

ART IN TRANSFER

CURATORIAL PRACTICES AND
TRANSNATIONAL STRATEGIES
IN THE ERA OF POP

Conference at
Södertörn University
Stockholm
November 6-8, 2014

Keynote speakers: Hiroko Ikegami, Kobe University,
Kobe; Branden W. Joseph, Columbia University, New York; and
Piotr Piotrowski, Adam Mickiewicz University, Poznan

Conference sites: Södertörn University and Moderna Museet, Stockholm

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*Art in Transfer: Curatorial Practices and Transnational Strategies in the Era of Pop** is taking a new look on the appearance of popular culture and American art in Europe in the long 1960s as it can be assessed from the Stockholm scene. This is a time and place where the Cold War atmosphere was constantly felt politically and culturally, also in fluctuations between tension and relative openness. The decade opened the "Era of Pop", reputed not least in Sweden for new intense artistic engagement with the USA. But there were also other kinds of input. The Swedish capital, located in a neutral country between the USA and the Soviet Union, is taken as a point of departure to reassess Neo-Avant-garde and East-West transnational strategies. During the long 1960s, artistic regeneration happened in networks both outside and inside institutions, between metropolises and peripheries.

Art history surveys have had a tendency to turn these complex modernist cultural exchanges into a heroic success narrative. But the West European understanding of the 1960s art world is now undergoing a shift. Recent scholarly exchange, release of archival resources in Eastern Europe and access through digital media offer new material for comparative studies. New generations of scholars that were themselves not part of the 1960s culture have begun to explore this field in interesting ways. The conference proposes new theoretical and methodological approaches to explore this complex field. While redefining the field of the Neo-Avant-garde after the Second World War geographically and conceptually to include Socialist Europe, it also presents a richer texture of cultural transfer, including new curatorial practices and transnational strategies. In this light, the Stockholm art scene not least offers a spatio-temporal model of how power structures were reshuffled, as new production forms, positions and liaisons emerged on the markets and in the fields of art.

Our Call for paper was responded with some really interesting and inventive abstracts. We are honored to present the following program with twenty presentations by scholars from several institutions internationally, present really thought provoking approaches and perspectives. We also would like to warmly thank Hiroko Ikegami, Brandon W. Joseph and Piotr Piotrowski, who responded to our invitation to give key-note lectures.

Helena Mattson, Associate Professor in History and Theory of Architecture at KTH School of Architecture and a docent in Architecture, has participated in our scientific board, invaluable contributing to the assessment of abstracts and planning of the program. Without Oscar Svanelid, MA in Art History, our excellent Conference Manager, this conference would never have been able to put together. We also wholeheartedly thank Daniel Birnbaum, Moderna Museet for the

generosity to give space for the conference during two its days, as well presenting a display with documentary material. Special thanks to Anna Tellgren and Annika Gunnarsson, Moderna Museet, for the cooperation and the curating of a display of documentary material from the American Pop Art exhibition in 1964 in conjunction with the conference.

Stockholm, June 2014

Charlotte Bydler

Annika Öhrner

Senior lecturers at the Department of Art history, School of Culture and Education, Södertörn University: Bydler is Research Leader of the Cultural Theory stream at the Centre for Baltic and East European Studies and Öhrner Subject coordinator of Art History, Södertörn University.

* The title of the conference was inspired by the film *Sarkkötöinen aika* (Swedish title *Fyggen hövar när all syns*) produced 1964 by the Belgian artist Olivier Herdies (1906-1993), residing in Sweden since 1937.

*Art in transfer. Curatorial practices and
transnational strategies in the Era of Pop*

Schedule

Thursday Nov. 6th

Södertörn University

Registration opens

9.15

WELCOME NOTES

Greetings by Charlotte Bydler,
Annika Öhrner & Oscar Svanelid.
Introduction: Annika Öhrner

10.00 – 10.30

KEY NOTE I

Piotr Piotrowski

10.30 – 11.30

SESSION I (Chair: Tania Orum)

Hannah Abdullah
Dávid Fehér

11.30 – 12.30

Lunch

SESSION II (Chair: Annika Öhrner)

Catherine Dossin
Mathilde Arnoux

14.00 – 15.00

SESSION III (Chair: Charlotte Bydler)

Beata Hock
Tania Ørum

15.00 – 16.00

Friday Nov. 7th

Moderna Museet

Coffee

10.00

WELCOME, ANNA TELLGREN

10.20

SESSION IV (Chair: Hiroko Ikegami)

Sophie Gras
Oscar Svanelid

10.30 – 11.30

SESSION V (Chair: Agata Jakubowska) 11.30 – 12.30
Melissa Mednicov
Eléonore Duchene

Lunch

SESSION VI (Chair: Branden W. Joseph) 14.30 – 15.30
Håkan Nilsson
Helena Mattsson

Break

KEY NOTE II 16.00 – 17.00
Hirosko Ikegami

Moderna Bar

Lördag 8/11

Moderna Museet

Coffee 10.00

SESSION VII (Chair: Anna Tellgren) 10.30 – 11.30
Agata Jakubowska
Katarina Wadstein Mackod

KEY NOTE III 11.30 – 12.30
Branden W. Joseph

Lunch

SESSION VIII (Chair: Piotr Piotrowski) 14.00 – 15.30
Kim West
Tintin Hodén
Charlotte Bydler

FAREWELL 15.30 – 16.00

CONFERENCE SITES

November 6th. Södertörn University, Auditorium MB 505, Flemingsberg, Stockholm

November 7- 8th. Moderna Museet, the Cinema, Skeppsholmen, Stockholm

ABSTRACTS

KEY NOTES:

Piotr Piotrowski, Adam Mickiewicz University, Poznan

11 November 6th 10.30-11.30; Södertörn University, Auditorium MB 505, Flemingsberg

Why have there been no great Pop Art curatorial projects in Eastern Europe in the 1960s?

Although East European art historians have noted and analyzed Pop Art transfers from the US to some countries in the region (Hungary, Slovakia, and by the end of the decade Estonia), it looks like there have been no significant exhibitions, especially transnational, showing US Pop at that time. The first question to be asked is, thus: why were artists in Eastern Europe in the beginning of the 1960s, the particular focus of the conference *Art in Transfer*, not so very interested in North American Pop Art, in contrast to – let us say – artists in Sweden, which in its turn is the point of departure of the conference? The second question I would like to raise will be: shall we conclude from the previous observation that Eastern Europe was not interested in North American culture at all, again in contrast to Sweden in the early 1960s? If yes, what does this mean for the geo-history of European art that time? If no, when exactly and on what kind of art historical field did such transfers appear, and what did they mean? A third question might be: if no Pop Art curatorial transnational projects have been found in Eastern Europe, were there other transfers in the “Era of Pop,” instead? I assume that the only large scale transnational, even the global curatorial project that time in Eastern Europe was the *New Tendencies Biennale* in Zagreb (1961-1973). Organized with the inspiration of the South American artist Almir Mavignier (based in West Germany), it complements the North American geographical vector of transfer that is found in Sweden. Non-US art transfers in Eastern Europe during that time could be framed by the still very strong position of Paris. On this ground I will raise the final question: what does the popularity of Neo-Constructivism (later developed into technology and computer art), as well as the Parisian rather than North American geo-cultural trajectory, signify in Eastern Europe during the “Era of Pop” in terms of an art history for the Old Continent?

