



Gender, emotions and material culture in Scandinavian history

Interdisciplinary workshop

Tuesday 28 May:

- 9.30- 10 am Welcome and coffee – Jacqueline Van Gent and Jonas Liliequist
- 10- 10.45 am Jacqueline Van Gent (The University of Western Australia) Linnaeus' Chinese porcelain tea cup and other 'things': Gender, emotions and colonial encounters in eighteenth century Sweden
- 10.45- 11.30 am Mårten Snickare (Stockholm University) The King's Tomahawk. On objects and emotions in a colonial context.
- 11.30- 12.15 pm Raisa Maria Toivo (University of Tampere) 17th century Rosaries as objects and the associated emotions
- 12.15- 1.30 pm Lunch at Hjortron
- 1.30- 2.15 pm Annelie Brännström Öhman (Umeå University) "Nobody goes naked to the archive." The corporeality and emotionality of archival encounters: The example of Sara Lidman's archive
- 2.15- 3 pm Ann-Catrine Eriksson (Umeå University) Questions of materiality in the Pietà
- 3- 3.20 pm Coffee Break
- 3.20- 4 pm Review of discussion
- 6.30 pm Dinner at Teatercaféet (near Winn Hotel)

Wednesday 29 May:

- 9.15-10am Annika Windahl Ponten (Uppsala University) "Do we have the dress of the sage? Linnaeus on male and female garments.
- 10- 10.30 am Coffee break
- 10.30- 11.15 am Helena Wängfelt Ström (Umeå University) The sulking saint and the headless Jesus: Aspects of materiality and emotions on material sacredness and sacred heritage in post- Reformation Sweden
- 11.15 am- 12 pm Ina Lindblom (Umeå University) Flowers of remembrance: the emotional importance of pressed flowers within the Gjörmell family
- 12 -1.15 pm Lunch at Hjortron
- 1.15- 2.15 pm Jonas Liliequist (Umeå University) The materiality and rhetoric of the image – a study of Pehr Hilleström's portrait of a weeping Carl Michael Bellman
- 2.15- 3 pm Final discussion, publication, future plans for collaborations
- 3pm-3.30 pm Coffee break and closure of workshop

The workshop will be held in room S306 (Samhällsvetarhuset)

If you have any questions, please contact:
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UCGS
Umeå Centre for
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UGPS
Umeå Group for
Premodern Studies
www.org.umu.se/upgs/eng/

ARC
Centre for
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Interdisciplinary workshop

Umeå University

Tue 28-Wed 29 May 2013

Workshop Conveners: Jacqueline Van Gent, Jonas Liliequist, Helena Wangefeldt Ström

Workshop Aim

The aim of this workshop is to bring together scholars from history, art history, literature, museum studies and other disciplines to discuss the relation between gender, emotions and material culture from a critical perspective.

Gender history, literature and the studies of emotions have traditionally had a strong textual focus. In this workshop we hope to expand our research perspective to include a focus on objects and material culture as possible sources for gender history and the history of emotions. We encourage papers which discuss how one could use material culture in addition to textual and visual sources to explore questions of gender and emotions (for example shame, honour, fear, love, intimacy).

We invite participants to consider some of the following key questions in their papers, but of course you are not limited to them:

- How are objects gendered in social exchanges (gifts, bequests, commercial transactions, religious rituals, family and household, work etc)?
- How were objects used to mark gender differences and hierarchies?
- How do objects and materiality (such as material spaces) convey emotions?
- In what ways were emotions gendered?

The geographic focus is on Scandinavia and its colonial projects (travel, missions, trade etc) and we will cover a long historical period from the middle ages to the twentieth century. We intend to publish a selection of revised workshop papers. We also hope that the outcome of this workshop will result in creating new opportunities for collaborative research in this field, including projects which will directly benefit the new Museum of Women's History in Umeå.

Workshop Format

We will hold a two-day workshop to enable an intensive and focused discussion. Each paper (20 minutes) will be followed by a discussion and response of all participants. At the end of each day a commentator will open a general discussion by drawing out the main points and theoretical perspectives which have been raised in the papers and discussions of the day. In this way, we hope that overarching themes, issues and ideas will become apparent. The final discussion on the second day will also explore the possibilities of future collaboration and the publication of revised papers.

