

# Uses of Aesthetics: Book of Abstracts

## Session 1 A: Medicine, Madness and Evil

Chair: Ann Bergman, Karlstad University, Sweden

**Patrik Möller, Karlstad University, Sweden**

### Medical Uses of Aesthetics: Psychiatry and the Science-Culture Nexus

This presentation examines the transformation of psychiatry in Sweden in the early 20th century, in terms of narrativity and re-purposing of the “cultural archive” in a general sense. At the turn of the century, 1800–1900, a form of psychiatry appeared that in many aspects sought to differentiate itself from the discipline as it had emerged during the previous century. Theoretically, measures were taken for a shift of focus from the brain to the mind and to make the care for the mentally ill less authoritarian and more humanitarian. This transformation, which also implies an ongoing dialectic between science and the arts, is analyzed from the perspective of two intertwined processes, the medicalization of madness and deviance and scientific specialization; as well as the nexus of power and humanism characteristic for psychiatric discourse. It is suggested that the professed new identity of psychiatry formed an essential part of strategies to spread a view on human mentality in society and to safeguard the discipline’s borders against other medical specialties. The humanitarian, as well as the scientific aspects, are investigated in patient records and the narrative representation of patients in the literary sub-genre of case stories, and in psychiatry’s re-negotiation of fiction, poetry and visual arts. One conclusion is that power in the asylum, on the one hand, was a condition for the humanitarian treatment of the mentally ill, but that, on the other hand, inherent norms and discipline put a limit to the free expression of the patient as well as the therapeutic potential in the patient-doctor relationship.

**Karin Aspenberg & Margareta Wallin Wictorin, Karlstad University, Sweden**

### Transmediating Madness: Strindberg's *Inferno* as Novel and Graphic Novel

This presentation is about how paranoid delusions in August Strindberg's classic novel *Inferno* (1897) have been transmediated into a combination of words and images in the graphic novel *Strindbergs Inferno* by Fabian Göransson (2010). According to Linda Hutcheon (2013), the act of adaptation always includes both (re-)interpretation and (re-)creation. In view of this, the presentation will analyze how narrative and other aesthetic means are used in the process of mediating paranoid delusions and, further, how the adaptation has been designed to reach contemporary readers. Mental illness has always been a controversial subject. However, views have of course shifted over time. Adaptations always relate to previous cultural, ideological or normative structures inherent in the work of art, no matter if they are faithful to the source narration or not. Therefore, the presentation will also discuss how Göransson's graphic novel relate to the historical context regarding mental illness (Cullberg 2010, Möller 2017). The presentation's methodological starting points are narrative analysis (Genette), formal analysis (D'Alleva 2012) and reception aesthetics (Abbot 2013, Iser 1991, Kemp 1987).

**Sofia Wijkmark, Karlstad University, Sweden**

### The Aesthetics of the Serial Killer

The serial killer is an ambiguous character. Often depicted to provoke equal parts fear and fascination, he roams the landscape of a contemporary popular culture seemingly obsessed with his devious and monstrous acts. His violent creativity as well as his ability to evade law enforcement at times appears almost supernatural. Yet, for the most part, he remains entirely human, and the monster within is often disguised behind a mask of normality and plainness. One of the most popular examples of serial killer popular culture is true crime, and this paper will explore the

aesthetics of this genre, thus focusing on one of the primary characteristics of the serial killer narrative: the factual origin. To begin with, serial killer fiction relies heavily on a mythology based on a number of real cases, from historical figures such as Countess Bathory and Jack the Ripper to notorious contemporary, mainly American killers such as Ted Bundy and Jeffrey Dahmer. Secondly, while serial killer fiction borrows material from real cases, the same interplay between fact and fiction is at work in true crime: these factual stories often use the same aesthetics and narrative strategies as its fictional counterparts. The analysis will focus on the serial killer narrative as a cultural concept, and the intrinsic relationship between ‘fact’ and fiction that is fundamental to it. It will investigate the aesthetics and narrative strategies and genre conventions that true crime has borrowed from fiction, as well as the symbolic value of the concept of the serial killer in contemporary culture. To discuss this phenomenon I will use examples from the vast material written on – and by – Sture Bergwall/ Thomas Quick, whose case has been described as one of the major legal scandals in Swedish history.

## **Session 1 B: Photography and the Method of Art 1: Home/Street/World**

**Chair: Staffan Löfving, Karlstad University, Sweden**

***Christopher Wright, Goldsmiths University, United Kingdom***  
**Re-engaging photographs with the world**

The “assisted self-portraits” made of homeless people in the UK by contemporary photographer Anthony Luvera, foreground the creation of the image through a social contract. Luvera is a technical assistant but the subject chooses the place, the time, and the moment of the image through controlling the shutter release. This kind of negotiation is central to the work of many contemporary artists who claim to be collaborative, and what is at stake is the space for dialogue that photography can potentially open up. Photography is as much an engagement with the world, as a representation of it, and the implications of this for us as ‘citizens of photography’ in an age of AI-inflected digital images are increasingly important. Thinking through some of Luvera’s photographic entanglements with homelessness over more than a decade – and his creation of an involuntary archive in the process – argues for particular kinds of anthropological and artistic re-engagements with the world.

***Paul Weinberg, University of Cape Town, South Africa***

**Against the grain: The archivist as activist**

South Africa valorizes its heritage, memory and social history. These are mechanisms to remember the past, build a new democracy and a future. It does this by pouring millions of rands primarily through the erection of statues, street names and a few state-sponsored museums, which honor its heroes and heroines. While the country continually engages with history and its eventual liberation from colonialization and apartheid, it has totally failed to support photographic archives, its digitalization or public accessibility. Our visual heritage is perennially ‘up for sale’, vulnerable and in serious need of preservation. Against the grain, visual archivists work in haphazard and eclectic ways, mostly supported by the private sector, international heritage organizations and occasionally, universities. In this sense, the malaise of our archives is similar to the rest of the continent. I will draw on a number of archival projects to illustrate working against the grain, and national amnesia. These include key moments that intersect with our history, memory and heritage. The presentation will also look at how some archival activist interventions challenge comfortable positions of post liberation. These include discoveries and re-imaginings of ‘lost’, ‘buried’ and ‘unusual’ archives, their value and contribution to national and global heritage.