Hiroko Ikegami, Kobe University, Kobe

11 November 7th 16.00-17.00; Moderna Museet, the Cinema, Skeppsholmen.

The "New York Connection": Pontus Hultén's Curatorial Agenda in the 1960s

As the first public European institution to organize postwar American art exhibitions on its own initiative, the Moderna Museet, led by its director Pontus Hultén, played a critical role in the global rise of American art in the 1960s. Central to Hultén's curatorial agenda was to strengthen the museum's connection with the New York avant-garde, which he established through organizing a series of important exhibitions such as "Art in Motion" in 1961, "4 Americans" in 1962, and "American Pop Art: 106 Forms of Love and Despair" in 1964. This paper will examine how Hultén's curatorial strategies animated the local cultural scene but also created a conflict within it. This is well documented by the shifting reception of Robert Rauschenberg's *Monoform*, which was shown at the museum in 1962 and entered its collection in 1965. The reception of the work in Stockholm began as an ambivalent response to an icon of the American avant-garde and then shifted to a severe attack against it as a symbol of American cultural and military invasion in the era of the Vietnam War. As a matter of fact, a similar change in cultural climate was observed in Tokyo as well, another peripheral, yet important site in the global art scene of the 1960s. While a number of Japanese artists produced Pop-inspired works in the mid-60s, the fad quickly faded toward the end of the decade because of the increasing anti-American sentiment caused by the Vietnam War and the campaign against the US-Japan Security Treaty. Through comparing these cases, I will examine the challenge that any peripheral cities such as Stockholm and Tokyo had to face in order to strike a fine balance between its transnational ambition and localism.

Branden W. Joseph, Columbia University, New York

11 November 8th 11.30-12.30; Moderna Museet, the Cinema, Skeppsholmen.

Object Worshipping Notes on Claes Oldenburg's Films, or the Ballad of the Turning Woman

In 1969, armed with a recently-purchased 8mm movie camera, celebrated pop artist Claes Oldenburg shot a series of short films, most notably the prosaically (and provisionally) entitled *Status of Turning Woman Being Installed in Front of Chateau Marmont, Los Angeles*. Likely screened publicly only once (if at all) in the context of the artist's 1969 Museum of Modern Art retrospective, Oldenburg's thirteen-minute movie nonetheless represents a certain culmination to the little-known and little-investigated cinematic endeavors that he pursued throughout the decade. Drawing upon unpublished research from Oldenburg's studio archives, this lecture attempts to flesh out Oldenburg's cinematic interests and pursuits—including collaborations and interactions with filmmakers such as Stan Brakhage, Jack Smith, Robert Breer, Ron Rice, John Jones, and George Manupelli—as they relate to his more well-known happenings, pop sculptures, and proposals for fantastic monuments. Only slightly better-known than Oldenburg's interest in film is the variety of sexually suggestive writings, drawings, and collages he produced in the mid-sixties, works that relate integrally to the production and significance of *Turning Woman*. When placed back into its proper context, Oldenburg's modest *Turning Woman* film emerges as a pivotal work within the development and transformation of his aesthetic at the turn of the decade. A screening of *Turning Woman* (on digital transfer), arranged by permission of the artist will accompany the lecture.

PAPERS:

SESSION I

1 November 6th 11.30-12.30; Södertörn University, Auditorium MB 505, chair: Tania Örum.

Hannah Abdullah, Leipzig University

Between "Capitalist Realism" and "Socialist Realism": The development of Pop Art in Düsseldorf and West Berlin, 1963-1971

In the early 1960s a new "-ism" emerged in Europe an art "Capitalist Realism". Gerhard Richter, who escaped from East to West Germany, coined the term in 1963 to promote the German version of Pop Art he was developing alongside Konrad Lueg and Sigmar Polke in Düsseldorf, including the performance "Living with Pop". Similar to American Pop Artists, Richter was highly elusive about the critical motives of his engagement with western post-war consumerism. Although the label Capitalist Realism was no doubt intended to ironically invert the propagandistic function of Socialist Realism, the artist resisted any ideological commitment.

By contrast, in West Berlin, Richter's gallerist René Block advanced an explicitly political concept of Capitalist Realism as counterpart to Socialist Realism. From September 1964 onwards, when Block inaugurated his gallery with the exhibition *Nada, Pop, Décollage Capitalist Realism*, he expanded Richter's ironic label into a curatorial programme for a political avant-garde. The gallery's catalogue raisonné, *The Graphic Arts of Capitalist Realism* (1971) testifies this programme. Whilst the frontispiece was an illustration of Hamilton's classic Pop image *Just What is it that Makes Today's Homes so Different so Appealing?*, the images and texts that followed provocatively broaden the history of 1960s Pop to Socialist Eastern Europe. Block paired the gallery's artists (K.P. Brehmer, Wolf Vostell, Richter, Lueg, Polke) with works of Socialist Realism (Willi Sitte, Heinz Zander, Harry Blume, Janis Osis, Paul Pedak) according to themes of sports, leisure, war and patriotism. The political purpose of this didactic exercise was enhanced by image--captions that cited, among others, Berthold Brecht, Heinrich Mann and Che Guevara.

Comparing Richter and Block's conceptions of Capitalist Realism, the paper examines how the development of Pop Art in 1960s Germany was intensely conditioned by East--West relations, and how these relations played out differently in the two art--centres Düsseldorf and West Berlin.

Dávid Fehér, Museum of Fine Arts, Budapest

Transformations of Pop Art: A Case Study on the Hungarian Iparterv Exhibitions

In 1968 two eminent artists of British pop art, Derek Boshier and Joe Tilson visited Prague and Budapest, their *Smith/Neuek event* in Prague could be interpreted as a metaphoric reflection on the possibilities of cultural exchanges and transnational strategies between the two parts of the divided world in the cold war era. Boshier's lecture about the trends of pop art awoke great interest in the dissident art-scene of Budapest. In the same year the first Iparterv exhibition opened, which was a culmination of artistic trends of the Hungarian neo-avantgarde and summarized some phenomena of Hungarian art between 1964-68. On the two legendary Iparterv exhibitions (1968, 1969) several works appeared, which could be connected to the formal inventions of Western pop art. Nevertheless it would be misleading to apply the term "pop art" without reflection to the Hungarian works of the period: emphasizing formal similarities might conceal the essential differences. The works of the Hungarian "pop-artists" (such as László Lakner, Gyula Konkoly, Endre Tót, Sándor Altorjai) did not reflect consumerist society (which was non-existent in Hungary), but rather formulated questions of painterly tradition and the existential situation under the pressure of a totalitarian dictatorship; therefore it would be more accurate to speak of pop effects rather than of Hungarian pop art *per se*. Domestic stylistic tendencies of the 1960s and 1970s defy clear definition in Hungary and they hardly conform with Western categories and the vocabulary of a west-centric history of art. They are saturated with political meaning and were mostly hidden from the public eye. My paper focuses on the Hungarian art-scene, mostly on the two *Iparterv exhibitions*. It examines the Eastern-European reception of pop art – the impact of two 1964 exhibitions: the Venice Biennale and the exhibition "Pop etc." in Vienna and the importance of western art magazines. My case study on the artists of Iparterv opposes the schematic notion of influence and reflects the dangers of self-colonization, it examines the phenomenon of "cultural transfer", the genuine re-interpretations, "translations" and transformations of "pop-elements" in Hungary and in the region.

