

The Iron-Professor

Rethinking the historical narrative of Tuija Lindström's professorship at Fotohögskolan and the school's relation to the Swedish photographic field in the 1990s

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Abstract

In revolving around the construction of history, this study rethinks the historical narrative of Tuija Lindström's professorship at Fotohögskolan in the 1990s. Through this, the aim is to widen the understanding of the role of both the school and the professor's position within the Swedish photographic field in the postmodern era. The main material consists of archival documents from Fotohögskolan, such as syllabuses, schedules, and staff records. Other important sources include interviews with people connected to the school and articles from newspapers and photographic journals. In order to examine power structures, the theoretical framework is built upon Pierre Bourdieu's concept of the cultural field. To further understand this, critical discourse analysis is also used both as a method and theory. The study shows that the development of Fotohögskolan grew out of many events and endeavours traceable to broader structural struggles within the Swedish field of photography in the 1990s. The changes are shown to be connected to postmodern tendencies which influenced the whole field in a certain direction, and how the school became an important institution to manifest this. Further, the study shows that the professorship played an important role as a central figure for Swedish photography.

Keywords

Tuija Lindström, Fotohögskolan, Photographic Education, Professor of Photography, Swedish History of Photography, 1990s, Postmodernism.

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1. Introduction

Why is history written the way it is? For many decades, the canon-built, historical narrative has been questioned, and for good reasons. This narrative has a long tradition of being centred around the idea of the white male genius. Therefore, it has neglected many groups that have been overlooked and undervalued throughout the history of art history. Such a group is women. Ever since Linda Nochlin's 1971 essay "Why Have There Been No Great Women Artists?" art historians have struggled to find a way to write an inclusive history of art.¹ As a result, an increase in women can be seen in the art historical field – in the museums, in art historical research, and in other writings on art. However, we are still struggling not to let heroes, regardless of gender, formulate our narratives. As Donna Haraway's critique of feminist theory's tendency to fall into masculine traditions of scholar rhetorics and the idea of scientific objectivity shows, art historical researchers do not discover things, such as geniuses or heroes.² Rather, we provide our interpretations via a conversation with the past.

In the Swedish history of photography from the 1950s and onwards, I find many heroes and geniuses through which the dominant historical narrative is formed. It goes from Christer Strömholm's achievements to Anders Petersen's to Dawid's, there is a consistency. Generally, the heroes are white males but the women who do take part follow the same pattern. In this study, I search for another method that does not get stuck or obsesses with specific names. Instead, I aim at an understanding of historical events through a multitude of individuals, events, and structures. Individuals certainly play an essential role in our society, and, thus, in history, but is there not room for more knowledge? Are single individual's achievements the most interesting aspect of historical development? My intention is not to claim that all Swedish history of photography is a long name-dropping, because that is not the case. However, I argue that the tendency can still be seen within the field.

¹ Linda Nochlin, "Why Have There Been No Great Women Artists?", *Art and sexual politics: women's liberation, women artists, and art history*, Thomas B. Hess and Elizabeth C. Baker (ed.), Macmillan, New York, 1973.

² See Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective", *Feminist Studies*, vol. 14, no. 3, 1988, pp. 575-578.

In his dissertation, Niclas Östlind claims that he does not want to tell a person-oriented story where the master is followed by adepts.³ Yet, the jumps between individuals' accomplishments are striking in his text. One of those individuals is Tuija Lindström. Lindström is highlighted as a significant person for the development of photography in Sweden during the 1980s and 1990s because of her work with staged images taken in the studio. Östlind also states that she was important and provocative in virtue of being a successful woman and due to the fact of her being appointed to the powerful position as professor of photography at Fotohögskolan in 1992.⁴ A position that, he claims, could make a difference. Many questions of why it was like that remain unanswered. It seems that an interesting history lies in between these sentences, not in between the different mentioned names. Why was the fact that Lindström was a successful woman perceived as provocative? How did she get the position as the professor of photography at Fotohögskolan? In what ways was the professorship a powerful position? And, in what ways did she make a difference?

The title of this study refers to a well-known quote by the press photographer Jacob Forsell, taken from his debate article published in *Expressen* in 1993. The description of Lindström as the Iron-professor was used in a patronising way, making a mockery of her famous photographs *Kvinnorna vid Tjursjön* (The Women by Lake Tjursjön). The series of sixteen images is depicting floating naked women combined with close-ups of irons.⁵ In the context of this study, the reference could be understood in several ways. However, the purpose is neither to suggest an understanding of Lindström in the eyes of Forsell nor to oppose such comprehension of her. Rather, the title is referring to a fundamental aspect of the perception of Lindström's position within the Swedish photographic field, both in the contemporary 1990s and the historical narrative of her.

³ Niclas Östlind, *Performing History: Fotografi i Sverige 1970-2014*, diss., Akademin Valand, part of University of Gothenburg, Bokförlaget Arena, Malmö, 2014, p. 49.

⁴ Östlind, 2014, p. 49.

⁵ Jacob Forsell, "Framtidens fotografer?", *Expressen*, 1993-12-06, p. 4.

In Swedish, the condescending name was 'strykjärnsprofessorn'. The quote in its fully, will be discussed further on in this study, see chapter 3, section 3.3 "The debate in Expressen", pp. 54-55.

1.1 Aim and research questions

This study sets out to rethink the historical narrative of Tuija Lindström's professorship at Fotohögskolan in the 1990s. With this, it aims to widen the understanding of the role of both the school and the professor's position within the Swedish photographic field in the postmodern era. The recognised narrative claims, without any in-depth investigation, that Lindström's professorial achievements have been of great importance for the development of Fotohögskolan and Swedish photography in the 1990s.⁶ But instead of focusing on a person-oriented narrative, the study examines this historical process from a multitude of individuals, events, and structures. The intention is not to diminish Lindström's importance or accomplishments as a professor. Rather, to gain further knowledge of the agents involved. Therefore, at a broader level, the purpose is also to reflect upon how history is constructed and thus situates the interest of this study beyond a Swedish context.

The study is performed based on the following questions:

- i) How did Fotohögskolan change during the first years of Lindström's professorship between 1992-1996, and where can the possible changes be traced?
- ii) What did the recruitment process of the new professor at Fotohögskolan in 1992 entail, and how was her position received by the Swedish photographic field?
- iii) What effects, intended and factual, did Lindström's professorship have on the status and the role of Fotohögskolan within the photographic field in Sweden?

1.2 Material and delimitations

The material of this study consists primarily of archival documents from Fotohögskolan, ranging from the years 1989-1996. I include documents both from the time before and after Lindström was appointed professor to be able to study the transformation of the school. As the archive contains a vast number of documents in varying consistency, I have delimited the study's material to mainly the education plans, syllabuses, records of staff meetings, and weekly letters to the students. These documents constitute the basis of the analysis of the

⁶ By the recognised narrative, I refer to the description of Lindström formed through both historical writings, and press and social media in connection to her passing in 2017.

formal structure of Fotohögskolan. The education plans have enabled the study of the programmes shifting throughout the years, both in terms of actual content and language-use. The syllabuses have provided more in-depth knowledge of the courses' structure, content, and pedagogical intentions. Further, records from staff meetings and protocols from meetings of the institutional board have provided an insight into the decision-making processes and the discussions regarding the formation of the education. These documents also show power structures within Fotohögskolan, and the school's relation to the University of Gothenburg, which it was a part of. Weekly letters to the students, course evaluations, and other education-related documents found in the archive also form the key material in the analysis. The archival material has in some cases been difficult to access, and occasionally materials have been completely missing. The archive was unable to locate some documents made available in their records of the archive, such as annual reports and applications for the position as professor, which would have been of importance for this study.

The narrative of historical development has a long tradition of being formed through individuals' ideas and achievements.⁷ That becomes especially evident within the Swedish history of photography, as the narrative often lacks attachment within academic research and is formulated through other types of writings. In writings on photography of the last five decades, there is a tendency to construct history through memories, either of the writers themselves or others. As comprehensive archival material, in contrast with memories, inherit an inability to change over time, it provides information not coloured by its passing. One strength of this study is the thorough examination of such permanent material. The archival material will also enable one to see the more complex aspects of historical change and discover additional people of significance.

In the study of the informal structures of Fotohögskolan under the period of Lindström's leadership, I use as a complement to the archival material the inaugural speech that she gave in connection to her appointment as professor at Fotohögskolan, and interviews with her regarding the new position.⁸ The speech was published in the feminist magazine *Tvärtanten*

⁷ Henrik Andersson, "Reflektioner kring förändringar i den fotografiska produktionens villkor", *Verk*, no. 3, 2019.

⁸ Tuija Lindström, "Tuija Lindströms installationstal", *Tvärtanten*, no. 2, 1993, pp. 44-46.

Christian Wigardt, "Öppna dörrar", *Fotografisk Tidskrift*, no. 4, 1992, pp. 24-26.

"Jyväskylä bättre än NY", *Index*, no. 3, 1992, pp. 4-5.

after the professor installation ceremony, and it is this textual version I analyse in this study. To get a more comprehensive understanding of the formation and the informal structures of Fotohögskolan, I have conducted interviews with people tightly connected to it: Gunilla Knape, head of department at Fotohögskolan between 1982-1994, Ulf Lundin, student between both 1990-1993 and 1995-1997, and Jenny Källman, student between 1994-1997. These are used carefully in the analysis and in correspondence with the archival material, to avoid the recreation of a memory-based historical narrative.

For the study of the reception of Lindström's appointment as a professor within the field of photography, I use material consisting primarily of debate articles regarding the event published in 1993 in the Swedish newspaper *Expressen*. As a complement, I look at how the recruitment of Lindström was written about in two different professional journals of photography: *Index* and *Fotografisk Tidskrift*, which each published an interview article in connection to her appointment as professor. After going through a larger number of Swedish newspapers and professional journals of photography using close reading, I found that these articles were the most significant for this study. Outside the study's scope falls other writings regarding Fotohögskolan and Lindström in the agency as an artist because of this study's focus on her recruitment and initial years as the professor. However, some other texts, collected from *Dagens Nyheter*, regarding her and Fotohögskolan are used as additional sources in cases where the archival material of Fotohögskolan lacks.

Since almost all my material consists of Swedish archival documents, articles and interviews, I have made the translations of the quotations from this material. For the sake of clarity, I have chosen to include the original citation in the footnotes. The translations are carefully considered not to lose any valuable information or risk misinterpretations of the material of the analysis.

The second chapter discusses Fotohögskolan's structure the years before the appointment of Lindström as the professor. The purpose of the chapter is to function as a background and point of departure for the analysis. However, since the topic of my thesis is relatively unexplored, the use of the archival material of Fotohögskolan from the period 1989-1992 is invaluable. I, therefore, use part of my material as historical sources. The written source that

does exist on the 1989-1992 Fotohögskolan, *Trettio år för fotografi*, was published by the school itself and is also written by people who were part of the school either as students or employees. Therefore, I have tried to treat this source critically to not fall in the trap of just repeating the history they want to tell about themselves and the school.

In this study, I focus on the transitional period connected to Lindström's first four years as a professor at Fotohögskolan. She stayed in the position for six more years. The investigation of this period falls outside the scope of this study, as it is not directly relevant for the understanding of the change in leadership. As the process of changing the education within an institution like Fotohögskolan, it is not necessarily something that happens quickly, I have decided not to delimit the time of the study more than necessary.

1.3 Methodology and theoretical framework

The study is based on a qualitative analysis of the discourse of Fotohögskolan and Lindström's professorship, and its relation to the Swedish field of photography. The analysis is divided into two main sections, which are chapter three and four in this study. In chapter three, my focus is on the appointment of Lindström as professor of photography at Fotohögskolan and how the Swedish photographic field perceived this event. I begin with studying the recruitment process of the new professor in 1992 and focus primarily based on the choice Lindström for the position. Further, I examine how Lindström's role as a professor is written about in newspapers and professional journals on photography to form an understanding of this discourse. I use close reading as part of my method in the analysis of these discursive events.

In chapter four, I investigate and chart the education at Fotohögskolan during the leadership of Lindström between 1992-1996 to see how the school changed. The used method is a primarily text-based analysis of archival documents. Since the material includes documents both from the time before and after Lindström was appointed professor, it is possible to study the change in a comparative analysis of these discourse practices. As my method for the interviews, I have used semi-structured interviews, where part of the questions are set from

the beginning, but some flexibility still is possible in terms of attendant questions.⁹ The interviews were conducted either in a meeting or over the telephone and were later transcribed. These methods complement each other in creating a picture of the transformations of the educational programme, and the informal and formal status of Fotohögskolan. As the informal values and the discourse of the classrooms etcetera are more challenging to spot in the archival documents compared to the verbal sources of the interviews, therefore are these methods combined efficiently in the analysis.

In the study, I use critical discourse analysis (CDA) developed by Norman Fairclough, both as method and as a theoretical approach, to examine the role of Fotohögskolan and the perception of Lindström's professorship within the photographic field in Sweden. Discourse analysis derives from J.L Austin's speech act theory, which divides language into constatives and performatives. The latter is referring to language-use that does not solely describe something, but rather *does* something. This can be explained with the example of the act of marriage, where the utterance of "I do" constitutes the marriage and thus makes it *real*.¹⁰ Fairclough adopts the idea of language as a mode of action.¹¹ CDA focuses on the utterance, not the textuality as often mistaken in discourse analysis, and how it both shapes and is shaped by society.¹² Therefore, I argue that it is a useful tool in the analysis of the relationship between Fotohögskolan and the Swedish photographic field, and how the performative aspects of this relationship operate in the development of photography.

According to Fairclough, CDA is a method to examine causal relationships between various discourse practices and the broader social and cultural structures. Fairclough argues that different relations and struggles of power shape these structures.¹³ His framework is built upon Antonio Gramsci's theory of cultural hegemony and Julia Kristeva's idea of intertextuality. Gramsci argues that the beliefs, perceptions, and values within a society are manipulated so that the dominant class' worldview becomes the cultural norm. Fairclough

⁹ Steinar Kvale, *Den kvalitative forskningsintervju*, Studentlitteratur, Lund, 2009.

¹⁰ J.L Austin, *How to do things with words*, Harvard University Press, Cambridge, 1975, p. 5.

¹¹ Norman Fairclough, "Critical discourse analysis and the marketization of public discourse: the universities", *Discourse & Society*, vol. 14, no. 2, 1993, p. 134.

¹² Fairclough, 1993, p. 137.

¹³ Fairclough, 1993, p. 135.

compares cultural hegemony with what he calls the order of discourse, that is, the totality of discursive practices of an institution and their relationships.¹⁴ In the case of this study, my focus is on the discursive practices surrounding Fotohögskolan and the professorship, and by looking into these, unveil hegemonic struggles and relations that are shaped by and shapes the discourses. With the concept of intertextuality, that is how a historical view of texts has transformative effects on the past, Fairclough argues that interdiscursivity elucidates how texts are constituted by various genres and discourses combined.¹⁵ With this, I look at the text documents' diverse functions in the analysis of the textual material of this study.

The perspective of CDA is beneficial when discussing the ontological understanding of a process, such as the transformation of the education at Fotohögskolan. It also highlights how the course of events can affect the development of something larger; in this case, the Swedish field of photography. In my study, such discursive events can be understood as the inaugural speech, the debate in *Expressen*, and the interview articles in *Fotografisk Tidskrift*, *Index*, and *Dagens Nyheter*. The theory highlights the different aspects of these discursive events, not only the textual but rather the social and historical contexts in which they took place and how that relate to both Fotohögskolan and the broader structures of the field of photography in Sweden.

The study takes a theoretical stance from cultural sociology and Pierre Bourdieu's concept of the cultural field. To fully understand Fotohögskolan's role within the photographic field and the agents who fought for the power within it, I argue that the combination of Bourdieu's concepts and CDA is beneficial. While CDA provides tools to analyse a larger perspective, Bourdieu's theory focuses on the agents, their assets, their space of possibilities and their relations to the wider structures of the field. Of particular use in my study are a few concepts taken from Bourdieu's field theory; cultural field, habitus, symbolic capital and cultural capital, which form the central theoretical tools in the analysis.

The cultural field has, according to Bourdieu, an internal structure with laws regulating its functions and conditions of change, that is, the structure of the objective relationships

¹⁴ Fairclough, 1993, p. 138.

¹⁵ Fairclough, 1993, p. 137.

between the positions held by individuals or groups competing for legitimacy.¹⁶ The photographic scene can be understood as such a cultural field, where different agents are struggling for the power within it. The perspective is helpful to gain an understanding of how Fotohögskolan relates to the Swedish field of photography and how the relationship between different agents, such as the teachers, students, guest lecturers etcetera, together with social and political factors are shaping that field. The theory can also be applied equally on Fotohögskolan as a separate field to see both the internal and external structures and struggles related to the school, which led to the development of it in a specific direction. Bourdieu's concept does not only help to elucidate the various structures and powers that control the field but further also how the agents active within it have different possibilities, i. e. prerequisite for success.¹⁷ Bourdieu calls this the space of possibilities, which exist in between the relationship of positions and position-takings, and relates to the agents' habitus and the social and cultural capital.¹⁸ This space can be understood as a non-psychical room wherein the objective potentialities to do things such as establish positions, challenge competitors, or, as in the case of this study, be appointed professor of photography at Fotohögskolan, are limited.

Related to this, as mentioned, is the habitus, which could be explained as the principle that creates and unites the character traits typical of a specific position and is dependent on the relationships to a coherent collection of people, goods and practices, to a taste or a lifestyle.¹⁹ In this study, the concept of habitus highlights important factors of the recruitment process of Lindström as the professor of photography at Fotohögskolan. The term is also useful to spot how different habitus of the agents (students, teachers, guest lectures etcetera) was valued differently and thus establishing the norms at Fotohögskolan. In the same way, it can be applied to the whole field of photography to understand the structures in which the school functioned.

¹⁶ Pierre Bourdieu, *Konstens regler: det litterära fältets uppkomst och struktur* (1992), Pierre Bourdieu, Brutus Östlings bokförlag Symposion, Stehag, 2000, p. 312.

¹⁷ Bourdieu, 2000, pp. 376-377.

¹⁸ Bourdieu, 2000, pp. 339-340.

¹⁹ Pierre Bourdieu, *Praktiskt förnuft: bidrag till en handlingsteori*, Daidalos, Gothenburg, 1999, pp. 18-19.

Bourdieu recognises different types of capital of which two of them are of particular interest for this study; cultural and symbolic capital. Cultural capital can take three various forms.²⁰ The first form is the *embodied* state to which Bourdieu ascribe the capital connected to the agent's body and mind, integrated with the individual's habitus and is hence not as transmittable as other capital such as money or noble titles. The second form Bourdieu calls the *objectified* state by which he means capital in the form of cultural artefacts, e.g. books, photographs, dictionaries etcetera. The third form is the *institutionalised* state, that is, the capital of the agent's institutional recognition, for example, academic credentials or professional merits.²¹ The symbolic capital, Bourdieu describes as the accumulated prestige, fame, and reputation of a social agent based on the individual's dialectic knowledge and recognition.²² This sort of capital is dependent on the social network of the agent. Hence, it is intertwined with the social relations and groups to which the agent is connected. The social capital can also be constituted in a more secure and socially instituted way such as a family name, a class, a school etcetera.²³

The concepts of cultural and symbolic capital are used to highlight the cause and effect of different events in the analysis. In my study, such events are the recruitment process of the new professor of photography, the hiring of teachers and guest-lectures, and the perceptions of Lindström in the various magazines and newspapers. By looking at these values of the agents connected to Fotohögskolan, the structures and struggles related to the transformation of the school in a specific direction become apparent.

As demonstrated, Bourdieu's concept of cultural field is providing tools to see structures, and therefore this theory is also fruitful in order to highlight gender issues. Gender structures, that is, socially and culturally conditioned gender differences in terms of behaviour, values, norms, conceptions, resources and power, are of importance to understand certain aspects of the events on which the analysis is based. Even though it is not the main focus of this study, gender structures are one of the many structural issues discussed in the analysis. The

²⁰ Pierre Bourdieu, "The Forms of Capital" (1985), *Cultural Theory: An Anthology*, Imre Szeman & Timothy Kaposy (ed.), Wiley-Blackwell, 2011, p. 82.

²¹ Bourdieu, 2011, p. 86.

²² Bourdieu, 2011, p. 83-85.

²³ Bourdieu, 2011, p. 83-85.

investigation of both Lindström's role as the first female professor of photography and the way she positioned herself within the Swedish field of photography can be understood partly through the examination of the gender equalities that controlled the contemporary field.

Lastly, in my theoretical framework, I use theory concerning posthumanist feminism and science. As already brought up in the introduction, Donna Haraway's text "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective" have influenced this study heavily. However, I stress that the theory of *situated knowledges* is foremost used as an overall approach towards research rather than being applied specifically on the material.

Haraway argues that one shall look in the peripheries to avoid reproducing pre-existing historical narratives and to be able to form other knowledge.²⁴ This study problematise the established historical narrative of Lindström and Fotohögskolan in the early 1990s, and thus I strive to investigate this from another perspective. By this, I do not intend to reject the established narrative as a whole but through Haraway's approach contribute with *other* knowledges. I also find the concept of *situated knowledges* especially significant as an addition to CDA and cultural sociology because of Haraway's critique towards these perspectives, which she argues are part of shaping the belief of objectivity within science.²⁵ Therefore, the concept function as an anti-pole in my theoretical approach and prevent this study from reproducing the narrative, which it partially objects.