**Cecilia Parsberg, Karlstad University, Sweden**

**Reverse street photography as a research method**

In 2016, I defended a dissertation on images of begging and giving in Sweden between 2011 and 2016. I use my collaborative approach as a starting point in exploring how begging/giving in the street is socially embodied. Barbara Bolt has argued that the performative needs to be understood in terms of the performative force of art, that is, its capacity to effect ‘movement’ in thought, word and deed in the individual and social sensorium. How can one’s subjective images of a situation involving a person who begs manifest in the body and in the street? And how can these images “manifest socially” on streets and in public squares? The participants’ experiences – the stories they tell in a workshop and the images they have of the situation of giving in relation to begging, on the streets – are our points of departure. We explore the boundaries between the personal and social experience and also what capacity (influence) these images can have on patterns of ‘movement’ in Bolt’s sense. Photographs that frame the movements in the urban environment in which they are enacted are also passed on as a photo demonstration on social media and in exhibitions to an audience. As remarked by Sontag and others, street photography is a traditional method, an enquiry that features unmediated chance encounters and random incidents within public places. The street photographer corresponds to the figure of the flaneur and the observer. In this paper, I propose a methodological engagement that could be seen as reverse street photography.

**Session 2A: Theatre, Art and Aesthetics**

**Chair: Sofia Wijkmark, Karlstad University, Sweden**

**Anna Svärdh, Karlstad & Uppsala University, Sweden**

**Västanå Theatre’s Use of Theatrical Space: The Example of *Edda* (2019)**

This paper focuses on the use of theatrical space in Västanå Theatre’s 2019 production of *The Edda*. Västanå is a prize-winning regional company founded in 1972 whose expression combines spoken text with music, dance, and choreographed movement, drawing inspiration from Swedish and Nordic folk tradition as well as classical Greek, Elizabethan and eastern theatre traditions. The company avows itself to a theatrical practice based in storytelling (‘berättateater’), which finds expression in a certain stylisation, for instance in the use of dancers that also double as a chorus. In the summer of 2019, Västanå will perform an adapted version of the Norwegian dramatist Jon Fosse’s stage version of the *Poetic Edda* on their main stage, a large barn converted into a theatre. According to forehand information, in this production the actors and dancers will remain on stage throughout the performance, and this presence will be the particular focus of the paper. In order to examine the function of space in relation to the employment of actors, dancers and their bodies, the paper will discuss the 2019 *Edda* together with a few other productions. Västanå’s own 2017 *Charlotte Löwensköld* and 2018 *Anna Svärd* used actors’ and dancers’ bodies to expand and enclose acting space and with it audience focus, thus nuancing and varying the storytelling address. Gothenburg City Theatre’s 2012 *Measure for Measure* and the Stockholm Royal Dramatic Theatre’s 2014 *Richard III* will be used to explore the ploy of keeping actors on stage when not directly involved in the action: in Gothenburg the ‘non-performing’ actors were seated along the walls while the Stockholm production placed them centre stage with the action playing out around them. As the 2019 *Edda* had not yet started playing, this abstract can only account for focus and approach, not findings and claims.

**Kristian Petrov, Karlstad University, Sweden**

**Story or Narrative? Theoretical Reflections on Västanå Theatre’s Adaptations from Epic to Drama—the Example of the *Poetic Edda* (2019)**

This paper deals with transmedial adaptation in theatrical performance by examining how non-dramatic myths—with the *Poetic Edda* as a case in point—have been adapted for the stage by

Västanå theatre. Västanå's trademark expression—combining spoken text (usually from non-dramatic prose or epic) with music and dance, drawing inspiration from Swedish and Nordic folk tradition—forms a unique opportunity to study adaptation as both articulation and reception, process and product. The focus lies on in what ways Västanå theatre's interpretations transform epic and narrative into dramatic multimodal artworks in which costume, dance and music are central ingredients of storytelling. How do these multimodal transformations reflect and respond to different cultural and ideological contexts? According to Walter Benjamin, with the modern decline of oral storytelling narrative was transformed from a collective exchange of shared experience between narrator and listener, in the realm of living speech, into a more isolated contemplation, hence, in a way, reinforcing the (patriarchal and Romantic) notion of the lonely genius. New media, however, could be understood as always already immanent in the original story, which indicates that transmedial adaptation is cyclical rather than linear. In the case of dramatized myths, it is particularly instructive to look at the medium of the theatre as a configuration of different modalities. As an interface between oral and literate culture, theatrical adaptation includes (re)interpretation, (re-)creation as well as (re)-negotiation, with not only contextual but also epistemological and existential implications.

*Charlotta Palmstierna Einarsson, Mid-Sweden University, Sweden*

#### **Modernism and Kinaesthesia: The Use of the Body on Modernist Art**

This presentation proposes to explore some ways in which the body emerges to be used for the development of new artistic techniques in modernist art. By placing, for example, Isadora Duncan's radical free-spirited dance, Schoenberg's atonal music, and Matisse's Fauvism in conjunction with the philosophical and scientific conceptualisation of embodied cognition, in and around the turn of the 20<sup>th</sup> century, it seeks to tease out the use of kinaesthetic experience, both as a means to create and as a source of meaning. In this period, the sensing body slowly began to replace the intellectualist or idealist mind as the foundation for knowledge, and scientific discoveries ostensibly paved the ground for such a development. This 'new' debate about the body's role in experience seems to have been solicited by, for example, Friedrich Nietzsche's notion of the immediacy of aesthetic apprehension, William James's concept of stream of consciousness, and Henri Bergson's efforts to account for the effect of the (kin)-aesthetic experience, to name but a few. Nonetheless, the use of the body in modernist art seems somehow to have been caught up in structuralist systemic definition of the body as culturally and ideologically codified. As a result, we often fail to recognise the ways in which the sensing body was used in modernist artistic expressions, not as a cultural code, but as a means to break with the conception of psychological life in favour of a more dynamic understanding experience.

#### **Session 2B: Photography and the Method of Art 2: Working Art**

**Chair: Catalina Muñoz, Universidad de los Andes, Colombia**

*Flora Bartlett, Goldsmiths University, United Kingdom*

#### **Experimental photography in explorations of experienced landscapes**

Photography is used extensively by ethnographers in the field, but can be utilized beyond illustrating the final written text or as mnemonic devices during data collection. Photography's various artistic processes can be embraced during the fieldwork process in explorations of interlocutors' subjectivities. Based on ethnographic fieldwork in Arjeplog, in the rural north of Sweden (2017-18) combining participant observation with experimental photographic methods, this paper discusses local relationships with landscape in the context of national discourses of environmentalism and climate change. I use a range of photographic techniques with my research participants, embracing photography's material possibilities and the physical spaces it occupies – experimenting with cyanotypes, sun cameras, large exhibition spaces and smaller elicitation sessions

within homes. These techniques reveal a local preference for certain ways of showing landscape, where the county should be portrayed as both traditional and modern but more importantly, independent and self-sustaining. The spaces of showing and making images allow visual subjectivity to be engaged as a research device, where the surfaces of the images provoke conversations of landscapes and how they should be communicated to others. The paper argues for the methodological relevance of embracing these artistic processes of photography and using them as tools, exploring local subjectivities through experimental photographic practice.

