

Preliminary Programme, NORDIK 2012  
/CB 2012-02-15

**Across the Fourth Wall: Engaging in the Process: Viewers, workers and social agency in contemporary art (preliminary title)** Chair: Riikka Stewen, PhD, Dean, Director of the Department of General Studies, Academy of Fine Arts, Helsinki, riikka.stewen@kuva.fi

Miriam Paulo, PhD, Universitat Autònoma de Barcelona, Spain (from Anna Dahlgrén, Jan 19)

Across the Fourth Wall: Encountering Mark Rothko's Characters Kaija Kaitavuori, PhD Cand, Courtauld Institute; London, UK

From Objects to Relations, From Subjects to Agents, Jovanka Popova, Curator and Art historian, Skopje, Republic of Macedonia

Curating Process as Ready Made Practice

Katve-Kaisa Kontturi, PhD, Assistant Professor, University of Turku, Finland

Following the Flows of Process: Towards New Conceptions of the Work of Art and the Work of an Artist

**Art, Borders and Boundaries, part I: Remediations, transmedial processes, contexts of production and consumption**

Chair: Anna Dahlgrén, PhD, Assistant Professor, Dept of Art history, Stockholm University, anna.dahlgren@arthistory.su.se

Sophie Raux, Associate Professor, Dept of Art History, Université Charles de Gaulle Lille 3, France  
"The Work of Art in the Age of Mechanical Reproduction" *Avant la Lettre* : The 18th facsimile of drawings

Anna Orrghen, PhD, Researcher, Dept of Art History, Uppsala University, Sweden  
Art Making at the Boundaries: Collaborations between artists, scientists and engineers

Stina B Barchan, PhD, History of Art, University College London, UK  
Works in Transit: The postcards of Kurt Schwitters in Hannah Höch's archive

Asta Kihlman, Postgraduate student, the School of History, Culture and Arts Studies, Art History, University of Turku, Finland  
In the Making of Another Narrative. The female artists in the Nuori Suomi albums

**Art, Borders and Boundaries, part II: Individuals and networks, places, genres**

Chair: Anna Dahlgrén, PhD, Assistant Professor, Dept of Art history, Stockholm University, anna.dahlgren@arthistory.su.se

Anne Gregersen. PhD Cand. Dept of Arts and Cultural Studies, University of Copenhagen, Denmark  
Reflecting Boundaries: The late works of J.F. Willumsen

Cecilia Strandroth, PhD, Postdoctoral Researcher, Dept of Art History, Uppsala University, Sweden  
The National and the Personal: On landscape and wildlife photography and the boundaries of High Art Photography.

Sigrún Sigurðardóttir, Assistant Professor and Programme director at Iceland. Academy of the Arts,  
Freelance curator and writer, PhD Cand, University of Iceland, Iceland  
Breaking up Borders: Icelandic Fine Art Photography today.

Jacob Kimvall, PhD Cand, the Dept of Art History, Stockholm University, Sweden  
Benign and Malign Graffiti

### **Art and Economy. Art History and the Economization of Culture**

Chairs: Susanna Aaltonen, PhD, Curator at the Dept of Art History, University of Helsinki,  
susanna.aaltonen@helsinki.fi & Leena Svinhufvud, PhD, Postdoctoral researcher, University  
of Helsinki, leena.svinhufvud@helsinki.fi

Kristina Civinskienė, PhD Cand, United Lithuanian Culture Research Institute (LCRI) and Vilnius Art  
Academy  
Galleries and Artists' Relations in Local and International Context. A Soviet and post-Soviet Lithuanian  
case

Liz Kim, PhD, History of Art, Modern and Contemporary, The Courtauld Institute of Art, University of  
London, UK  
Trends and Trades: Thirty Decades of Success and Failure for 1980s New York Based Artists

Tutta Palin, Senior Researcher, the Academy of Finland; Associate Professor, Dept of Art History,  
University of Turku, Finland  
The Portrait as a Commodity in Early 20th Century Finland

Jenny Wiik. Post-graduate student, Dept of Art history, Arts Faculty, Åbo University, Finland  
Economic Flow in an Artist Grant System: Following the money