SESSION II

1 November 6th 14.00-15.00; Södertörn University, Auditorium MB 505, Chair: Annika Öhrner.

Catherine Dossin, Purdue University, US; Artl@s

A Distant and Transnational Reading of 1964 through Maps and Graphs

The Spatial (Digital) approach promoted by ARTL@ may help us rethink the curatorial practices and transnational strategies in the era of Pop. ARTL@s offers art historians a collaborative, integrated digital environment in which they can trace, compute, and map the transnational circulations of artists, artworks, and styles. Combined with a narrative interpretation of visual and textual sources, maps and their corresponding graphs enable us to escape purely theoretical speculation and to replace, as Franco Moretti put it, the “old unnecessary distinctions (high and low, canon and archive, such-and-such national literature...) by new temporal, spatial and morphological distinctions.” ARTL@s provides therefore a means to expand from solely national narratives, write stories that highlight exchanges and connections, showcase the active roles of so-called peripheries and the diversity of the worlds of art, and together work towards a global history of the arts.

To illustrate the potential of Spatial (Digital) art history, this paper takes on a series of international exhibitions that took place in Western Europe throughout 1964: *XXe Salon de Mai* (Paris), *54-64: Painting and Sculpture of a Decade* (London), *Nieuwe Realisten* (The Hague), *Documenta II* (Kassel), *Pop etc.* (Vienna), *Nieuw Realisten & Pop Art* (West Berlin), *Figuratief Defiguratief* (Ghent), *Bilanz internationale Male et seit 1950* (Basel), and *Pop Art, Nouveau Réalisme, etc.* (Brussels). Charting and mapping these exhibitions, their participants, as well as the circulations of artworks they triggered, we start seeing patterns and relationships: the sidelining of British Pop art, the success of the young American artists, the metamorphoses of the Nouveaux Réalistes, or the complicated positions of Eastern European, Soviet, and Latin American realists. Ultimately, the maps and graphs reveal how the geopolitical contexts shaped different curatorial practices and art historical discourses, and illuminate how the power structures of the international art world were reshuffled during this strategic year.

Mathilde Arnoux, Centre allemand d'histoire de l'art, Paris

Contemporary Polish art seen through the lens of French art critics invited to the AICA Conference in Warsaw and Krakow in 1960

In 1960, the AICA (International Association of Art Critics) Conference was held in Warsaw and Krakow, which marked the first time it was organised east of the Iron Curtain. While debates were being held by art critics from a host of European countries and the United States on the subject of “the international character of contemporary art and the role of domestic environments in creating this art”, the conference was also an opportunity for the host country to showcase historic retrospectives and propose analyses of the contemporary Polish scene. Far from conforming to the expectations of the western critics, Polish contemporary art was represented by informal artists at the Krzywe Koło gallery in Warsaw, and by paintings from Grupa Krakowska at the gallery Krzysztofory in Krakow. Western critics expressed their bewilderment in their reports and columns. How should the choices made by the Polish section of the AICA, led by Juliusz Starzyński, be interpreted? What sense did the western critics make of the situation, particularly the French critics Pierre Restany, father of New Realism, and Jean Clarence Lambert, the future editor-in-chief of the review *Opus International*? Based on research carried out in the art criticism archives housed in Rennes, and under the framework of the “To each his own reality” project, we propose to analyse the French perspectives on the AICA Conference in Poland. This will involve examining the understanding that French critics developed of the Polish scene and the way in which they shared this understanding. However, it is through this research that the limits of the French view of Polish art will be revealed. Consequently, the broader picture will depict the way in which we see exchanges between the countries of the former eastern and western blocs within Europe during the Cold War. It will also provide a reflection on the possibilities open to today’s researchers to look at the same situation from a different perspective.

SESSION III

1 November 6th 15.00-16.00, Södertörn University, Auditorium MB 505, Chair: Charlotte Bydler

Beata Hock, Leipzig Centre for the History and Culture of East Central Europe

"162 artists over 50 countries" — Artistic networking in the mainstream and on the margins. Hungary and the Global South

In post-war Hungary, artistic connections with the "Third World" had been sought through both official and unofficial channels. Cultural diplomacy and exhibition exchange were the means of the former type of conduit, while Mail Art was of extraordinary importance for non-mainstream artists having only restricted access to cross-border exchanges. Mail Art emerged globally in the 1960s and was in fact the subversive appropriation of a world-wide communication system: the post. It involved sending small scale, inexpensive, predominantly concept-based art objects through the international postal system, but it easily allowed sending entire exhibitions around the globe at insignificant costs. In this capacity it could also function independently both of the exclusive distribution channels of the Western-dominated art world and the censorship measures in the "Second World" or the "Global South".

The official and unofficial courses did not only differ in terms of the kind of art practice both advanced, but they also unfolded along distinct chronological lines. Cultural diplomatic linkages with non-Western extra-European countries were most actively pursued in the 1950s and early 1960s, after which period artistic exchanges with Western Europe appear to have regained precedence. Mail Art connections with Latin-American and Asian artists started to intensify from the mid-1970s on, at a time when some artists in the "Third World" very consciously used this originally highly conceptual medium as a platform to report on, and denounce, the political repression they were experiencing in their home countries.

The proposed talk follows up these dynamics up until the mid-1980s and early 1990s when institutional culture in both regions began appropriating both the existing networks established through Mail Art practice and its operation principles for projects to be realized under their own auspices.

Tania Orum, University of Copenhagen

Sweden and Denmark in the 1960s: Pop vs. Minimal?

During the 1960s there was a lot of contact and collaboration between the Nordic countries, at an official level as well as through informal self-organised networks formed by groups of artists from all the arts. The Moderna Museet was a beacon for all of the Nordic countries: For instance American artists invited to Stockholm went on to visit Denmark, Norway and Finland as well, and there was an established collaboration between Moderna Museet in Sweden, the Louisiana Museum in Denmark and the Stedelijk Museum in the Netherlands, allowing exhibitions to travel from one country to another. Indeed, most Pop Art came to Denmark through Sweden. Artists' networks like Fluxus established their own routes and connections between the Nordic, East and West European countries and the US. Interesting differences between the Nordic countries can, however, also be observed.

This paper will take a closer look at how the new art of the 1960s was generally seen as Pop Art in Sweden, whereas in Denmark Minimalism would seem to be the general term for what went on in the 1960s, linking up to other American artists than the Swedish US connections. There were some Danish Pop artists (Kirkeby, Brogger, Davidse n), but most of them were also constructivist or minimalists. And there was an early transition from Minimalism to Conceptualism which seems to be different from what happened in Sweden.

SESSION IV

11 November 7th 10.30-11.30; Moderna Museet, the Cinema, Chair: Hiroko Ikegami.

Sophie Cras, Panthéon-Sorbonne, Paris

Öyvind Fahlström's impure pop in a world of impure Cold War politics

"It converts Pop art into a chic statement of social consciousness." With these biting words, the conservative art critic Hilton Kramer abruptly dismissed Öyvind Fahlström's 1969 show at Sidney Janis gallery in New York. He conveniently disallowed a singular attempt to subvert artistic categories, formulated by an artist who hoped to attack the clear-cut geo-economic divisions of Cold war and post-colonial politics.