***Anna Laine, Independent researcher, Sweden***

**At Dalits' feet: Archival resources of counteraction**

Dalit bodies are archives of structural violence and discrimination based on caste. Through a process-based notion of the archive and close attention to Dalit counterforces, this artistic-anthropological project addresses potentials for increased epistemic and social justice. The project has developed through extended fieldwork within Tamil communities in South India and among Sri Lankan Tamils in the UK, where artistic ways of working have been combined with the anthropological to evoke multiple dimensions of understanding. This paper reflects on collaborative photographic inquiries of casteism, as discrimination based on caste, and it focuses on Dalits, the lowest ranked groups. The photographic investigations are analysed through the concept 'body as archive' and has been curated into the exhibition 'At Dalits Feet'. By treating Dalit bodies as archives, the paper sheds new light on how anthropologists can approach caste. It further demonstrates how a critical and multisensorial approach, during photographic staging and performances in the field and among gallery visitors, can contribute to challenges and refigurations of Dalit experiences and memories of casteism archived in collective and individual bodies.

***Jacqueline Hoàng Nguyễn, University of Arts, Crafts and Design & Royal Institute of Technology, Sweden***

**Visual empire: Translations and reproductions**

In 1869 Vietnamese official of the Nguyễn dynasty, Đặng Huy Trú, purchased a camera during a trip in southern China. Upon his return to Vietnam, Đặng Huy Trú introduced the first recorded camera to the country and opened the very first photography studio in Hanoi. Vietnamese-owned photo studios subsequently opened businesses across the country and even in France. In this presentation, I propose to share my experience as an artist-in-residence at the Museum of Ethnography in Sweden (2015) and my encounter with photographs from Indochina. Concurrently grappling with my own family history, I will also discuss a trove of photographic materials inherited from my great-grandfather, a mandarin of the third rank for the last emperor of Indochina. Salvaged and duly annotated by my grandfather once he moved to Canada in 1982, my family collection contain images dating from the mid-1910s to the 1970s. I offer a critical reflection on the frictions between vernacular artifacts and official documents while also addressing the role of photography in structuring identities and imagination as part of a process of decolonization. By tracing a history of local photographic practices by Vietnamese – rather than the commonly referred legacy by foreign born photographers – the paper draws on my investigation in colonial and vernacular photography, the dissemination of cameras, the translation of the photographic gaze to the Far East and the making of the modern and decolonized subject in Vietnam.

**Session 3A: Theorizing Aesthetics**

**Chair: Morten Feldtfos Thomsen, Karlstad University, Sweden**

***Erik van Ooijen, Örebro University, Sweden***

**Enjoying Art in a Dying World**

Contemporary eco-theory has been characterized by an acceptance of the fact that the catastrophic event of global warming has already taken place. This has caused struggle with the idea that art and the humanities still should be used to foster hope and initiate positive change. However, some recent contributions (e.g. by Roy Scranton, Pierre-Henri Castel) rather affirm the idea that all hope is gone. If the time for positive radical change has already passed, the question rather becomes how to endure in misery. Instead of inciting action, art may provide means for solace and sorrow – in Scranton's words, a form of palliative care. Jonathan Helpert's melancholic cli-fi film *Io* (2019) envisions a world where humanity has been forced to colonize space for its survival. Back on earth, in one of its few remaining pockets of breathable air, protagonist Sam Walden carries on her father's experiments with dying bees while dreaming of visiting an art museum. What provides her lonely life with meaning is the remains of 19<sup>th</sup> Century aesthetics: Chopin, Cézanne, Yeats. In my paper, I will argue that this is a sufficient purpose for aesthetics in our current situation. For works of art to remain relevant, we must accept their formal and monumental dimension as something that allows them to surpass and persist beyond their immediate historical/material context. Perhaps, we could even envision a kind of cultural prepping, securing the means not only for our physical, but also spiritual, sustenance, until it's all over.

**Ingrid Roberts/Stevens, Tshwane University of Technology, South Africa**

### **Art and the Aesthetic Experience: Transforming the Viewer**

Can an aesthetic object change, or transform, the viewer, giving it purpose, as the aesthetic experience can result in some kind of transition in the psyche? Many theories have argued that indeed it can; including Marxist, Feminist or post-colonial theories and critics, and these approaches would see art as politically transformative and potentially revolutionary. However, critic Peter Fuller, arguing against such an instrumentalist political role for art, said that such criticism often misses what makes art works worth attending to, namely aesthetics. I aim to examine the role that art can have in changing the viewer as a result of the aesthetic experience. In order to ground relevant theories in a case study, I aim to examine the powerful effect that Rogier van der Weyden's painting, (dated before 1443) *The Descent from the Cross*, had on me. I will avoid any religious interpretation, but will instead use a theoretical framework based on writings by contemporary writers such as Jauss, Fuller, diGiovanni, Wolfson, Wollheim and Marković to contextualise the aesthetic experience. Then I will interpret the painting in terms of its characteristics *as a painting*, as opposed to any other art form, analysing its visual characteristics and qualities, and finally I will apply a psychoanalytic reading based on writings of Freud on Eros and Thanatos and Jung on archetypes, in order to attempt to account for its transformative effects on the viewer. I will consider the position of the viewer vis-à-vis a painting that is almost 600 years old, from another place and time, and the kinds of experiences this engenders.

**Imen El Bedoui, University of Kairouan, Tunisia**

### **“Bio Aesthetic”: When Art and Biology Generate the Aesthetic**

In this paper we will try to explore in which way new aesthetic values could be generated from new artistic practice. By taking bio art practices as a case of study we will think the interconnection between bio art and bio aesthetics. Bio art as a new artistic practice erodes boundaries between art and biology and creates new territories of aesthetic thinking. How art could generate the aesthetic? We are facing a new paradigm. “Bio” is a generator concept that brings with it related issues and new categories of aesthetics values. How may we conceive the concept of “bio-aesthetic” in relation to biological concepts? The human imagination leads us to those new possibilities where the “living material” or “semi-living” material become an artwork. By doing so, we are invited to rethink our conception of what could be conceived as an aesthetic subject and aesthetic value. Such area (bio art) provides for us multiple possibilities for aesthetic thoughts. Going beyond limits seems to be

the new aesthetic value where life and art are in the same sphere. We will investigate the variety of aesthetics experiences in bio artworks in order to reveal the fundamental characteristics of “bio aesthetics”, that is, bio aesthetics conceived as a new paradigm that seeks new concepts related to life and living sphere. The reflection on the relationship between “bio” and art from the dimension of aesthetic has become a significant subject.