### **Art Museums, Research and Display**

Chairs: Karin Sidén, PhD, Associate Professor, Director of Research, Archives and Art Library  
Nationalmuseum, Stockholm, ksn@nationalmuseum.se & Anna Tellgren, PhD, Curator of  
Photography and Research Leader, Moderna Museet, Stockholm,  
a.tellgren@modernamuseet.se

Birgitte Sauge & Anne Qvale, Norway  
Art Exhibitions: Narratives and Meaning. Two projects conducted by the National Museum of Art,  
Architecture and Design, Norway, in collaboration with the National Network of Art Museums and

InterMedia, University of Oslo

Linnéa Rollenhaagen Tilly & Linda Hanners, Sweden

Artisanal Knowledge. An interdisciplinary project between art history, history of ideas and history of science

Sigrid Lien, Norway

Photography on Display: The Practices of Understanding and Exhibiting Photographs at Preus Museum, Norway

Sofia Lapa

41 Years in Permanent Display: Why don't we change permanent museum exhibitions?

### **Art Theory as Visual Epistemology I: Theory**

Chair: Harald Klinke, PhD, Dept of Art history, Kunstgeschichtliches Seminar, Georg-August-Universität Göttingen, [hklinke@uni-goettingen.de](mailto:hklinke@uni-goettingen.de)

Georgina Cole, National Art School Sydney, Australia

Rethinking vision in eighteenth-century images of the blind

Jochen Briesen, Universität Konstanz, Germany

Knowledge, Understanding, and the Visual Arts

Karolina Uggla, PhD Cand, Dept of Art History, Stockholm University, Sweden

Voir ou lire: maps as art – art as maps

Lutz Robbers, Bauhaus Universität Weimar, Germany

Without, Pictorial De-tour': The Case of the Architectural Image

### **Art Theory as Visual Epistemology II: History**

Chair: Harald Klinke, PhD, Dept of Art history, Kunstgeschichtliches Seminar, Georg-August-Universität Göttingen, [hklinke@uni-goettingen.de](mailto:hklinke@uni-goettingen.de)

Elisabeth Oy-Marra, Johannes Gutenberg Universität Mainz, Germany

Making the Idea Visible: Drawing as an epistemological medium in Bellori's Lives

Martin Olin, Nationalmuseum, Stockholm, Sweden

History, Biography, Translation, Interpretation? The literary theory of art and the nature of portraits

Bärbel Küster, Universität Stuttgart, Germany

"Mental Images" of Jonathan Richardson – an 18th C. forerunner of *Bildwissenschaften*?

Ioana Magureanu, National University of Art, Bucharest, Romania

The Rivalry Between Art and Nature in Seventeenth-Century Italian Art Theory

### **Art Theory as Visual Epistemology III: Presence**

Chair: Harald Klinke, PhD, Dept of Art history, Kunstgeschichtliches Seminar,  
Georg-August-Universität Göttingen, hklinke@uni-goettingen.de

Anne-Maria Pennonen, Helsinki University, Finland

Truth of Nature – Empiricism in the mid-nineteenth century landscape painting in Düsseldorf

Romana Schuler, University of Applied Arts Vienna, Austria

Historical Discoveries and their Significance for the Virtual Image in Art

Michael Ranta, Centre for Languages and Literature, Cognitive Semiotics, Lund University, Sweden  
(Re-) Creating Order: Narrativity and Implied World Views in Pictures

Riikka Niemelä, University of Turku, Finland

Tracing Out Space In Videoperformance

### **Avant-Gardes in Transition – New Approaches, Part I**

Chair: Annika Öhrner, PhD, Postdoctoral Researcher, Dept of Art History, Uppsala University,  
annika.ohrner@konstvet.uu.se

Vibeke Röstorp, Sorbonne-Paris IV, France

The Myth of Return: National Romanticism and the avant-garde art in Sweden.

Marja –Terttu Kivirinta, University of Helsinki, Finland

The Traveling Concept of Avant-Garde and the Art Field in Helsinki of 1910s.