Oyvind Fahlström, a Swedish artist born in Brazil, worked in Stockholm, Paris and New York. In the 1960s, he developed a very personal practice of large-size artworks in the form of games or maps, where abstract shapes became the containers of innumerable statistics on the economic exploitation of Third World countries and the ravages of the Cold War. His artworks could often be physically manipulated and “played” by the spectators who thus learned “by doing” the rules and strategies of global politics.

This presentation aims to bring a new light on this understudied series of works. Through new archival research and identification of source images, I propose to show that Fahlström’s geo-economic games and maps not only reconfigured pop vocabulary by drawing from underground American counterculture such as Robert Crumb’s *Zap Comix*. Fahlström also mimicked and subverted the techniques of visualization of economic data elaborated by the German economist Otto Neurath in the 1920s, very widespread in specialized and mainstream economic literature in the 1960s. Felix Greene’s chronicles from Communist countries and Paul Sweezy’s readings of global capitalism will also be considered as sources for content and forms. Finally, I will confront Fahlström’s fantasized cartographies to his own personal and professional geography, as an artist connecting different artistic and ideological milieus. Oyvind Fahlström’s impure pop, I will argue, aimed to question equally impure Cold War politics, where given categories and divisions could be traversed, condemned, or ridiculed.

Oscar Svanelid, Södertörn University

Red Surface, Black Death – Political pop in Brazil under military dictatorship

In Sweden during the 60s the question of the politics of pop was locked in a quite unproductive polarity. One side affirmed that US pop art had nothing to do with politics, as in Pontus Hultén’s early accounts on the subject. The other side attacked pop for its incapacity to hold a critical position in relation to such things as American imperialism and the Vietnam War. In order to get an *other* position from where to reapproach and rethink the relation between pop and politics this paper looks at the development of pop art in Brazil.

What interests me is the way US pop acted as stimulus for Brazilian artists to invent strategies against the military dictatorship. My focus is on two cases from around the time of the military coup in 1964. I will first look into Waldemar Cordeiro, an Italian-born artist who was the main figure of

concrete art in São Paulo during the 50s. Right after the military coup he produced works known as the *Póperões*; read as a hybrid of pop and concretism (*arte concreta*, in portuguese). In these works pop can be seen to have pushed Cordeiro beyond the realm of formal purity towards semantic constructions. In these he came to approach socio-political subjects such as the political history of Brazil and the future of resistance.

At the same time, in Rio de Janeiro, was artist Hélio Oiticica starting to acknowledging pop art as a possible way out from the studio-based practice of neoconcretism; a neo-avant-gardistic group formed in Rio de Janeiro in 1959. Oiticica saw in the ready-made a possibility for painting to take other forms; seeing it as the future of a painting devoid of its traditional supports. After the military coup Oiticica started to look for painting within the popular culture of the *favela* (shanty-town). In this peripheral context Oiticica witnessed police brutality, but he also found a tragic force in which he invested his hopes.

SESSION V

1 November 7th 11.30-12.30; Moderna Museet, the Cinema, Chair: Agata Jakubowska

Melissa L. Mednicov, Sam Houston State University, US

Transmitting Global Pop: The Dylaby Exhibition

My paper will look closely at the landmark Pop (or, one could argue, Neo-Avant-Garde) exhibit, "Dylaby" (meaning Dynamic Labyrinth) at Amsterdam's Stedelijk Museum in September 1962, which featured an international group of artists including: Niki de Saint Phalle, Jean Tinguely, Martial Rayssé, and Robert Rauschenberg. And, in particular, I will focus on one work: Martial Rayssé's *Rayssé Beach* (1962).

Rayssé Beach occupies a tenuous position in Pop art's history: frequently reproduced and rarely analyzed. While seldom written about, the work makes an important statement with its inclusion of a jukebox that plays music. Guests were invited to interact with the different works in the exhibition and *Rayssé Beach*, included a jukebox which played the top hits of the year. This Pop installation used music (American music) to disrupt (or enhance) how viewers interact with the work (such as encouraging visitors to dance).

Typically Rayssé is seen as responding to a French context; however, I will place him within an international context, especially since *Rayssé Beach* emerged in an international exhibition. While Rayssé is a native from Nice, and the Côte d'Azur is often a featured locale of his works, the title and jukebox lend an American influence, as does the title "*Rayssé Beach*" (never *Rayssé Plage*). In title and in materials, the work remains rooted in an American environment. My paper will consider how, within this international exhibition that presented different variations and global connections of Pop art in Pop art's nascent age, music was included as an integral part of Pop's presence and expansion—and its ramifications within the museum setting.

Eléonore Duchêne, Université Libre de Bruxelles

*The exhibition *H0n – en katedral* at Moderna Museet Stockholm (1966)*

The case study of the historic exhibition *H0n – en katedral* has been widely debated in Art History field, with papers describing the project as a work of art of three artists such as Iliki de Saint-Phalle, Jean Tinguely and Per Olof Ultvedt. On the other hand, a few papers discussed how this exhibition was a manifesto for the concept of open museum developed by the Moderna Museet director, Pontus Hultén. However, these perspectives have not adequately addressed the issue of how the artistic and the museum project worked together to challenge the institution from inside.

My paper addresses the issue of the collaboration between artists and curator as symbolic vision of art in the 60s and with a special focus on the exhibition as a significant medium. We will describe *H0n* as a *mise en abyme* of the museum, questioning from inside the role of art and of the institution. Specifically, in my project, I will be looking at two paradigms which are the actors of the project and the device implemented, in order to show how *H0n* reflected what art and exhibition should be according to the main actors, but also how the different spaces and works of art inside *H0n* reflected the museum institution itself. In conclusion, this project, by closely examining *H0n* exhibition as a fiction wanted by the different actors, sheds a new light on a recognized but unexploited possibility: the exhibition *H0n – en katedral* as a construction reflecting ideas of a particular time.

SESSION VI

11 November 7th 14.30-15.30; Moderna Museet, the Cinema, Chair: Brandon W. Joseph.

Håkan Nilsson, Södertörn University

Olle Evertling: Individuality and Collectives at the End of European and American Modernism

Olle Evertling is probably the internationally best known Swedish representative for post-war modernism, whose abstract non-figurative paintings are emblematic for the period. He often partook in an international context, frowning upon the smallness of the Swedish art scene, exhibited at the prestigious gallery Denis René in Paris and would later in his career also exhibit extensively in the USA. This background has made him an interesting object for discussing how the definition of modernism came to be an American privilege; be it of European or American origin.

Thus, Evertling balances between two understandings of abstract arts' position in contemporary sixties art scene. However, in my future research project I propose a shift of perspectives, bracketing Evertling as the symbol for the individualistic artist with megalomaniac ambitions he has become, looking at his collective works instead.

Like many other European artists, Evertling was involved in several constellations, where *Groupes Espace* in France and *Aspekt* in Sweden form the most important ones, as they both strived towards a synthesis of the arts. I am interested in what kind of impact these constellations formed on Evertling, and reversed. Initially, I would focus on two important aspects: What kind of relationships developed in these constellations? Were they "hives" where the artists developed a common ground for non-figurative art, disseminated over Europe, or were they mere constellations of individuals? What kind of relationships did these constellations form between non-figurative art, post-war architecture and the notion of space; what influence did they have on the architectural ideals of the time? Both questions should be discussed against a broader ideological background, such as abstraction as a symbol for democracy in post-war Europe and the use of space to "discipline" the modern subject.