According to Haraway, knowledge always originates from a certain viewpoint, and this is what she means with the term *situated knowledges*. Context and value are always connected to the knowledge and thus situate it in time and space.²⁶ Although knowledge is not only placed historically and spatially, it is also situated in terms of value and belief systems altering in different social, cultural and historical contexts.²⁷ When examining a historical event such as how Fotohögskolan developed in the 1990s, the idea of *situated knowledge* helps me to

²⁴ Haraway, 1988, pp. 575-599.

²⁵ Haraway, 1988, p. 577.

²⁶ Haraway, 1988, p. 583.

²⁷ Haraway, 1988, p. 583.

keep a distance towards my material, the knowledge my study will produce and to the already existing historical narrative of this event.

Before I continue further, I need to position myself as an author, especially considering my background as a professional photographer. My interest in photography goes long back, and through the many years of creating photography, my scholarly interest in the field has grown. During my photographic training, I partly studied at what was previously Fotohögskolan, Akademin Valand. Therefore, I have some connection with the school, but it was long after the period of this study. While at Akademin Valand, I was not taught by any of the teachers discussed in this study. However, I have briefly met Tuija Lindström in connection to a lecture she gave while I was attending Fotoskolan Stockholm.²⁸ Although close and critical reflection on one's relationship to the object of study is crucial to any researcher, I argue that my close association with the field of contemporary Swedish photography, rather than being an obstacle, puts me in an advantageous position to seek the understanding of the field 30 years ago.

1.4 Previous research

In the following sections, I discuss studies that are related to my research in thematic, methodological, and theoretical ways. Lindström was a prominent and pioneering photographer in Sweden during the 1980s. Therefore, previous research has mainly been concerned with her impact as an artist.²⁹ The Swedish history of photography after the 1950s is still a research area with many gaps. However, there has been an increasing scholarly interest in the topic during the first decades of the 21st century.³⁰ In this aspect, some prominent researchers have contributed with valuable knowledge on both Lindström,

²⁸ Fotoskolan Stockholm was a photography school founded by the famous Swedish photographer Christer Strömholm in 1962. The school offered vocational training in photography, which was considered groundbreaking at the time because it focused on the photographic image as such rather than other photographic training that had a technical focus solely.

²⁹ In the 1980s, the view of photography changed from being a male-dominated profession with a documentary focus to become art-oriented and a field where more women took place.

³⁰ Christine Sjöberg, *Modets landskap: Locations i samtida modefotografi*, current Ph.D student in Art history, University of Gothenburg.

Niclas Östlind, *Performing History: Fotografi i Sverige 1970-2014*, diss., Akademin Valand, part of University of Gothenburg, Bokförlaget Arena, Malmö, 2014.

Anna Dahlgren, *Fotografiska drömmar och digitala illusioner*, diss., Stockholm University, Brutus Östlings bokförlag Symposion, 2005.

Karin Wagner, *Fotografi som digital bild. Narration och navigation i fyra nordiska konstverk*, diss., University of Gothenburg, Acta Universitatis Gothoburgensis, 2003.

Solveig Jülich, *Skuggor av sanning: tidig svensk radiologi och visuell kultur*, diss., Linköping University, 2002.

Anna Tellgren, *Tio fotografer - Självsyn och bildsyn*, diss., Linköping University, Informationsförlaget, Stockholm, 1997.

photography education, and the development of photography in the 1990s' Sweden. The research indicates that Lindström's changes of Fotohögskolan had great importance for the progression of the photographic medium in this period.³¹ Despite the many indications of the event's significance and controversial nature, an in-depth investigation of the development of Fotohögskolan in the early 1990s and its relation to Lindström's professorship at the school is still absent. With this study, I aim to fill this essential gap. But it is important to emphasise that this study is not concerned solely with the history of photography – it is as much about the history of education. I hope this study will contribute to new insights on significant aspects of the function of photographic education and its relation to photographic development in Sweden.

As already stated, research on Lindström mostly focuses on her artistry and its importance in the 1980s, but there is no thorough study of her work. Writings on photographic development often use Lindström as an example of how tendencies changed within the field. However, their perspective is mostly of her as an artist rather than a teacher.³² The research does not expand any deeper on Lindström's photographs or artistic vision but situates her in the development of postmodernism and feminism within Swedish photography.³³

Niclas Östlind highlights Lindström's importance in many of his writings and exhibitions. In his dissertation *Performing History: Fotografi i Sverige 1970-2014*, he discusses the 1980s and points to Lindström as a key figure in the shaping of a new direction in photography, leaning more on aesthetic values and staged images.³⁴ Worth noting is that the study is made through artistic research which, in contrary to academic dissertations in art history, consists of

³¹ Anders Olofsson, *Mellan verkligheter. Fotografi i Sverige 1970-2000*, Kristoffer Arvidsson, Louise Wolthers & Niclas Östlind (ed.), Bokförlaget Arena, Malmö, 2014, p. 260.

Anna Tellgren, "Fotografi och kön. Om den fotobaserade konsten under 1990-talet", *Från modernism till samtidskonst. Svenska kvinnliga konstnärer*, Ingar Brinck (ed.), Bokförlaget Signum, Lund, 2003, p. 110.

Östlind, 2014, p. 49.

Jessica Höglund, Magnus Jensner & Niclas Östlind(ed.), *Det synliga. Samtida svenskt fotografi*, Bokförlaget Arena, Malmö, 2014, p. 12.

³² Östlind, 2014, p. 31.

Anders Olofsson, "Tuija Lindström", *Mellan verkligheter. Fotografi i Sverige 1970-2000*, Kristoffer Arvidsson, Louise Wolthers & Niclas Östlind (ed.) Bokförlaget Arena, Malmö, 2014, p. 260.

Hans Hedberg, "Akademin för fotografi", *Tanken och handen: Konstfack 150 år*, Gunilla Widengren (ed.), Page One Publishing AB, Stockholm, 1994, pp. 176-177.

³³ See Tellgren, 2003, pp. 108-111, and Julia Tedroff, "Woman photographers in Swedish professional and public press 1930-2000", *Women Photographers - European Experience*, Lena Johannesson & Gunilla Knappe (ed.), Acta Universitatis Gothoburgensis, Gothenburg, 2004, pp. 228-229.

³⁴ Östlind, 2014, pp. 26, 31, 34.

several publications with shorter texts and numerous images, as well as exhibitions created in collaboration with different art spaces. As method, Östlind uses a curatorial practice when examining how Swedish photography has developed from the 1970s and onward. His focus is on the institutions that exhibited photography and how these shaped tendencies in the field.³⁵

Exhibition catalogues have also been part of the formulation of the historical narrative in the Swedish history of photography. Another example of how Östlind writes the history of photography through the exhibition medium is the catalogue published in connection to the exhibition *Tuija Lindström. Look at us: 5 juni-22 augusti* at Liljevalchs konsthall.³⁶ Under the title “Seende, sensualitet och identitet - Om Tuija Lindström och fotografin”, he describes Lindström’s career from her early studies and breakthrough in the 1980s to her contribution to changing the established photography with her staged images and a feminist gaze.³⁷ The text also briefly discusses her appointment as the first female professor of photography at Fotohögskolan, and brings up the fact that she made changes in the education.³⁸

The publication that aligns the most with my research topic is *Trettio år för fotografi: Högskolan för fotografi 1982-2012* which was produced on the initiative of Gunilla Knape and Pelle Kronestedt in connection to Högskolan för fotografi’s 30th anniversary.³⁹ It highlights the history of the school and forms the narrative told through the memories of prefects, students and other people tied to the education. Knape’s text, “Allt blev inte riktigt som vi tänkt oss”, points at Lindström’s achievements as professor and mentions several examples of how the school was reformed under her leadership.⁴⁰ The book includes an interview with Lindström regarding her professorship made by Östlind, which provides a rich insight into her ideas connected to education in photography and her memory of this period.⁴¹

³⁵ Another essential publication in the dissertation project is *Mellan verkligheter. Fotografi i Sverige 1970-2000*, Bokförlaget Arena, Malmö, 2014, where Östlind was one of the editors together with Kristoffer Arvidsson and Louise Wolthers.

³⁶ Lollo Fogelström & Niclas Östlind, *Tuija Lindström. Look at us: 5 juni-22 augusti*, 2004, Liljevalchs konsthall, Stockholm, 2004.

³⁷ Östlind, 2004, pp. 9-15, 27-29, 33-35.

³⁸ Östlind, 2004, p. 33.

³⁹ Gunilla Knape & Pelle Kronestedt (ed.), *Trettio år för fotografi: Högskolan för fotografi 1982-2012*, University of Gothenburg, Akademin Valand, Gothenburg, 2012.

Fotohögskolan changed name to Högskolan för fotografi in 1996 but the publication treats the school’s whole history from 1982 to 2012.

⁴⁰ Gunilla Knape, “Allt blev inte som vi hade tänkt oss”, *Trettio år för fotografi*, 2012, pp. 158-159. Gunilla Knape was head of department during the years 1982-1994 at Fotohögskolan.

⁴¹ Niclas Östlind’s interview with Tuija Lindström, “Ifrågasättandet är den bästa inlärningsmetoden”, *Trettio år för fotografi: Högskolan för fotografi 1982-2012*, 2012, pp. 345-353.

Even though the publication presents a well-executed history of the school, it is of importance to acknowledge the fact that authors have written their own story mostly based on memories. As I have discussed, this has its limitations, namely the risk of being shaped by personal interests, time and politics of the field.

Anna Tellgren also discusses the photographic education at Fotohögskolan and Akademin för fotografi, and points at their importance in the development of photography-based art in Sweden.⁴² She immerses studies of four female artists that she argues are representative of their generation, illustrating the development in the field through their work. The chosen artists, Lotta Antonsson, Annica Karlsson Rixon, Maria Miesenberger and Annika von Hausswolff, did not study at Fotohögskolan. However, Tellgren brings up Lindström's impact on the education at Fotohögskolan even though the artists did not have any direct linkage to her. The connection made, I would argue, depends upon a general tendency within the field rather than a direct influence from Lindström.

Hans Hedberg has contributed to the Swedish history of photography from an educational perspective. However, his focus is on the development of Akademin för fotografi, the photographic institution at Konstfack, between 1963 to 1994.⁴³ By highlighting the chain of influence from teachers to students, he discusses both the development of the photographic training at the school and the Swedish photographic scene as such.⁴⁴ Hedberg outlines the programme's transformation and lifts that the status of the programme was raised from basic education to supplementary in 1988. He claims that in the 1990s, there was a view of photography as being a part of contemporary art. Hedberg also writes about Lindström's time as a student at the school between 1981-1984 and her ambition to redefine female sexuality with her work.⁴⁵ Worth mentioning is that Hedberg had a close relation to Akademin för fotografi as he was head of department during the 1990s.

⁴² Anna Tellgren, "Fotografi och kön. Om den fotobaserade konsten under 1990-talet", *Från modernism till samtidskonst. Svenska kvinnliga konstnärer*; Ingar Brinck (ed.), Bokförlaget Signum, Lund, 2003, pp. 108-128.

Akademin för fotografi was the department for photography at the Stockholm-based art school Konstfack.

⁴³ For an explanation of Konstfack, see the previous footnote.

⁴⁴ Hedberg, 1994, pp. 168-189.

⁴⁵ Hedberg, 1994, p. 177.

Research presented in *Skiascope 3: A disarranged playing board. Art in Gothenburg during the 1980s and 1990s* explores on the art scene in Gothenburg during these decades.⁴⁶ The study situates Gothenburg within the art field in Sweden. It emphasises the importance of looking at the Swedish history of art and photography from other perspectives than the main Stockholm-centred one. Stockholm is often presented as the centre in the historical narrative of how postmodernism developed in Sweden. However, this research broadens the understanding of Swedish art in the 1990s and its relation to postmodernism. Kristoffer Arvidsson shows how staged photography got a central position in the art scene in Gothenburg with the institutions Fotohögskolan and Hasselblad Center. He discusses Fotohögskolan by looking at some influential individuals connected to the school, including Lindström, and highlights its importance in the development of photo-based art in Sweden.

In addition to the research directly linked to Lindström and the development of photography in the 1990s, Marta Edling's study concerning the history of art education plays a key role as it is related to the photographic education in Sweden. Edling argues, in her book *Fri konst?: bildkonstnärlig utbildning vid Konsthögskolan Valand, Konstfackskolan och Kungl. Konsthögskolan 1960-1995*, that crucial changes made in the Swedish art education in the past laid ground for how art education functions today.⁴⁷ Further, she discusses the formal and informal status of the schools' programmes and reflects on how the schools' self-images changed by the reform of the universities in 1977.⁴⁸ Edling has had a significant impact on this thesis in terms of both methodology and theoretical perspective. Her research inspired the choice of structure and approach towards the material as well as the theoretical framework of Bourdieu's ideas on the field of cultural productions.

⁴⁶ Kristoffer Arvidsson & Jeff Werner (ed.), *Skiascope 3, A disarranged playing board. Art in Gothenburg during the 1980s and 1990s*, Göteborgs Konsthall, Gothenburg, 2010.

⁴⁷ Marta Edling, *Fri konst?: bildkonstnärlig utbildning vid Konsthögskolan Valand, Konstfackskolan och Kungl. Konsthögskolan 1960-1995*, Makadam, Gothenburg, 2010.

⁴⁸ The background to the reform was that during the 1940s, education was only conducted at Uppsala University, Lund University, Gothenburg School of higher education, Stockholm School of higher education and a few vocational schools. The post-war period meant an economic upswing, more and more people wanted to study, and the number of training places was insufficient. Therefore the Gothenburg and Stockholm School of higher education were nationalised and became universities. The reform in 1977 transformed all post-secondary education to be conducted in the form of higher education, which led to an increase in schools providing this sort of training in Sweden. The purpose of the reform was to increase the accessibility of education and thus promote social equalisation. It was also supposed to broaden and differentiate the training available, especially with regard to the connection to the labour market and the renewal of the working life.

Research regarding the Swedish history of photography in the 1980s and 1990s is also of relevance to my study. In Östlind's dissertation, he points at how postmodernism stirred up the photographic field in Sweden and created a debate between different institutions' and individuals' interests. The research also discusses tendencies that dominate contemporary Swedish photography and includes students studying at Fotohögskolan between the years 1992-1996.⁴⁹ Here it is also worth mentioning the book *Contemporary Swedish Photography*, where Östlind writes about crucial historical events in the development of Swedish photography that have shaped contemporary photography and highlights Lindström's importance as professor at Fotohögskolan in the 1990s. Further, he discusses some of the students studying under her between 1992-1996.⁵⁰

Other crucial research on art photography in the 1990s shows that both postmodernism and feminism were very present in the photographic field during the period of my study.⁵¹ The research also presents insight into how these directions influenced the development of photography from other perspectives than the educational. Tellgren looks at how the most prominent artists during the decade were women engaged in photography-based art, and she investigates different aspects of this development.⁵² In exploring the tendencies that dominated the photographic scene through different powerful institutions and forums, she points to the postmodern influences from the United States both in terms of theoretical texts and imagery.

In "Women photographers in Swedish professional and public press 1930-2000. An analytic inventory", Julia Tedroff contributes to valuable research connected to the 1990s and the image of women photographers in the Swedish art and culture scene.⁵³ She examines differences in the development of narratives and visual appearances of photographs taken by women, compared to the dominant imagery. One interesting part of Tedroff's research is that

⁴⁹ Östlind, 2014, p. 49.

⁵⁰ Niclas Östlind, "From Factory Floors to Staged Identities", *Contemporary Swedish Photography*, Estelle af Malmberg (ed.), Art and Theory, Stockholm, 2012, pp. 17-18.

⁵¹ Julia Tedroff, "Woman photographers in Swedish professional and public press 1930-2000", *Women Photographers - European Experience*, Lena Johannesson & Gunilla Knappe (ed.), Acta Universitatis Gothoburgensis, Gothenburg, 2004, pp. 206-255.
Tellgren, 2003, pp. 108-128.

⁵² Tellgren, 2003, pp. 108-128.

⁵³ Tedroff, 2004, pp. 206-255.

she positions women photographers as the most important contributors in the struggle to include photography as a part of the art world. In this aspect, she also discusses Lindström as one of the most influential photographers during the 1990s.

To sum up, I want to highlight the issue of who constructs the narrative in the Swedish history of photography. Research has been absent in academia. In its place exhibitions, exhibition catalogues, and other non-academic writings have been the creator of this narrative. The research is constrained to a small number of individuals. Regarding the 1990s, there are even fewer names engaged in the subject. These individuals have also often been active in the photographic field during the time-period of their research. They have, therefore, personal interests as to how the historical narrative is formulated. In contrast, it is a strength of my study that it, and I, are separated from the historical period that I examine.

1.5 Outline

The thesis is divided into five chapters. In the introductory chapter, I present the relevance of the study and how it is carried out. The second chapter provides a background on how the educational programme at Fotohögskolan was modelled before Tuija Lindström was appointed professor in 1992. This section furthers an understanding of the foundation of the school and thus function as a point of departure for the analysis that takes place in the following two chapters. In the third chapter, I analyse the discourse of the recruitment of Lindström as the professor by looking into the recruitment process and the reception of this event in both the Swedish newspaper and three professional journals of photography. In the fourth chapter, the study focuses on how the education was performed under Lindström's leadership between 1992-1996 and consists of a more in-depth investigation of Fotohögskolan during this period. Lastly, in a concluding chapter, I summarise the findings of the study and discuss these in order to answer the given research questions.

1.6 Operational definitions: The photographic field and the agents within it

Defining the field of photography, which I also refer to as the photographic scene, is a difficult task. Rather than being a field with clear boundaries, it was at the time an ambivalent field with forces moving in different directions. One can also describe it as various fields of photography functioning both parallel and in the intersection with each other. However, in the

following section, I outline what is meant by the term in this study. In a general way, the field of photography can be explained as the space, both physical and in terms of conversation, utterances, written text etcetera, where photography is constructed, produced, viewed and consumed. According to Bourdieu, any field is a delimited world with its specific practices, institutions, interests, and values.⁵⁴ The field of photography referred to in this study has a strong presence in art photography and is built up by museums, galleries, associations, magazines, universities and other photographic education. These institutions and people can be seen as what Bourdieu refers to as the agents.

The agents in a field are struggling for the power within that specific field, all eager to surveil their interests in quality, taste, politics, and other issues regarding what defines it.⁵⁵ In the field of photography in Sweden during the late 1980s and beginning of the 1990s, there were several strong institutions engaged with photography. Firstly, there was Fotografiska museet (FM), which was a part of the Museum of Modern Art in Stockholm at the time. As the only museum of photography in Sweden, it held a key position within the field and connected to FM was the friend association Fotografiska museets vänner (FMV). Founded in 1963, the members consisted of photographers, publishers, and representatives from magazines, organisations concerned with photography and even ministries, all aiming at a museum of photography with a collection.⁵⁶

Secondly, the agents in the Swedish field of photography consisted of organisations involved with creating a space for photography, which also took part in the forming of the medium. These organisations include Svenska fotografers förbund (SFF), Centrum för fotografi (CFF), Hasselblad Center, and Fotograficentrum.⁵⁷ Other agents of importance are Camera Obscura and Galleri Gauss, at the time among the few galleries that showed photography. An influential forum in the conversation of photography was the different magazines published by SFF and Fotografi centrum: *Bildtidningen* and *Fotografisk tidskrift*.⁵⁸ Except for the

⁵⁴ Pierre Bourdieu, *The Field of cultural production*, Polity Press, Cambridge, 1993, pp. 31-32, 37-39.

⁵⁵ Bourdieu, 1993, p. 30.

⁵⁶ Anna Tellgren, "Carlos Derkert och Svenskarna sedda av 11 fotografer", *Biblis*, no.57, 2012, pp. 51-52.

⁵⁷ Fotografi centrum changed the name to Galleri Index in 1992.

⁵⁸ Fotografisk Tidskrift was published by Svenska fotografers förbund. The magazine did not only appeal to members of the union. Rather, it was for anyone interested in what was happening in the professional field of photography. Therefore, it became a powerful agent of great importance in the shaping of the medium.

already mentioned titles, *Aktuell fotografi* and *ETC* were also significant contributors to the conversations in the photographic field.

Lastly, in an attempt to define the agents in the field of photography, it is relevant to mention photographic education. The education in photography at the time can be divided into two categories: academic and non-academic, or vocational training. The educations can also be divided into genres such as documentary, scientific, commercial and art. In the turn of the 1990s, several schools were providing vocational training in photography: Nordens fotoskola, Grundkurs för fotografisk utbildning (GFU), Kulturama, RMI-Berghs, Linné komvux AMU-skolan in Gamleby, Studieförbundet in Gothenburg, Fotoskolan Göteborg, Gotlands läns folkhögskola and Folkuniversitetet in Lund.⁵⁹ These schools provided either a more general basic training in photography or education with an orientation in documentary or commercial photography. In the academic field, there were two universities with programmes in photography: Konstfack and Fotohögskolan, where Fotohögskolan was the only department solely concerned with photographic education, in contrast to Konstfack which was an art school. The photography department at Konstfack, Akademin för fotografi was more of a programme in photography, or an orientation, alongside with other artistic expressions.⁶⁰ This distinction is essential when defining the Swedish field of photography. The educations functioned to some extent in different contexts, Fotohögskolan as a relatively free-standing photographic education within the tradition of vocational studies and Akademin för fotografi as a part of an art school.⁶¹ It could explain the field's expectations of each institution, where Fotohögskolan traditionally had a strong relation to that part of the photographic field concerned with press and documentary photography, and Akademin för fotografi had a closer bond to the art world.