Isabel Wünsche, Jacobs University, Bremen, Germany

Trangressing Borders and Styles: Berlin as the center of the international avant-garde during the interwar period

Monika M. Rieger, Humboldt University, Berlin, Germany

Consciously Becoming Avant-garde – The case of British Surrealism

### **Avant-Gardes in Transition – New Approaches, Part II**

Chair: Annika Öhrner, PhD, Postdoctoral Researcher, Dept of Art History, Uppsala University,  
annika.ohrner@konstvet.uu.se

Camilla Skovbjerg Paldam, Aarhus University, Denmark

Organic avantgarde? Surrealist collage revisited.

Joana Cunha Leal

Trapped Rugs. Rotten fruits, faked collages and painted stories; how avant-garde migrates south"

Margareta Tillberg, Södertörn University, Stockholm, Sweden.  
Official and Clandestine: The Russian Artists' Collective Dvizhenie

Nicola Hille, University of Tübingen, Germany  
Bauhaus and VCHUTEMAS: New Approaches and Avant-gardes in transition

### **Bodies and Spaces: Challenging borders and demarcations**

Chairs: Moa Goysdotter, PhD Cand, Art History and Visual Studies, Lund University,  
moa.goysdotter@kultur.lu.se & Erika Larsson, PhD Cand, Art History and Visual Studies, Lund  
University, erika.larsson@kultur.lu.se

Carin Jorgensen  
Ambiguous Self: Gender bending and transvestite performance in fin-de-siècle Berlin cabaret

Max Liljefors, Lund University, Sweden  
Bio-Identity and the Invisible Body: The use of biometrics in migration control

Stina Marie Hasse Jørgensen, Copenhagen University, Denmark  
I am Sitting in a Room. Sound Art in a Phenomenological Perspective

Karen Westphal Eriksen, Copenhagen University, Denmark  
Size Matters: Print culture versus museum spectacle in Denmark post World War II

### **Changes and Reform in Art School Education in the Nordic Countries From 1900 to the Present (round table)**

Chair: Marta Edling, PhD, Associate Professor, Researcher, Dept of Art history, Uppsala  
University, marta.edling@hist.uu.se

List of presentations:

Anders Bergström Associate Professor in History and Theory of Architecture, KTH School of  
Architecture, Sweden  
Architectural Education and the Formation of Architects

Æsa Sigurjónsdóttir, Assistant Professor, Co-Director of the Art history and Art theory Dept,  
University Iceland

Teaching: The maddest artform. A Reykjavik experiment in art historical perspective.

Mikael Börjesson, Associate Professor, Sociology of Education, Uppsala University, Sweden  
Artistic Education and the Production of Exclusivity

Maria Görts, Associate Professor, Art History, Dalarna University, Sweden  
A Free Academy. The Transformation of Fine Art Education in Scandinavia in 1930s

Marta Edling, Associate Professor, Dept of Art History, Uppsala University, Sweden  
The intellectual turn. Theory, Formalization and Research in Swedish Fine Arts Education since the 1990s  
Commentators: Jorunn Spord Borgen. PhD, Art History, Special Advisor at The Norwegian knowledge centre for education, The Research Council of Norway  
Hester Westley. PhD, Art History from the Courtauld Institute of Art. Currently holds a 4 year post-doctoral position on the 'Art School Educated' project, the Research Department of Tate National, UK  
Beth Williamson. PhD, Art History and Theory from the University of Essex. Currently holds a 4 year post-doctoral position on the 'Art School Educated' project, the Research Department of Tate National, UK  
Stina Hagelqvist. PhD, Art History, Associate Professor, Dept of Art History, Stockholm University, Sweden

### **Embodiment and Method in Art History and Visual Studies**

Chair: Max Liljefors, PhD, Associate Professor, Division of Art History and Visual Studies  
Dept. of Arts and Cultural Sciences, Lund University, max.liljefors@kultur.lu.se

Harun Badakhshi & Matthias Planitzer, Charité School of Medicine and University Hospital, Berlin, Germany  
Visuality, Culture and Epistemology in Contemporary Clinical Medicine

Moa Goysdotter, PhD Cand, Art History and Visual Studies, Lund University, Sweden  
Embodied and Esoteric. Is this the future of photo-methodology?