Presenters and Commentators

Annelie Bränström Öhman, Umeå University.

'Nobody goes naked to the archive'. The corporeality and emotionality of archival encounters: The example of Sara Lidman's archive

Abstract:

The aim of this paper is to discuss a writer's archive as a combined spatial and temporal knowledge form; a chronotope – or 'time space' – (with Mikhail Bakhtin's term) rather than a chronologically systematized collection of documents. Taking its empirical starting point in novelist Sara Lidman's archive, the paper wants to explore the emotional/intellectual aspects of a scholar in literary studies entering this 'time space', through the encounter with the personal, situated 'voice' and (self-)image of the author as it appears in diaries, voice recordings, photos and other material archival documents.

The question is raised whether it is at all possible to *not* get personally, emotionally involved in an archival encounter. As it happens the researcher in the start of her project finds herself reading the diaries of a woman-writer the same age as her own, in a rural geopolitical context very similar to that of her own upbringing. The writer's recurring contemplations in her diary of the traces of middle age on her face and in her body, continuously intertwined with political as well as personal reflection, thus opens a space for the researcher's own – inevitably emotional! – self-reflection where the importance of gender, location and age are underlined.

Annelie Bränström Öhman is a Professor in literary studies at the Department of Culture & Media Studies at Umeå University, Sweden. Her research interests are oriented towards the three both overlapping and diverging areas of feminist theory, creative writing and love. These themes have resulted in books and articles, such as studies in modernist erotic poetry, the love-theme in the novels of Sara Lidman, as well as several essays on creative/reflexive academic writing. She is the editor (with Maria Jönsson and Ingeborg Svensson) of *Att känna sig fram: känslor och humanistisk genusforskning* (*To Feel One's Way: Emotions and Humanistic Gender Research*) (2010), and editor (with Gabriele Griffinn and Hildur Kalman) of the anthology *The Emotional Politics of Research Collaboration* (Routledge, forthcoming 2013). From 2007 to 2011 she was the leader of the research group 'Challenging Emotions' in the research program Challenging Gender, at the Umeå Centre of Gender Excellence, as well as a member of the research networks *Nordic Network for Intimacy Research* (N.N.I) and *Flickforsk! International Network for Girlhood Studies*. Bränström Öhman's current project centres on novelist Sara Lidman's archive and primarily on the emotional and epistemological aspects of the relation between Lidman's diaries and literary writing.

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Ann-Catrine Eriksson, Department of Culture and Media Studies, Umeå University, UGPS.

Questions of materiality in the Pietà

Abstract:

In my research on the Virgin Mary as a role model in medieval Sweden I use artworks of different materials, most predominantly wall paintings and sculptures in stone and wood. Inspired by the studies of historian of medieval culture Caroline Walker Bynum on Christian material culture, I would like to experiment with her thoughts on the materiality of visual objects. She states that visual objects were intentionally made of different materials in order to infuse them with multiple meanings. The main focus for this paper will be fourteenth- and fifteenth-century examples of the Pietà (a figure in which the grieving Virgin Mary holds her dead Son in her arms) from three different regions of Sweden: wooden sculptures from Östergötland and wall paintings from Gotland and Uppland. The sculptures of the Pietà are usually meant for private meditation, and in the wall paintings the figure is part of the larger narrative of the Passion of Christ. But could the very materiality also contain different meanings because of the diverse materials used in respective media? Can one find new interpretations of the art works from a material point of view? Are there any emotive and engendered perspectives in a material understanding of the figure? Since previous studies of medieval art in Sweden have often related to the textual culture, an interpretation through materiality could lead to new understandings of the popularity of the Pietà in late medieval Sweden.

Ann-Catrine Eriksson has been interested in different kind of motif studies in her research, particularly through different sets of gender perspective. For example, her publications have dealt with interiors by Charles Rennie Mackintosh and Margaret Macdonald (2003), an Annunciation in the Church of Santa Maria sopra Minerva in Rome (2006), portraits of the current Swedish king (2009), female nudes by contemporary Swedish artists (2011), as well as a future article on Swedish illustrations of Christmas celebrations. She is currently working within the interdisciplinary project *Imitatio Mariae - the Virgin Mary as a virtuous model in medieval Sweden*. This paper springs from this project, which is funded by the Swedish Research Council, and focuses primarily on the study of art from the regions of Gotland, Uppland and Östergötland.

