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; a

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æsthetics 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 cultura

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

Västanå theatre. Västanå's trademark expression—combining spoken text (usually from nondramatic 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 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

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 di-fi film Io (2019)

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making and the real-time emergence and possession of the æsthetic 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 comparts the tip 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-

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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

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

In the decades following the 1960s, the liberal humanist æsthetic came to be discredited by various branches of æsthetic 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 1 (-984 0 0 92cm B0 100 (i) 930 (di6 (0 100 e) -3 (,) -1 () -90 (w) 7 (i)

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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 darifying 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

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.