In this section, I have outlined the structure of Swedish photographic field and the agents operating within that field in the 1990s. This constitutes the framework in which Fotohögskolan can be situated. In the following, I provide a background of Fotohögskolan, as it was set up before Tuija Lindström's time as a professor, to form an understanding of where the analysis of how the school transformed take a stance.

⁵⁹ "Utbildningsguiden", *Fotografisk Tidskrift*, no. 6, 1992, pp. 16-17.

Fotoskolan Göteborg was a part of Vasa vuxengymnasium, a school for secondary education for adults.

⁶⁰ See Hedberg, pp. 182, 189.

⁶¹ Fotohögskolan was a department at the University of Gothenburg but conducted its education quite independent.

2. A point of departure: Fotohögskolan between 1989-1992

The Institution of Photography was founded July 1st, 1982, by Rune Hassner and Gunilla Knappe as a part of the University of Gothenburg. Four years later, the school was renamed to Fotohögskolan.⁶² Before becoming a separate institution at the university, the programme was a part of the Department of journalism, which explains its heritage from the press and documentary field. This chapter explores the subject of how the education was conducted before Tuija Lindström was appointed professor at Fotohögskolan. Since the focus of this study is on Fotohögskolan's transformation between 1992-1996, this section does not examine the school in detail. Instead, I present an overall idea of Fotohögskolan, and its teaching, based on the archival material from 1989-1992. Thus, the chapter function as a form of departure for the analysis in chapter three and four.

The chapter is outlined in the following way. In 2.1, I present the educational structure of the Photography programme. After, in 2.2, I look into the formation of the Supplementary education in photography. This follows by, in 2.3 and 2.4, a description of the function of the free-standing courses and student exhibitions. Further, in 2.5 and 2.6, I look into the roles of the teachers and the institutional board. Lastly, in 2.7, I discuss the professorship at Fotohögskolan and the years without a professor.

2.1 The educational structure of the Photography programme

The school offered a three-year-programme in photography which equalled 120 credits of higher education. The first year of the programme was the same for all students, intending to provide a foundation in photographic knowledge. In the second and third year, the students specialised in different fields within photography and could choose between either general, documentary or scientific orientation.⁶³ The general included portraiture, commercial and free photography, while the documentary concentrated on photojournalism and documentary

⁶² Gunilla Knappe & Pelle Kronestedt (ed.), 2012, p. 96.

⁶³ Archive of Fotohögskolan: B Utgående handlingar och verksamhetsberättelser, B3 Studiehandedning: "Fotograflinjen, Studiehandedning 1989-1990".

photography, and the scientific focused on photography as a tool within healthcare, industries and museum organisations.⁶⁴

The Photography programme consisted of both theoretical and practical courses, though there was an emphasis on the latter. Each full-time academic year consisted of 40 credits in total. During the first year, students took part in four courses; 'Photography' (20 credits), 'Visual perception' (8 credits), 'Theory and History' (4 credits) and 'Technique' (8 credits). The major course that followed throughout the whole programme was 'Photography', which during year one was focused on the basics of photography such as photographic practice, image interpretation and critical review of others' as well as the students' own work.⁶⁵

The course in visual perception included theoretical and practical aspects of how to look at pictures, ideas of colour and form, and image analysis. The students were given a course in the history of photography and the general history of art. However, the course was based on practical exercises providing an understanding of theoretical elements, rather than having an academic approach.⁶⁶ In the reading list of the course, there was a mix of well-established theoretical and historical texts such as *A Small History of Photography* by Walter Benjamin, *The History of Photography* by Beaumont Newhall and *The Story of Art* by E.H Gombrich.⁶⁷ As a part of the first year, students also took a technical course about the chemical, physical and optical aspects of photography.⁶⁸

The following year of the programme, the continuing course 'Photography' (17 credits) switched focus to the selected orientation of each student. The 'Theory and History' course (4 credits) continued as well, with more in-depth knowledge in theory and image criticism. The

⁶⁴ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Lokal plan för Fotograflinjen vid universitetet i Göteborg", 1991.

⁶⁵ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Lokal plan för Fotograflinjen vid universitetet i Göteborg", 1991.

⁶⁶ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Lokal plan för Fotograflinjen vid universitetet i Göteborg", 1991.

⁶⁷ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Preliminär litteraturlista för Fotograflinjen åk 1", 1989.

⁶⁸ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Lokal plan för Fotograflinjen vid universitetet i Göteborg", 1991.

syllabus also consisted of ‘Media knowledge’ (5 credits), an internship (10 credits) and an elective course (4 credits).⁶⁹

The last year of the programme consisted mainly of a larger photographic project of 28 credits where the students were supposed to develop the project from idea to finished exhibition. The Photography course (10 credits) continued with an even deeper focus on individual photographic development within each student’s orientation. Finally, a short course of only two credits was given in economics and the job market.⁷⁰

Year 1	Year 2	Year 3
		Photography
Photography	Photography	
Visual perception	Internship	Photographic project
	Elective course	
Technique	Media knowledge	
Theory and history	Theory and history	
		Economy and the job market

A visualisation of the education in the Photography programme. Each square represents approximately two credits. A total of 40 credits were given every year.

The Photography programme had three founding aims. The training should, within each specific orientation, give such knowledge and skill to 1, develop ability in creation and elaboration in the photographic field, 2, stimulate a continuous evaluation and development of photographic work models, and 3, develop the ability to use photographic images as

⁶⁹ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: “Lokal plan för Fotograflinjen vid universitetet i Göteborg”, 1991.

⁷⁰ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: “Lokal plan för Fotograflinjen vid universitetet i Göteborg”, 1991.

informative and artistic means of expression.⁷¹ Whether Fotohögskolan managed to live up to these aims or not is a question that the archive, unfortunately, leaves unanswered. However, these aims are of great importance for this study, as they manifest what the school's board wanted the education to be. Thus, I come back to them in the next chapter when analysing the transformation of the education, and discuss them more thoroughly.

2.2 The formation of the Supplementary education in photography

The need for supplementary education in photography had been discussed for many years at Fotohögskolan. In 1989, a workgroup was put together to develop such a programme.⁷² It consisted of Pål-Nils Nilsson, the professor of the time, Per L-B Nilsson, senior lecturer in documentary, and two students. For unknown reasons, however, they decided to postpone the project and instead put together a new workgroup later on.⁷³ A year later, there was a new attempt to establish the Supplementary education, and this time it had greater success. It was decided that a year-long photographic programme would start in the fall of 1990 with six students.⁷⁴

The Supplementary education in photography had six different orientations: the image as bearer of knowledge, free photographic image-forming, photographic craft, history and theory of the photographic image, electronic and digital image, and lastly, film/video.⁷⁵ It may have seemed rather ambitious for a programme of only six students to be able to provide competence in such a broad range of directions. Indeed considering that the school had only three full-time employees, one might wonder how they could manage it.⁷⁶ However, a rich set of thematic sections was integrated into the different orientations, ranging from practical and

⁷¹ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Lokal plan för Fotograflinjen vid universitetet i Göteborg", 1991.

Original quote: "1, utvecklar förmågan till skapande och undersökande insatser inom det fotografiska området, 2, stimulera till ständig prövning och utveckling av de fotografiska arbetsformerna, 3, utvecklar förmågan att använda den fotografiska bilden som informativt och konstnärligt uttrycksmedel."

⁷² Archive of Fotohögskolan: F5 Utbildningsrelaterade handlingar, ab Påbyggnadsutbildningen: "Påbyggnadsutbildning i fotografi", 1990.

⁷³ Archive of Fotohögskolan: A Protokoll med bilagor, A1 Institutionsstyrelsen: Sammanträde nr 5 (1988/1989) 1989-03-30, and Sammanträde nr 6 (1988/1989) 1989-06-01.

⁷⁴ Archive of Fotohögskolan: A Protokoll med bilagor, A1 Institutionsstyrelsen: Sammanträde nr 4 (1989/1990) 1990-02-23.

⁷⁵ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Kursplan Påbyggnadsutbildning fotografi".

⁷⁶ Archive of Fotohögskolan: Ö Övriga handlingar, Ö2 Tidningsklipp: "De rustar för mötet med framtidens fotomarknad", *Små Korn*, 1987, p. 8.

experimental towards technical and digital courses as well as theoretical and historical courses. The following was presented in the syllabus:

- Experimental work with historical and contemporary photographic material and techniques
- The aesthetics of the photographic image
- Layout, presentation, reproduction, and print
- The technical development in the photographic field
- Chromatics and colour photography
- Photography as an artistic decoration
- The history and theory of photography
- Image retouch on the computer
- Ethics
- The history and theory of the moving image
- Sound and image⁷⁷

Why have a supplementary education?

As a part of the preparatory work of the supplementary education, a survey was sent out to professionals within Swedish the field of photography to investigate the interest in a photography programme. Judging from the 750 answers, it appears to me that that the field had a quite mediocre response to the idea. Fifty per cent of the answers from press photographers, and 50 per cent of the replies from the technical and scientific photography, expressed that this was a good idea, whereas only 30 per cent of the portraiture and commercial photographers asked were interested.⁷⁸ However, the document summarising the survey expressed a positive reaction towards the replies, arguing "It is fun that there is such a big interest for education among the professional photographers".⁷⁹ Further, the questionnaire shows that most people were interested in technical education and that the second most popular orientation 'working with a free project'. Least interest was shown in theory, critique, and history of photography. In the design of the programme, the opinions in the survey were valued highly. In the final syllabus of the programme, it is clear that the aim was to create a programme that matched the demand within the field. Still, one can sense an ambivalence,

⁷⁷ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Kursplan Påbyggnadsutbildning fotografi", 1990.

⁷⁸ Archive of Fotohögskolan: F5 Utbildningsrelaterade handlingar, ab Påbyggnadsutbildningen: "Utvärdering av frågeformulär om påbyggnadsutbildning i fotografi", 1990.

⁷⁹ Archive of Fotohögskolan: F5 Utbildningsrelaterade handlingar, ab Påbyggnadsutbildningen: "Utvärdering av frågeformulär om påbyggnadsutbildning i fotografi", 1990.

Original quote: "Det är roligt att det finns ett så stort utbildningsintresse inom fotografkåren."

perhaps even a conflict, within the organisation regarding what the supplementary education should be.

The force to establish a higher level of academic education in photography is seen years before it was realised. Due to many factors, related to lacks of resources, it took a long time to realise the programme. There were people within the organisation who wanted to evolve the school already in 1989. It points to the fact that it was a will to take the education further into the academic system before Tuija Lindström became the professor. This matter is something I will return to later on when discussing the supplementary education between the years 1992-1996 and how the programme evolved during this time. The attempt to make the Supplementary education academic can be seen in the aim of the programme: "to provide a specialised practical/theoretical training to the students, with qualified assignments in applied photography, artistic development, and research".⁸⁰ Emphasised were the theoretical parts of the education and the conduct of research, both two significant keystones within academia.

The admission process

The supplementary education in photography had three admission requirements. Firstly, the applicant should have received a Bachelor in photography or have equivalent knowledge or education, similar requirements as to a Master's programme at the university.⁸¹ The exceptions of equivalent knowledge or education seem to be of great importance, as there were only two universities in Sweden at this time that provided a Bachelor in photography, Fotohögskolan and Konstfack. Many photographers had also got their knowledge from vocational training or from working as photographer's assistants. Preventing this group from applying risked excluding many competent photographers and thus lowering the level of competence of the educational programme.

Secondly, the student should have obtained at least two years of working experience as a photographer. Which means that the applicants would be even fewer if the school only

⁸⁰ Archive of Fotohögskolan: F1 Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Kursplan Påbyggnadsutbildning fotografi", 1990.

Original quote: "ge den studerande specialiserad praktisk/teoretisk utbildning för kvalificerade uppgifter i fotografisk tillämpning, konstnärligt utvecklingsarbete och forskning."

⁸¹ Archive of Fotohögskolan: F1 Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Kursplan Påbyggnadsutbildning fotografi", 1990.

admitted people with a Bachelor in photography. Only two cohorts had graduated from Fotohögskolan since the start in 1982 that could have had the time to get the required working experience.⁸² By having this, requirement it also appears as if the school did not want the students to apply directly from the photography programme, but instead strove for people who already had advanced knowledge in photography.

Thirdly, the admission requirement was that the applicants should have such an artistic ability that they could fulfil the goals of the programme, and this was assessed by an admission examination of 15 photographs.⁸³ In the admission group were Tuija Lindström together with the lecturers Leif Karlén and Lars Johansson.⁸⁴ Lindström had been a guest teacher at Fotohögskolan before but since the establishment of the Supplementary education, she was a mentor for students attending the programme.⁸⁵

2.3 Forming a field: The free-standing courses

Fotohögskolan also provided a few courses every year that were not part of the programmes. These courses were targeted to people who already worked as photographers, and to be eligible, one had to have at least two years of working experience in photography.⁸⁶ During 1989-1992 a range of free-standing courses were given such as 'The aesthetics and meaning of the photographic image', 'Documentary film/video', 'Digital picture registration and editing', 'Theory formation and critique in the photographic field', and 'Stating the obvious - A workshop in criticism', given by A. D. Coleman.⁸⁷

⁸² Archive of Fotohögskolan: F1 Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Kursplan Påbyggnadsutbildning fotografi", 1990.

⁸³ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Kursplan Påbyggnadsutbildning fotografi", 1990.

⁸⁴ Archive of Fotohögskolan: F5 Utbildningsrelaterade handlingar, ab Påbyggnadsutbildningen: Tidsschema för påbyggnadsutbildningen.

⁸⁵ Knape, 2012, pp. 140, 153-154.

⁸⁶ Archive of Fotohögskolan: F5 Utbildningsrelaterade handlingar, aa Fristående kurser: Kursplaner Fristående kurser, 1989-1992.

⁸⁷ Archive of Fotohögskolan: F5 Utbildningsrelaterade handlingar, aa Fristående kurser: Kursplaner Fristående kurser, 1989-1992.

A. D. Coleman was a famous American photography critic, historian and curator. He has published a large number of books and critical essays such as *Light readings: a photography critic's writings* and *Critical focus: photography in the international image community*. With postmodern ideas, he was challenging the traditions that existed in photography and broadened the view of what photography could be.

Fotohögskolan did not just educate people who wanted to become photographers, but the school also had a will to improve the competence within the already existing field of professionals. By the supplementary training of the free-standing courses, the school positioned itself within the photographic field as a strong agent. Not only functioning as a starting point in a photographic career by forming and educating new photographers, rather the school took on the responsibility as an institution to continue educating photographers and by doing so, also continuing to form the field.

When looking closer on what kind of knowledge and experience the courses aimed to provide, a tendency towards theoretical issues, critique and analysis of different aspects of photography can be seen. If one looks even further back in the archive, the free-standing courses had a much more practical approach. They were involved with older techniques in photographic development, colour photography and media layout.⁸⁸ There it is also possible to see a development in the free-standing courses, narrowing down and transforming into what later became the Supplementary programme in photography.

2.4 Exhibitions in an art context

A central part of the education was the presentation of photography, and the school created possibilities for the students to show their work at various spaces in Gothenburg that attracted both professionals and the public. Every year, two exhibitions were organised in collaboration with different institutions within the field of photography, as well as with other institutions working more within the art world. During the years between 1989-1992, exhibitions were held at places such as Röhsska konstslojd museet, Göteborgs konstmuseum, Hasselblad center and Konsthallen, all well-established institutions reaching a broad crowd.⁸⁹ An interesting aspect is that the majority of the places functioned in an art context, rather than a photographic. Hasselblad center is an exception, but the exhibition was only held there once compared to Göteborgs konstmuseum that was a recurrent exhibition site.⁹⁰

⁸⁸ Archive of Fotohögskolan: F5 Utbildningsrelaterade handlingar, aa Fristående kurser: Kursplaner Fristående kurser, 1989-1992.

⁸⁹ Archive of Fotohögskolan: B Utgående handlingar och verksamhetsberättelser, B3 Studiehandledning: Fotograflinjen 1989-1990, 1990-1991.

⁹⁰ Archive of Fotohögskolan: B Utgående handlingar och verksamhetsberättelser, B3 Studiehandledning: Fotograflinjen 1989-1990, 1990-1991.

2.5 The teachers

Despite the broad spectrum of courses given at Fotohögskolan between 1989-1992, there were only four employees in teaching positions, in addition to one professor. Per L-B Nilsson was a senior lecturer in documentary photography; Leif Karlén was a senior lecturer in general photography; Gunilla Knape was a lecturer in technical-scientific photography; Johan Webb was a part-time lecturer in general photography; and Pål-Nils Nilsson had the professorial chair.⁹¹

Guest lecture courses and workshops held by invited photographers, scholars, and others from the professional field made up a significant part of the education. A wide range of people from different areas in photography came to the school, such as Georg Oddner, Stig T Karlsson, Jens S Jensen, Per Klaesson, Monica Englund, Åsa Franck and Björn Dawidsson (more known as Dawid).⁹² Tuija Lindström was also a guest lecturer during this period and worked as a mentor for third-year students. International guest lecturers, including A. D. Coleman and Richard Avedon, were also involved in the education at the school.⁹³

2.6 The institutional board

To understand how Fotohögskolan was run and how decisions were made, it is essential to look at the function of the institutional board. As a department of the University of Gothenburg, Fotohögskolan was led by the institutional board together with the head of the department. The board's mission was to make decisions on guidelines for the organisation and the distribution of work. The board was responsible for the allocation of resources, the forming of policies regarding the education, and the establishment of new employments.⁹⁴ Further, the board prepared proposals for the curricula and drew out the basis for the appropriation application to the programme committee.⁹⁵

⁹¹ Archive of Fotohögskolan: B Utgående handlingar och verksamhetsberättelser, B3 Studiehandledning: Fotograflinjen 1989-1990, 1990-1991, 1991-1992.

During this period Gunilla Knape also became a senior lecturer in technical-scientific photography.

⁹² Knape, 2012, p. 140.

⁹³ Archive of Fotohögskolan: F5 Utbildningsrelaterade handlingar, aa Fristående kurser.

⁹⁴ Archive of Fotohögskolan: B Utgående handlingar och verksamhetsberättelser, B3 Studiehandledning: Fotograflinjen 1989-1990, 1990-1991.

⁹⁵ There was a programme committee for all aesthetic education at the University of Gothenburg. It was in charge of the overall planning of education and research-related issues. The committee was also ultimately responsible for the content and organisation of the education.

The institutional board consisted of the head of the department, two teachers, one technical or administrative employee, and three students. The head of the department was appointed by the university board in consultation with the institutional board. The other members were chosen through elections by concerned groups at the institution. The head of the department was chairman of the board and manager of the staff, and it was held by Gunilla Knape.⁹⁶ The vital position for the formation of the education also implied the immediate leadership of the institution and the responsibility for financial management. Fotohögskolan did not have any professor between 1989-1992 (which will be discussed further in chapter four), which made the head of department an even more powerful position during these years.⁹⁷

2.7 The professorship and the years without a professor

The professor before Lindström, Pål-Nils Nilsson, held the position at Fotohögskolan between 1987-1990.⁹⁸ An aspect regarding the professorship that is of importance to lift is that the school only held one professorship. In comparison to other departments in higher education, which have several professors, the position at Fotohögskolan can be understood as more powerful.

According to Nilsson, the future of photography was within the technical and scientific area. He saw photography as a language and considered the relationship between written text and images as crucial. Nilsson believed in the images' ability to awaken feelings and said in an interview: "Many times it is when people see a picture in front of them that they understand how serious something is."⁹⁹ Implying that the photographic medium could show the truth, Nilsson here expressed a view that at the time was anything but unique. In the field of photography in Sweden, press photographers had a strong position and the idea that photography showed people an objective view of the world was deep-rooted. However, Nilsson seems to have been more interested in pictures' ability to mediate, regardless of whether what they expressed was the truth or fiction. In the same interview, he talks about the need to pursue research on such topics within the field of photography. He also brings up

⁹⁶ Archive of Fotohögskolan: B Utgående handlingar och verksamhetsberättelser b:3 Studiehandledning: Fotograflinjen 1989-1990, 1990-1991.

⁹⁷ Ulf Linde, Student at Fotohögskolan 1990-1993 and 1995-1997, interview, Stockholm, 2020-02-13.

⁹⁸ Knape, 2012, p. 141.

⁹⁹ Archive of Fotohögskolan: Ö Övriga handlingar, Ö2 Tidningsklipp: "De rustar för mötet med framtidens fotomarknad", *Små Korn*, 1987, p. 8.

Original quote: "Många gånger är det först när folk ser en bild framför sig, som de förstår hur allvarligt någonting verkligen är."

difficulties in running Fotohögskolan with so few employees, and that this results in a lack of time and means for such research.¹⁰⁰

Nilsson left the school very abruptly in 1990 due to disagreements between him and the students on how the education should be conducted. Further, it also regarded differences in the view on the role of photography in a broader sense. Postmodernism had come to influence the students while Nilsson was seen as a representative of the old, disagreeing with the new ideas.¹⁰¹ He was also criticised for being uninterested in contemporary tendencies in photography.¹⁰² As the students strove for a freer photographic education, the critique mostly regarded the school's orientations and the overly tight regulation of the courses.¹⁰³ Nilsson's opinions are not in themselves of particular interest for this study, but because of the friction with the students, they become important. This event exposes a force from within the school, from the students themselves, wanting change and progression of the education towards something more open and in line with the new postmodern tendencies. The triggering factor was that someone had taken a picture of a female genital and hung it on the wall behind a black fabric sheet. When finding the photograph, Nilsson had torn it apart. The event upset many of the students who felt that destroying or censoring someone's images was unacceptable, and it led to the students getting him deposed.¹⁰⁴

When Pål-Nils Nilsson left the school and his position as professor in 1990, the institutional board decided not to make a temporary appointment to the position.¹⁰⁵ Instead, it took its time to recruit a new, suitable professor. Meanwhile, a temporary set-up, where recurring guest lectures acted as a substitute, was found to be the best solution.¹⁰⁶

¹⁰⁰ Archive of Fotohögskolan: Ö Övriga handlingar, Ö2 Tidningsklipp: "De rustar för mötet med framtidens fotomarknad", *Små Korn*, 1987, p. 8.