Hans Sternudd, PhD, Lecturer, Linnaeus University, Växjö, Sweden  
'Because I am a canvas for pain'. On trapped bodies in fields of representation

Erika Larsson, PhD Cand, Art History and Visual Studies, Lund University, Sweden  
Globalization and the Embodied Other in Contemporary Photography

### **Exhibitions and the Canon of Modern Architecture, Part I: Exhibitions that Shaped Modern Architecture**

Chairs: Wallis Miller, College of Design, University of Kentucky, wmillier@uky.edu & Mari Lending, Oslo School of Architecture and Design, mari.lending@aho.no

Beate Störtkuhl, Lecturer, Carl von Ossietzky University, Oldenburg, Germany  
Exhibitions and the Establishment of Modern Architecture in Central Europe: Czechoslovakia – Poland – Eastern Germany

Andreas Nierhaus, Art historian and museum curator, Wien Museum, Austria & Sabrina Rahman, Leverhulme Visiting Fellow, School of Advanced Study, University of London, UK

Modern Architecture in the Making: Josef Frank, Otto Neurath and the Vienna International Housing Exposition 1932

Erin Leary, PhD Cand., University of Rochester, Rochester, USA

A New Vision toward a New Architecture: MoMA, Moholy-Nagy and the Medium of Modern Architectural Transformation

Ruth Genevieve S. Hendricks, Institute of Fine Arts, New York University, USA

Toward a Synthesis: Le Corbusier's New World of Space

### **Exhibitions and the Canon of Modern Architecture, Part II: Modern architecture after the fact**

Chairs: Wallis Miller, College of Design, University of Kentucky, [wmillers@uky.edu](mailto:wmillers@uky.edu) & Mari Lending, Oslo School of Architecture and Design, [mari.lending@aho.no](mailto:mari.lending@aho.no)

Susanna Pettersson, Director, Alvar Aalto Foundation/Alvar Aalto Museum, Helsinki, Finland

Challenging the Canon: Alvar Aalto in the context of exhibitions

Jasper Cepl, Technische Universität Berlin, Germany

The Making of the "Gläserne Kette"

Tina Di Carlo, PhD Cand., Oslo School of Architecture and Design, Norway

Doppler Effects: Exhibitions and the Post-Critical Turn

Jeffrey Moser, Assistant Professor, Center for Art and Archaeology, Zhejiang University, China

Making Modernism in Contemporary China: Exhibiting architecture at Zhejiang University

### **Fashion as Image, Part I**

Chairs: Andrea Kollnitz, PhD, Assistant Professor, Centre for Fashion Studies, Dept. of Art History, Stockholm University, [andrea@fashion.su.se](mailto:andrea@fashion.su.se) & Patrik Steorn, PhD, Postdoctoral Researcher, Centre for Fashion Studies, Dept. of Art History, Stockholm University, [patrik@fashion.su.se](mailto:patrik@fashion.su.se)

Elizabeth Davis, Apparel Design, Cornell University, Ithaca, USA

Jacques Callot and the Theatre of Fashion

Katy Conover, Royal College of Art, London, UK

War in Conflict: World War I, Haute Couture, and the Fashionable Body

Maria Carlgren, Art History and Visual Studies, Gothenburg University, Sweden

The Artist Valle Rosenberg as Fashion Connoisseur and Fashion Designer

Alistair O'Neill, Central St Martins College of Art and Design, London, UK

Photography and fashion

### **Fashion as Image, Part II**

Chairs: Andrea Kollnitz, PhD, Assistant Professor, Centre for Fashion Studies, Dept. of Art History, Stockholm University, andrea@fashion.su.se & Patrik Steorn, PhD, Postdoctoral Researcher, Centre for Fashion Studies, Dept. of Art History, Stockholm University, patrik@fashion.su.se

Nathalie Khan, Central St Martins College of Art and Design, London, UK  
The image is walking

Geraldine Biddle-Perry, Central St Martins College of Art and Design, London, UK  
Looking at fashion: Fashion Looking

Anna Koneva, Russian Institute of Cultural Research, St Petersburg, Russia  
Reception of *Glamour* in Post-Soviet social Imagination

Annamari Vänskä, Centre for Fashion Studies, Stockholm University, Sweden  
Is the gaze male, female or pedophile? Some remarks on the theory and the perils of Laura Mulvey's 'male gaze'