## **Session 3B: Photography and the Method of Art 3: Reimagining Heritage**

**Chair: Flora Bartlett, Goldsmiths University, UK**

*Catalina Muñoz Rojas, Universidad de los Andes, Colombia*

**Moving pictures: Memory and photography among the Arhuaco of the Sierra Nevada de Santa Marta, Colombia**

This paper traces the changing uses and meanings of a set of ethnographic photographs that represent a contentious period in the history of the Arhuaco, an indigenous group that inhabits the Sierra Nevada de Santa Marta, in Northern Colombia. Based on archival sources and fieldwork, I explore their role in the 1910s when they were created by Swedish anthropologist Gustaf Bolinder, and also analyse indigenous re-significations and contests over the meaning of the photographs in 2010s as a process that is intertwined with their present struggles. I study their use by an Arhuaco media-maker who incorporated them into a historical documentary film and debates among community members around possible interpretations of the pictures. Through this case study, I seek to contribute to the expanding scholarship on the history of anthropological photography, and in particular to recent efforts to move beyond vertical colonial readings and emphasize indigenous agency. I argue for the need of a more nuanced understanding of indigenous and non-indigenous uses of photography that takes into account a shared history and does not naturalize differences. Furthermore, I trace the changing meanings of photographs in order to illuminate the historicity implied in the process of attributing meaning to the past.

*Robert Pichler, Austrian Academy of Sciences, Austria*

**The making of an exhibition on Albania in the 90s: Different gazes, contentious interpretations and collaborative methodologies**

Between 1992 and 1998, I regularly spent longer periods in Albania. I conducted fieldwork in the Albanian highlands and made short trips through the country. My camera was a constant companion. Twenty-five years later, I returned to Albania with a new project that took me onto the vibrant artistic scene of Tirana. Intense debates about the 1990s, new and fresh insights from the artists' perspective and the fact that the visual record of Albania in the 1990s was sparse, inspired me to revisit my photographic archive. In collaboration with the Albanian artist and curator Edit Pula, we developed a ‘travelling exhibition’ with the aim to ‘bring back the 90s’ to Albania and to stimulate debates about this contentious time. This paper deals with the collaborative processing of the archive and the debates on the selection and presentation of images. The divergent readings of the pictures provided surprising insights into the interpretation of the very time. This pertained particularly to rituals from northern Albania. While my gaze had been marked by skepticism to perpetuate the image of an archaic Balkan patriarchy, the curator emphasized the aesthetically impressive and emotionally moving manifestation of her own culture, perceived as lost. The audience reactions on the images were very diverse as well, depending on various factors. The paper deals with the divergent and changing reactions to the pictures in different settings and proposes methodologies for visual and autoethnographic engagements with art and the field.

*Susanne Holm, Independent researcher, Sweden*

### **Re-Framing History? Curating and Commemorating the SS Mendi in South Africa**

The sinking of the SS Mendi in 1917 remains one of South Africa's greatest war disasters and one of the worst maritime losses during the First World War. Yet the more than 600 black South African troops who died en route to Europe to fight a 'white man's war' soon seemed to fade from public memory. In the democratic Republic of South Africa however, this memory has become a national priority. In the context of post-apartheid politics and student riots, the process of compiling a Mendi archive and its curation took the form of a conversation between reconstructed historiographies, selected memories, novel interpretations, and a plurality of artistic agencies, media and modalities. The Mendi exhibition of 2017 offered a space for decolonising curation and re-visualising a forgotten history. As an assistant to the curatorial committee and a photographing researcher, my aim has been to understand and render visible the many complexities informing the curatorial process. In this paper, I address the questions of how, visually and materially, to retrieve a memory from a history that was not told, whose experience is now commemorated, and by whom.

## **Session 4A: Aesthetics in Time and Space**

**Chair: Patrik Möller, Karlstad University, Sweden**

*Hedvig Mårdh, Karlstad University, Sweden*

### **Contemporary Art in Historic House Museums and Exhibitions of Cultural History**

Artistic interventions have gained in significance within the fields of exhibition and museum design since the 1990s. This paper focus on contemporary art and the different aims and tasks it takes on in historic house museums and exhibitions of cultural history. Moreover, it identifies some of the attitudes that make art happen in these spaces. The artist Fred Wilson's exhibition *Mining the Museum* at the Maryland Historical Society in 1992 is often referred to as the starting point for these kinds of interventions, which are commonplace nowadays. To study these displays of art offers new perspectives on how the physical character and history of a space influence our experience of an artwork. However, what exactly these spaces can bring to art seem to vary, the site can act as an assertive backdrop or as an integral part of the work, it depends on the space and on the artwork. I would argue that most artworks are placed in this context in order to provide an effective strategy in exploring the gaps between the objects and create important linkages between them. They also help negotiate complex and dark histories connected to the site or objects, suggesting new readings or re-evaluations. This paper explores the ways in which we can understand this, often-instrumental use of contemporary art. Can art be used to recharge and reinvent heritage sites and museums, and how do these artistic interventions relate to the heritage boom and the new experience industry? This topic is scrutinized from three different disciplinary perspectives: art history, museum studies and critical heritage studies.

*Maria Prieto, University of Central Lancashire, United Kingdom*

### **The Aesthetics of a New Architectural Pedagogy through the Integral Lens**

In recent years the field of architecture is undergoing an ontological turn. Pragmatist studies of architecture are opening new avenues of research and hence of becoming, making and knowing through the production of new design strategies and the formation of new publics. Under this view, this paper introduces a particular exploration on the cosmopolitics of design practice through the Integral lens, with a specific focus on the aesthetic as it is observed in *real time* from within the own somatic relationship to the *pre-architectural*. Through delivering ethnographic accounts from a series of experimental settings, I will draw some examples that help flesh out the multiverse of the aesthetic in architectural design practice. I will account the many entanglements between design

making and the real-time emergence and possession of the aesthetic along, by and through the design process. The aim of the paper is to counter the regressive positions entailed by still prevailing views from modern and postmodern architectural scholarship. To do so, along with a discussion of many unexplored political dimensions and implications, I propose a form of (pre-)architectural pedagogy that contributes to the co-creation of a new speculative framework across many fields, a *cosmo-aesthetic post-humanities*.