¹⁰¹ When it comes to Sweden and postmodernity, the historical narrative's starting point can be regarded as 1987. That year two events took place: the exhibition *Implosion - ett postmodernt perspektiv* at Moderna museet in Stockholm, curated by Lars Nittve, and a series of articles on postmodernism published in the *Dagens Nyheter*, written by art critic and philosopher Lars O Ericsson. The ideas divided the art world and not least, the field of photography.

¹⁰² Pelle Kronestedt, "Några starka ord från skolåren", p. 103, and Gunilla Knape, "Allt blev inte som vi hade tänkt oss", p. 142, *Trettio år för fotografi: Högskolan för fotografi 1982-2012*, University of Gothenburg, Akademin Valand, Gothenburg, 2012.

¹⁰³ Knape, 2012, p. 142.

¹⁰⁴ Ulf Linde, Student at Fotohögskolan 1990-1993 and 1995-1997, interview, Stockholm, 2020-02-13.

¹⁰⁵ Ulf Linde, Student at Fotohögskolan 1990-1993 and 1995-1997, interview, Stockholm, 2020-02-13.

¹⁰⁶ Archive of Fotohögskolan: A Protokoll med bilagor, A1 Institutionsstyrelsen: Sammanträde nr 4 (1990/1991) 1990-12-10.

3. A central figure for photography

This study sets out to understand the recruitment of Tuija Lindström as the professor at Fotohögskolan and its relation to both the school itself and the larger context of the field of photography. Therefore, I begin this chapter, in 3.1, with an analysis of this process. Further, in 3.2, the study focuses on the inaugural speech Lindström held in connection to her appointment. The speech provides insight into her vision as the professor of photography at Fotohögskolan and her positioning within the Swedish photographic field. However, the study emphasises to analyse the speech as a discursive practice to understand its function within the field and its relation to the school's development. After follows, in 3.3 and 3.4, an analysis of the reception of Lindström's appointment and position as the professor at Fotohögskolan in *Expressen* and in the professional photography journals *Index* and *Fotografisk tidskrift*.

3.1 The recruitment of Tuija Lindström

The announcement that Fotohögskolan was hiring a professor of photography was made in April 1991, and the application period was three weeks.¹⁰⁷ A board was put together with the purpose to suggest a professor candidate, which the government thereafter officially appointed.¹⁰⁸ In total, there were 37 applicants. The interest had crossed national borders, with over half the applications being English.¹⁰⁹ A year after the announcement, the appointment board discussed the case during two days, the 21st of April 1992 and the 14th of May, where the candidates were evaluated in regard to their work samples and prior experiences. In the first meeting, each of the special advisers presented a list of the candidates they considered the most suitable. It was decided that Tuija Lindström and Björn Dawidsson (better known as Dawid) should be called for interviews, where each of them would present a manifesto of their ideas for the professorship to prove their capacity for the role. Before the interviews, the special advisers had also written their expert statements. These provide insight into what

¹⁰⁷ The position as professor of photography was filled five years at the time and could be held for a maximum of ten years by the same person. Lindström was reelected in 1997 and thus had the position from 1992-2002.

¹⁰⁸ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet Ledigkungörelse, 1991-04-16.

¹⁰⁹ Archive of Fotohögskolan: Dnr: E 311 707/91 Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Protokoll, Sammanträde 1992-05-14.
A Protokoll med bilagor, A1 Institutionsstyrelsen: Sammanträde nr 6 (1990/1991) 1991-05-15.

based the decision of the new professor, and why some candidates were considered more suitable than others.¹¹⁰

The archival material shows a difficult decision and a board in disagreement. In the voting of the selection board, it stood between Lindström and Dawid which both got four votes each. However, the head of department, Gunilla Knape, gave her casting-vote to Lindström and she was thereby the first female professor of photography in Sweden.¹¹¹ The position as professor officially started the 1st of november 1992, a half year after the announcement. Before going ahead of time, there are different aspects regarding the recruitment of Lindström that are of interest for this study to look closer into.

As discussed in the introduction chapter, Bourdieu argues that there are different fields of cultural production, each within which different agents are struggling to get and maintain power.¹¹² The Swedish photographic scene can be understood as such a field, where Fotohögskolan is an agent struggling for (or maintenance of) power. At the same time, the school can also be considered a field of its own. The recruitment board that handled the appointment of the new professor can, therefore, be understood as this field's agents. The board of nine individuals consisted mostly of representatives from Fotohögskolan: Gunilla Knape, head of department at Fotohögskolan, John Webb, lecturer at Fotohögskolan, Per L-B Nilsson, senior lecturer and representative for the employees at Fotohögskolan, Ellen Auken, student representative. Frantisek Veres, professor and representative for artistic section board at the University of Gothenburg, and Carl-Johan Fogelberg, senior lecturer in photography at

¹¹⁰ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Protokoll sammanträde 1991-04-21, and Tjänsteförslagsnämnden vid Fotohögskolan, Hemställan E 311 707/91, 1992-08-17.

¹¹¹ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Protokoll, Sammanträde 1992-05-14. See also "Ny professor", *Dagens Nyheter, Kultur & Nöjen*, 1992-05-16, p. 1. Dnr: 1888/92, U92/2879/F, Utbildningsdepartementet, Kopia Förordnande, "Tillsättande av en professur vid Universitetet i Göteborg, 1992-10-29.

¹¹² Bourdieu, 2000, p. 314.

Konstindustriskolan, were also part of the board.¹¹³ In addition, three special advisers were chosen from the field: Arno Rafael Minkinen, Martin Parr, and Anders Petersen.¹¹⁴

By applying Bourdieu's concept of fields of cultural production on the process of the recruitment of the professor at Fotohögskolan, it can be shown how these different agents, within the school and connected to this event, had interests beyond the mere concern of what was best for the school in terms of the students' education. These interests can be seen as agential strategies, which the agents could have been conscious or unconscious of to various degrees.¹¹⁵ By this, I mean that the people involved were not necessarily actively constructing a plan. Rather, because of the field's structure and correspondence to its agents' habitus, these strategies took form through the agents' disposition and struggles for positions.

The recruitment process was considerably long. It took over a year from the announcement of the position until the final decision on the new professor was made. One explanation as to why the procedure ended up being such a long-drawn procedure could be the difficulties involved in finding special advisers. Many of those requested declined the commitment, and

¹¹³ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Protokoll, Sammanträde 1992-05-14. Knappe, 2012, p. 140.

¹¹⁴ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet Ledigkungörelse, 1991-04-16, and Dnr: E 311 707/91, Tjänsteförslagsnämnden vid Fotohögskolan, Protokoll, Sammanträde 1992-05-14.

Arno Rafael Minkinen was born in Finland in 1945 but emigrated with his family to the United States at the age of six. He received his photographic training at the Rhode Island School of Design, where he got his MFA in 1974. At the university he studied under Harry Callahan and Aaron Siskind, which influenced Minkinen's photography towards a surrealist manner. His artistry has been characterised by photographs on the human body integrated into nature. At the time of the professor recruitment at Fotohögskolan in 1992, he worked as an associated professor at the University of Industrial Arts in Helsinki. He had been published and exhibited at places such as the Soho Photo Gallery in New York, the Photographic Museum of Finland in Helsinki, Fotografiska Museet at Moderna Museet in Stockholm, and the Museum of Modern Art in Nice.

Martin Parr is a British photographer, born in 1952. He is a documentary photographer, known for his satiric images of the British society, which often addresses criticism to the consumer society, the middle class and mass tourism. His colourful photographs can be seen as a break with the black and white tradition within the genre. At the time of the professor recruitment, he was an associate professor at the University of Industrial Arts in Helsinki.

Anders Petersen is a Swedish documentary photographer, born in Stockholm in 1944. He received his education at Christer Strömholm's Fotoskola between 1966-1968 and Dramatic Institute between 1973-1974. His first book, *Café Lehmitz*, published in 1978, documents several years in a bar of the same name in Hamburg and was his breakthrough. The influence of Strömholm and his subjective documentary photography is strongly present in Petersen's work. They were also friends and part of the same group within the Swedish photography scene in the 1970s and 1980s.

¹¹⁵ Bourdieu, 1993, p. 72.

the board was not completed until the beginning of 1992.¹¹⁶ However, the special advisers played significant roles as they manifested the constitutive elements of the qualifications that a professor of photography should have. This can be understood with the help of Bourdieu. The statements of the special advisers established the capital and habitus corresponding to the currency of this specific field, i. e. Fotohögskolan. The person possessing the right habitus, i. e. the physical embodiment of the cultural capital, would be the applicant meeting the most requirements of the expert opinions.¹¹⁷ As will be shown later in the expert opinions, the choice of the new professor was to a great extent based on the cultural and symbolic capital and the habitus of the candidate, rather than solely on pedagogical or leadership qualities.

To avoid giving Swedish candidates an unfair advantage, Fotohögskolan and the University of Gothenburg found that there needed to be international representatives among the special advisers, who could provide an international perspective. Considering that a large number of the applicants were from the United Kingdom, the school thought that at least one of the advisers should be from an English-speaking country, which Parr was.¹¹⁸ Both he and Minkkinen also had an international perspective, while Petersen provided a Swedish point of view. In the question of avoiding advantages on account of a bias group of expert advisers, I would argue that the representations of the expert advisers should have been broad in many aspects, not only in terms of national origin. A range of orientations in photography were represented among the applicants. Yet, the same could not be said about the special advisers.

The changes that continuously appears within a specific field originates from the very structure of that field, that is, in the contradistinctions between the different positions. This means that the structure of that field is fairly static, but the internal renegotiations of the agents' power generate change.¹¹⁹ In the field of photography in the early 1990s' Sweden, the prevailing positivistic view of photography was questioned by postmodern ideas. Thus the

¹¹⁶ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Brev från Byrådirektör Christer Flodin till Kerstin Curwin, "Tillsättning av tjänst som professor i fotografi", 1992-01-20.

I have not been able to find out who were asked to be expert advisers in the recruitment of the new professor of photography or for what reasons so many of them turned down the request. However, in my interview with Gunilla Knape (2020-02-11), I asked her if she remembered anything regarding this, but unfortunately, she could not recall any details.

¹¹⁷ Bourdieu, 1993, pp. 64-65.

¹¹⁸ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Brev från Gunilla Knape till Henny Lie, "Handläggningen av tillsättning av professuren i fotografi", 1992-07-02.

¹¹⁹ Bourdieu, 2000, p. 346.

hierarchy of genres was renegotiated.¹²⁰ This formed the field in that different kind of photography were assigned different value, and this is also something that appears in the statements by the special advisers.

Before analysing the statements, which has significance in this event, I will briefly look at the eligibility requirements stated in the announcement of the position as professor of photography. According to these, the applicant should inherit artistic and pedagogical competence as well as knowledge, experience, and other capacities needed to succeed in the role. The grounds of the requirements were found in chapter 19 in the Higher Education Ordinance.¹²¹ However, any deeper explanation of the knowledge, experiences, and capacities was lacking. The announcement also stated that the position included teaching, artistic development work, and some administrative work. In order for the applicant to prove his or her abilities, the application consisted of four different parts: a written statement over prior artistic and pedagogical activities, a resume of academic and work history which also included a description over the applicant's artistic work, copies of school certificates and, lastly, a portfolio or image material.¹²² Since the qualities sought were quite undefined in the announcement, and, as recounted earlier in the paragraph, not explained any further, the decision of the most suitable candidate was to a great extent based on the expert opinions by the special advisers. Thus, their idea of what qualities a professor of photography should inherit played a determining role in this process.

Applying Bourdieu's concept of field theory, one can see that Minkkinen, Parr and Petersen did not just have a significant amount of power in the choice of the new professor of photography, but also formed the social space within the candidates had different values. Taking a wider perspective, one can also see this as a power in the forming of the directions of Swedish photography in general. Even if the statements focused on the applicants' photographic and pedagogical experience, other aspects such as putting Swedish photography on the international map was considered as crucial.¹²³ I will get back to these issues in the

¹²⁰ See Tellgren's discussion of the photographic development in the 1990s, 2003, pp. 108-128.

¹²¹ See further, Högskoleförordningen (1977:263), 19§, https://www.riksdagen.se/sv/dokument-lagar/dokument/svensk-forfattningssamling/hogskoleforordning-1977263_sfs-1977-263.

¹²² Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet Ledigkungörelse, 1991-04-16.

¹²³ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Protokoll, Sammanträde 1992-05-14.

following section where the expert opinions are treated more thoroughly, and discuss the other motives using Bourdieu's concepts of the cultural field, especially with the help of his terms habitus, social space, symbolic capital, and cultural capital.

The expert opinions

Minkkinen begun his statement by untangling the question of what he considered a professor of art to be. Already here, he established a notion of photography in the context of art. In his opinion, an art professor is foremost an educator, and the teaching should be prioritised above all other responsibilities. In the role of an educator, the professor should create and maintain a stimulating environment within the department. Thereby care for the development of each faculty member, not only his or her own. Further, he thought that the professor was, through the planning of curricula, responsible for the development of the education, both of the content of the courses and its arrangement in general. Ideally, the professor should also be able to teach a wide range of courses so that he or she could understand the needs of the school from a broader perspective.¹²⁴

Thus far, Minkkinen's concerns were focused on the students and the education as such. However, he continued by arguing that another crucial aspect of being a professor of art is to have and maintain an international reputation for his or her artistic work. As he interestingly put it: "In time the professor's work will come to recall the name of the school itself". Therefore, he also believed it was of importance that the professor showed a willingness to expand and grow, thus becoming an inspiration for the whole faculty and the students. The idea of establishing Fotohögskolan within a larger context, which through Bourdieu could be understood as 'the international field of photography', was as much an attempt to establish the Swedish field of photography in this context. The international motives can be seen as a struggle of Fotohögskolan's power, both between the agents within the school itself, and the institution within the Swedish photographic field.

Lastly, in the attempt to establish his general view of an ideal professor of art, Minkkinen stated that we measure a gifted teacher by his or her students. However, he also emphasised

¹²⁴ Archive of Fotohögskolan; Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, "Göteborg University Professor Search Notes by Arno Rafael Minkkinen, Associate Professor of Photography, University of Industrial Arts, Helsinki", 1992-05-14.

that the genuinely talented teacher educates students to become artists in their own right, not copies of his or herself.¹²⁵ This may sound as the students were completely free in their creation, but according to Bourdieu, this is not possible because the agents are always bound to the field's power struggles, rules, players, etcetera. In the case of Minkkinen's view of the students becoming artists in their own right, I would argue that the hierarchisation of genres at Fotohögskolan set the boundaries in which the artistic freedom could act within. According to Bourdieu, the artist's autonomy and the possibility of artistic freedom are limited by a set of principles that the students need to relate to in order to get acknowledgement from the school and its teachers (and in extension the photographic field).¹²⁶ Through this, the professor (and the other teachers) could be understood as the embodiment of these conditions. Their vision of photography constituted what was considered the 'right'.

Minkkinen thought that of the candidates, only five were anywhere close to living up to the requirements he had stated. Out of these five, he only found two of worthy a closer examination, and this was Dawid and Lindström.¹²⁷ In his opinion, both Dawid and Lindström were "[...] as close as two candidates could ever be. Each one possesses an admirable track record in their exhibitions, publications, and teaching credentials."¹²⁸ Having said this, he stated that neither of them fully lived up to all of his requirements. He also added, that there probably did not exist a photographic artist or professor who did.¹²⁹ In terms of being an educator, he found Dawid to be the better academic planner, as he had a more formulated teaching philosophy and an enthusiasm towards the aesthetic discourse. According to Minkkinen, Dawid would lead the school with a clearer vision than Lindström. Lindström, on the other hand, he believed, would make a more effective teacher. He also thought Lindström would have a more personal and individual approach compared to Dawid, whom he sensed kept a distance. Lindström also had an excellent reputation as a teacher, and she

¹²⁵ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, "Göteborg University Professor Search Notes by Arno Rafael Minkkinen, Associate Professor of Photography, University of Industrial Arts, Helsinki", 1992-05-14.

¹²⁶ Bourdieu, 2000, p. 341.

¹²⁷ The other three candidates were Fernando La Rosa, Henny Lie and Kerstin Curwin.

¹²⁸ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, "Göteborg University Professor Search Notes by Arno Rafael Minkkinen, Associate Professor of Photography, University of Industrial Arts, Helsinki", 1992-05-14. Original quote: "

¹²⁹ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, "Göteborg University Professor Search Notes by Arno Rafael Minkkinen, Associate Professor of Photography, University of Industrial Arts, Helsinki", 1992-05-14.

"[...] draws students to her like a magnet." This was something that both excited and worried Minkkinen. There was a risk of her creating an education producing 'little Lindström's', however, the stronger connection to the students would, in Minkkinens opinion, result in better work from the department.¹³⁰ This, in turn, would result in a stronger position for the school within the field of photography.

As artists, Minkkinen saw Lindström as the more emotional one, creating from her heart, while Dawid was the intellectual who worked from the mind.¹³¹ This opinion mirrors a simplified view of women and men, which has formed our society. Whether his statement had a bearing or not is of little interest in this study, although I argue that it is relevant to highlight the gender issues raised. According to Rossi, the social gender structures of the contemporary Swedish society upholds the notion of women as emotional, and irrational, while men are considered to be carriers of reason, spirit, and culture.¹³² Lindström's artistic themes, dealing with emotions, were in Minkkinen's view reflections of her personality. However, he considered both of the applicants to be high-level artists with an experimental approach towards their work, a desirable trait in the sense that this was something they would pass on to their students. In terms of recognition, he found Lindström's international reputation very appealing, even if Dawid was stronger within Sweden and the art field. It was also this, Lindström's achievement within the international field of photography, combined with her personal approach, that made Minkkinen give her his vote.¹³³ The agenda of placing Fotohögskolan, as well as Swedish photography in general, in the international field of photography was essential. Lindström became more valuable than Dawid through her position and international reputation, her symbolic capital and habitus. In the quote below, Minkkinen formulates how this would benefit both Fotohögskolan and the Swedish photographic field as such:

¹³⁰ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, "Göteborg University Professor Search Notes by Arno Rafael Minkkinen, Associate Professor of Photography, University of Industrial Arts, Helsinki", 1992-05-14.

¹³¹ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, "Göteborg University Professor Search Notes by Arno Rafael Minkkinen, Associate Professor of Photography, University of Industrial Arts, Helsinki", 1992-05-14.

¹³² Leena-Maija Rossi, "Att re-turnera blicken", *Konst, kön och blick - Feministiska bildanalyser från renässans till postmodernism*, Anna Lena Lindberg (red.), Nordstedts Förlag, Stockholm 2010, p. 214.

¹³³ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, "Göteborg University Professor Search Notes by Arno Rafael Minkkinen, Associate Professor of Photography, University of Industrial Arts, Helsinki", 1992-05-14.

It is this sense of upward movement Lindström is currently achieving in the international field of photography that has me leaning on my heart instead of my mind. Tuija Lindström would bring not only a personal aspect to the teaching, she would represent Swedish photography in a somewhat more visible manner. This would be quite welcome not only for Sweden but particularly for the school.¹³⁴

Martin Parr begun his statement by expressing his disappointment on the quality of the applicants as professor of photography, he wrote off 80 per cent of the candidates directly for being “[...] so wide off the mark it was almost unbelievable that they made serious submissions.”¹³⁵ This attitude must have been provoking for many within the field of photography. His opinion of what kind of experience and qualities an aspiring professor should have was quite similar to Minkkinen’s. He or she should be an acknowledge and established practitioner, internationally recognised and should have contributed to the development of photographic culture. The ability to transmit their passion and enthusiasm for the exploration of the photographic medium to their students was also essential. Just like Minkkinen, he found four of the candidates more appealing: Monica Englund, Henny Lie, Dawid, and Lindström but of these, it was only the latter two who showed the breadth of knowledge and experience to manage the role as professor.¹³⁶ Parr saw both Dawid’s long experience working with photography and his work with exhibitions as favourable. According to Parr, Dawid had matureness as an artist and had developed a unique vision with his photography. Dawid was established within the art field in Sweden, which he found as an advantage since the lines between photography and other cultural expression had started to blur out in the 1990s.¹³⁷

The space of possibles is a system of common references which constitutes the framework of a field and the directions of change are dependent on this.¹³⁸ The change within a field is also

¹³⁴ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, “Göteborg University Professor Search Notes by Arno Rafael Minkkinen, Associate Professor of Photography, University of Industrial Arts, Helsinki”, 1992-05-14.

¹³⁵ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, “Report on candidates for Chair of Photography, Gothenberg University”, 1992-05-10.

¹³⁶ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, “Report on candidates for Chair of Photography, Gothenberg University”, 1992-05-10.

¹³⁷ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, “Report on candidates for Chair of Photography, Gothenberg University”, 1992-05-10.