Helena Mattsson, KTH School of Architecture, Stockholm

Architectural demonstrations: Full-scale environments at Moderna Museet 1966-1977

Curating exhibitions in the 1960s several European artists and curators came to use the concept of play and the format of full-scale environments. This could be understood both in political terms and as a description of the relation between the subject and the object, i.e. as a rhetoric strategy and as a spatial technique. Architectural elements in scale 1:1 created an environment where the visitor was considered as an engaged and playing participant constructing meaning when acting in the installation. The turmoil in the years around 1968 implied a rethinking of criticality, and critical theory, and these exhibitions could be seen as investigations into new formats of criticality expressed through corporeal experiences, play and creativity rather than intellectual and rational explanations.

With the exhibition scene founded by the museum director Pontus Hultén at *Moderna Museet* in Stockholm as a starting point this paper will discuss the implications of play and full-scale environments in curatorial practices. The turn towards these engaging environments in the 1960s and 1970s marks a curatorial breakpoint characterized by investigations into new formats of critique, but it also marks a paradoxical moment where critique became a commodity on sale and the architectural experience paved the way to the market. The tension between societal critique and politics on one hand, and aesthetics on the other, will be elaborated in the paper.

Three exhibitions at *Moderna Museet* frame the period under consideration in this paper: *Hon* ("She" by H. de Saint Phalle, J. Tinguely, and P.O. Ultvedt, 1966), *Modelen* ("The Model", by Palle Nielsen 1968) and *ARARAT* (1977). The period covers the development of the exhibition as a real-life experience located inside the field of aesthetics to an event questioning the fundamental idea of an art institution.

SESSION VII

1 November 8th 10.30-11.30; Moderna Museet, the Cinema, Chair: Anna Tellgren.

Agata Jakubowska, Adam Mickiewicz University, Poznań

Women artists and Pop Maria Pinińska-Bereś and Alina Szapocznikow

This paper focuses on two Polish women artists' relationship with pop art. Maria Pinińska-Bereś (1931-1999) and Alina Szapocznikow (1926-1973) functioned in distinct artistic circles and their artistic careers developed differently. Pinińska-Bereś was related to the Cracow Group centered around Tadeusz Kantor and had hardly any international contacts (although it is known that she read "Art in America" in the 1960s). Szapocznikow lived between Paris and Warsaw since 1963, she was close to Pierre Restany and *nouveau réalisme* and exhibited widely in different countries. In the second half of the 1960s pop elements appeared in works created by both artists. The comparative interpretation of their sculptures and the reception they received will be proposed. Its aim is to extend the existing discussion on the relationship between women artists and pop by taking into account the transnational perspective. What I will concentrate on are diverse channels of circulation of ideas, such as crossing borders by artists and critics, artworks and art magazines etc. I am interested in how this diversity influenced the creation of multiple variations of pop.

Katarina Wadstein MacLeod, Södertörn University

The Domestic Paradox

As several thinkers have explored, to have a home, to be at home or the longing for home is a shared human experience across cultures and generations. Home as a theme in art has kept resurfacing across the centuries not the least in the 20th century. But is it really a shared experience? This paper proposal comes out of a comparative study that analyse the way in which the concept of domesticity in art is a longing in a philosophical sense; an aesthetic tradition in art in the long 1960s across continents - but also the importance of recognising the heterogeneity of the term.

In countries in the west where the women's movement changed society; such as the US and Sweden, domestic scenes set in the home became political, ideological and aesthetic issues for liberation, emancipation and class struggle during the period. In the socialist countries such as the USSR and

Poland representations of home in art got a different trajectory. If the women's movement in the west wanted to break free from the home in Sweden making the personal political, state politics in totalitarian states intervened in the detailed everyday running of personal life.

What happens when representations of domesticity is compared aesthetically and against its specific geographical, cultural and political contexts? In this paper case studies of art works by Swedish Anna Sjödahl, Polish Jaroslaw Kozlowski and North American Martha Rosler are set against their cultural and temporal specificity..

SESSION VIII

1 November 8th 14.00-15.30; Moderna Museet, the Cinema, Piotr Piotrowski.

Kim West, Södertörn University

Actually Existing Reappropriation: The Culture Center Project, 1963–1970

This paper wants to outline the origin and development of the Culture Center Project in Stockholm, from 1963 until 1970. In 1963, a public debate launched the idea of moving Stockholm's Moderna Museet from the island Skeppsholmen to the city center, then in the midst of a vast restructuring and modernization process. From 1966 on, architect Peter Celsing was attached to the project, now known as the Culture Center (Kulturhuset). In dialogue with Celsing, Pontus Hultén, famous director of Moderna Museet, along with a group of curators, pedagogues, and information specialists, notably Carlo Derkert and Pär Stolpe, developed an advanced and highly innovative plan for the future museum. According to their proposals, the Culture Center would be a radically democratic information center, based on participatory creation and coexistence. It was to become a 'catalyst for the active forces in society', adequate for an understanding of culture as 'a process, an attitude that is creative and revolutionary'. In the group's different drafts, a vision of a future mode of exhibitionary practice emerges that combines the principles of the 'open museum', developed at institutions such as Moderna Museet and the Stedelijk in Amsterdam, with concepts and models adopted from progressive information and systems theory, and energies and ideals emanating from the radical social movements of the late 1960s. In 1970, the negotiations between Moderna Museet and City officials broke down, over a disagreement regarding questions of executive authority and financing (would Moderna Museet, part of a national museum administration, or the Culture Center, a municipal project, foot the bill? And who would be in

charge?). When the Culture Center, one of the great architectural achievements of the Swedish post-war period, was first put to use in 1971, its tenants was the Swedish parliament, who used it as a temporary headquarters for a decade.

Tintin Hodén, Linköping University

Another story – Pontus Hultén and the era of pop

When studying the history of Moderna museet it is almost impossible to escape the cult around the museum's former director Pontus Hultén. His personal interest for American modernist artists and his close relationship to Billy Klüver, the founder of EAT, has been casted as the main reason that the museum exhibited Pop Art as early as the 1960s. Moderna museet's interest in Pop Art culminated with the exhibition *New York Collection for Stockholm* in 1973. This exhibition marked the end of the project New York Collection, which had been initiated by Klüver in the early 1970s. In connection to the exhibition around thirty artworks were donated to Moderna museet, which, according to the museum, meant that it acquired one of the world's finest collections of American art from the 1960s.

However, due to the political climate, the exhibition was severely criticized in the Swedish press. The critics felt that Moderna museet misled the public by calling New York Collection a donation when, in fact, the Swedish government had contributed with 100 000 dollars to the project. They also claimed that Hultén had too much influence over the museum's acquisitions of international art, and that his interest in American modernism was made at the expense of Swedish art. Finally, the critics argued that Hultén and Moderna museet, by cooperating with EAT, represented the interests of U.S. imperialism.