## **Session 4B: Photography and the Method of Art 4: The Unintended Chair: Paul Weinberg, University of Cape Town, South Africa**

*Staffan Löfving, Karlstad University, Sweden*

### **“Not yours to give”: Photographs and the ambiguous practice of repatriation**

A sense of theft is intrinsic to the work experience of many photographers. Prompted by language, this phenomenon is also making itself felt in how *taking* photographs is commonly justified: in efforts at bearing witness, giving evidence, and in imaginative projects of collaborative photography. If indeed originating in theft, photography's social and moral *raison d'être* is conditioned on its capacity to share, restitute or return. In peacetime Sarajevo, the repatriation of wartime images from non-Bosnian photographers (including myself) to individuals and institutions is both spontaneous and organized and seems to be indicative of such ethics. This paper takes as point of departure an installation in a public museum, revolving around a sweater of a boy killed by a sniper in the early 1990s. Foreign photographer A who had documented the killing and foreign photographer B who had documented the boy, alive, playing with photographer A shortly before the shooting were both approached by curators and offered their images as gifts to the museum and the city. While aimed to trigger a response, the impact of this artwork was unexpected, as the boy's mother emerged to claim a financial compensation for the unauthorized use of her son's clothes, and an ultra-nationalist organization staged protests against the foreign, visual exploitation of his legacy. In discussing culturally constituted ideas about the sociality of photographs, this paper grapples with what the ambiguous practice of photographic repatriation might accomplish in both political and scholarly terms.

*Tracy Piper-Wright, University of Chester, United Kingdom*

### **Another way of (not) knowing: The photographic error as disruptive visual practice**

These days we rarely encounter photographs that have gone wrong. Technological efficiencies such as camera automation and image preview have all but eradicated the error from everyday practice and perception. Digital cameras and networked distribution compress the journey from event to image to such an extent that we rarely appreciate the contingent and situated act of photography, which brought the image into being. Failing to recognise subjectivity and action, the photographs we consume can appear neutral and authorless, as if the camera were a disembodied presence in the world simply recording and transmitting what it sees. Photographic errors, occurring on the margins of practice and increasingly rare, are important counterpoints to this prevailing image culture, reasserting the materiality of the photograph, and revealing the interplay between human and technology in the creation of the image. The proposed paper will discuss the current findings from my research project *In Pursuit of Error*, an ethnographic study of the error in photographic practice. The project collects images and narratives from amateur and professional photographers to elucidate the error in contemporary photography using a theoretical framework drawn from performance theory and new materialism. The error is revealed as an emergent phenomenon that disrupts the conventions of photographic representation, occurring as a consequence of the improvisatory, time-based event of photographing. The uncertainty of the error-image opens up

an interstitial space for photographic knowledge based on wonder, and proposes a concept of photography that is closer to our lived, embodied experience of time and space.

**Christopher Wright, Goldsmiths university, United Kingdom**  
**Photography and the method of art: Concluding discussion**

## **Session 4C: Dystopia and War, Style and Humour**

### **Chair: Helene Blomqvist, Karlstad University, Sweden**

**Fredrik Svensson, Karlstad University, Sweden**

**“And the dreams so rich in color”: Ideology and Style in Cormac McCarthy’s *The Road***  
Despite the ability of literary texts to accommodate simultaneously a multitude of meanings, the critical discourse on Cormac McCarthy has often tended to explicate from this multitude only those meanings that appear politically progressive. This tendency is evident not least in how a vast number of critics have conceived of McCarthy’s “optical democracy”—his stylistic levelling of the human and the non-human—as a form of writing likely to instill in its readers an ethic of ecological responsibility. In opposition to this conception, my paper will begin by showing how the author’s latest novel, *The Road* (2006), displays two literary styles that position themselves differently in relation to what the human imagination can and should do in times of ecological crisis: free itself from the constraints of the quotidian, or hone in attentively on the problems at hand. One of these styles is an ontologically flat optical democracy that seeks to harness and render productive people’s hopes for a more harmonious and sustainable world, and the other is a declarative minimalism that seems to reject these hopes as naïve and thereby potentially counterproductive. Finally, I will argue that, in juxtaposing these styles, instead of giving optical democracy free rein to render moot any issue that seems in its nature political rather than ontological, *The Road* invites readers to consider, at the intersection of style and ideology, the merits as well as the drawbacks of an aesthetic that potentially has such implications.

**Alexander Kofod-Jensen, Karlstad University, Sweden**

**Holocaust Humor: The Aesthetics of Evil versus Everyday Life in *Hipster Hitler***

In the comic *Hipster Hitler*, Adolf Hitler is revived in a contemporary hipster milieu and can therefore be seen as a recent example among many of how humor can be used in representations of the Nazi past. Humor can here be defined as the constellation of entertainment, provocation, and satirical social critique in a surprising artistic form. To understand how humor works with history and memory, I will apply Rita Felski’s concepts of *recognition*, *enchantment*, *knowledge*, and *shock* from *Uses of Literature* (2008). Here the focus will be on how the comical juxtaposition of a past historical referent and a present context is seen in the combination of typical Nazi symbols with modern age design. For example, Hitler’s unmistakable moustache is combined with thick dark glasses and thereby mixes hipster fashion with one of the most recognized stereotypical emblems of evil in the 20<sup>th</sup> century. Such mixture is not unproblematic since the war, and especially the Holocaust, is still a sensitive subject for many and could be seen as an ethical transgression that trivializes the past. On the other hand, it may be a way to deal with deadlocked positions in terms of guilt and victimization. Regardless of one’s standpoint, the comic is informed by current issues about globalization and the subsequent loss of historical uniqueness as part of the transition from lived experience to second-hand cultural memory that Felski’s concepts may help expose.

*Vigdis Ahnfelt, Karlstad University, Sweden*

**The Outbreak of the Spanish Civil War: Coming to Terms with the Past in *Inquietud en el paraíso* by Óscar Esquivias.**

In contemporary Spanish novels, the trauma of the Spanish Civil War (1936–39) is portrayed through melancholy and grief or sentimental tales of heroism based on individual or collective memory. Although these works disrupt the discourse of the victors and give a voice to the victims of the war, a nuanced narrative on the topic is absent. Moreover, the repercussions of the conflict are present in Spanish society of today and reconciliation seems impossible to achieve. In Spanish narrative from the 2000s, the Civil War is a recurrent theme, but depicted in modes such as humour and irony, compelling the reader to rethink issues regarding memory, oblivion and guilt. However, in the novel *Inquietud en el paraíso* (2005) by Óscar Esquivias (b. 1972), these modes are used to problematize social life in Spain at the outbreak of the Civil War. In this paper, I focus on how some of this novel's characters – seen as representations of different social groups – deal with matters related to the growing political and social tensions of Spain 1936. Analysing the characters' attitudes, ideas and behaviour, I discuss issues regarding ignorance and knowledge connected to the historical trauma. The aim is to shed light on how this narrative compels the reader to reflect upon the importance of comprehension related to the repercussions of the historical trauma and collective memory of Spain today.