¹³⁸ Bourdieu, 1993, pp. 179, 182.

dependant on the interests that determine the agents' actions to secure positions. In the early 1990s, there was a shift between modernism and postmodernism in Sweden. The agents encouraging the latter tendencies can be seen as favoured in the recruitment process. In this aspect, Dawid was perhaps the most apparent candidate working in and for a postmodern photographic manner. With one leg in the art field and one in the field of photography, the choice of Dawid as the professor would reposition the school closer to the context of art – an approach Parr seemed to believe would benefit the school. Lindström, on the other hand, had international recognition and was influential in both Sweden and her native country Finland. One can sense a hesitation when Parr discusses her artistry even though he described her as a mature artist: "Her work at its best reveals how a private vulnerability can have a public face." Other qualities Parr raised was Lindström's lively and outgoing personality and great ability to teach and engage students.¹³⁹ Here it is interesting to see how Parr includes her personality traits in his statement. It becomes evident that the recruitment was not based solely on the applications, rather on factors only possible to know if you have met the person in question. Parr did not in his statement reveal who he thought was the strongest candidate. However, in the voting of the board, he gave his vote to Dawid.¹⁴⁰ In a Bourdieuan framework, this can be understood in terms of the habitus of Dawid being a better fit to Parr's vision of the position as the professor.

Petersen gave the last expert opinion, and he preluded his statement with a discussion of the lack of a powerful and unifying photographic education in Sweden. He also argued that Sweden, despite a range of good photographers, still was not on the "photographic map". According to Petersen, when the term Scandinavian photography was used, it rather referred to Finish photography and Konstindustriella Högskolan's photography education. He strove after a similar development within the Swedish field of photography and stressed that this should be considered in the choice of the next professor of photography at Fotohögskolan.¹⁴¹ He described the person as:

¹³⁹ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, "Report on candidates for Chair of Photography, Gothenberg University", 1992-05-10.

¹⁴⁰ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Protokoll, Sammanträde 1992-05-14.

¹⁴¹ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, "Utlåtande och åsikter vid tillsättandet av professortjänsten vid Fotohögskolan i Göteborg", 1992.

[...] a pedagogue with great personal and artistic authority. Someone who can function as a key to the closed rooms that are necessary to enter in artistic work. Someone for the students and others (institutions, media, photographers, etc.) to listen to with respect, someone whose competence makes the person a gathering figure, preferably also outside the school.¹⁴²

The political engagements of Petersen are apparent in his statement. The choice of professor at Fotohögskolan was not just the choice of a pedagogue and a leader for the staff and the students – it was a strategy for different interests within the field of photography in a much broader sense. He wanted both to position the school within the photographic field as a leading institution and, by choosing a professor with recognition beyond Sweden, place the Swedish photographic scene in an international context.

Further, Petersen stated other requirements of a professor of photography which also can be linked to the establishment of Fotohögskolan, both in Sweden and internationally. The future professor should be well experienced in photography as well as in other visual expressions and be in the middle of his or her career. The candidate should have a large artistic body of work, have published books, and have exhibitions both behind and in front of his- or herself. He also thought that participation in contemporary conversations and being well-mentioned in the media was significant.¹⁴³ Yet again, the pattern of a specific habitus and symbolic capital appears as the more desirable or seen as a measurable capital, more valuable. The emphasis lies on the experience and recognition as an artist, whereas being *well experienced in photography* in other ways can be seen to have a lower value. Combined with this, Petersen also stressed that the professor should function as a father or mother figure for the students and provide stability in fragile periods of their development.

¹⁴² Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, "Utlåtande och åsikter vid tillsättandet av professortjänsten vid Fotohögskolan i Göteborg", 1992.

Original quote: "[...] en pedagog med stor personlig och konstnärlig auktoritet. Någon som kunde fungera som en nyckel till de stängda rum som är nödvändiga att beträda i ett konstnärligt arbete. Någon för eleverna och andra utomstående (institutioner, media, fotografer, etc.) att lyssna till med respekt, någon vars kompetens gör personen till en samlande gestalt helst även utanför skolan."

¹⁴³ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, "Utlåtande och åsikter vid tillsättandet av professortjänsten vid Fotohögskolan i Göteborg", 1992.

Unlike Minkinen and Parr, Petersen found a range of merited candidates among the applicants. Eight of these, Anders Engman, Monica Englund, Hasse Persson, Henny Lie, Fernando La Rosa, Kerstin Curwin, Dawid and Lindström, were for different reasons, according to Petersen, qualified for the position. Yet, he shared the view of the other two expert opinions and thought only Dawid and Lindström were close to the professor he had illustrated in his statement. According to Petersen, these two were in many aspects equal candidates, filling most of the requirements, such as being in the middle of their careers, having great artistic integrity and an uncompromising and experimental approach, and being influential within the photographic field. However, he found determinant differences: Lindström's traits as being an emotional photographer, a pedagogue and internationally recognised, compared to Dawid's more abstract and theoretical approach towards both photography and humans.¹⁴⁴ He voted for Lindström as the new professor and ended his statement by arguing that she:

[...] fills an empty space in Swedish photography today. Of that reason, I believe that Tuija Lindström can function well in a pedagogical situation and meets the desire of a central figure for photography.¹⁴⁵

When studying the different expert opinions, a lot of similar opinions regarding what a professor of photography should be and which of the candidates were most suitable for the position can be traced. Bourdieu discusses the space of possibles and how the system of common references within the production field exceeds the autonomy of the agents, and establishes what could be seen as a 'right' or 'wrong' scenario, or perhaps more accurately expressed, dominating and dominated.¹⁴⁶ In a cultural field, there is always a movement dominant over others. Certain genres, stylistic approaches, and theoretical perspectives within the field of photography were considered more highly. In the case of the recruitment of a new professor of photography, this system of common references controlled the outcome, e. g. a press photographer or a scientific oriented photographer was not involved in the 'right' genre,

¹⁴⁴ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, "Utlåtande och åsikter vid tillsättandet av professortjänsten vid Fotohögskolan i Göteborg", 1992.

¹⁴⁵ Archive of Fotohögskolan: Dnr: E 311 707/91, Göteborgs Universitet, Tjänsteförslagsnämnden vid Fotohögskolan, Sakkunnigutlåtande över de sökande till professuren i fotografi, "Utlåtande och åsikter vid tillsättandet av professortjänsten vid Fotohögskolan i Göteborg", 1992.

Original quote: "[...] fyller ett tomrum i svensk fotografi idag. Av den anledningen tror jag, att Tuija Lindström kan fungera bra i en pedagogisk situation och motsvara önskemålet om en samlande centralgestalt för fotografi."

¹⁴⁶ Bourdieu, 1993, pp.40-41, 176-177.

i. e. the dominating genre, and therefore was considered too low in status for the position as a professor.

As an example of the above, I will use the applicant Per Wiklund, which was seen as unqualified and yet, he had 30 years of experience in professional photography. The reason I use this particular example is that it was the only, except Dawid's, application saved in the archive. It is quite remarking that the other applications no longer remains, especially Lindström's, considering that it was regarding the recruitment of a professor. He was oriented in portrait, commercial, press, and documentary photography, and had an impressive resume with clients like SAAB, Albert Bonniers publishing house, and Dior. In addition, he had won prizes such as the prestigious Swedish Grand Prize for Journalism in the category of the popular press. He was widely exhibited at for example Camera Obscura and Moderna Museet in Stockholm. Lastly, he had experience in giving lectures and was active in the conversation in photography in the daily press and the journal *Resumé*, a trade magazine for communication.¹⁴⁷ Despite all of this, Wiklund was not even considered to be worth to be discussed as a possible candidate. His qualities and experiences were brought up by the expert advisers as desirable. However, other structures seem to have been determining. In a Bourdieuan framework, the photographic genres which Wiklund represented can be understood as dominated by art photography which since the postmodern shift in Sweden had become dominant. I do not argue that Wiklund would have been more suitable for the position, my opinion in the matter is of no relevance for this study, but it is important to point at the fact that the expert opinions included informal values as well.

There was no doubt that the choice stood between Dawid and Lindström, both representing the dominant genre. They met the high requirements in artistic and pedagogical experience, and they were also mirroring tendencies within the contemporary photography favourable among the expert advisers, who in Bourdieu's view would be the people with a legitimate voice in photographic matters.¹⁴⁸ Thus, the decision between Dawid and Lindström ended up being based on personality rather than professional qualities. One might believe that being a

¹⁴⁷ Archive of Fotohögskolan: Dnr: E 311 707/91, "Ansökan till ledigförklarad tjänst som professor i fotografi vid Fotohögskolan i Göteborg", Per Wiklund, 1991-05-03.

¹⁴⁸ Bourdieu, 1993, p. 42.

woman would have made it harder for Lindström to get the position as professor, but in this case, it seems to have been a strength. Characteristics typically associated as female, such as being emotional, caring, and maternal, made her the more suited person in the special advisers opinions.

The feminist discourse of the 1990s influenced the choice of the new professor. More women took place in the photographic scene at that time, and this affected the discussions of the recruitment board.¹⁴⁹ During their meetings, the fact that Lindström was a woman was lifted as an advantage. In my interview with Gunilla Knape, she recalls that

[...] it became a way to try to get other women to get involved when they saw that it was a woman who could become a professor. So it was like a balance there, a balance between different criteria. But it was, actually, something that was discussed in these committees at that time.¹⁵⁰

In addition to personality, the candidates' reputation was another matter that came to play an important part in the decision. Both Dawid and Lindström were well established within the photographic field in Sweden, but Lindström also participated in the international photography scene, which became an advantage for her. Petersen had, as I will show later in this study, also tried to convince Lindström to apply before she did, which reinforces his agenda of the internationalisation of Swedish photography through her.¹⁵¹ This shows that he was biased in the recruitment of the new professor. With his position, as a Swedish photographer as well as a guest lecturer at Fotohögskolan, he had a lot to win in terms of symbolic capital and power within the field of photography if the school would manifest itself as a leading institution of education. Petersen's agenda to not only choose a new professor of photography but to position Sweden within a larger context, that is, the European photography, can also be seen as an attempt to establish a certain movement within the field as superior. According to Bourdieu, reordering the hierarchy of genres affect the structure of the field, and 'controlling' the power of Fotohögskolan can be seen as a way of reordering the

¹⁴⁹ See Tellgren's discussion of the feministic discourse in relation to the photographic field in the 1990s, 2003, pp. 108-128.

¹⁵⁰ Gunilla Knape, Head of department at Fotohögskolan 1982-1994, telephone interview, 2020-02-11.

Original quote: "[...] det blev ju ett sätt att försöka få andra kvinnor att engagera sig då de såg att det var en kvinna som också kunde bli professor. Så det var ju liksom en balansgång där, ett avvägande mellan olika kriterier. Men det var faktiskt något som diskuterades i de här nämnderna på den tiden."

¹⁵¹ Östlind's interview with Tuija Lindström, 2012, p. 346.

hierarchy of the photographic genres.¹⁵² Choosing a professor with a completely different view of photography from the former shifts the power to the new tendency and the agents promoting it, and thus also affects the whole structure of the field of photography.

3.2 Tuija Lindström's vision: The inaugural speech

Tuija Lindström was officially appointed professor of photography on the 1st of November 1992. At the ceremony of the professors installation, she gave a speech declaring her view of photography.¹⁵³ The purpose of analysing this speech is not to merely get an insight into Lindström's intentions. It is neither to break down each sentence in order to decode it semantically. Rather, the analysis aims to trace the relationship between this discursive event and the broader social process of the development at Fotohögskolan in the following years, and its causal relations to the even wider structures of the field of photography.¹⁵⁴ Thus, the focus is on the particular tendencies that can be traced in the speech. In the first sentences, Lindström started by establishing her relationship to images, which she saw as tools to communicate, an act performed by a subject:

I will give a speech. I have chosen not to show a single image. Pictures, for me, is a language. I use pictures when I tell a story, ask questions, tease, reveal, argue, challenge myself and other people. I will talk about pictures, not show you any – and by this, I exclusively aim to awaken your sense of the concepts: language and situation.¹⁵⁵

By equalising pictures with language, she shifted the focus from a notion of photography as a medium that *shows* things as it is, towards a medium that can be used to *narrate* something – as a visualisation of an interpretation. The stylistic form of the speech is tied around the expressions 'Hör upp' and 'Se upp'; 'listen up' and 'look up', respectively. 'Listen up' is an exhortation, an order, while 'look up' rather can be classified as a warning. Both of them

¹⁵² Bourdieu, 1993, p 55.

¹⁵³ Archive of Fotohögskolan: Dnr: 1888/92, U92/2879/F, Utbildningsdepartementet, Kopia Förordnande, "Tillsättande av en professur vid Universitetet i Göteborg, 1992-10-29.

¹⁵⁴ Fairclough, 1993. p. 135.

Even if the analysis of the speech is based on a text, I have chosen to refer to it as a discursive event as it is in that definition the speech will be treated. The social space in which the event took place and other aspects such as academic, gender, etcetera that can be traced from the when the actual speech was given, will be taken into account.

¹⁵⁵ Tuija Lindström, "Tuija Lindströms installationstal", *Tvärtanten*, no. 2, 1993, p. 44.

Original quote: "Jag skall hålla ett tal. Jag har valt att inte visa en enda bild. Bilder, för mig, är ett språk. Jag använder bilderna när jag berättar, frågar, retas, avslöjar, argumenterar, utmanar mig själv och andra människor. Jag skall tala om bilder, inte visa er några – och detta uteslutande syftar till att väcka er känsla för begreppen: språk och situation."

imply a demand to act but in different ways. Lindström means that the expression ‘look up’ is how – as looking is connected to seeing and thereby also visibility – one should act towards images. She implied that images need a warning. This can be understood through J.L. Austin’s definition of *performative utterance*, on which saying something, rather than solely functioning as a descriptive act, also can be to perform an action.¹⁵⁶ The context for the performative utterance is crucial for its function. For example, when a judge says: “I sentence you to jail”, this performative utterance is dependent on both the social and physical space of the courtroom.¹⁵⁷ Lindström’s speech can be understood as a performative utterance in its way of exhorting a new way of looking at photography. The success of this utterance depends on the context: the academic ceremony and her role as professor of photography. Lindström does not only describe her view of photography, rather, by utter ‘look up!’, she also made photography something to beware of.

In the speech, two main themes appear, one of them being postmodernism. The structure of the speech was built around certain ideas that are strongly connected to the break with modernism, which Lindström used together with historical example and personal anecdotes. She argued that historically, the truth-value of photography had never been questioned and that photography had been manipulating the world since the beginning through its inadequately technical possibilities, in the same way as the well developed contemporary techniques could do. She continued by saying: “My images – my imagery – has rarely been about establishing, confirming, verifying, proving” and thereby further questioned the idea of photographs as mediators of reality and truth.¹⁵⁸ Rather, she claimed, her ambition for her images was to tell stories, and through these stories challenge the established way of learning. Bourdieu argues that the history of a field comes from struggles between the established and their challengers.¹⁵⁹ In the case of the field of photography and the narrower field of Fotohögskolan, Lindström’s inaugural speech manifests such a struggle. This struggle works as a double-action. It is both the struggle of establishing ideas of photography in the Swedish

¹⁵⁶ J.L Austin, 1975, p. 5.

¹⁵⁷ J.L Austin, 1975, p. 5.

¹⁵⁸ Lindström, 1993, p. 44.

Original quote: “Mina bilder – mitt bildspråk har sällan handlat om att slå fast, belägga, verifiera, bevisa.”

¹⁵⁹ Bourdieu, 1993, p. 60.

photographic field and the struggle of position-taking for Lindström as an agent within this field.

Fairclough argues that language is simultaneously socially shaped and socially shaping. Language constitutes multiple parts of society at the same time and is simultaneously shaping social identities, social relations, and systems of knowledge and beliefs.¹⁶⁰ Lindström's speech suggests a similar understanding of images:

[...] images hit fast, and their effect can be long and creepy. Like a series of dreams whose exact verbal meaning is forgotten during the day – the days that go by. But we still carry these traces of the messages. And they are, in fact, the foundation stone on which my entire awakened and conscious observation tower stands on.¹⁶¹

Just like language, pictures shape our understanding of society, and at the same time, they are shaped by society's social structures. In the same way, Lindström's speech can be seen as a social shaper, constitutive of social identities and the system of knowledge within the field of photography. The image of the school and the values connected to it were also created through this speech. The other theme that appears in the speech is feminism. In the second paragraph, under the headline 'look up!', Lindström pointed out the fact that in the room of the professor's installation, there was only one woman among the 17 professors. In the speech she stated that:

As a woman, a photographer and an artist, I see words like truth, manipulation and the lie differently. I believe that the explosion of techniques to manipulate gives me – the free image creator – the opportunity to change the imagery – the language with which we see the world.¹⁶²

Later in the speech, Lindström continued her feminist approach and claimed that the female perspective gives a different view-point than a male one, but she emphasised that this does not necessarily mean women are programmed to photograph in a specific, female manner.¹⁶³

¹⁶⁰ Fairclough, 1993, p. 134.

¹⁶¹ Lindström, 1993, p. 44.

Original quote: "[...] bilder drabbar snabbt och deras verkan kan vara lång och smygande. Som en svit av drömmar vars exakta ordmässiga betydelse man glömmar under dagen – dagarna som går. Men vi bär ändå på dessa spår av av meddelanden. Och de utgör faktiskt den grundsten som hela mitt vakna och medvetna utsiktstorn står på."

¹⁶² Lindström, 1993, p. 44.

Original quote: "Som kvinna, fotograf och bildkonstnär ser jag annorlunda på begrepp som sanningen, manipulationen och lögnen. Jag tror själva explosionen av tekniker att manipulera, ger mig – den fria bildskaparen – en möjlighet att verkligen förändra bildspråket – språket vi ser världen med."

¹⁶³ Lindström, 1993, p. 46.

Despite this, it is hard to neglect the essentialist feminist apparatus. What follows is a quote that would come to provoke parts of the photographic field, and later stir up a debate in the Swedish press:

I know, for example, that no woman wears telephoto-equipped cameras as the Sunday-strolling men do. The men fiddle with a mixture of pride and absent-minded distraction on the long – noticeably phallic – apparatus.¹⁶⁴

Lindström established a view of women as individuals who do not let themselves get blinded by technology, who were superior because of their ability to use photography in new ways. However, she insisted that it was because of the ‘apparatus madness’ that the focus could shift and that it was possible to work with other questions: “[...] who are we and what do we want to photograph, what do we want to tell ourselves.”¹⁶⁵ These questions were not solely an attempt to deconstruct the established ideas about photography. Rather, they became as much as an attempt to deconstruct the gender structures of the field of photography. One can argue that the struggles for a woman within a field to some extent always will include the struggle as a female agent. The upholding of gender norms is an example of such a power struggle that Bourdieu claims forms the field’s structure. Within the field of photography, the struggles are not solely regarding the hierarchy of genres or photographic manner, but they also regard the agents’ positions. The unbalance of the power distribution between men and women within the field of photography historically, I argue, made Lindström’s speech as much a struggle for legitimacy as a female professor, as a struggle for a certain view of photography.

In the speech, it becomes clear that the struggle against the tradition of photography as truth was tied to the idea of the male genius. Western art history is based on a culturally constructed view of the male genius. This issue was first raised by the art historian Linda Nochlin. In her essay “Why Have There Been No Great Women Artists?”, she describes the conditions in society that have prevented women from becoming ‘great artists’.¹⁶⁶ In Lindström’s speech, one of the historical examples raised is how women, especially the female nude, have been a

¹⁶⁴ Lindström, 1993, p. 46.

Original quote: “Jag vet t ex att ingen kvinna bär på teleobjektivutrustade systemkameror som de söndagspromenerande männen gör. Männen fingrar liksom med en blandning av stolthet och tankspridd förströelse på den långa – märkbart falliska – apparaturen.”

¹⁶⁵ Lindström, 1993, p. 46.

Original quote: “[...] vilka är vi och vad vill vi fotografera, vad vill vi själva berätta.”

¹⁶⁶ Nochlin, 1973.

recurrent motif in art history as either the whore or the Madonna.¹⁶⁷ Lindström asked herself: “Is there not another place, another language for the body?”¹⁶⁸ An interesting aspect of the speech relates to Haraway’s discussion of how knowledge always originates from a viewpoint, and thus is situated in time and space, and have a context and value connected to it.¹⁶⁹ Both Lindström’s emphasises, on questioning the photographic medium, and on feminism, the knowledge she presents, is situated in this break between modernism and postmodernism. The speech was a way of transferring values and creating a context for Fotohögskolan.

Fairclough discusses language use as a social practice which requires a mode of action which is always socially and historically situated.¹⁷⁰ To fully understand the speech, it is of importance to bear in mind the social and historical context in which it was given. Lindström spoke in a formal academic situation, in the role of her as newly appointed professor and, as she pointed out herself, the only woman in the room. This social situation places her in a power position, and simultaneously, her position is inferior in terms of gender structures. Historically, one must acknowledge the postmodern influences on the photographic medium at the time and how these new ideas created a fraction within the field of photography. The history of the field is created through these struggles between those who have made their mark and those who cannot make their mark without pushing the present into the past.¹⁷¹

3.3 The debate in *Expressen*

As already shown prior in this chapter, in the analysis of the inaugural speech, Lindström had expressed a negative tone towards documentary photography (at least how the genre had been in her opinion) and press photography. In an interview reportage with Karin Bojs in the Swedish newspaper *Dagens Nyheter* from 1993, the same approach towards the photographic medium recurred. Bojs described the conversation with Lindström:

¹⁶⁷ The Madonna – Whore dichotomy derives from Sigmund Freud, but the concept has been widely used in feminist discourse, not the least connected to art history. The theory is that the man wants to see his beloved (woman) as a pure being, decoupled from the ‘dirty’ sexuality. Instead, the man seeks sexuality from someone else, i. e. the ‘whore’.