This paper sheds new light on the debate by arguing that one of the underlying reasons for the critique were diverging views on Moderna museet's mission. While the museum promoted the high art of late modernism the critics requested a figurative, political art. The analysis of the debate thus offers an alternative to the conventional, heroic story of Pontus Hultén.

Charlotte Bydler, Södertörn University

Copy + past(e): Tatlin's Monument to the Third International at Stockholm Moderna Museet

Copies or replicas are frequently seen in exhibitions. Far more than being a practical solution when a piece is inaccessible, reconstructive work can be discussed in terms of transfer of concepts and poetics. I propose to frame a particular art history transaction with Pop and/or Constructivism.

The question is: do these conceptual frames approach the categories of fine arts and applied arts art, copy and original, in similar ways?

Between July and September of 1968, Stockholm Moderna Museet hosted an exhibition of Vladimir Evgrafovich Tatlin's work. Tatlin's name is forever tied to the spectacular *Monument to the Third International* (1919-1920), a celebratory Constructivist tower for the Petrograd Comintern headquarters in industrial materials that would have been 400 meters high – would it have been realised. Instead it is known from photos and models, or rather copies of models. At the Moderna Museet in 1968, the audience could gaze at precisely one such copy of the *Monument*. The curatorial team at Moderna Museet – notably Carlo Derkert, (Karl Gunnar) Pontus Hultén, Ulf Linde, and Per Oluf Ulvødt arranged with the Danish historian Troels Andersen and Tatlin's assistant TM. Shapiro to have the model built and installed at the exhibition. Negotiations with the Soviet Ministry of Culture over loans for the Tatlin retrospective were particularly hard, and the exhibition finally mounted copies and documents. (Leleu, 2005 & 2007) Tatlin's own first model and a replica that he made were lost, but photos and a text by Nikolay Punin (1919) offered guidance in the reconstruction.

A catalogue with texts by Tatlin and Andersen accompanied the Moderna Museet show. But Hultén's interest in the tower had started earlier, and he was later involved in producing another copy for Centre Pompidou. Thus the copies and (re-)production ideologies successively transcended Tatlin's own texts and work. I will discuss conceptions and practices of copies as intimately connected with art historical transfer. What do we see in the case of Tatlin's *Monument*: Constructivism, Pop, or both?

CV:s

Hannah Abdullah

Dr. Hannah Abdullah is Independent Scholar and Lecturer at the Institute of History of Art, Universität Leipzig. Her research is situated between art history and the sociology of art, focusing on artistic developments in East and West Germany post-1945 and post-1989. She earned her PhD from the Department of Sociology, London School of Economics with the thesis "New German Painting: Painting, Nostalgia and Cultural Identity in Post-Unification Germany" (April 2013). From July-December 2013 she was a German Academic Exchange Service (DAAD) Fellow at the Institute of Cultural Sociology, Technische Universität Dresden, one of the leading research centres for art in the GDR. Hannah currently works on her book project *Painting from Post-Wall Leipzig* and teaches a course on the "Influence and Reception of Pop Art in 1960s West Germany" at the Department of History of Art, Universität Leipzig.

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Mathilde Arnoux

Research Director at the Centre allemand d'histoire de l'art in Paris and PI of the project *To Each His Own Reality: The notion of the real in the art of France, West Germany, East Germany and Poland between 1960 and 1989* (funded by the ERC Starting Grant Program). Focusing on the artistic exchanges in Europe in the XIXth-XXth c., Arnoux has published *La peinture allemande dans les musées français 1871-1981*, Paris, 2007 and, with Anne Panzani and Thomas W. Gachtgens, *Correspondance entre Henri Fantin-Latour Otto Scholze*, Paris, 2011. Her research currently deals with cross-cultural analyses in Cold War Europe. On this subject, she has published various articles in *Études Germaniques*, *Perspectives*, *Revue de l'art*, *Art beyond borders in communist Europe (1945-1989)*, ed. by J. Bazin, P. Dubourg-Glatigny, B. von Hirschhausen, P. Piotrowski, to be published, and online *Lettres du Séminaire Arts & Sociétés* de Laurence Bertrand-Dorléac, Sciences Po, <http://www.artesocietes.org/f/farnoux.html>, in M. Gispert, M. Murphy (ed.), *Vôù, ne pas vôù. Les expositions en question*, actes de journées d'étude Université Paris 1 - Panthéon Sorbonne - HiCSA et ITHA, 2014, <http://hicsa.univ-paris1.fr/documents/file/Arnoux.pdf>

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Charlotte Bydler

Charlotte Bydler, PhD, is research leader of the Cultural theory stream at the Centre for Baltic and East European Studies, and lecturer in Art history, School of Culture and Education, Södertörn University, Huddinge, Sweden. Publications include e.g. *The Global Art World, Inc. On the Globalization of Contemporary Art* (Uppsala 2004), and the forthcoming *Regionality/Monocality: Perspectives on Art, Aesthetics and Globalization* co-edited with Cecilia Sjöholm (Södertörn Studies in Art history and Aesthetics 2 & Södertörn Academic Studies 57) and *Kulturarv: att skapa historia för framtiden (National Heritage: Making history for the Future)*, co-edited with Katarina Wadstein MacLeod (Karnov Group). Research on Pontus Hultén is carried out with Andreæ Gedin and Sinziana Ravini in the project *Living Archives: Pontus Hultén at Moderna Museet and Centre Pompidou 1957-1981*, led by Charlotte Bydler.

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Sophie Cras

Sophie Cras recently got her PhD in Art History from Université Paris 1 Panthéon-Sorbonne (2014), with a dissertation entitled “The Artist as Economist (1955-1975)”. Her research considers how money, finance, and economics in general became a focus for artistic experimentation in the Sixties. She demonstrates how artists produced a critical, self-reflective discourse on their positioning on the art market, but also within the general economic history of the period (with attention drawn in particular to inflation, the gold standard, the international monetary system and the rise of monetarism). She was awarded fellowships from the Smithsonian American Art Museum and the Ecole Française de Rome, among others, and published in *Histoire de l'art*, *American Art* or *Texts zur Kunst*. Her essay “Art as an Investment and Artistic Shareholding Experiments in the 1960s” was awarded the 2012 Terra Foundation International Essay Prize.

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Catherine Dossin

Associate Professor of Art History at Purdue University in the United States. Originally from France Dossin received a Master's degree from the Sorbonne in Paris and a Ph.D. from the University of Texas at Austin. At Purdue University, she teaches courses on modern and contemporary art in the United States, Europe, and Latin America. Her research is rooted in historiography and geopolitics with a strong emphasis on transnational dialogues and cultural transfers. It has been published in *Women's Art Journal*, *American Art Journal*, *Visual Resources*, and several edited collections and exhibitions catalogues. Her first book, *The Rise and Fall of American Art, 1940s-1980s: A Geopolitics of the Western Art Worlds*, to be published by Ashgate in 2014, challenges the New York-centered official story of postwar Western art by highlighting the role played by German, Italian, Dutch, and Belgian actors, as well as economic and politic factors. She is currently working on a history of American art seen from Paris, which examines French representations of the United States since the 19th century and its impact on Parisian reception and understanding of American art. She is the vice director of Arti@, an international project that provides scholars with the (digital) tools necessary to write a transnational history of the arts, including a collaborative database, a visualization interface, a peer-review journal of the Arti@.Bulletin and a program of seminars and conferences. She also serves as the president of the European Post-War and Contemporary Art Forum (ECAAF).