### **Fear of Art Museums: Staging Controversy.**

Chairs: Henrik Holm, PhD, Research Curator, The Royal Cast Collection, Statens Museum for Kunst, Denmark, henrik.holm@smk.dk & Britta Tøndborg, PhD, Postdoctoral Researcher, Institute for Arts and Cultural Studies, Copenhagen University, brittat@hum.ku.dk

Henrik Holm, Research Curator, Statens Museum for Kunst & Britta Tøndborg, post.doc., Copenhagen University, Denmark  
Fear of Art Museums. Staging Controversy

Margareta Wallin Wictorin, Senior Lecturer, Linneaus University, Wäxjö, Sweden  
*Dak'Art*, The Biennial Exhibition of Contemporary African Art in Dakar – an exhibition charged with political issues

Peter Bengtsen, PhD Cand, Lund University, Sweden  
Carelessness or Curatorial Chutzpah? Street Art: Controversies surrounding street art in the museum

Sabine Nielsen, PhD Cand, Copenhagen University and KØS Museum of Art in Public Spaces, Denmark  
Did Anyone Say Public Art? Reflections on the curatorial staging of conflictual consensus in contemporary Urban Art practices



## **Feminisms and Curating: Strategies, Interventions, Histories, Part I**

Chair: Jessica Sjöholm Skrubbe, PhD, Researcher & Lecturer, Dept of Art History, Stockholm University, [jessica.skrubbe@arthistory.su.se](mailto:jessica.skrubbe@arthistory.su.se)

Angela Dimitrakaki, PhD, University of Edinburgh, Scotland

Tactics in Search of a Strategy?: Feminist Politics, the Curatorial Field and Contemporary Art

Sibyl Fisher, PhD Candidate, University of Leeds, UK

Major Global Recurring Art Shows 'Doing Feminist Work': A case study of the 18th Biennale of Sydney: all our relations (2012)

Eva Zetterman, PhD, Karlstad University, Sweden

Interventions in Public Spaces in Los Angeles – performative actions by ASCO

Osnat Zukerman-Rechter, PhD Cand, Hebrew University of Jerusalem, Israel

The Central, the Peripheral and the Contra-National: Three women's curatorial strategies in Israel from the 80's of the 20th century until today

## **Feminisms and Curating: Strategies, Interventions, Histories, Part II**

Chair: Jessica Sjöholm Skrubbe, PhD, Researcher & Lecturer, Dept of Art History, Stockholm University, [jessica.skrubbe@arthistory.su.se](mailto:jessica.skrubbe@arthistory.su.se)

Joanne Heath, PhD Cand, University of Leeds, UK

Telling a Story of Modern Art from the 'Feminine Side'? Assessing the Significance of [elles@centrepompidou](mailto:elles@centrepompidou)

Malin Hedlin Hayden, PhD, Stockholm University, Sweden

Feminist Shows Versus Working for an Equality Marked Collection

Katrin Kivimaa, Professor, Estonian Academy of Arts, Tallinn, Estonia

Feminist Art Curating in the Post-Soviet Baltic States

Alexandra Schwartz, PhD, Montclair Art Museum, USA

MoMA's Modern Women's Project, Feminism, and Curatorial Practice

## **Feminisms and Curating: Strategies, Interventions, Histories, Part III**

Chair: Jessica Sjöholm Skrubbe, PhD, Researcher & Lecturer, Dept of Art History, Stockholm University, [jessica.skrubbe@arthistory.su.se](mailto:jessica.skrubbe@arthistory.su.se)

Hendrik Folkers, MA, Stedelijk Museum, Amsterdam, the Netherlands

New Spaces in Curating. Feminism and Discursive Programming

Margareta Gynning, PhD, Nationalmuseum, Stockholm, Sweden  
Transformative Encounters – Prior and current strategies of a feminist pioneer

Ruth Noack, PhD, Independent Curator and Researcher, Germany  
On message, method and meaning: Feminist curating as a practice of feminism

Vivian Zihlerl, BA, Curator, Netherlands/Australia  
Practices on Paper: the Australian magazine *LIP* (1976-1984) and the Periodical as a Feminist Curatorial Space

### **Iconography Revisited**

Chair: Lena Liepe, PhD, Professor, Dept of Philosophy, Classics, History of Art and Ideas, University of Oslo, lena.liepe@ifikk.uio.no