¹⁶⁸ Lindström, 1993, p. 46.

Original quote: “Finns det ingen annan plats, ett annat språk för kroppen?”

¹⁶⁹ Haraway, 1988, p. 583.

¹⁷⁰ Fairclough, 1993, p. 134.

¹⁷¹ Bourdieu, 1993, p. 60.

She is not particularly interested in technology either, and she tells with exquisite irony about men who lose themselves in Asa numbers and grain density, not to mention all the men walking around comparing their long telephoto lenses (and guess what they remind you of).¹⁷²

Lindström continued to express her feelings towards press photography in the conversation with Bojs, and even turned directly towards the press photographers. This, I claim, had a strong impact on the development of this discursive event. The tone, the type of language used by Lindström, constituted the power relation and social identities of this discourse.¹⁷³ Her view comes forward as very absolute and that there is nothing to get within this genre. About the photographers working with press Bojs recall Lindström's opinion: "It's a bit absurd, she says, with all these photographers chasing the same politician every day to get a fresh image."¹⁷⁴

This attitude of Lindström came to provoke parts of the photographic field in Sweden at this time, which led to that Jacob Forsell wrote a debate article in *Expressen*, the newspaper where he was employed as a press photographer. Considering his occupation, it is not hard to understand that her approach aroused strong feelings in him. However, as I will show, Forsell's strong reaction resulted in a rather offensive language-use which became a disadvantage in this discussion. He began his debate article with recalling Lindström's statements and with a sarcastic tone, he insinuated her imperial position within the field:

Her Highness photography professor Tuija Lindström occasionally expresses her opinions on press photographers and press photography. [...] And of course in derogatory terms. Who had expected anything else? Deadly boring, she says about Swedish press photography. One problem is that the photographers working in the magazines are older men over 50 years old, she continues.¹⁷⁵

¹⁷² Karin Bojs, "Från nybörjare till professor på femton år", *Dagens Nyheter*, 1993-05-22, p. 6.

Original quote: "Hon är inte särskilt intresserad av teknik heller, och hon berättar med utsökt ironi om män som förlorar sig i Asa-tal och korntäthet, för att inte tala om alla karlar som går omkring och jämför sina långa teleobjektiv (och gissa vad de påminner om)."

¹⁷³ See Fairclough's discussion, 1993, p. 139.

¹⁷⁴ Bojs, 1993-05-22, p. 6.

Original quote: "Det är lite absurt, menar hon, med alla dessa fotografer som jagar samma politiker varje dag för att få en dagfärs bild."

¹⁷⁵ Jacob Forsell, "Framtidens fotografer?", *Expressen, Kulturdelen*, 1993-12-06, p. 4.

Original quote: "Hennes högvördighet fotografiprofessorn Tuija Lindström behagar då och då uttala sig om pressfotografer och pressfotografi. [...] Och naturligtvis i nedsättande ordalag. Vem hade väntat något annat? Dödstråkigt, säger hon om svensk pressfotografi. Ett problem är att de fotografer som arbetar på tidningar är gubbar över 50 år, säger hon vidare."

According to my interpretation, Lindström's statements had such a strong impact on Forsell because of the direct approach towards a particular persona. It was not just an attack on the professional society of press photographers or the press photography as a genre, it became, to Forsell, an attack directed towards him personally, an 'old man' working as a press photographer at a Swedish newspaper. According to Bourdieu, the agents want to delimit the field in the way which is the most beneficial for their interests.¹⁷⁶ In the case of this debate, Forsell's position was threatened by Lindström's statements, which got, with her new position as professor of photography at Fotohögskolan, a strong bearing in the photographic discourse in Sweden. The strong tradition of documentary and press photography was questioned, which was also a questioning of Forsell's position within the field. Fotohögskolan had been a school tightly connected to this tradition but with the replacement of Nilsson to Lindström. It was a change in the scenery which affected the whole field and this, as I will show, becomes evident when analysing this event.

In the debate article, Forsell pointed at that one of the foremost responsible for photographic education in the country categorically condemned such an important and leading part of Swedish photography. He argued that Swedish photojournalism had long been considered to be of very high quality, not the least internationally. Popular exhibitions and venues in press photography were held across the country, which attracted a large audience. Yet, in his words, the sapient professor of photography claims that the whole genre is deadly boring.¹⁷⁷ Another issue according, to Forsell, was the development of the educational programmes at Fotohögskolan. He had heard rumours that the school no longer provided training in documentary and press photography and that the orientation no longer existed within the Photography programme. Forsell argued that if Lindström considered the press photography in Sweden to be of such an inadequate state, would it not be smarter to invest in better training instead of rejecting the entire establishment. He also lifted that Lindström as professor of photography at Fotohögskolan was responsible for all types of photographic education. In his opinion, Lindström prioritised art photography on the expense of other photographic genres and that her adequacy of the position should be questioned.

¹⁷⁶ Bourdieu, 2000, p. 324.

¹⁷⁷ Forsell, 1993-12-06, p. 4.

The rumours that Forsell had heard was not entirely accurate. As I will discuss in chapter four, the orientations of the Photography programme were indeed taken away. However, not solely the documentary and press, all the orientations were removed. This did not mean that the school had stopped provide training in such photography, instead the effect of this transformation was that the students could decide and create their own educational direction. Forsell connected this change directly to Lindström, but, as I will show in this study, the reform of the programme had started before Lindström was appointed professor. Despite this, I argue, that Forsell had a point when arguing that Lindström in her position as professor of photography at Fotohögskolan had responsibility for all type of photographic education. The school still had lectures and students engaged with documentary and press photography, and in this aspect, Lindström's approach appeared somewhat controversial. Forsell's defence of the press photography genre can be understood as a defence of photography as a male dominant field. In Bourdieuan terms, the struggle of the hierarchy of genres made visible in this debate was simultaneously a struggle of power and domination within the field of photography.¹⁷⁸ As my findings show, it was more at stake than solely the education at Fotohögskolan. This struggle reflects the contemporary struggle within the whole photographic field, that is, in which direction photography was going and who was leading.

After addressing his criticism of Lindström's leadership, Forsell turned towards the students at Fotohögskolan. Based on the press release of the graduating class, he asked himself the following questions:

Is this the next generation of photographers? Have they not learned more? Are these the images of the future? Does the professor think this is good photography?¹⁷⁹

Further, Forsell discussed what he believed was the reason for Lindström's criticism and came to the conclusion that it was because of her ignorance of photojournalism. He also claimed it was because of her fear of professionals with greater experience and competence than

¹⁷⁸ See Bourdieu's discussion on the logic of the field as a power field, 2000, p. 336.

¹⁷⁹ Forsell, 1993-12-06, p. 4.

Original quote: "Är detta den kommande generationen fotografer? Har de inte lärt sig mer? Är detta framtidens bilder? Tycker professorn att detta är god fotografi?"

herself.¹⁸⁰ Forsell ended his debate article aggressively with speaking on behalf of the professional society of press photographers, and which parts of this statement have echoed in writings regarding Lindström:

Instead of getting angry and yell LEAVE US ALONE AND STICK TO YOUR FLOATING DEAD BODIES YOUR FUCKING IRON-PROFESSOR OR WE WILL SHOVE DOWN TELEPHOTO LENSES IN YOUR THROAT, they have chosen to hold back and let the prejudice, stupidity and ignorance speak for themselves.¹⁸¹

Forsell's view of photography differed from what was produced by the graduating class of Fotohögskolan of 1993. However, it is striking how he put Lindström solely responsible for the work produced by the students'. Students who had studied at the school for three years but only half a year with Lindström as the professor. I also find it crucial to reflect upon good and bad in relation to artistic education. Edling discusses how artistic freedom rests on a hierarchy of artistic values. Discursive practices create expectations on action and standpoints of the subjects, which constitute the pedagogical order.¹⁸² On the one hand, Forsell's assumption that the professor was deciding what good and bad photography were could seem a bit conspiratorial. On the other hand, even though this probably was not his intention, his question highlights the structure in which artistic creation is possible. By relating this to Bourdieu's concept of the space of possibilities, it can be applied in the case of Fotohögskolan.¹⁸³ The school was not an impartial room. It was a space with norms defining dichotomies such as good and bad photography, documentary and art photography, etcetera. These norms were related to the professorship, but also other lecturers and guest teachers.

The struggle within the field of photography at the beginning of the 1990s' Sweden becomes evident in the debate article, where Forsell was representing the prior view while Lindström the challenging. In Forsell's concluding paragraph, I stress the importance of his shift in

¹⁸⁰ Forsell, 1993-12-06, p. 4.

¹⁸¹ Forsell, 1993-12-06, p. 4.

Original quote: "Istället för att bli förbannade och skrika LÄMNA OSS IFRED OCH HÅLL DIG TILL DINA FLYTANDE LIK DIN DJÄVLA STRYKJÄRNSPROFESSOR ANNARS KÖR VI NER TELEOBJEKTIV I HALSEN PÅ DIG så har man valt att hålla tand för tunga och låta fördomarna, dumheten och okunskapen tala för sig själva".

For explanation of the reference to the iron-professor, see the introduction, p. 2.

¹⁸² Edling, 2010, p. 18.

¹⁸³ Bourdieu, 2000, pp. 339-343.

genre. Forsell went from arguing a cause to oppressing Lindström by using a specific language that can be related to gender structures. He claimed not knowing Lindström personally, yet, his threat to “shove down telephoto lenses in her throat” and referring to her as a “fucking iron-professor” is hard to understand as anything else than an assault directed towards her personally.¹⁸⁴ Both in Lindström’s and Forsell’s statements, this other power struggle than the domination of the photographic genre can be spotted, that is, of gender. Lindström’s rejection of documentary and press photography can as much be understood as a rejection of male domination within the field. The postmodern view of the photographic medium enabled that women could take more place within the field of photography. This challenging direction, in which the tradition of documentary and press photography was questioned, new agents could position themselves, such as in the case of Lindström’s professorship.

Lindström never responded to Forsell’s debate article. However, Ewa Ahlin and Kristina Hultman defended Fotohögskolan, and Lindström, against Forsell’s attack, and their response was also published in *Expressen*. Ahlin was former a student at the school and was at present working as an editor of images at Bang, and Hultman was an editor at the same magazine.¹⁸⁵ In their article, two main tracks were raised. Firstly, they criticised Forsell for not welcoming new photographers’ expressions and instead of increasing the gap between (art) photography and press photography. At Fotohögskolan, they meant, the students were breaking down the walls between art and photography by experimenting with artistic approaches. Ahlin and Hultman concluded that this development was so upsetting because it rejected the idealisation of ‘the true image’.¹⁸⁶ The idea of photography as a tool to capture and show the ‘real’ world was deeply rooted in the documentary genre, which in the Swedish context had been dominant for many decades. Ahlin and Hultman argued that particularly press photography with its special conditions should participate in the ongoing discussions of the photographic medium’s development:

¹⁸⁴ Forsell, 1993-12-06, p. 4.

¹⁸⁵ Ewa Ahlin & Kristina Hultman, “Falliskt objektiv”, *Expressen*, 1993-12-22, p. 4.

Bang is a Swedish feminist cultural and social magazine. The magazine was founded in 1991 by a group of students at Stockholm University.

¹⁸⁶ Ahlin & Hultman, 1993-12-22, p. 4.

Original quote: “Vad gör då det så kallade konstfotot som är så provocerande? Jo, det förkastar idealiseringen av ‘den sanna bilden’.”

The tradition of Swedish documentary photography must be developed along with the increasingly complex reality. And that development cannot exclude photographic experiments. Even a future press photographer who wants to confront and document the reality must go to battle with the contemporaries.¹⁸⁷

Secondly, Ahlin and Hultman criticised Forsell for judging an exhibition from last spring that he had not even seen and for publishing two pictures alongside his article, taken from the press release of Fotohögskolan's grad show, without giving any photo credits. Next to the images was only the caption: "Art photography, according to Tuija Lindström."¹⁸⁸ Ahlin and Hultman claimed that this reflects his limited comprehension of the photographic medium and his lack of respect towards other photographers.

In Forsell's response to Ahlin and Hultman, he argued that they had avoided the main item of his debate article, that is, the width of the education offered at Fotohögskolan, or rather the lack of. Instead, he claimed, they rambled about art photography's potential to reject the idealism of the true image and the need for the development of Swedish documentary photography. This appears, in the way it is described, as nonsense to Forsell. He pushed on the crafts aspect of photography and the need for that knowledge within the education at Fotohögskolan. According to him, this was threatened with Lindström as the professor:

But as long as Tuija Lindström is the head with her narrow and limiting approach to photography, and with her total disdain for press photography and photojournalism, unfortunately, "grey-photography" [art photography] will become the dominant one. And against this background, her suitability as an educational director must be questioned!¹⁸⁹

According to Fairclough, the use of language is a social practice. There is a casual relationship between discursive events (with discursive practices and texts) and the wider social and cultural structures, which in turn are shaped by power relations and struggles.¹⁹⁰ In this discursive event, where the production of the debate articles is the discursive practice and

¹⁸⁷ Ahlin & Hultman, 1993-12-22, p. 4.

Original quote: "Svensk dokumentärbildstradition måste utvecklas i takt med en alltmer komplex verklighet. Och den utvecklingen kan inte utesluta fotografiska experiment. Även en framtida pressfotograf som vill konfrontera och dokumentera verkligheten måste gå i strid med samtiden."

¹⁸⁸ Forsell, 1993-12-06, p. 4.

¹⁸⁹ Jacob Forsell, "Press på bildhållaren", *Expressen*, 1993-12-22, p. 4.

Original quote: "Men så länge Tuija Lindström är chef med sitt smala och begränsande synsätt på fotografi och med sitt totala förakt för pressfotografi och bildjournalistik lär dessvärre "gråfotografin" bli den härskande. Och mot denna bakgrund måste hennes lämplighet som utbildningsansvarig ifrågasättas!"

¹⁹⁰ Fairclough, 1993, p. 135.

the debate articles the texts, the relation to the wider structures of the field of photography in Sweden become evident in the argumentation, that is, how the language is used. It was not solely a debate regarding Lindström's suitability as a professor, even if that was what Forsell claimed it to be, it was a debate reflecting the larger power struggles within the field.

3.4 Tuija Lindström in the professional journals

Before analysing the two interview articles with Lindström that were made in connection to her appointment as professor, I will shortly contextualise the two journals in which they were published. Both *Fotografisk Tidskrift* and *Index* were important platforms for the conversation of photography in the 1990s' Sweden. *Fotografisk Tidskrift* was founded in 1888 by the Photographic union, which was the precursor of the Swedish Photographers' Association (SFF) who published the journal from the 1970s and onward.¹⁹¹ SFF was an interest organisation working with the primary task to strengthen and develop the conditions of professional photographers. Thus, the journal had a significant impact on the Swedish field of photography.

The journal *Index* was published by Fotograficentrum, Photography Centre, an organisation founded in 1974. The centre gathered professionals working with photography to jointly improve and strengthen their place within the field of photography, a phenomenon common within many cultural genres in the 1970s' Sweden.¹⁹² The organisation was located in Stockholm but had several regional branches across Sweden in cities such as Örebro, Gothenburg, Malmö, and Luleå. Their original aim was to enhance photography as an artistic medium, and especially, photography concerned with sociopolitical and documentary issues.¹⁹³ In the second half of the 1980s and the early 1990s, the role of photography was reevaluated, which led to an alteration in the organisation's function. *Index* had previously been called *Bildtidningen* but changed the name in 1992, and the interview article with Lindström was published in the first issue of the new launched magazine.¹⁹⁴ The journal became central in the discourse on photography criticism and theory.

¹⁹¹ Rolf Söderberg & Pär Rittsel, *Den Svenska fotografins historia 1840-1940*, Bonnier Fakta, Skövde, 1983, p. 200.

The association was called Svenska Fotografers förbund.

¹⁹² Östlind, 2014, p. 56.

¹⁹³ Index webpage, <http://indexfoundation.se/about>, 2020-04-13.

¹⁹⁴ "Introduction", *Index*, no. 3, 1992, p. 1.

Fotografisk Tidskrift

In the interview with Lindström, Christian Wigardt asked himself if a bohemian artist was what Fotohögskolan needed as a leader. He answered his question with a hesitant “perhaps”, but he also admitted that it was hard not to get affected by her enthusiasm.¹⁹⁵ The article was written with the focus on her role as the new professor of photography at Fotohögskolan. The headline “Öppna dörrar”, which translates into “Open doors”, suggests a reading of the article as related to opportunities. A photograph of Lindström was placed underneath the rubric. It furthered the idea of her being someone who would open doors, which can be interpreted as someone who provides opportunities for Fotohögskolan and its students. Another noticeable aspect of the article is the layout of the text – it was formed in the shape of an iron.¹⁹⁶ The iron was a recurrent symbol connected to Lindström. One of her monumental photographs of the red-painted irons was also published alongside the article.¹⁹⁷ In contrast to how the iron reference was used in Forsell’s debate article discussed prior in this chapter – as an insult and threat – the reference in *Fotografisk Tidskrift* could rather be understood as a homage.

In the article, Lindström got a lot of space to talk about her view of Fotohögskolan and what she wanted to change. As she already had an established relation to the school, her ideas regarding the educational programs came off as well thought-out. Despite the many things Lindström aimed to transform, she stated that the training’s vocational focus at Fotohögskolan should remain. Her main emphasise raised in the interview was the gender equality she experienced at the school. Women lecturers were a minority, even though 60 per cent of the students were women. Lindström wanted to do more for female photography, and as an example, she lifted the increase of female lecturers.¹⁹⁸

Lindström aimed to open up the school, which she perceived as introvert and anonymous because of the long period without a professor and its isolated location in Gothenburg.¹⁹⁹ She talked about the internationalisation of Fotohögskolan, creating a platform for debates, and to

¹⁹⁵ Christian Wigardt, “Öppna dörrar”, *Fotografisk Tidskrift*, no. 4, 1992, p. 24.

¹⁹⁶ Wigardt, 1992, p. 24.

¹⁹⁷ Wigardt, 1992, p. 25.

¹⁹⁸ Wigardt, 1992, p. 24.

¹⁹⁹ Wigardt, 1992, p. 24.

start collaborations with other photography schools all over the world but primarily with Konstindustriellaskolan in Helsinki and Konstfack in Stockholm, to which she had a connection.²⁰⁰ In comparison with the inaugural speech, Lindström's approach and language-use were toned down, and she appeared as more humble in her role as professor of photography at Fotohögskolan. The negative statements about documentary and press photography were absent. Instead, Lindström talked about the need for being open as a professor:

The most important thing, she points out, is that she stays free and open, not have her own prejudices. 'And if I have them, I keep them for myself.'²⁰¹

Interestingly, Lindström had chosen to formulate her opinions so differently in the professional journal in contrast to the inaugural speech at the professor's installation or the interview in *Dagens Nyheter*. The various forums these discursive events took place could, of course, have contributed to it. Lindström's need to struggle for legitimisation might have been more present in the social room of a professor's installation or an interview in a national newspaper.

In the interview article, the writer's voice was quite absent. On the occasions when he was more present in the text, he came across as slightly hesitant. As brought up at the beginning of this chapter, he was uncertain of Lindström's adequacy for the position as professor of Fotohögskolan. His opinions did not come through as such determined and angry as Forsell's. However, it is still interesting that the choice of Lindström for the position was to some extent considered as controversial also in *Fotografisk Tidskrift*. Wigardt also ended the article with two sentences which I think have a similar hesitance:

Most certainly, Lindström will come break some of the rules that she will encounter within academia. Many people will probably come to experience it as invigorating.²⁰²

²⁰⁰ Wigardt, 1992, pp. 24, 25.

²⁰¹ Wigardt, 1992, p. 26.

Original quote: "Det viktigaste, påpekar hon, är att hon håller sig fri och öppen, inte har egna fördomar. Och om jag har dem så håller jag dem för mig själv."

²⁰² Wigardt, 1992, p. 26.

Original quote: "Säkert kommer Lindström att bryta mot en del av de regler som hon möter inom högskolevärlden. Många lär komma att kalla det en frisk fläkt."

However, Wigardt's uncertainty towards Lindström for the professorship was not clearly outspoken, and the text just leaves a hint. Overall the interview gives a positive impression of Lindström and her visions of Fotohögskolan.

Index

The interview article in *Index* did not have a pronounced author and was written from the perspective of the magazine. The positive introduction stated that Lindström was the fourth person ever to become a professor of photography in Sweden and that the journal had met her to discuss her view of photographic education, Fotohögskolan in Gothenburg, her expectations, and her ideas for the future. Lindström claimed that she did not have a utopia when it came to photographic education but lifted some aspects of the educational structures at Fotohögskolan, which she found unsatisfactory. The pattern she primarily wanted to break was the anonymity of the school, a matter she also brought up in the interview in *Fotografisk Tidskrift*. Yet again, Lindström talked about how she wanted to open up the school by, for example, inviting professional photographers, and, let school become a platform for discussions and debate.²⁰³ The school, as I show in the previous chapter, had already a long tradition of having guest lecturers as a vital part of the educational programs, not the least during the years without a professor.²⁰⁴

Many of the aspects of Fotohögskolan that Lindström brought up were similar in both the interview in *Index* and *Fotografisk Tidskrift*, such as to internationalise the school, work against gender equalities, and the collaborations with other photographic educations. Another issue discussed in both the interviews was that Lindström had no intention of producing replicas of herself. Instead, she aimed to create an environment in which the students could develop in their own way. Further, Lindström talked about the need for knowledge of the photographic craft and the history of photography within the education.²⁰⁵ At the end of the article, Lindström reflected on the task as a professor that was in front of her. After being interviewed for the position as professor of Fotohögskolan, she and Dawid waited for the result of the appointment board's voting. When the board had announced that Lindström got

²⁰³ "Jyväskylä bättre än NY", *Index*, no. 3, 1992, p. 4.