**Session 5A: Literature, Use and Uselessness**

**Chair: Åke Bergvall, Karlstad University, Sweden**

*James Searle, University of Albany, United States*

**Imaginative Empiricism and the ‘Uses of Poetry’**

Though in recent decades critics and theorists have emphasized the deficiencies at work in received understandings of Kant’s third critique, its consequences continue to haunt the critical scene and foreclose more radical conceptualizations of the role of art and aesthetics in human inquiry. Against those who would argue for the autonomy of art or carve out an isolated epistemic or ontological space for aesthetic forms as opposed to logical or scientific forms, my paper explores how two American poets—William Carlos Williams and Muriel Rukeyser—articulated the practical, ethical and political ‘uses of poetry’ by drawing on a largely pragmatist and empiricist tradition of philosophy in the first half of the 20th century. Their shared interests in modern science helped them to draw analogies between the imaginative labors of the poet and those of the modern scientist and, more profoundly, to insist upon the aesthetic dimensions of all practices ranging from perception to technical research and scientific experimentation. Rukeyser and Williams, when read in conjunction, echo and amplify, the instrumentalist and techne-oriented conception of poetic form found in the work of John Dewey as well arguing for the centrality of aesthetic experience in logical, scientific and metaphysical thinking articulated by Charles Sanders Peirce. My presentation will show that Williams and Rukeyser articulate an imaginative empiricism that not only clarifies the importance of reading modernist art alongside pragmatist philosophy but helps us to reconsider Kant’s thinking about imagination, disinterest, and purposiveness.

*Mildrid Bjerke, Oslo Metropolitan University, Norway*

**A Case for Renegotiating ‘Disinterest’ in English Literary Studies**

Taking literary studies as its case study, this paper seeks to map out the often implicit and disruptive role played by the disinterested aesthetic in subject disciplines in which the study or creation of aesthetic objects are central. It seeks, further, to map out ways forward in which the concept of disinterest can be reworked and mobilised within literary pedagogy to create a truly reflective space where affect and aesthetic experience can, at least temporarily, suspend neoliberal political

pressures placed on students to relate to their education in instrumentalised and individualised ways.

In the decades following the 1960s, the liberal humanist aesthetic came to be discredited by various branches of aesthetic theory informed by leftist political frameworks due to its socially exclusive approach to education and art appreciation. The work of these theoretical movements was commendable, and spoke to the necessity of opening up literary education to a larger educational demographic.

This paper argues, however, that that dismissal has coincided with a staunch increase in instrumental political pressures upon education. Within English literary studies, a situation has arisen where the dismissal of *disinterest* has lowered the discipline's defences against *interest*, and thus occasioned a need for a reconceptualised notion of disinterest in order to protect the core values of literary pedagogy: creating a space for aesthetic and affective reactions to and contemplation of Otherness, critical thinking, and a love of language, with reduced pressures on the individual to consider her 'human capital'.

*Elisabet Dellming, Stockholm University, Sweden*

**Penelope Fitzgerald's *The Bookshop* and the Limits of Uselessness**

In her story of a middle-aged woman's decision to open a bookshop in a small East Anglian town in the late fifties, Penelope Fitzgerald not only tells the tale of the unwanted and ultimately unsuccessful attempt at destabilizing local power, but also, and more importantly, illuminates the insuppressible energy of the uselessness of art. To quote John Fowles, we have become addicted to the idea of use, of purpose, making us look "for purpose in everything external to us and looking for purpose in everything we do – to seek explanation of the outside world by purpose, to justify our seeking of purpose" (Fowles, 53). In this paper, keeping John Fowles' position in mind, I seek to illuminate Fitzgerald's commitment to the purposelessness of literature and the inevitable (worldly) failure this entails. In other words, the petty small-town power games of *The Bookshop* are not really the point of Fitzgerald's novel. Instead, significantly, Fitzgerald's exploration of the importance of uselessness in art effectively indicates that the value of aesthetic objects will come at a prize. When it comes to the selling of books as a metaphor for how art fares in a volatile market place, Fitzgerald's story of business failure also becomes a story of the failure to sufficiently account for the inherent uselessness of literature and the subversive power of that uselessness. The devastating ending of the novel should, I will argue, be read in this light: the main character Florence's shame at having to leave "because the town in which she had lived for ten years had not wanted a bookshop" (156) is the ultimate recognition of the failure of art to fulfill the demands of the market place while at the same time reaffirming the potential power of art's uselessness.

## **Session 5B: Race, Ethnicity and Identity: Ethics and Aesthetics**

**Chair: Tobias Hübinette, Karlstad University, Sweden**

*Amanda Caterina Leong, University of California, Merced, United States*

**Rethinking the Aesthetics of the Autobiography: The *Humayunnama* as a Mirror for Princesses**

This paper argues the *Humayunnama*, an autobiography written in the 16<sup>th</sup> century by Mughal Princess, Gulbadan Begum, informs readers about the new ways elite Mughal women used autobiographical writing to showcase the power they had over their male co-sovereigns. Whereas Ruby Lal, a scholar of Mughal history, concludes the *Humayunnama* is a purposeless anomaly that is incongruent with the 'mirror for princes' genre of that time, I argue that this work is an early progenitor of that genre, which should instead be called the "mirror for princesses." Having spread

throughout much of the Islamic world, the “mirror for princes” genre is composed of wisdom literature, ethical treatises, testaments, and addresses to a monarch. Building on Michel Foucault’s theory of counter-memory, I argue that Gulbadan, by combining memory narratives and historical facts in the *Humayunnama* that convey to us how elite Mughal women embodied characteristics of kingship, is able to create a new “mirror for princesses” autobiographical aesthetic that redefines the conventional “mirror for princes” genre. Through this, she is able to instruct both female and male readers on what has been overlooked by dominant Mughal historical narratives: the methods Mughal women covertly and overtly used to participate in various political activities, an integrated matriarchy that significantly contributed to the fabric of Mughal imperial world making. With Gulbadan’s new autobiographical aesthetics in the *Humayunnama*, we are now motivated to re-think possibilities for present-day gender definitions and strategies for female empowerment.

**Carmen Zamorano Llena, Dalarna University, Sweden**

**“Carving up the visible and the invisible”: Ethical and Aesthetic Engagement with De-racialising the Muslim Migrant in Elif Shafak’s *Honour***

