholars and political decision-makers affect choices and actions. Since explaining the past also influences the future, it is relevant to find different alternatives to our practices.

This session aims at challenging art history practices, the way how the discipline has evaluated, analysed, and understood monuments of silenced pasts. And asks, are we ready to deal with complex questions of the past, including the marginal, the forgotten?

**Renja Suominen-Kokkonen**, senior lecturer in art history, and adjunct professor at the Universities of Helsinki and Turku, Finland.

**Hanna Kemppi**, M.A., researcher in art history at the University of Helsinki, writing her doctoral dissertation.

#### 1. Focus on unwanted forms:

##### Shaping the national orthodox church architecture in Finland in the 1920s

*Hanna Kemppi*

This paper addresses the complex aesthetic issue of shaping “a Finnish style” for the national Orthodox Church in Finland. During the Finnish Civil War in 1918, newly-independent Finland confiscated all former Russian property in its territory as war trophies, including dozens of Orthodox churches. Orthodox parishes were allowed to keep their property. Some of the confiscated churches soon served as Lutheran garrison churches or were simply demolished and in some cases taken into secular use. All these actions meant a transformation of the architecture into something “non-Orthodox” and “non-Russian”. Simultaneously, new Orthodox sacral buildings were needed. The crucial question was to find the proper form of “a Finnish style” for this church architecture subsidized by the

state. This paper considers the discourse on suitable forms, which included suggestions of completely demolishing unwanted forms from the architectural heritage of Finland.

**Hanna Kemppi** is a doctoral student in art history at the University of Helsinki, Finland, specializing in the cultural heritage of the Orthodox Church.

## 2. Silenced and forgotten exhibitions – Soviet propaganda and art exhibitions in Kunsthalle Helsinki 1944–45

*Maija Koskinen*

The presentation will cast light on the forgotten history of Kunsthalle Helsinki by digging out four exhibitions organized by Finland-Soviet Union Society together with VOKS – All-Union Society for Cultural Relations with Foreign Countries (USSR) at Kunsthalle right after the World War II. The exhibitions were designed to deliver propaganda about the socialist the social system and a communist worldview in the Post-War Europe.

The exhibitions will be examined from a perspective of how state policy-making, political changes and war affect an art institution, and to what extent it can hold fast to its independence and exhibition policy under pressure of the field of power and politics. It will be pointed out how these exhibitions marked a starting point for an era of the Cold War in Kunsthalle Helsinki making it, for a period, a stage for the state-imposed cultural propaganda battle in which, alongside with USSR, participated also Great Britain and the USA.

**Maija Koskinen** is currently completing her doctoral thesis in art history, her subject being the significance of Kunsthalle Helsinki for the Finnish art field.

## 3. Monumental indifference in Anu Pennanen’s “friendship”

*Paul Wilson*

The view that public monuments are invisible, at best, or actively engender forgetting, at worst, often operates as a baseline assumption in contemporary studies of monuments. This paper seeks to draw a distinction between forgetting and indifference, invisibility and a refusal to acknowledge. Set in Tallinn, Estonia just before the controversial removal of the Soviet-era Bronze Soldier statue, Anu Pennanen’s short film *Friendship* (2006) makes an argument for the strategic value of monumental indifference. It follows two groups of friends, one ethno-linguistically Estonian and the other Russian, as they move between the abandoned communist monuments of Maarjamäe and Linnahall and the new Viru Centre shopping mall. Despite the obvious historical and ideological differences between the sites, the teenagers are shown using them identically. This indifference to the ideological distinctions between communist and capitalist monuments in the film offers new ways to think about the future of monuments in contested urban spaces.

**Paul Wilson** is an assistant professor of art history at Ithaca College in New York, specializing in contemporary art and museum studies.

○ University of Iceland, Askja N-130

### Session 8.4

## Discontinuities and alternative histories

### Panel II: Art

*Session Manager: Mark Ian Jones*

This session is concerned with both the inside and the other side of the inclusive/exclusive line in the discourses of Nordic modernity and with what factors determined the delineation of difference, of inclusion and exclusion and what art and design historians wanted to see and wanted to stress. It is also interested in those artists and designers who straddled the line between central and peripheral and the details of

their alternative histories. It proposes that geographic boundaries too have clouded the representation and description of Nordic design as opposed to Scandinavian design in discourse – those countries perceived as central are as important as those perceived as peripheral.