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Ina Lindblom, PhD student, Umeå University, UGPS.

Flowers of remembrance: the emotional importance of pressed flowers within the Gjørwell family

Abstract:

In this paper, I will examine the emotional meaning given to pressed flowers within the family of noted Swedish librarian and publicist Carl Christoffer Gjørwell. Born in 1731, Gjørwell came to be known as a sort of archetype of the Swedish cult of friendship, with the Gjørwell family serving as the centre of a literary circle of friends, many of whom were ardent admirers of pastoral literature. The large amount of letters exchanged within the Gjørwell family also show a marked tendency to describe life in pastoral terms where experiencing nature is strongly associated with feelings of bliss,

and botany is seen as an area of study which combines worship of nature with friendship and love. In this setting, pressed flowers became important emotional tokens frequently exchanged in letters between family members of both sexes, symbolising friendship and remembrance. For Gjörrwell, preserved flowers also formed part of elaborate rituals where spring and summer were celebrated and welcomed. In my paper, I will especially discuss how these practices can be related to contemporary forms of masculinity.

Ina Lindblom is a PhD student in History at Umeå University, currently working on her thesis which will focus on Carl Christoffer Gjörrwell, his family and the circle of friends surrounding it. Research interests include emotion, friendship, gender and class in the eighteenth century.

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Jonas Liliequist, Umeå University, UCGS/UGPS.

The materiality and rhetoric of the image – a study of Pehr Hilleström's portrait of a weeping Carl Michael Bellman

Abstract:

The works of poets and artists are often studied from the perspective of motif and genre, but paintings and poems can also be studied as material objects charged with emotions, pretensions and claims in a symbolic economy of friendship, loyalty and mutual obligations. The latter is the aim of this presentation. In doing so I will try to give an alternative interpretation of the 'meaning' of the portrait from a material point of view.

Jonas Liliequist is Professor of History at Umeå University. He has recently published an article on 'The Political Rhetoric of Tears in Early Modern Sweden' and he is currently working on a larger study entitled 'Ambivalent emotions and conflicts between parent and child generations in early modern Sweden'.

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Åsa Karlsson Sjögren, Professor of History, Umeå University, UGPS, commentator.

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Mårten Snickare, Department of Art History, University of Stockholm.

The King's Tomahawk. On objects and emotions in a colonial context.

Abstract:

I am working on a monograph with the title: 'The King's Tomahawk. Others on Display in Baroque Sweden, and Today'. The igniting spark was my unexpected emotional response to an object at

Etnografiska museet in Stockholm a few years ago: a tomahawk, produced in the woodlands of eastern North America and on display in Stockholm since the 1680s. In current research and museum practice an object like this is often reduced to a trace, or an example, of something supposedly more fundamental, such as long lost cultural practices of woodland Indians or the effects of early modern colonial encounter. Are there ways to approach the fullness of the object, its capacity to arouse emotions, trigger actions and confirm or overthrow conceptions and prejudices – in the early modern period as well as today? And what about my own emotional response to the object? Is it irrelevant to my study, or even an obstacle to overcome? Or could it be a productive part of my interpretation? I look forward to discussing these questions at the workshop. I also hope that you could help me to illuminate my study from a gender perspective: in which ways might the emotional responses to objects such as the tomahawk be regarded as gendered?

Mårten Snickare is Associate Professor in the Department of Art History at Stockholm University. His research interests include Baroque festivals and early modern colonial collections in Sweden. He is currently undertaking a research project 'The King's Tomahawk. Collecting and Displaying Non-European Objects in Seventeenth Century Sweden', financed by *Riksbankens Jubileumsfond* (The Bank of Sweden's Tercentenary Foundation) (2010-2013). He is the editor (with Peter Gillgren) of *Performativity and Performance in Baroque Rome* (Ashgate, 2012), and the author of 'The King's Tomahawk: On the Display of the Other in Seventeenth Century Sweden, and After' in *Konsthistorisk tidskrift/Journal of Art History* (Volume 80, Issue 2, 2011: 124-135).