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Eléonore Duchêne

Holds a Master of Art History and Archeology at Université Libre de Bruxelles (ULB 2014, Belgium) with specialization in Modern and Contemporary Art. Duchêne conducted an Erasmus stay of one year at Paris I – Panthéon-Sorbonne University in the context of her studies. She realized an internship at Palais de Tokyo (Paris, France) and Palais des Beaux-arts (Brussels, Belgium). Her Master's thesis is about the artistic collaboration between Niki de Saint Phalle and Jean Tinguely with a particular focus on their collective work and the issue of duo creating

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Dávid Fehér

Dávid Fehér is Associate Curator at the Museum of Fine Arts, Budapest, in the Department of Art after 1800, where he co-curated the recent permanent exhibition of 20th century and contemporary art. Previously, he was temporary lecturer at ELTE University, Budapest, in the Department of Art History, where he is preparing his PhD thesis on the art of László Lakner, a key figure of a specially understood Hungarian “pop art”. His fields of research are art history in Hungary and Eastern Europe 1960-1980; Contemporary Art and Art Theory. He regularly publishes art reviews and essays in numerous Hungarian art magazines. In 2012 he published a study on the Hungarian versions of photorealism in regional context, in the exhibition catalog *East of Eden. Versions of Reality* of the Ludwig Museum, Budapest. In 2013 he held a lecture at Tate Modern’s *Global Pop*-symposium. In 2013/14 winter semester he was a DAAD-fellow at the Freie Universität Berlin. He is recently preparing a comparative essay on Hungarian transformations of Pop Art for the catalog of the forthcoming exhibition “International Pop” at the Walker Art Centre.

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Beata Hock

Holds a Ph.D. in Comparative Gender Studies and is currently Research Associate at the Leipzig Centre for the History and Culture of East Central Europe, contributing to the work of the research cluster “Transnationalisation and cultural identities” with the projects called *Inscribing Eastern Europe into a socialist world through art* and *Art-Artist-Politics: Icons in shifting relationship*. Her areas of research and teaching include art history, feminist cultural theory, and the cultural dimensions of the global Cold War. Beside scholarly articles published in international journals, Hock is the author of the monograph *Gendered Creative Options and Social Topics: Politics, Cinema, and the Visual Arts in State-Socialist and Post-Socialist Hungary* (Stuttgart, 2013). She occasionally works as independent curator; a recent major international exhibition project was *Agents and Provocateurs* (on view in Hungary in 2009, in Germany in 2010, co-curated with Franciska Zólyom).

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Tintin Hodén

Tintin Hodén is PhD student at Linköping University. Her undergraduate education includes a bachelor in Art History and Intellectual History, and a master’s degree in Intellectual History from Södertörn University. As a part of her education she worked as an intern at the publishing house TankeKraft. In addition to this she has written essays for the journal *Feministiskt Perspektiv* and art criticism for the online magazine *Tidningen Kulturon*. In her dissertation she examines a number of public debates regarding Moderna museet’s mission. The main purpose is to analyse how shifts in the formulations of the museum mission correlates with changes in the social climate and the perception of modern art. So far she has completed two substudies that will be part of the dissertation. The first is dedicated to the discussions that were held prior to the opening of Moderna museet and the exhibition *Önskemuseet* (December 1963 – February 1964). The second examines the debates that arose in the early seventies when it became clear that the art collection New York Collection was to accrue to Moderna museet.

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Hiroko Ikegami

Associate professor at the Graduate School of Intercultural Studies of Kobe University; specializes in post-1945 American art and global modernisms. Ikegami received her Ph.D. from Yale University in 2007. Her publications include *The Great Migrant: Robert Rauschenberg and the Global Rise of American Art* (The MIT Press, 2010) and “ROOI East: Rauschenberg’s Encounters in China,” in *East-West Interchanges in American Art: A Long and Tumultuous Relationship* (Smithsonian Institution Scholarly Press, 2012). In 2012, she co-curated *Shinjohara Pops! The Avant-Garde Road, Tokyo/New York* at the Samuel Dorsky Museum of SUNY New Paltz. She is currently working on the topic of Pop Art in Japan and serves as a consulting curator for “International Pop,” an exhibition scheduled to open at Walker Art Center in April 2015. Since 2006, she has served as vice director of Oral History Archives of Japanese Art, an organization devoted to conducting interviews with individuals involved in the field of art in Japan, and making the transcripts available on line as historical documents.

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Agata Jakubowska is associated professor at the Department of Art History at Adam Mickiewicz University in Poznań. She is currently Erasmus guest teacher at Art history at Södertörn University. She is the author of, among others, *On the margins of the mirror. Female body in the art of Polish women artists* (in Polish, 2004), *Multiple Portrait of the Work of Alina Szapocznikowa* (in Polish, 2008), *Awkward objects Alina Szapocznikowa* (ed., Museum of Modern Art, Warsaw, 2011). Currently she is working on a project devoted to a history of “women only exhibitions” and on a book on Polish sculptor Maria Pinińska-Bereś (1931-1999). Since 2009 is also vice-president of the Polish Section of AICA.

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Branden W. Joseph

Branden W. Joseph is the Frank Gallipoli Professor of Modern and Contemporary Art in the Department of Art History and Archaeology at Columbia University. He is the author of *Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage* (Zone Books, 2008), a modest sequel, *The Roh and the Cooked: Tony Conrad and Beverly Grant in Europe* (August Verlag, 2012), *Anthony McCall: The Solid Light Films and Related Works* (ed. Christopher Eamon; Steidl, 2005), and *Random Order: Robert Rauschenberg and the Neo-Avant-Garde* (MIT Press 2003), which appeared in French translation on Éditions (SIC). His writings have also appeared in *Artforum*, *Bookforum*, *Art Journal*, *Critical Inquiry*, *October*, *Texte zur Kunst*, *Parkett*, and *Les Cahiers du Musée national d'art moderne*, as well as in such books and catalogues as *Optik Antik: The Cinema of Ken Jacobs* (2011), *Class Oldenburg: The Sixties* (2012), *Mainframe Experimentalism: Early Computing and the Foundations of the Digital Arts* (2012), and *Angela Bulloch: Prime Numbers* (2006). He was also a founding editor and currently member of the editorial board of *Grey Room*, a journal of architecture, art, media, and politics, published quarterly by the MIT Press since 2000.

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Helena Mattson

Helena Mattson is an architect, researcher and Associate Professor in History and Theory of Architecture at KTH School of Architecture. She is a docent in Architecture. Her doctoral thesis was published 2004, *Arkitektur och konsumtion: Reyner Banham och utbyttbarhetens estetik* (Architecture and consumption: Reyner Banham and the aesthetic of expendability). She has written extensively on architecture, art and culture, and is the editor for (with S O Wallenstein) *Swedish Modernism – Architecture, Consumption and the Welfare State* (2010) and *1%* (2006). Recently she has published "Designing the 'Consumer in Infinity': The Swedish Co-operative Union's New Consumer Policy, c. 1970" in Kjetil Fallan (ed.) (London: Berg, 2012), and "'A Home Is Not A House': Swedish Ascetic Naturism meets a Luxurious American Modernism" in Mikael Olsson, *Fri'skull Södrekull* (London: Steidl&Partners, 2011). Mattson was in charge for a research project on the Museum of Architecture in Stockholm, *Architecture and consumption in Sweden 1930 – 1970* (together with Sven-Olov Wallenstein). Currently she is working on the project *The Architecture of De-regulations: Postmodernism and politics in Swedish architecture* (together with Catharina Gabriellsson), and is part of the research project Architecture, Space, and Ideology (Södertörn University College). She is a member of the Steering Committee for the Strong Research Environment (FORMAS) *Architecture in Effect* (KTH). Mattson is also an editor for the culture periodical *SITE*.