**Mark Ian Jones**, Ph.D. UNSW Art & Design, University of New South Wales, Sydney, Australia.

## 1. The international art market in Stockholm

*Christina Brandberg*

The aim of this paper is to investigate how the art galleries Svensk-Franska, Samlaren and Galerie Blanche established a market for international art in Stockholm, emerging in the late 1910s, but escalating intensely after the Second World War. The structures behind the establishment of the market for international art and the characters involved will be mapped out and their methods for promoting and selling the international art will be discussed. To what extent did foreign art dealers have any impact on the Swedish art market and was it correct that the “French modern art” was sold in Stockholm to prices even lower than in Paris and equivalent to Swedish contemporary art? The aim is also to look into the affiliations in between the main characters and what effects they had for the galleries involved.

**Christina Brandberg** is a Ph.D. research student on the topic “Henry Moore in the Nordic countries” at Loughborough University, U.K.

## 2. Finnish modernisms after the second World War: Technological utopia versus cultural dystopia

*Riitta Ojanperä*

In the center of my discussion are texts by a powerful art critic and curator, E. J. Vehmas (1902–1980). Rapid industrialization during the 1950s and 1960s contextualize the post-war art discourse in Finland. The aims of modern art were about aesthetics and about defining a path towards a better future, where destruction was left behind. Vehmas’ genealogy of modern European art was rooted in the spiritualist texts of Kandinsky and Bergson. For him, meaningful art of the twentieth century represented a fundamentally modern experience of loss and disintegration, dystopia and melancholia. I am asking, if cultural disillusion was a possible attitude towards the modern world in post-war Finland. Or was a dystopian interpretation of contemporary culture doomed into a margin, when social and economic growth paved the way for modern welfare society.

**Riitta Ojanperä**, Ph.D. is the director of collections management at the Finnish National Gallery. Special interest is art discourse, positioned and plural modernisms.

## 3. Now you see it – now you don’t: Museums and the histories of troublesome art

*Line Daatland*

How is art written into or excluded from history? The research exhibition Art in Battle (on show at KODE – Art Museums of Bergen in 2015) explores the ideological battles fought over art under shifting political regimes and their impact on the practitioners and chroniclers of art. Because of the extreme strategies employed, the period often referred to as “The Third Reich” has been treated as an art historical deviation. Its absence in museum exhibition narratives today is partly due to a relative lack of scholarly research, and partly to the inability of existing exhibition paradigms to cope with the unclear and historically burdensome status of the material. This paper argues that critical analyses of the interrelationships between political ideology, aesthetics and artistic expression spark important discussions on the conceptions of art and its contemporary institutions.

**Line Daatland** Cand.philol., is an art historian and curator since 2009 of early modern art at KODE, Art Museums of Bergen, Norway.

## Session 8.6

### Progressive art education

#### Panel II: Travelling concepts in art education

*Session Managers: Melanie Klein and Isabel Wünsche*

In this session, the interrelations between the emergence of modernist art and ideas of progressive art education brought to art schools and workshops in Africa, Asia, Australia and the Americas are examined by means of specific case studies. The transformation of art educational concepts within cultural traditions and local art scenes are brought into focus as are the relevance of gender roles, reciprocal dynamics between educators and students in the production of art as well as the impact of hierarchical structures and forms of agency within colonial and postcolonial contexts. Art educational venues are perceived as contact zones that formed modernist art beyond Europe through polyphonic theoretical and practical approaches.

**Melanie Klein** currently holds a fellowship as postdoctoral researcher in the DFG Research Group “Transcultural negotiations in the ambits of art. Comparative perspectives on historical contexts and current constellations” at Freie Universität, Berlin, Germany.

**Isabel Wünsche** is professor of art history at Jacobs University in Bremen, Germany. Her research focuses on modernist and avant-garde art and its spread beyond Europe.