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Raisa Maria Toivo, University of Tampere.

Seventeenth century Rosaries as objects and the associated emotions

Abstract:

In early seventeenth-century Finland, formally orthodox Lutheran, several people in the South-West regions were found to possess and use Rosaries. Some of them were prosecuted for their magical use in courts of law. The court records form the major part of the material for this paper, combined with theological teaching on the subject. In the Catholic tradition, Rosaries are and were in the seventeenth century essentially a form of Marian devotion, the themes of which ranged from suffering and death to the glories for the devout in heaven. The Lutheran teaching had dropped almost everything of the Marian devotion, making Mary almost solely an example of motherhood and humble endurance in pain and suffering, especially around annunciation. In these circumstances it would be reasonable to expect Rosaries to have been used by women especially, and then to have been attached to the feelings of mothers and children, especially the fears and vulnerabilities attached to childbirth and infancy. However, the court records actually present a wider range of emotions and attitudes – from indifference to displays of persistence or obstinacy to experiences of suffering – as well as gendering.

Raisa Maria Toivo is a Research Fellow in the School of Social Sciences and Humanities, and a member of CoE History of Society: Re-thinking Finland 1400-2000, at the University of Tampere, Finland. Her main research interests are the early modern history of lived religion, gender, witchcraft

and magic. She is the author of *Witchcraft and Gender in Early modern Society. Finland and the Wider European Experience* (Ashgate, 2008), and the editor (with Marianna Muravyeva) of *Gender in Late Medieval and Early Modern Europe* (Routledge, 2012), and the editor (with Marko Nenonen) of *Writing Witch-Hunt Histories* (Brill, forthcoming).

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Jacqueline Van Gent, University of Western Australia and Umeå University, UCGS/UGPS.

Linnaeus's Chinese porcelain tea cup and other 'things': Gender, emotions and colonial encounters in eighteenth century Sweden

Abstract:

The desire for objects which brought wealth and status was a cultural and social driving force of the early modern European colonial expansion. The acquisition, exchange and consumption of these objects created gendered relationships of power, and these relationships, and indeed the objects themselves, were invested with considerable emotions.

In this paper I explore the shifting meanings and narratives of emotions that were associated with the production, exchange and consumption of non-European objects in eighteenth century Sweden. I will concentrate on three different case studies here which involve Linnaeus's porcelain tea cup that was brought by the Swedish East India Company, a Saami drum and dress he acquired on his journey to Lapland and his student Per Kalm's observation on the Indian wampum belts in North America. All three objects - tea cup, wampum and Saami drum - allow us to rethink the different emotional perspectives and narratives of colonial encounters, and the gendered dimension of colonial rule, which emphasized male competition over power and status and silenced the authority of indigenous women.

The existence of these colonial objects in museums in Sweden and America today extends not only the 'social biography' of these objects but also their emotional power as demands for repatriation demonstrate. This raises the question of how emotions could be incorporated and reflected upon in museum exhibitions.

Jacqueline Van Gent is a historian and teaches in Gender Studies and in Medieval and Early Modern Studies at The University of Western Australia. She is also a Research Fellow with the ARC Centre for the History of Emotions (1100-1800) at UWA and a Visiting Professor at UCGS, Umeå University, in 2012-13. She has published on Swedish magic, the body and emotions, gender and colonial mission encounters in Australia and the Atlantic, and gender and emotions in the Nassau-Orange family. She is the author of *Magic, Body and the Self in Eighteenth-Century Sweden* (Brill, 2009) and co-editor (with Susan Broomhall) of *Governing Masculinities in the Early Modern Period: Regulating Selves and Others* (Ashgate, 2011). Her new research project 'Early modern colonialism, objects and emotions' investigates the links between early modern colonial encounters, objects and emotions in diverse fields such as the Dutch and Swedish East India Companies, Moravian missions and Linnaeus

students' collections. The project pays particular attention to the representation of early modern colonial encounters in current museum exhibitions in the Netherlands, Sweden and Australia.

