Programme

10:00-10:15
Welcome and Introduction
Tania Ørum & Laura Luise Schultz

I. Notions of “the Nordic”.
10:15-10:45
Negotiating Tradition, Modernity and the Avant-Garde at the Stockholm Exhibition 1930
Andrea Kollnitz (Swedish editor, Associate Professor of Art History, Stockholm)

The Stockholm Exhibition in 1930 has been seen as marking the breakthrough of functionalism and modernism in Sweden. It was a representative manifestation of innovative Swedish architecture and interior design as well as a programmatic attempt to establish a social democratic, politically conscious new aesthetics with the aim of improving everyday life in Sweden for every class.

11:00-11:30
Scandinavian Women artists and the Académie Moderne in Paris – Abstraction, Gender and the Nordic
Dorthe Aagesen (Senior Curator SMK)

In the 1920s the Académie Moderne in Paris attracted a significant number of Scandinavian students, of whom many were women. By means of their art works, their lifestyles and the way they modelled their artistic personas, the women artists promoted a conception of abstraction that potentially deconstructed a traditional male/female dichotomy.

11:45-12:15
From Bauhaus to Our House – Kritisk Revy, Popular Culture, and the Roots of “Scandinavian Design”
Torben Jelsbak (Associate Professor, KUA)

The Danish architectural magazine Kritisk Revy (1926–1929) occupies an important position in Scandinavian avant-garde culture of the interwar period. Edited by a group of young left-wing architects and intellectuals, the magazine served as an ideological platform for early Scandinavian modernism in architecture and design. As such the magazine may also be regarded as an early stage in the emergence and construction of the notion of “Scandinavian Design”.

12:30 – 14:00 LUNCH
II. European Networks.
14:00- 14:30
Surrealism in Denmark, Vilhelm Bjerke-Petersen’s European Network
Camilla Skovbjerg Paldam (Associate Professor of Art History, AU)
Vilhelm Bjerke-Petersen’s book *Surrealismen. Livsanskuelse. Livsudfoldelse. Kunst* (1934) was the first comprehensive introduction to surrealism written in a Nordic language. How did his ideas correspond to the ideas of the French movement? And what was the impact and cultural context of the book?

14:45- 15:15
To France with Love – Surrealism, Schadism, Situationism and Jens
August Schade
Per Stounbjerg (Danish editor Associate Professor, Director of the Dept. of Arts, AU)
To participate in international networks, the literary avant-garde needs translation. This is especially the case for authors from small languages such as the Nordic. One example is the Danish author Jens August Schade, whose small novels travelled the international avant-garde networks and were appropriated (e.g. by a French translation in *Le Surréalisme Revolutionnaire*). They even led to a short-lived French anti-existentialist postwar movement, *Le Schadisme*. Schade had himself borrowed impulses from surrealism – and left a lasting imprint on the Situationists.

15:30- 16:00
Cleansing the Domestic Evil – On the Degenerate Art Exhibition in Reykjavik, 1942
Benedikt Hjartarson (Icelandic Editor, Professor, University of Iceland)
In the spring of 1942 the chair of the Icelandic Arts Council, Jónas Jónsson, presented a display of “degenerate” art works in the Parliament building and later in a shop window in central Reykjavik – soon to be followed by a display of “true art”. Both exhibitions caused a stir in the local community. They mark a curious chapter in the cultural history of the avant-garde in Iceland. Struggles about the future formation of a “modern” Icelandic culture revolved around different aesthetic models; among these models the avant-garde was peculiarly absent, but simultaneously active as a spectre haunting the national identity.

16:15 – 16:45: COFFEE

III. From Pre-War to Post-War: Sexual Liberation
16:45- 17:15
Wilhelm Freddie’s Art and the Sexual Revolution
Rune Gade (Associate Professor, IKK)
In Danish art history the surrealist painter Wilhelm Freddie has been seen as an avant-garde artist provocatively and heroically challenging bourgeois sexual norms with his challenging and explicit images. This is a slightly different reading of his work, situating it within a larger cultural and historical framework and discussing it in relation to sexuality, politics and aesthetics in Denmark in the 1930s and the 1960s.

Supported by CEMES