Transnational mobility can be regarded as one of the most salient features of what Zygmunt Bauman seminally termed our globalised liquid modernity. In the Western context, especially since the turn of the millennium and after 9/11, this mobility, particularly human mobility, has been infused with an increasing sense of urgency in the face of increasing transnational labour and forced migration (Petersen and Schramm 2017). This urgency has mobilised populist discourses of fear and anxiety (Ahmed 2004, Appadurai 2006, Nussbaum 2012, Nussbaum 2018) which have, in turn, fed into a transnational conservative backlash in the West, as manifested in, for example, the rise of extreme right and populist movements and political parties, the recovery of a Fortress Europe narrative, the Trump phenomenon, Brexit and increasing Islamophobia. In this emotionally charged socio-political context, a pressing question for the arts and humanities, and, in the present study, for literature, relates to the contribution that aesthetics can make to dismantle what Nussbaum has termed the “monarchy of fear” (2018). As Nussbaum contends, through its aesthetic component, literature has the ability to reproduce and evoke a non-cognitive pleasure that is conducive to ethical understanding, which involves emotional as well as intellectual activity (1990). This is where the transformative power of literature resides, or what Jacques Rancière has referred to as the “politics” of literature as a “mode of intervention in the carving up of [...] the subjects that people th[e common] world and the powers they have to see it, name it and act upon it” (2011: 7). Based on Turkish-British novelist Elif Shafak’s *Honour* (2012), I will contend that, through its literary engagement with the fictional occurrence of an honour killing in a Turkish Kurdish migrant family in 1970s London, Shafak’s novel exemplifies the manner in which aesthetic engagement with racializing discourses exposes the (un)ethical dimensions of such discourses. Thus, Shafak’s aesthetic practice and object contribute to identifying, exposing and, thereby, dismantling the “politics of fear [of our] anxious age” (Nussbaum 2012).

**Nono Coelho, Universidade de Coimbra, Portugal**

**Racist packaging and trademarks from Portugal**

The passage from the 19th to the 20th Century was characterised by the general belief of society in a linear, continuous and irreversible progress. Then, the industrialised world enjoyed of innumerable inventions that revolutionised everyday life. Regarding the graphic production, the development of lithography allowed the dissemination and promotion of industrial production to levels never seen before. A proliferation of advertising messages was observed and a greater attention was given to product packaging, now seen more than just a display of information. In this context, the Paris Union Convention, which took place in 1883, internationally harmonised the different national legal systems regarding industrial property rights. In the political field, the Berlin Conference, held in 1884-1885, had as main objective to reorganise the occupation of the African continent by the colonial powers. These two historical events represent the beginning of

two different phenomena that are intrinsically interconnected: the rise of modern advertisement culture and the subjugation of the colonised peoples. The imperial and colonial projections were echoed in the visual imagery that was then produced, including trademarks and the packaging of their products. This imaginary was widely impregnated with ethnographic prejudices and caricature representations of African people. Having Design as its main perspective, this study intends to better understand the designers as image creators along the process of construction of identities in the Portuguese colonial era, focusing on the first decades of the 20th Century. This presentation will also analyse how some images produced at this time still survive commercially today.

## Session 5C: Dance and Disability

**Chair: Karin Aspenberg, Karlstad University, Sweden**

*Andries Hiskes, Leiden University, The Netherlands*

### Rethinking Disability Aesthetics: The Ugly and the Degenerate as Viable Aesthetic Categories

In his book *Disability Aesthetics* (2010), Tobin Siebers proposed that disability should be reconsidered as a critical framework that questions the presuppositions of aesthetic production as well as considering disability as an aesthetic value in itself. Arguing that disability should be regarded as the beautiful variation of the human form in art, Siebers concurrently denounced aesthetic categories associated with disability, such as degeneracy and the ugly. Although sympathetic to some of Siebers' plights, in this paper I examine some of the risks that a prescriptive disability aesthetics may have, as well as consider the aesthetic categories denounced by Siebers in their affective and political functioning. Through close-readings of aesthetic theories that engage with the ugly and the degenerate as aesthetic categories, I argue that these concepts have viable potential for cultural disability studies in their ability to evoke a wide plethora of affective responses that may initially seem contradictory, but can thereby undermine aesthetic logics that imagine the beautiful and the ugly in strictly binary terms. I argue that the political potential of the categories of degeneracy and the ugly rests on their capability to highlight disability's potency to destabilize its social and political environment precisely when it *should* be regarded as beautiful, and thereby aid in reconsidering the relationship disability aesthetics has to the political, ethical and cultural contexts in which it is placed.

*Emma Johansson, Karlstad University, Sweden*

### Ian Curtis' Butterfly Dance: Turning Disability into Aesthetics

The performing body is obviously central to performance studies. However, as pointed out by Carrie Sandahl and Philip Auslander in *Bodies in Commotion: Disability & Performance* (2005), the performing body under investigation is usually presumed to be a healthy and normative one, free from disabilities. Even with the recent focus on identity politics and the representation of minorities, the disabled body has still mostly been overlooked by scholars. In light of this neglect, disability studies have emerged as a field which allows for an explicit focus on the aesthetics of disability. As stated by Tobin Sieber in *Disability Aesthetics* (2010), the very representation of "the disabled body and mind" constitutes a refusal to equate normative health with beauty. Rather, such representations may embrace a bodily brokenness that is no less beautiful. This has an interesting affinity with actor and director Antonin Artaud's ideas on theatrical "cruelty" as a shocking means of "seizing" the spectator in a kind of violent communion with the performer. In my paper, I will use disability aesthetics and the Artaudian notion of full expression to discuss how Ian Curtis (1956–1980), the lead singer of post-punk band Joy Division, turned his epilepsy into a vital part of his performance aesthetic. Curtis is known for performing on stage in ways that closely resemble epileptic seizures. My main examples will be taken from his appearances in two TV shows, *Granada Reports* and *Something Else*, aired 1978 and 1979, respectively.

## **Session 6A: Gender and Aesthetics**

**Chair: Anna Swärdh, Karlstad & Uppsala University, Sweden**

***Helene Blomqvist, Karlstad University, Sweden***

### **Truth-telling and subjectivity: The *parrhesia* of Hedvig Charlotta Nordenflycht**

Hedvig Charlotta Nordenflycht was the leading cultural figure and poet in Sweden for a number of years in the mid-18th century, at a time when women were not deemed fit to become authors or public figures at all. Nordenflycht was a feminist as well as an enlightenment pioneer. She wrote sharp female emancipatory as well as anti-religious poems. Before anyone else in Sweden, she publicly engaged in enlightenment debate and dared to say what no one else dared. Nordenflycht was a persistent and relentless challenger and transgressor of patriarchal borders from her early youth onwards. She never accepted to be confined within the narrow boundaries of education for women. Using the same kind of unscrupulous, offensive strategies, her poetry – from her youth to her death – questioned, challenged and mocked societal and religious border regimes, scrutinized and attacked both earthly and heavenly patriarchy. She was also a forerunner in using subjective strategies hitherto unknown in Swedish poetry. This paper investigates those literary strategies, in terms of the concept *parrhesia*, as understood by Michel Foucault – meaning truth-telling and complete frankness as well as deliberate subjectivity. The *parrhesiastes* is characterized by great courage, daring to speak what she (in this case) knows is the truth in opposition to the orthodoxy and consensus of her time. The *parrhesiastes* is close to the prophet. Nordenflycht's great hero was Voltaire. Voltaire was also a *parrhesiastes*. Is this why Nordenflycht could be a forerunner of subjective literary strategies typical for the Romantic era?