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Helena Wangefelt Ström, PhD student, Museology, Department of Culture and Media Studies, Umeå University, UGPS.

The sulking saint and the headless Jesus: Aspects of materiality and emotions on material sacredness and sacred heritage in post-Reformation Sweden

Abstract:

In this paper I wish to explore the material and emotional impact of the heritagisation of Catholic sacredness and traditions that took place in post-Reformation Sweden. I will describe similarities and differences between objects, rituals and places charged with heritage or sacredness qualities respectively, and the effects these charges had on behaviour, attitudes and interaction.

What happened when sacred items, practices and environments were transformed into heritage, set in an exotic heritage story telling or put on display in museums? What values and charges were added, and what were lost? From the collecting and veneration of Christian relics, which forms a starting point for the intentional creating of museum collections, to the dawning heritage tourism of the Grand Tour in 17th and 18th century where religious places, practices and objects were key ingredients, the material aspects on heritage and religion were ever-present. Materiality seems to be intertwined with heritage and religion throughout history, not least in the Western, eschatological tradition where preserving the material heritage forms a huge undertaking.

Focusing the encounter between Protestant Grand Tour travelers and Catholicism in Baroque Rome, I wish to initiate a discussion about emotional – and, perhaps, gender – aspects on the religious reform: from kissing, touching, carrying and interacting with religious objects during the Middle Ages, to a no-touch, intellectual and cultural history approach after the Reformation.

Helena Wangefelt Ström has previously studied the History of Ideas and Science, Art History and Theology at Uppsala University. Her Master's thesis in the History of Ideas and Science was about the heritagisation of Catholicism in seventeenth-century Sweden as an act of control, a subject that was also the focus of an article in *Lychnos* in 2011. Helena has worked with rare book collections at Skokloster Castle library and with Queen Christina's collection in the Vatican library, and also with cultural policy and politics, and started her PhD project in 2012.

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Annika Windahl Pontén, PhD student, Department of History of Science and Ideas, Uppsala University.

Do we have the dress of the sage? Linnaeus on male and female garments.

Abstract:

Linnaeus gave a series of lectures called 'dietethics'. The subject concerns all parts of life that you can change or influence. This includes for example housing, food, drink and clothing. It was believed that the choices you made had an effect on your personal health. In the lectures Linnaeus describes a number of garments, both for men and women. There is also a group of 'non-gendered' garments, primarily clothes connected to different ethnical groups. This paper will discuss and analyze how Linnaeus uses clothes in the lectures. Since some habits are considered medically harmful, and others beneficial it is possible to describe how Linnaeus evaluates the various garments mentioned. There is both critique of habits, and cases where fashionable goods are considered beneficial, or at least acceptable.

Some contexts that are important for the understanding of Linnaeus's use of clothes in the lectures will be touched upon, for example the medical theories Linnaeus relied on. In Linnaeus's case there is also an existing collection of clothes that belonged to the family, and it is possible to compare the more theoretical approach with the practice in the household.

Annika Windahl Pontén is a PhD student in the Department of History of Ideas and Science, Uppsala University. She has combined work with her studies, and for about 8 years she worked as project-leader for the Linnaeus 2007-project at Uppsala University. She has also worked at various museums as a guide, exhibition-producer and project-leader, for example at the Museum Gustavianum, the Linnaeus Museum and Linnaeus Hammarby. She has worked with events, thematic tours, re-construction of historical clothing for museums, and the re-creation of music and dance from different periods. Her thesis has the preliminary title 'Between the benefit and ruin of luxury. Academic identity and material status in the Linnaeus household'. She is the co-editor of *Låt inte råttor eller mal fördärva* (Uppsala Universitet, Hallgren & Fallgren förlag, 2007), and the author of 'En tofs af krusat getragg och fotfodral av matskewäf' in *Svenska Linnésällskapets Årsbok* (2010), 'Linnéjubileet 2007' in *Det goda universitetet: rektorsperioden 2006-2011. Festskrift till Anders Hallberg* (Uppsala, 2011), and 'Sorgdräkt och engelska kläder. Två av familjen von Linnés kvitton' in *Svenska Linnésällskapets Årsbok* (2012).

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