²⁰⁴ See chapter 2 in this study, section 2.7 "The professorship and the years without a professor", pp. 30-31.

²⁰⁵ *Index*, 1992, p. 4.

the position, Dawid left the room and Lindström had thought: “There goes a free man.”²⁰⁶ To understand this fully, I claim that it is of relevancy to reflect upon the professorship of Fotohögskolan. While most academic institutions have several professors, Fotohögskolan only had one. The professorship came with a lot of responsibility and power. Thus, the position was watched by the entire Swedish photographic field. At the time, Lindström was also the only professor of photography in the country, which add to its crucial placing. Lindström was no longer a free man – she was a central figure for photography.

According to Fairclough, discourses are ways to signify experience from a particular perspective.²⁰⁷ In both the interview in *Index* and *Fotografisk Tidskrift*, the feminist discourse of Fotohögskolan is apparent. Lindström’s utterances did not just form the discourse of the school and the contemporary photographic field. They also form how her professorship is understood historically. If she was implementing her feminist agenda into her work at Fotohögskolan can not be determined by the interviews, but the fact that it got to take such a significant space without being questioned says something about *Index*’ and *Fotografisk Tidskrift*’s place within the feminist discourse of photography. As the two leading professional journals of the time, it also tells something about the discourse of the photographic field as such.

Another aspect of the interviews is the use of certain language, which Fairclough refers to as *genre*. That is, the language-use connected to a particular social activity such as political argumentation or writing a debate article.²⁰⁸ The social space of the conversations in the professional journals was attuned compared to, for example, the inaugural speech or the debate in *Expressen*. Therefore, the language-use differed in these various discursive events. The specific genres that appeared in the inaugural speech and the debate in *Expressen* were absent in the interview articles in *Index* and *Fotografisk Tidskrift*. Rather the genre in these could be understood as a more neutral conversation, where the agents were in accordance with each other. The struggle of the hierarchy of photographic genres and the legitimacy within the

²⁰⁶ *Index*, 1992, p. 5.

Original quote: “Där går en fri man.”

²⁰⁷ Fairclough, p. 135.

²⁰⁸ Fairclough, p. 138.

Swedish field of photography was not present. Rather all agents, *Index*, *Fotografisk Tidskrift* and Lindström seem to play on the same side within these struggles.

To sum up, I want to point to the fact that various voices were governing in the discourse on photography in Sweden in the early 1990s but in different contexts. The analysis' in this chapter, indicate that Forsell had a strong platform in *Expressen*; however, his voice was absent in the professional journals of photography. This points at how these journals positioned themselves within the new hierarchy of the Swedish photographic field, which is also something that could be understood as a threat against the documentary and press genre. Journals that traditionally had been promoting this genre were instead concerned with other tendencies within photography.

4. A new narrative: Fotohögskolan between 1992-1996

In this chapter, I investigate Fotohögskolan during the first four years of Tuija Lindström's professorship. The analysis is divided into sections that focus on formal and informal aspects of the educational programme. The chapter is conducted alike chapter 2, A point of departure: Fotohögskolan between 1989-1992, to show the development of the school in a comprehensible way. In 4.1, I discuss the educational structure of the Photography programme and how the school's self-image was created through the aims of the programme. Continuing with, in 4.2, an examination of the development of the Supplementary Education into a Master's programme. Further, in 4.3 and 4.4, I analyse the function of the free-standing courses and the exhibitions as a part of the education. In 4.5 and 4.6, I look into the roles of the lecturers and the institutional board. Lastly, in 4.7, I discuss possible tracing of the transformation of Fotohögskolan.

Year 1	Year 2	Year 3
		Photography
Photography	Photography	
Visual perception	Internship	Photographic project
	Elective course	
Technique	Media knowledge	
Theory and history	Theory and history	
		Economy and the job market

The education was organised equally as between 1989-1991 the first years of Lindström's leadership, see the previous chapter. Each square represents approximately two credits. A total of 40 credits were given every year.

4.1 The educational structure of the Photography programme

When looking at the education plan from the time after Lindström started as the professor, the education was in most aspects structured in the same way as before. The first-year students

still took a fixed number of introductory courses, and in the following two years, they were able to specialise. The programme included the same courses as previous, which were identically described in the syllabuses. Between the years 1992-1993, the training was basically constructed in the same way as in previous years.²⁰⁹

The major part of the education plan of the Photography programme also remained the same. However, there was one significant change made in 1993: the reduction of the three orientations: general, documentary, and scientific.²¹⁰ Instead, a new, more open, way of specialisation was provided to the students in year two and three:

During the two following years, the education becomes more and more individualised, with the opportunity to specialise within for example: photography as an artistic expression, studio photography, documentary photography, scientific photography, older photographic methods and digital image.²¹¹

There are two words in this quote which are significant, 'individualisation' and 'example', which enable a more loose and non-strict reading of the education plan. The focus had shifted from the orientations towards the students' personal development. Even though the change was actualised during Lindström's leadership, the desire for a different educational structure had been pervading the school for years.²¹² Despite, that the orientations were not officially removed until 1993, their function had changed already before, and their role had loosened. Students enrolled in a certain orientation of the programme were not necessarily involved in that specific kind of photography.²¹³ The general and documentary orientations were more popular and therefore, more competitive than the technical/scientific. Therefore, candidates who did not prefer nor intend to specialise within the latter category would sometimes still, tactically, in their applications state an interest to do so. After the first, foundational year at the programme, the students started to move between the orientations and the boundaries

²⁰⁹ Archive of Fotohögskolan: F1 Ämnesordnade handlingar b:1 Kurs- och utbildningsplaner: "Lokal plan för Fotograflinjen vid Universitet i Göteborg", 1993.

²¹⁰ Archive of Fotohögskolan: F1 Ämnesordnade handlingar b:1 Kurs- och utbildningsplaner: "Lokal plan för Fotograflinjen vid Universitet i Göteborg", 1993.

²¹¹ Archive of Fotohögskolan: F1 Ämnesordnade handlingar b:1 Kurs- och utbildningsplaner: "Lokal plan för Fotograflinjen vid Universitet i Göteborg", 1993.

Original quote: "Under de två följande åren blir utbildningen alltmer individualiserad med möjligheter till specialisering inom till exempel: fotografi som konstnärligt uttryck, studiofotografi, dokumentär fotografi, vetenskaplig fotografi, äldre fotografiska förfaranden, digital bild."

²¹² Gunilla Knappe, Head of department at Fotohögskolan 1982-1994, telephone interview, 2020-02-11.

²¹³ Interview with Ulf Lundin, Stockholm, 2020-02-13.

between them blurred.²¹⁴ As an example of this tendency, Knape brings up an example of a group of students in the technical orientation who did not consider themselves as fully belonging in that category, but instead identified themselves as artists. However, they still wanted to learn all the different techniques within the orientation, which led to a special arrangement where they had technical courses but an artistic supervisor.²¹⁵ This also shows how, in Bourdieuan terms, the power was not just distributed between the school management and the teachers, but rather it can be compared to the structure of a market, constructed by the relationship between supply and demand. If one looks at Fotohögskolan as a sub-field to the larger field of photography, the students were the challengers within that field struggling for power, as of their young position.²¹⁶ There is, of course, a rather significant distinction in this case, as the structure of a school prevents the students from fully maintaining the power with its natural hierarchy between teachers and students.

Even if most of the education stayed the same during the first year of Lindström's professorship, a series of discussions about how it should be formed took place, in which the whole permanent teaching staff took part.²¹⁷ Course evaluations of each year of the programme led to the conclusion that the first year was most problematic. Compared to the second and third year, the first year had too many small assignments, and all teachers agreed that the education would benefit from longer segments.²¹⁸ However, as shown earlier in the chapter, no changes in the division of credits were made. Another aspect of the education discussed among the teachers was the importance of technical knowledge in relation to photographic creation.²¹⁹ Issues regarding the technical education had been raised before and the school had had problems in combining it with the theoretical and practical work.²²⁰ The rupture can be seen as a symptom of the ongoing discussion on postmodernism. It was the break with modernism in the photographic field, or, expressed in my Bourdieuan framework,

²¹⁴ Gunilla Knape, Head of department at Fotohögskolan 1982-1994, telephone interview, 2020-02-11.

²¹⁵ Gunilla Knape, Head of department at Fotohögskolan 1982-1994, telephone interview, 2020-02-11.

²¹⁶ See for instance Bourdieu, 2000, p. 346. Not young as in biological age, but young as those who have advanced the shortest in the field.

²¹⁷ Archive of Fotohögskolan: A Protokoll med bilagor, A3 Lärarmöten: "Protokoll vid lärarmöte den 23 april 1993".

²¹⁸ Archive of Fotohögskolan: A Protokoll med bilagor, A3 Lärarmöten: "Protokoll vid lärarmöte den 23 april 1993".

²¹⁹ Archive of Fotohögskolan: A Protokoll med bilagor, A3 Lärarmöten: "Protokoll fört vid lärarplanering den 9 till 11 juni 1993".

²²⁰ Archive of Fotohögskolan: E Korrespondens (in- och utgående handlingar), E2 Korrespondens, Gunilla Knape (Prefekt 1983-1994), Brev till Gunilla Knape från Eva Andersson, 2/7 1991.

the struggle of power within the field between agents representing the old and the new. In conjunction with a certain culture becoming dominant and elevated to the norm, another culture will be rejected as inferior.²²¹ In the present case, theory based training can be seen taking over the dominant position from prior the technically based courses.

In 1994, a new education plan was introduced. Some changes had been made in the structure of the programme. The foundation was the same: a three-year-long programme of 120 credits of higher education, where each year consisted of 40 credits, and the programme led to a Bachelor in Photography. In the first year, there was still a lot of similarities with the former education plan and all the courses were the same: 'Photography' (22 credits), 'Visual perception' (4 credits), 'Theory and History' (6 credits) and 'Technique' (8 credits). However, some differences in the allocation of the credits between them can be seen. The credits of the 'Visual perception' course had been halved and instead, the 'Photography' course and the 'Theory and history' course were now each worth two additional credits. At a closer examination of the course descriptions, a couple of slight changes appear: the 'Photography' course still was aimed to function as the major course throughout the whole programme, but instead of being focused on the basics of photography, it was now to be concentrated on confirming and strengthening the students in their roles as aspiring photographers and visual artists. Photographic practice, image interpretation and critical review remained as the main elements of the course, but the clear emphasises laid on the individual student and his or her particular relation to photography.²²² Even though the course descriptions made possible a wider definition of the possibilities regarding what could be considered photographic creation, the informal status of the school was still creating other boundaries and rules to which the students had to relate. For example, more traditional forms of photography such as documentary or press were not regarded as highly as art photography, with the former having a lower status at the school.²²³

²²¹ Bourdieu, 1999, p. 97.

²²² Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Utbildningsplan Fotografprogrammet", 1994, compared with "Lokal plan för Fotograflinjen vid Universitet i Göteborg", 1993, and "Lokal plan för Fotograflinjen vid universitetet i Göteborg", 1991.

²²³ Interview with Ulf Lundin, Stockholm, 2020-02-13, and Jenny Källman, Student at Fotohögskolan 1994-1997, interview, Stockholm, 2020-02-11.

In the second year of the programme, the ‘Photography’ course continued but consisted of 21 credits, compared to the old education plan where the course was 17 credits. The ‘Internship’ of 10 credits was the same in both the education plans. The ‘Media knowledge’ course had been renamed ‘Communication’, but in terms of credits and content, the course was equal to the previous version. The most noticeable change in the education plan of year two is the alteration from having had an elective course to a mandatory course in ‘Theory and history’ (4 credits).²²⁴

In both the old and the new education plan, the last year of the programme looked more or less the same. The ‘Photographic project course’ (28 credits) was still taking up most of the space of the education. The ‘Photography’ course (6 credit) continued but had been reduced by four credits. The short course in ‘Economy and the job market’ (2 credits) stayed the same, but a new course, in ‘Theory and history’ (4 credits), was added.²²⁵

Year 1	Year 2	Year 3
		Photography
	Photography	
Photography		
		Photographic project
Visual perception	Internship	
Technique		
	Communication	
		Economy and the job market
Theory and history	Theory and history	Theory and history

Visualisation of the educational structure of the Photography programme in 1994. Each square represents approximately two credits. A total of 40 credits were given every year.

Seen above is an overview of the structure of the programme. Comparing this chart to the visualisation model of the educational structure before 1992, presented in the preceding

²²⁴ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: “Utbildningsplan Fotografprogrammet”, 1994.

²²⁵ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: “Utbildningsplan Fotografprogrammet”, 1994.

chapter, we can see that they look quite similar overall. One thing that does stand out is the increase in theory and history. In the former education plan, a total of 8 credits were given in the subject, while it is worth 14 credits in the education plan from 1994.²²⁶ The development towards a more theoretical education can also be connected to the hiring of a new lecturer, which was Gertrud Sandqvist. Her background as art critic and curator, combined with her postmodern philosophical agenda is of importance for the direction of the programmes at Fotohögskolan.²²⁷ The theoretical focus can also be connected to a group of students, which were actuated in implementing more theory into the programme. They started a theoretical course which became a part of the training.²²⁸ Once again, the development of the school in a certain direction can be derived from the students.

Marta Edling research points at how crucial changes happened during the 1990s, which created new conditions for art education in Sweden. She lifts how the postmodern shift within in the art scene caused repercussions in the education institutions and this, taken together with changes in the direction of higher education in 1993, forced the art schools to adapt.²²⁹ I argue that the increased theoretical focus in the programme can be understood as reflecting these new postmodern tendencies and a similar development can be seen at other contemporary educations in photography and art such as Akademin för fotografi at Konstfack and Valand.²³⁰

The aim of the Photography programme – constructing the school's self-image

Three new goals of the Photography programme were manifested in the education plan from 1994. It was to “1, give the students the opportunity to develop creativity, independence and critical thinking with the photographic language, 2, stimulate the students to a personalised and investigative approach towards artistic development and research, and 3, give the students the opportunity to evolve visual creation with regards to the image communicative

²²⁶ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: “Utbildningsplan Fotografprogrammet”, 1994.

²²⁷ Gertrud Sandqvist, “Fotografi en het potatis”, *Trettio år för fotografi: Högskolan för fotografi 1982-2012*, University of Gothenburg, Akademin Valand, Gothenburg, 2012, p. 184.

²²⁸ Gunilla Knape, Head of department at Fotohögskolan 1982-1994, telephone interview, 2020-02-11.

²²⁹ Edling, 2011, p. 15.

²³⁰ Anna Öhrner, “Jello - A Laugh in Times of Want. Feminist Strategies at Valand in the Late 1980s”, *Skiascope 3, A disarranged playing board. Art in Gothenburg during the 1980s and 1990s*, Kristoffer Arvidsson & Jeff Werner(ed.), Göteborgs Konsthall, Gothenburg, 2010, pp. 177-182.
Hedberg, 1994, p. 182.

aspects.”²³¹ When studying how the aims changed in the education plan, I argue that there are some keywords in each of them, which point at essential aspects of what type of school Fotohögskolan desired to be:

- 1, independency, critical thinking, photographic language
- 2, personalised, artistic
- 3, visual creation with regard to the image

In both the old and the new aim, each of the sentences refers to similar photographic abilities. However, the use of the words above repositions the focus to the students, rather than the medium itself. There is also a resemblance to Lindström’s inaugural speech in terms of vocabulary, but whereas the speech is connected to the genre of political language use, the aim pertains to a more formal genre where the language is used to describe an educational programme.²³² The emphasis in both lies on photography as language and a personalised approach. To develop this analysis further, I will look at the formulation of each aim more closely.

In the first aim, the focus in the former education plan lies on creation within the photographic field. The student should gain an ability to create and contribute with investigative efforts in the fixed frames of this specific field. In the new version, in contrast, the students should be given tools to develop ‘independence and ‘critical thinking’ by the use of photographic language, the frame of what this might have been was not set. It is important to highlight the use of the terms ‘independence’ and ‘critical thinking’, as they refer to what the student can do rather than what she can contribute. However, the medium specificity was highlighted in the aim, which points at the fact that the connection to photography still was essential.

The former: ”develop ability in creation and investigative efforts in the photographic field.”²³³

²³¹ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: ”Utbildningsplan Fotografprogrammet”, 1994.

Original quote: ”att ge de studerande möjlighet att med det fotografiska språket utveckla kreativitet, självständighet och kritiskt tänkande, att stimulera de studerande till en personlig och undersökande hållning mot konstnärlig utveckling och forskning samt att ge möjlighet till att utveckla visuellt gestaltande med avseende på bildens kommunikativa aspekter.”

²³² Fairclough, 1993, p. 135.

²³³ Archive of Fotohögskolan; F1 Ämnesordnade handlingar b:1 Kurs- och utbildningsplaner: ”Lokal plan för Fotograflinjen vid universitetet i Göteborg”, 1991.
Original quote: ”utvecklar förmågan till skapande och undersökande insatser inom det fotografiska området.”

The new: "give the students the opportunity to develop creativity, independence and critical thinking with the photographic language."²³⁴

In the second aim, the emphasis on the students' individuality was again the distinguishing aspect of the new version, compared with the old. The use of the word 'personalised', I argue, made the aim focus more on the students' development per se, regardless of direction, wherein the former aim the focus instead was on mastering already existing work models within photography. Here the use of the word 'artistic' is also relevant to point out because of its connotations to art rather than photography. The concentration was on the process of each student's personal and artistic work, and even if the former aim refers to "[...] a continuous evaluation and development" of the students, these are still bound to function in relation to the existing photographic work models.²³⁵ Another central part of the new version of the aim was the endeavour of detaching the education from the photographic medium and instead accentuate that the school provided art education. In comparison with the first aim, where photography was in focus, the ambiguity of Fotohögskolan here comes to light. The school aimed to be on the one hand a photographic education and on the other hand an art education.

The former: stimulate a continuous evaluation and development of photographic work models.²³⁶

The new: stimulate the students to a personalised and investigative approach towards artistic development and research.²³⁷

In the third aim, the difference in the formulation is more subtle, with the most significant deviation from the old aim being the use of 'visual creation' instead of 'use photographic images'. 'Visual creation' refers to a broader concept of image-making, while 'photographic images' refers explicitly to one form of images, namely those produced with traditional photography. What is perhaps the most interesting in this sentence is that the focus no longer

²³⁴ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Utbildningsplan Fotografprogrammet", 1994.

Original quote: "att ge de studerande möjlighet att med det fotografiska språket utveckla kreativitet, självständighet och kritiskt tänkande."

²³⁵ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Lokal plan för Fotograflinjen vid universitetet i Göteborg", 1991.

Original quote: "[...] ständig prövning och utveckling."

²³⁶ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Lokal plan för Fotograflinjen vid universitetet i Göteborg", 1991.

Original quote: "stimulera till ständig prövning och utveckling av de fotografiska arbetsformerna."

²³⁷ Archive of Fotohögskolan: F1 Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Utbildningsplan Fotografprogrammet", 1994.

Original quote: "att stimulera de studerande till en personlig och undersökande hållning mot konstnärlig utveckling och forskning."

is on the medium, on the actual photograph or camera. The object, or the idea of photography, is no longer central. Rather, the emphasis is on the subject, the person behind the camera. This approach can also be seen in the inaugural speech, where Lindström puts the subject in the forefront. The new aim ends “[...] with regards to the image communicative aspects”.²³⁸ Here, what is addressed is the subject's correlation with images ability to mediate – not the image as something that can be either informative or artistic.

The former: develop the ability to use photographic images as informative and artistic means of expression.²³⁹

The new: give the opportunity to evolve visual creation with regard to the image communicative aspects.²⁴⁰

The aim of the programme did not solely have a descriptive function. It also had a performative function, that is, forming the self-image of the school.²⁴¹ It was as much a way to manifest what the school wanted to be and what position it should have within the Swedish field of photography. The aim gives the appearance of a new approach, but there was an ambivalence within Fotohögskolan as to what kind of education it should provide. Thus, also in how the school should position itself within the field. On the one hand, it was a photography school. On the other hand, it also aimed to be an art school. This can be sensed in the interviews, which talks about a school wanting to establish a freer artistic education but struggled with letting go of its photographic heritage.²⁴² In my interview with Källman, she recalls:

Then I experienced that the difference was that photography was treated in the same way as painting and sculpture, you talked about it in the same way. At Fotohögskolan, one was supposed to write a project description before starting to work. I did not experience that at Konstfack, there it was another freedom.²⁴³

²³⁸ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: “Utbildningsplan Fotografprogrammet”, 1994.

Original quote: “med avseende på bildens kommunikativa aspekter.”

²³⁹ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: “Lokal plan för Fotograflinjen vid universitetet i Göteborg”, 1991.

Original quote: “utvecklar förmågan att använda den fotografiska bilden som informativt och konstnärligt uttrycksmedel.”

²⁴⁰ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: “Utbildningsplan Fotografprogrammet”, 1994.

Original quote: “att ge möjlighet till att utveckla visuellt gestaltande med avseende på bildens kommunikativa aspekter.”

²⁴¹ Fairclough, 1993, p. 135, compare with Gillian Brown, & George Yule, *Discourse analysis*, Cambridge University Press, 1985, pp. 231-234.