Sarah Lütje, Institut für Skandinavistik, Goethe-Universität Frankfurt am Main, Germany  
Thor's Hammer and Bragi's Harp. How to write a new iconography

Jan von Bonsdorff, Chair, Dept. of Art History, University of Uppsala, Sweden  
Representations of Clouds as Signs of Liminality: Staging pictorial conventions

Jovanka Popova, private scholar, Skopje, Macedonia  
New Flash for the Old Ceremony: The depiction of Christ in German expressionist painting

Mia Åkestam, Dept. of Art History, Stockholm University, Sweden  
Configurations of Desire

### **Medieval Art and Architecture: Representing a North Sea World**

Chair: Candice Bogdanski, PhD Cand, York University, bogdansk@yorku.ca

Marianne Herman, MA, University of Oslo, Norway  
The Octagon Portal of Nidaros Cathedral

Kjartan Hauglid, PhD Cand, University of Oslo, Norway  
Romanesque Architectural Decoration in Twelfth-Century Norway

Øystein Ekroll, PhD, Assistant Professor, NTNU, Norway  
Friend or Enemy: The Nidaros Cathedral Octagon and the Use of the English Decorated Style after the Fire of 1328

David H. Caldwell, PhD, private scholar, Scotland  
An Overview of Art and Architecture in the Kingdom of the Isles

### **National Values: Creating heritage, Part I**

Chairs: Charlotte Bydler, PhD, Lecturer, Dept of Art history, Södertörn University, charlotte.bydler@sh.se & Katarina Wadstein MacLeod, PhD, Lecturer, Dept of Art history, Södertörn University, katarina.macleod@sh.se

Andrzej Szcerski, Professor, Art History, Jagiellonian University, Krakow, Poland  
Rethinking National Heritage in Poland after 1989

Renja Suominen-Kokkonen, Associate Prof., Art History, University of Helsinki, Finland  
The Negative Heritage in the History Culture of Finnish Art History

Victor Edman, Associate Prof., Architecture, Royal Institute of Technology, Stockholm, Sweden  
Defining Heritage, Designing Heritage

Hanne Selkokari, PhD, Art History, University of Helsinki, Finland  
Nordic Co-operation – The antiques dealer Henryk Bukowski as the “Official Purveyor” of Finnish museums

### **National Values: Creating heritage, Part II**

Chairs: Charlotte Bydler, PhD, Lecturer, Dept of Art history, Södertörn University, charlotte.bydler@sh.se & Katarina Wadstein MacLeod, PhD, Lecturer, Dept of Art history, Södertörn University, katarina.macleod@sh.se

Helen Fuchs, Assistant Prof., Art History, Halmstad University, Sweden  
To Determine Cultural Value for the Future: Is it possible or even desirable?

Hanna Horsberg Hansen, PhD, Art History, University of Tromsø, Norway  
Sami Art – Heritage and Contemporaneity

Mark Ian Jones, PhD Cand., School of Design Studies, College of Fine Arts, Sydney, Australia, and  
Dept. of Art history, Uppsala University, Sweden  
On the Periphery. Vicke Lindstrand – Swedishness, Scandinavianess and the Other

Henrik Widmark, Assistant Prof., Art History, Uppsala University, Sweden  
The End of National Heritage? Construction heritage in the age of Retroscape

### **Princely Palaces After the Age of Revolutions: Museum making and production of ideology**

Chair: Per Widén, PhD, Researcher, Dept. of History of Science and Ideas, Uppsala University  
Lecturer, Dept of Art history, Uppsala University, perwiden@gmail.com

Jørgen Bakke, PhD, Associate Professor, Coordinator of The Cultural History of Nature Research Group (The Cultural History of Nature Research Group), Dept of Linguistic, Literary, and Aesthetic

Studies, University of Bergen, Norway

Prince Eugene's Belvedere: The Visual Culture of Orientalism from the 18th to the 21st Century

Charlotta Krispinsson, PhD candidate, Dept of Art history, Stockholm University, Sweden

Escaping Modernity: The Royal Castle as Historical Museum

Rebecka Millhagen, PhD Cand, Dept of Art History, Uppsala University, Sweden

The Narrative of the Bernadotte Gallery: From a royal picture gallery to a dynastic museum display for the 20th century