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Melissa L. Mednicov

Assistant Professor of Contemporary Art at Sam Houston State University. Mednicov received her Ph.D. and M.A. in art history from Pennsylvania State University and her B.A. in art history from Smith College. Her research recovers the sonic aspects of Pop art in the 1960s. Her work considers the ways that artists during the Cold War era used popular music as a means of addressing changing forms of gender, race, and class, as well as changing notions of group identity offered by the category of "fandom." Her recent publications include "Pink, White, and Black: The Strange Case of James Rosenquist's *Big Bo*" in *Art Journal* (Spring 2014) and "Jukebox Modernism: The Transatlantic Sight and Sound of Peter Blake's *Got a Girl* (1960-1961)" in the anthology *The Global Sixties in Sound and Vision: Media, Counterculture, Revolt* (Palgrave Macmillan, 2014). She has delivered papers at the College Art Association conference, *The Noises of Art: Audiovisual Practice in History, Theory and Culture*, sponsored by The School of Art, Aberystwyth Arts Centre and The Courtauld Institute of Art, London, and the *Middle Atlantic Symposium in the History of Art*, CASVA, National Gallery of Art, Washington, D.C.

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Håkan Nilsson

Håkan Nilsson divides his time between being a professor in art and art history at Konstfack, University College of Arts, Crafts and Design and associate professor in art history at Södertörn University, where he is currently working on a research project on contemporary alternative architecture (together with architect Tor Lindstrand, associate professor at KTH-A). He uses his remaining time to write catalogue texts, essays and also art criticism in morning paper Svenska Dagbladet. Nilsson received his PhD in 2000 on a dissertation about the role modernist Clement Greenberg played in the construction of (American) postmodernism and has since then returned to questions concerning abstraction, painting and modernity. This has resulted, among other things, in

the book *Måleriets rum* (The space of Painting) 2009. He is on the board for the Eerding foundation, which handles the estate of the Swedish modernist painter around whom the paper for this conference revolves. After the dissertation Nilsson was assistant professor at a media education at Skövde University, School of Culture and Communication (2000-2007), focusing on “new” media and questions regarding practice based research, something that continues in his work at Konstfack. There he also works with topics concerning public space and public art, which resulted in the conference *Placing Art in the Public Realm* (2008), that later on also was published as an anthology with the same name. Public sphere is also one of the issues discussed in the on-going research project mentioned above.

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Piotr Piotrowski

Professor *ordinarie* at Art History Department, Adam Mickiewicz University, Poznan, Poland, which he has been chairing between 1999-2008. Research Fellow of the Graduate School for East and South-East European Studies, Ludwig-Maximilians-Universität, München/ Regensburg Universität. He also was the co-editor of the annual journal *Artium Quaestiones* (1994-2009), director of the National Museum in Warsaw, 2009-2010, and Senior Curator of Contemporary Art at the National Museum in Poznan, 1992-1997. Visiting Professor at Humboldt University (2011-2012), Warsaw University (2011, 2012-2013), the Center for Curatorial Studies, Bard College USA (2001), and Hebrew University in Jerusalem (2003). He was a fellow - among others - at the Center for Advanced Studies in the Visual Arts, Washington D.C. (1989-1990), Columbia University (1994), the Institute for Advanced Study, Princeton IJ (2000), Collegium Budapest (2005-2006), and the Clark Art Institute, Williamstown, MA (2009). He is the author of a dozen books including: *Meanings of Modernism* (Polish 1999, 2011), *In the Shadow of Yalta. Art and the Avant-garde in Eastern Europe*, (Polish 2005, English 2009, Croatian 2011), *Art after Politics* (Polish 2007), *Art and Democracy in Post-Communist Europe* (Polish 2010, English 2012), and *Critical Museum* (Polish 2011, Serbian 2013), as well as editor, co-editor and co-author of many others. For his scholarly achievements Piotrowski received among others Jan Dlugosz Award Krakow 2006, and Igor Zabel Award for Culture and Theory, Barcelona 2010. Piotrowski is presently guest researcher at OBEES.

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Oscar Svanelid

Oscar Svanelid gained his Master Degree in Art History from Södertörn University in 2014. His thesis looked upon how Brazilian art institutions actualized works by Lygia Clark and Hélio Oiticica. He examined in case studies how the perception of Clark and Oiticica's works had been effected by institutional practices. Svanelid is also active as a video- and performance artist of the artistic collective OKAOS with works exhibited at galleries and festivals in both Europe and Brazil.

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Katarina Wadstein MacLeod

Katarina Wadstein MacLeod is an associate professor in Art History at Södertörn University in Stockholm. Her PhD *Lena Cronqvist: Reflections of Girls* (Skel förlag, 2006) explores representations of girls in art and visual culture through analysis of Swedish contemporary artist Lena Cronqvist's (b.

1938) self-portraits of herself as a girl. Her main concerns are modern art, with a particular focus on late 19th century Nordic, 1960-70s and contemporary art. In her research she has addressed problems of representing the body in art, the domestic impulse during different historical periods, narratives of periphery in the cold-war period and after, and the production of cultural value. During 2010 -2014 Wadstein MacLeod participated in two research projects: "Cultural Heritage: Making History for the Future" and "Narratives of Europe: Perspectives from its North-East Periphery". For the next three years she will be working on a new project: *The Domestic Paradox: Representations of Home and Family Life Through an East-West Divide*, a comparative study of the heterogeneity in in east and west regarding representations of domesticity in 1960s and 1970s art. She also contributes regularly as an art critic at the Swedish national daily newspaper *Svenska Dagbladet*.

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Kim West

Kim West is a critic and translator, based in Stockholm and London. He is a PhD student at the department of Aesthetics, Södertörn University. His dissertation studies a number of experimental art exhibitions and institutional projects in Sweden, France and the UK in the period between 1963 and 1977, attempting to discern a historical shift in the critical conception of the post-war 'exhibitionary complex'. West is a member at the editorial boards of SITE, a journal for contemporary art, architecture, cinema and philosophy, and OEI, a magazine for poetic production and aesthetic technologies, both based in Stockholm. He has written for a number of Swedish and international art journals and publications, and is a regular art critic at the Nordic online journal *Kunstkritikk*. Recent publications include catalogue texts on Kader Attia for the Whitechapel Gallery, London, on Bruce Nauman for the Gothenburg Art Museum, on Lina Selander for Index Contemporary Art Foundation, Stockholm, and on Oscar Tuazon for the Power Station, Dallas. Recent and upcoming translations (into Swedish) include books by Jacques Rancière, Michel Foucault, Michèle Bernstein and Jonathan Crary. West is currently a Visiting PhD Researcher at the Centre for Research in Modern European Philosophy at Kingston University, London.

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