***Flora Roussel, University of Montreal, Canada***

### **Sakuran-tai: Defying Aesthetics of Gender, Language, and Identity in Kanehara Hitomi's *AMEBIC***

This presentation argues that the experimental *sakuran-tai* (Enoki 240), the “style of confusion,” in Kanehara Hitomi’s *AMEBIC* (2005) challenges and disrupts aesthetic and normative conceptions of language, gender, and identity. The *sakubun*, a “delusional writing” (Otomo 130), together with the motif of amoeba, wanders the novel as its main content, leaving the triangular relationship between the protagonist, her editor and his wife behind. Further, this style of confusion allows Kanehara to aesthetically experiment with gender (eating disorders, relation to the body) and language (words, style, authorship). Thus, this presentation aims to analyse how the *sakuran-tai* defies values, proposing new uses of these concepts in regard to the idea of identity. I will first show how the depiction of the body serves to dispose of the ideal woman and to deny the female body itself, repositioning the notion of gender. I will then demonstrate how identity is dismantled from a narrative and fictional perspective, studying the voice plurality and highlighting the sense of (non)authorship. In doing so, I hope to underline the complex embedding of gender, language, and identity in *AMEBIC* that the *sakuran-tai* defies not only in form, but also in content, generating an interesting re-negotiation of the uses of aesthetics.

***Morten Feldtfos Thomsen, Karlstad University, Sweden***

### **Voice and Gender in the Teen Slasher**

This paper explores the use of *acousmatic voices* in a selection of teen slashers. Coined by Michel Chion (1982), the concept of the acousmatic voice refers to a voice which is heard but whose cause or origin is not visible within the frame of the cinematic image. In horror films, such voices are often used to create suspense by setting the stage for an unknown and potentially dangerous individual lurking somewhere off-screen. This paper will argue, however, that within the genre of the teen slasher, acousmatic voices also serve as focal points through which a variety of cultural anxieties are reflected and explored. Building on an analysis of *Black Christmas* (1974), and the link

therein between the acousmatic voice of the killer and the intermingling of technophobia and sexual difference, this paper will investigate the narrative function and thematic impact of acousmatic voices in Wes Craven's *Scream* trilogy (1996-2001). It does so with the intent of clarifying how the use of acousmatic voices in these films compare to that of *Black Christmas*, particularly in relation to the interrelated issues of gender and technophobia. While arguing that the destabilization of established gender roles following 1970s second wave feminism is key to understanding the use of acousmatic voices in *Black Christmas*, this paper will explore to what extent Craven's late 1990s instantiations of the teen slasher genre engage with similar issues and concerns, if at all.

## Session 6B: Music and Aesthetics

**Chair: Kristian Petrov, Karlstad University, Sweden**

*Anna Linzie, Karlstad University*

**“I can't believe we made it” – Territorial Aesthetics, Black Power Pop, and Beyoncé and Jay-Z in the Louvre**

In 2018, the Louvre in Paris was the world's most visited museum of all time. The record was explained in a number of different ways, including rebound from the November 2015 terror attacks; the November 2017 opening of the Louvre Abu Dhabi art and civilization museum; and an event which appropriated the museum itself into the most prolific pop culture phenomenon of our time, namely the Beyoncé-and-Jay-Z music empire, through the “Apeshit” music video, recorded in the Louvre in May 2018. The main focus of my paper is this video, and the specific ways in which it puts art in general and the Louvre in particular to use. An art museum may seem to harbor art at a safe distance apart from society at large. Once a work of art has been deemed valuable enough to be included, it seems removed from the cultural and material contexts that determined its production. However, as this example illustrates, even the world's largest art museum is porous, perforated, invaded by various outside events, inside procedures, and transgressive cultural transactions. The cultural archive of the art museum, seemingly a space apart from the everyday and forms of creativity that do not qualify as high art, is available in each given instance for new uses. To produce the “Apeshit” video, Beyoncé and Jay-Z put art and the Louvre to use in a particular situation which called for them to conquer yet another space and make it part of their ever-expanding pop culture territory.

*Tobias Hübinette, Karlstad University, Sweden*

**“Here is Everything, Scantly Clad Koreans, Good Music and a Captivating Gook Who Wears Ugly Glasses...”: The Reception of PSY's Gangnam Style and of K-pop in Contemporary Sweden**

During the summer and autumn of 2012, K-pop finally got its breakthrough in the West in the form of one of the Korean music industry's most unlikely candidates for such an endeavour, namely PSY. The music video *Gangnam Style* became almost instantly the most watched and liked YouTube clip. Two months later, *Gangnam Style* was the most or the second most sold iTunes song in European countries like the UK, Austria, Belgium, Luxembourg, Greece, the Netherlands, Portugal and also in Sweden where K-pop previously had had a minuscule fanbase. In other words, PSY's music video which also sparked numerous flashmob events and YouTube clips with non-Asian and white Western Gangnam Style fans performing like PSY, made Korea's music industry's old dream come true, namely a global breakthrough for K-pop. This presentation consists of an examination of and a reflection on the reception of PSY's music video *Gangnam Style* in Europe with Sweden as the case study as well as an overview of the Swedish fans of K-pop after 2012 and in today's post-*Gangnam Style* Sweden. The presentation is based on reactions and comments to the song, the video and the artist on blogs, YouTube, Instagram, Twitter, Tumblr and Facebook, on

participant observations at various K-pop events, on published texts written in Swedish on K-pop and on interviews with Swedish K-pop fans. The citation in the title of the presentation is for example taken from a tweet written by a Swedish man in September 2012. The presentation is based on a performative understanding of race and gender, and focuses on the reception of PSY's *Gangnam Style* in Sweden and on Swedish K-pop fans in relation to Swedish images and representations of Asians.

***Andreas Jacobsson, Karlstad University, Sweden***

**Film Musicals and the Aesthetics of Interculturality**

This paper analyses aesthetic aspects of interculturality on film and focuses primarily on how music has contributed to the transnational movement of film over so called "film cultural borders". The Mexican Golden Age of film making (1930-1960) relied on music to attract audiences in the Spanish speaking world and with immigrant communities in the US. The Egyptian Musicals and Musical Melodramas were successful in different parts of the Arab world, and contributed to the familiarization of the Egyptian dialect. *Orfeu Negro* (Brazil 1959) was immensely important for spreading an international awareness of Brazilian music and culture. In this paper, the selection of films to be analysed has been particularly influential regarding the understanding of interculturality and the aesthetics of mixing: from *Now* (Cuba 1965) and *The Harder They Come* (Jamaica 1971), to contemporary hip hop musicals. The aim of the paper is to contribute to the study of intercultural movements in a transitional media landscape.