#### 1. “Traditional” handicrafts as a path to education in the Southern Appalachian Mountains of the United States

*Lisa L. Kriner*

Described by educated northern reformers as “primitive folk” living in conditions of “colonial times” the peoples of the Southern Appalachian in the United States became a focus for educational reform between the 1890s and early part of the twentieth century. Within this reform a variety of approaches were taken, each with connections to the Appalachian Crafts Revival and importing pedagogical ideas and theories from Nordic countries. For those incorporating Nordic ideas, how they arrived at and implemented those ideas fundamentally influenced the school’s educational direction. To better understand these influences and their impact on education and identity in the region today, this paper will make a comparison between the development and educational philosophies of the John C. Campbell Craft School in Brasstown, North Carolina with those of Fireside Weaving at Berea College in Berea, Kentucky.

**Lisa Kriner**, professor, Berea Colleg, U.S.A. He has a B.S. from North Carolina State University and M.F.A. from the University of Kansas.

#### 2. “What is this thing called art?”

##### Emerging discourses in South African art educational venues

*Melanie Klein*

Art teaching in South Africa seemed to oscillate between the search for an “authentic” cultural idiom in art production and the claim to partake in global art historical archives. In this respect, art educational institutions illustrate a genesis of modern art from South Africa that was formed by differing and mutually influencing perspectives apart beyond a mere re-tribalisation of Black people imposed by the apartheid regime.

As graduate of the Slade School in London, Ann Harrison, later Robinson, arrived in South Africa in 1948 with the self-imposed mission to convey to Black students the educational potential of art to develop visual literacy and creative thinking. Harrison’s manuscript “What is this thing called art” exemplifies the ambivalent stance of art teachers in South Africa in the 1940s and 1950s. Her text and other more theoretical considerations of both European and eventually African educators reflect the

reciprocal impact between discourses and practices, between aesthetic and occasionally ideological concepts and material realities.

**Melanie Klein** currently holds a fellowship as postdoctoral researcher in the DFG Research Group “Transcultural negotiations in the ambits of art. Comparative perspectives on historical contexts and current constellations” at Freie Universität, Berlin, Germany.

### 3. Rhodes gone global: “selective borrowing” or “veering south”?

*Claudia Marion Stemberger*

In my paper I examine the pedagogy of global art history with special attention to contemporary arts education at Rhodes University’s Fine Art Department today. In particular, in my case study I address recent pedagogical efforts in South African art education in order to highlight their active role in (re) shaping arts education. I discuss global art histories as a travelling discourse, shaped by “multilateral appropriation” (Kravagna 2013) and “veering South” (Simbao 2013), and juxtapose them against the notion of global art histories as unilateral study courses that are “symptomatic of a (self-)surmounting of the Global North” (Leeb et al. 2013). Moreover, in order to reveal the “inner perspectives of the actors” in a “pluralized notion of the ‘Global’” (ibid), I look at the emphasis in South African arts education on participatory community arts projects (Berman 2013, Costandius/Rosochacki 2013).

In conclusion, I expect my research to contribute to debates on the centres and peripheries of art. What if the former tendency to a unilateral dichotomy of either local or global turned into multilateral (global) art histories that include both “critical locality” and “critical globalism”?

**Claudia Marion Stemberger**, Ph.D. art history programme, McGill University, Montréal, Canada.



## Conference Excursion

### Art and Nature

● Saturday 16 May at 14.00 from the Nordic House

The visual arts are in focus at the 29th Reykjavík Art Festival which opens on 13 May and as it coincides with the *NORDIK 2015 – mapping uncharted territories* conference, we have the opportunity of integrating an exceptional escapade of art and nature on a short and eventful excursion in and around Reykjavík.

We depart from the Nordic House heading towards the Kópavogur Art Museum – Gerðarsafn – where we will attend opening of a group exhibition of Icelandic visual artists before leaving the capital area towards the wild nature of Reykjanes peninsula. Here we glide through the natural attractions and beautiful scenery; starting with the endless lava fields, the lake Kleifarvatn, the hot springs and solfataras of Krýsuvík and the magnificent coastline and dramatic breaking waves by the sea shore. On our way we will have a stop at another exhibition opening at the LÁ Art Museum in Hveragerði, the village of the “hot springs” where we will partake in an informal banquet before returning back to Reykjavík. We will be back to the city center around 20.00 in the evening, just in time for yet another exhibition opening and to join in on the bandwagon of the festive spring celebrations in Reykjavík.