Larisa Nikiforova, Professor, St.Petersburg State University, Russia, Dept of Museum Studies and Protection of Monuments

Initial Palaces' of the Romanov Dynasty: Historical fiction and the emergence of historical house-museums in the 19th century

### **Reconsidering the Carpet Paradigm**

Chairs: Johanna Rosenqvist, PhD, Division of Art History and Visual Studies, Dept. of Arts and Cultural Sciences, Lund University, johanna.rosenqvist@kultur.lu.se & Martin Sundberg, PhD, Eikones NCCR Iconic Criticism, University of Basel, martin.sundberg@unibas.ch

Merel van Tilburg, Université de Genève, Geneva, Switzerland

Figures in the Carpet: Figure-and-ground relationships in works by Félix Vallotton and Edouard Vuillard

Maureen Shanahan, James-Madison-University, Harrisonburg, USA

Fernand Léger, La Maison Myrbor and Signs of Culture

Linda Fagerström, Lund University, Lund, Sweden

Earthly Paradise in Concrete Form. A modern Moorish carpet by Randi Fisher

Vera-Simone Schulz, Kunsthistorisches Institut, Max-Planck-Institut, Florence, Italy

Knotted Submission and Textile Revolt. Figure and ornament in Central Asian carpets

### **Rethinking the Object of Contemporary Art**

Chair: Riikka Stewen, PhD, Dean, Director of the Department of General Studies, Academy of Fine Arts, Helsinki, riikka.stewen@kuva.fi

Dan Karlholm, Professor, Head of Art History, Södertörn University, Huddinge, Sweden

From Dematerialized to Materialized: Reflections on the Subject/Object of Contemporary Art

Margarida Brito Alves, Assistant Professor, New University of Lisbon, Portugal

## Specific Situations

Louise Garrett, PhD Cand, Central St. Martins, UK  
Study: Bethan Huws' Origin and Source I-VI

Eduardo Abrantes, PhD Cand, New University of Lisbon/Center for Subjectivity Research at the University of Copenhagen, Denmark  
A Voice as an Art Object – an Inquiry into the Manifestation of Presence in Sound Art and Beyond

### **Towards a Critical Architectural History: Architecture, history and theory?**

Chairs: Stina Hagelqvist, PhD, Dept of Art History, Stockholm University,  
stina.hagelqvist@arthistory.su.se & Catharina Nolin, PhD, Associate professor, Dept of Art History, Stockholm University, catharina.nolin@arthistory.su.se

Nicholas Adams, Professor, Art Department, Vassar College, Poughkeepsie, NY, USA  
Finding the Right Context for Architectural History

Johanna Björkman, Helsinki University, Helsinki, Finland  
How Modern was the Finnish Industrial Architecture Before the Second World War?

Per Strömberg, Postdoctoral Fellow, BI Norwegian Business School, Kristiansand, Norway  
Brand-Squatting and Patina Management

Anders Dahlgren, PhD Cand, Dept of Cultural Sciences, Art History and Visual Studies, Göteborg University, Sweden  
The Svensk Stad Project – Social, ecological and art historical investigations about the Swedish 19th century town

### **The Visibility of Divergence. Networks and Agency in Architecture, Art and Design**

Chair: Mark Ian Jones, PhD Candidate, School of Design Studies, University of New South Wales | College of Fine Arts, Sydney Australia; Guest Researcher, Dept of Art history, Uppsala University  
mark.i.jones@unsw.edu.au, markianjones@mac.com

Johanna Ruohonen PhD Cand, Department of Art History, University of Turku, Finland  
Writing Public Painting Out of Art History

Dominika Glogowski, PhD Cand, University of Applied Arts Vienna, Austria  
The Intangible Artist In Between

Gretchen Gasterland-Gustafsson, PhD, Visiting Scholar, Minneapolis College of Art and Design, USA  
Hannes Meyer and the Bauhaus

Merete Hovdenak, MA, Curator, Trondheim Art Museum, Norway, 2008-2012

The Inauguration Process of Centre Georges Pompidou in Paris 1974-1981 – The Pontus Hultén period