²⁴² Jenny Källman, Student at Fotohögskolan 1994-1997, interview, Stockholm, 2020-02-11.

²⁴³ Jenny Källman, Student at Fotohögskolan 1994-1997, interview, Stockholm, 2020-02-11.

Original quote: “Då upplevde jag att skillnaden var att då togs fotografi på samma sätt som måleri och skulptur, man pratade om det på samma sätt. På Fotohögskolan skulle man skulle liksom skriva en projektbeskrivning innan man hade börjat jobba. Det upplevde jag inte på Konstfack, det fanns en annan frihet.”

Instead of a more liberate school, it went from one strong tradition within photography to a new one, which meant that the students should still relate to a norm of 'right' photography – albeit a new one.²⁴⁴ It would, therefore, be incorrect to understand this event as liberation from constraints per se. From this perspective, it is also interesting to look at the use of the word 'photographic' in the aim. It is used in every sentence of the former aims, but only once in the new set of aims. The choice of not repetitively using this word, or any term that directly refers to photography, shows a position further away from the medium – a movement towards something else, where the borders of visibility are blurred. But having said this, it is crucial to remember that the school's name still incorporated the word 'photo', and likewise, the name of the programme consisted foremost of the word 'photography'.

4.2 The Supplementary education in photography

The fall semester 1994, a Master's programme in photography was given for the first time at Fotohögskolan. The programme was still called Supplementary education in photography, but instead of being a one-year-long course, it had now become a two-year long programme leading to a Master's degree.²⁴⁵ The two years of full-time studies equalled 80 credits, that is, 40 credits each year. During the first year of the programme, the education consisted both of seminars and individual coaching of an art project. The following year, the teaching was prosecuted only through individual coaching of both the student's artistic project and a thesis.²⁴⁶ The former six orientations of the education had been removed, and the course plan was the same for all students. The immersion of knowledge was dependent on the chosen photographic project, rather than on the selected orientation.

Each academic year now had a similar setup with three courses. The first year consisted foremost of 'Photography A' (20 credits), a course where the students started to work with one or several large photographic projects that continued throughout the programme. The purpose was to develop the artistic imagery of the students and to make them learn about their own artistic process. The focus on the individual student was strongly emphasised in the education

²⁴⁴ Interview with Ulf Lundin, Stockholm, 2020-02-13.

Jenny Källman, Student at Fotohögskolan 1994-1997, interview, Stockholm, 2020-02-11.

²⁴⁵ Archive of Fotohögskolan: B Utgående handlingar och verksamhetsberättelser, B3 Studiehandedning, Fotohögskolan 1994-1995.

²⁴⁶ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Utbildningsplan för Påbyggnadsutbildning i fotografi, 80 poäng", 1994.

plan. Further, the course ‘Pedagogical experience A’ (3 credits) was given. It was supposed to provide the students with experience in mentoring in photography by letting them act as assistant teachers for other courses at the school. Lastly, the course ‘Aesthetic theory and philosophy’ (17 credits) was given in the first year. The course focused on theory and philosophy concerned with the aesthetics of the 20th century and was built around several seminars. The purpose was to investigate the conditions for visual creation and critical thinking in the 20th century, which were constituted by important intellectual tendencies. The emphasis of the course was on the active understanding and implementation of the literature, and on the development of the ability to structure one’s own photographic experience.²⁴⁷

Year 1	Year 2
Photography A	Photography B
Aesthetic theory and philosophy	Thesis
Pedagogical experience A	Pedagogical experience B

A visualisation of the educational structure of the Supplementary programme 1994. Each square represents approximately two credits. A total of 40 credits were given every year.

In the second year, the students continued to work with the individual photographic project in ‘Photography B’ (18 credits). The ‘Pedagogical experience’ course (2 credits) continued as well, with the focus to learn how to plan and execute lectures in photography and other visual art and thus also related theory. The most striking change of the courses in the Supplementary education was the addition of a thesis (20 credits), which was worth half of the credits of the second year. In this course, the students were supposed to do a research assignment connected

²⁴⁷ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: “Utbildningsplan för Påbyggnadsutbildning i fotografi, 80 poäng”, 1994.

to image theory or history of photography. The purpose was to stimulate analytical thinking in relation to photographic images.²⁴⁸

Worth noting is that the theoretical parts of the programme got as much space as the parts of applied photography, which levels the importance of practical and theoretical knowledge. To give the theory that significant part was also a way to make the education more academic rather than vocational, which the development of the Supplementary education into a Master's programme had been from the beginning. As Knappe describes it,

It was the ambition all the way, to try to get closer to what the other educations had and towards the research world that one was really after, together with the artistic faculty.²⁴⁹

In a Bordieuan framework, this struggle for acknowledgement and status within the academia can be understood as the school's way of positioning itself, gaining power both in the field of art education and in the field of photography.²⁵⁰ This becomes even clearer when we consider Fotohögskolan's relatively short history compared to the more well-established artistic schools in Gothenburg such as Konstindustriskolan and Valand.

The aim of the Supplementary education had been changed into a more elaborated form. Instead of the prior formulation, "to provide a specialised practical/theoretical training to the students with qualified assignments in applied photography, artistic development and research", the theoretical and academic emphasis of the programme was now more central.²⁵¹ The new aim of the education was to give the students the ability to "1, develop and deepen an independent artistic photographic imagery, 2, acquire knowledge in 20th century artistic and philosophical theories, 3, develop skills in research and writing about the photographic

²⁴⁸ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Utbildningsplan för Påbyggnadsutbildning i fotografi, 80 poäng", 1994.

²⁴⁹ Gunilla Knappe, Head of department at Fotohögskolan 1982-1994, telephone interview, 2020-02-11.

Original quote: "Det var ju en strävan hela tiden att försöka komma närmare till vad de andra utbildningarna hade och mot då forskarvärlden som man egentligen var ute efter, ihop med den konstnärliga fakulteten."

²⁵⁰ See Bourdieu's discussion on the preliminaries for the field of cultural production, 1993, pp. 29-30.

²⁵¹ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: "Kursplan Påbyggnadsutbildning fotografi", 1990.

Original quote: "ge den studerande specialiserad praktisk/teoretisk utbildning för kvalificerade uppgifter i fotografisk tillämpning, konstnärligt utvecklingsarbete och forskning."

medium, and, 4, prepare for pedagogical assignments within the photographic field.”²⁵² It is clear to me that the programme wanted to prepare the students for an academic path or an artistic career with a strong theoretical and historical awareness.

Another noticeable change in the Supplementary programme was the admission requirements. According to the education plan, prior academic studies were necessary. The “equivalent knowledge”, which had been excepted in the old version of the admission requirements, was no longer stated. The academic requirement was the completion of the Photography programme at Fotohögskolan or equivalent training. However, exceptions were still made for students who were considered to have equivalent competence outside of academia.²⁵³ The selection of applicants were made based on their degree certificate, their photographic work sample, and an interview.²⁵⁴

The transformation from a supplementary course to a Master’s programme might look good on paper with being a well-composed programme of higher education and the first of its kind in Sweden. But in reality, Fotohögskolan struggled with a lack of applicants.²⁵⁵ This might have been the reason why the informal requirements still included competence received outside academic studies. Lindström suggested that the solution was to find new ways to advertise the Supplementary education and thus reach more people.²⁵⁶ However, explaining the low interest in the programme solely as a question of marketing to me seems a bit simplified. The former Supplementary education was well-established, and even though it had changed, knowledge of Fotohögskolan’s provision of continuing education was widespread within the field. Rather, this event seems to indicate that there was a lack of photographers wanting this kind of photographic training, or that the stricter admission requirements with more emphasis on prior academic studies were a discouraging factor. Many professional

²⁵² Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: “Utbildningsplan för Påbyggnadsutbildning i fotografi, 80 poäng”, 1994.

Original quote: “att utveckla och fördjupa ett eget konstnärligt fotografiskt bildspråk, att erhålla kunskaper i 1900-talets konstnärliga och filosofiska teoribildning, att utveckla färdigheter för att forska och skriva om bildkonstnärliga frågeställningar med tonvikt på dem som är relaterade till det fotografiska mediet, att förberedas för pedagogiska uppgifter inom fotografins område.”

²⁵³ Gunilla Knappe, Head of department at Fotohögskolan 1982-1994, telephone interview, 2020-02-11.

²⁵⁴ Archive of Fotohögskolan: F Ämnesordnade handlingar, F1 b Kurs- och utbildningsplaner: “Utbildningsplan för Påbyggnadsutbildning i fotografi, 80 poäng”, 1994.

²⁵⁵ Archive of Fotohögskolan: A Protokoll med bilagor, A1 Institutionsstyrelsen: Sammanträde nr 4 (1994/1995) 1995-01-10.

²⁵⁶ Archive of Fotohögskolan: A Protokoll med bilagor, A1 Institutionsstyrelsen: Sammanträde nr 4 (1994/1995) 1995-01-10.

photographers at the time did not have an academic education, some had not received any post-secondary education at all and were self-taught, or had gotten their training through working as photographer assistants. The increased theoretical focus of the programme can also have been a reason why agents within the field of photography did not apply, as this was a clear break from how education traditionally had been performed.

Many of the students attending the Supplementary education came from the Photography programme at Fotohögskolan.²⁵⁷ This tendency established the school as a self-contained ecosystem where students remained within the school for their whole education and occasionally also returned after graduating as guest lectures.²⁵⁸ Seen through Bourdieu, this can explain how Fotohögskolan functioned as an independent field with its own structures and could create its own rules without relating to the field of photography as such. As the school was one of the largest educational institutions in photography, this also enabled it to strengthen these ideas and to reinforce its position, within the field of photography.

4.3 Had the free-standing courses lost their power?

Fotohögskolan continued to provide a range of free-standing courses as a complement to the two programmes, and most of these courses did not require former academic studies, but the applicants should have had at least two years of working experience.²⁵⁹ The courses available varied throughout the years between 1992-1996, reaching from theoretical courses such as 'Writing to/from photographs' (4 credits), taught by A. D. Coleman, to more practical courses, such as 'Alternative photographic methods' (4 credits).²⁶⁰ Other courses included 'Basic knowledge in digital image processing' (4 credits), 'Photographic practice' (4 credits) and 'In the lines of my hand', a course on master level given by Robert Frank.²⁶¹ However, alongside the establishment of longer courses, which later transformed into programmes, there was a decrease in shorter free-standing courses.²⁶²

²⁵⁷ Gunilla Knappe, Head of department at Fotohögskolan 1982-1994, telephone interview, 2020-02-11.

²⁵⁸ Interview with Ulf Lundin, Stockholm, 2020-02-13.

²⁵⁹ Archive of Fotohögskolan: F5 Utbildningsrelaterade handlingar, aa Fristående kurser: "Fotohögskolan vid Göteborgs universitet anordnar våren 1994 följande kurser".

²⁶⁰ Archive of Fotohögskolan: F5 Utbildningsrelaterade handlingar, aa Fristående kurser: "FB2000 Writing to/from photographs", "FB1900 Alternativa fotografiska förfaranden", 1994.

²⁶¹ Archive of Fotohögskolan: F5 Utbildningsrelaterade handlingar, aa Fristående kurser: "Grundkurs i digital bildbehandling, FB0120, 4 p", "FB0110 Gestaltande fotografi", 1994.

²⁶² Gunilla Knappe, Head of department at Fotohögskolan 1982-1994, telephone interview, 2020-02-11.

The free-standing courses suffered from a similar problem as the new Supplementary education did, with interest in them being low.²⁶³ As discussed in chapter two, Fotohögskolan had had a mission to continue educating professional photographers, which the school still aimed to do between 1992-1996. However, it seemed as the school had lost that position within the field of photography. The low interest is significant, and one can only speculate as to the reasons why. Perhaps the professional society of photographers already had the knowledge the school provided, and therefore the courses had lost their value. Or perhaps the courses that the school provided were in irrelevant subjects that lacked interest within the field. In my Bourdieuan framework, Fotohögskolan's struggle to reach people in demand of what they offered can also be understood as a consequence of the renegotiation of its position, structure, and resources within the photographic field. People who previously had shown interest in these courses belonged to the part of the field that shared the old view of the medium, whereas the new postmodern tendencies in the 1990s came with a new, younger generation, photographers. Other interests and strategies were more central for the school in order for it to position itself within the new hierarchy of the field, such as academic status and recognition within an art context.²⁶⁴ As this new hierarchisation of photographic genres established, a new group of photographers were targeted, in which many already were educated since photographic education had become more common.²⁶⁵

4.4 Exhibiting as a part of the education

The education continued its emphasis on the exhibit of the students work, and every semester ended with a larger exhibition.²⁶⁶ As discussed in the last chapter, the showing of students' work to a larger crowd was something that had been recurrent in the school for many years. It had as well persistently been done in places that had a strong connection to art, rather than solely to photography. This tradition was maintained during the years 1992-1996, the student exhibitions were held at venues such as Göteborgs konstmuseum, Konsthallen and Galleri

²⁶³ Archive of Fotohögskolan: A Protokoll med bilagor, A1 Institutionsstyrelsen, Sammanträde nr 4 (1994/1995) 1994-02-10.

²⁶⁴ Compare with Bourdieu's discussion of the evolution of genres, 1993, pp. 52-53.

²⁶⁵ See, "Utbildningsguiden", *Fotografisk Tidskrift*, no. 6, 1992, pp. 16-17.

²⁶⁶ Archive of Fotohögskolan: A Protokoll med bilagor, A3 Lärarmöten: "Protokoll fört vid lärarplanering den 9 till 11 juni 1993".

54.²⁶⁷ In connection to the final exhibitions, prominent agents within a particular group or tendency within the field were invited as examiners, such as the artist and photographer Annika von Hausswolff and the art theorist Erik van der Heeg.²⁶⁸

Another initiative to show the students' work to the public was the establishment of a student gallery at Fotohögskolan. Already before Lindström was professor, the idea had been implemented by Knape.²⁶⁹ However, it was not until 1994 that a proposal of the student gallery was completed and approved by the institutional board.²⁷⁰ The gallery was called Gufot Galleri and became a platform for students in all grades to show their work.²⁷¹ The gallery was situated opposite the school. The introduction of this space made it easier for the students to exhibit and opened up for more exhibitions²⁷². However, as a consequence of a student based gallery, the scene shifted from a professional to a student associated. Yet again, an establishment of the school as a self-contained ecosystem can be spotted. The gallery functioned as a space that was securing the autonomy of the school within the field. By having its own exhibition venue, the school was also manifesting itself even further as a field of its own.

4.5 The teachers

One major restructuring at Fotohögskolan under Lindström's leadership was the recruitment of new teachers. The old teaching staff consisting of Per L-B Nilsson, senior lecturer, Leif Karlén, senior lecturer, Gunilla Knape, senior lecturer, and Johan Webb, part-time lecturer remained, but in addition four new lectures were employed.²⁷³ In the staff meeting where the

²⁶⁷ Archive of Fotohögskolan: B Utgående handlingar och verksamhetsberättelser, B3 Studiehandedning, Fotohögskolan 1992-1993, 1993-1994.
Kungliga biblioteket: Vardagstryck Ep, Högskolan för fotografi och film - samling av trycksaker, Göteborg, Göteborgs universitet, 1995.

These institutions were all well-established in the 1990s' art scene in Gothenburg. Göteborgs konstmuseum was one of the largest art museum in Sweden with a collection reaching from the 15th century until present time, while Konsthallen and Galleri 54 both were contemporary art venues.

²⁶⁸ Jenny Källman, Student at Fotohögskolan 1994-1997, interview, Stockholm, 2020-02-11.

²⁶⁹ Archive of Fotohögskolan: A Protokoll med bilagor, A1 Institutionsstyrelsen, Sammanträde nr 2 (1992/1993) 1992-11-10.

²⁷⁰ Archive of Fotohögskolan: A Protokoll med bilagor, A1 Institutionsstyrelsen, Sammanträde nr 2 (1994/1995) 1994-11-09.

²⁷¹ Archive of Fotohögskolan: B Utgående handlingar och verksamhetsberättelser, B4 Veckoinformation, 1995.

²⁷² Jenny Källman, Student at Fotohögskolan 1994-1997, interview, Stockholm, 2020-02-11.

²⁷³ Archive of Fotohögskolan: B Utgående handlingar och verksamhetsberättelser, B3 Studiehandedning, Fotohögskolan 1993-1994.

decision of hiring Sven Westerlund and Åsa Franck was made, five members of the staff attended: Per Nilsson, Leif Karlén, John Webb, Gunilla Knape and Tuija Lindström, who was the chair. Westerlund was hired as a part-time senior lecturer with studio orientation. He had a lot of teaching experience and had, before starting Fotohögskolan, taught at several photographic educations such as GFU, Nordens fotoskola, Konstfack and Konstindustriella högskolan in Helsinki. He got the position thanks to his solid education and knowledge in computer, graphic design, colour and large format photography. However, the most important reason for hiring him was his great interest in the contemporary development of photography and society at large.²⁷⁴

Åsa Franck got the position as a full-time senior lecturer of photography. The motivating statement for hiring Franck described her as an active and outgoing photographer with many years of working experience. Other appreciated factors were that she had travelled a lot, was engaged in society and was well-published. She had a solid education and teaching experience from working at Nordens Fotoskola. The gender balance of the teaching staff was pointed out with regards to the choice of Franck for the position. Compared to the recruitment of Lindström, a similarity in both criteria and the presence of gender can be seen.²⁷⁵

Another reason for the decision of both Franck and Westerlund was the fact that they were considered to be contemporary.²⁷⁶ The teaching staff had been unchanged for many years, and the addition of Franck and Westerlund shows a will to renew the teaching and an ambition to be up to date with current tendencies within photography. They also belonged to a younger generation of photographers, establishing themselves in the field with new ideas and a potency to influence the discourse around what photography should be. According to Knape, they also shared the same view regarding this.²⁷⁷ Bourdieu discusses the logic of the process of autonomisation of artistic production and argues that it is dependent on a group of agents who are less prone to acknowledge the pre-given rules and thus creates a rupture.²⁷⁸ This can

²⁷⁴ Archive of Fotohögskolan: A Protokoll med bilagor, A3 Lärarmöten: "Protokoll vid lärarmöte den 23 april 1993".

²⁷⁵ See chapter 3 in this study, section 3.1 "The recruitment of Tuija Lindström", pp. 37-46.

²⁷⁶ Archive of Fotohögskolan: A Protokoll med bilagor, A3 Lärarmöten: "Protokoll fört vid lärarplanering den 9 till 11 juni 1993".

²⁷⁷ Gunilla Knape, Head of department at Fotohögskolan 1982-1994, telephone interview, 2020-02-11.

²⁷⁸ Bourdieu, 1993, pp. 112-113.

be applied to the case of Fotohögskolan, which tied certain people to the school to strengthen its autonomy. It is also an example of how the school functioned as a self-contained ecosystem. The new teachers had personal connections with Lindström. Westerlund studied together with her at Konstfack in the early 1980s and Franck was her friend.²⁷⁹ Hiring individuals from Lindström's own sphere was a way of securing this closed circle at the school.

In addition to the new lectures in photography, two teachers were hired to work with the film/video course. Folke Johansson became responsible for the film programme, and Tord Pååg became a senior lecturer with an orientation in film and video.²⁸⁰ Since this study is concerned with Fotohögskolan's photography education and its relation to Lindström, I will not discuss the recruitment of them any further. Lindström points out the fact that she was employed as the professor of photography and not the artistic leader for film and video in a staff meeting, so her involvement in the development of the film/video education at the school was insignificant.²⁸¹ However, the employment of four new teachers seems to have been a crucial decision in terms of the school's mental health. As discussed in chapter two, the school had taken on an ambitious task by running several programmes and free-standing courses with a small staff. In 1993, the school discussed issues regarding the distribution of responsibilities and duties of the staff members and the protocols of these meeting shows that there was an issue of teachers experiencing too high workload.. The school tried to break this pattern by having a larger permanent teaching staff instead of the large number of guest lecturer which the education had been dependant on the years without a professor.²⁸²

In 1994, Knape, who had been a lecturer and the head of department since the start of Fotohögskolan, quit her position. In the discussion of who should become her successor, names such as Hans Hedberg, Stefan Olsson, Jan-Erik Lundström, and Henning Hansen were

²⁷⁹ Hedberg, 1994, p. 177.

Ulf Linde, Student at Fotohögskolan 1990-1993 and 1995-1997, interview, Stockholm, 2020-02-13.

²⁸⁰ Archive of Fotohögskolan: B Utgående handlingar och verksamhetsberättelser, B3 Studiehandedning, Fotohögskolan 1993-1994.

²⁸¹ Archive of Fotohögskolan: A Protokoll med bilagor, A3 Lärarmöten: "Protokoll vid lärarmöte den 23 april 1993".

²⁸² Archive of Fotohögskolan: A Protokoll med bilagor, A3 Lärarmöten: "Fortsättning av protokoll från lärarmötet den 10 juni 1993".

brought up, but Gertrud Sandqvist was the person that got the position.²⁸³ The school needed someone that could take on both the role as the head of department and lecturer with knowledge in theory.²⁸⁴ The replacement of Knape with Sandqvist was also a replacement of knowledge within the teaching staff. Knape was experienced in the scientific and technical part of photography, while Sandqvist came from a completely different background as art critique and curator with interest in French postmodern philosophy.²⁸⁵ Even though she only stayed one year at Fotohögskolan, she played an essential part in the development of the Master's education and the establishment of a stronger theoretical programme, as discussed above. After her departure, Sandqvist continued to influence the theoretical parts of the school's education as a frequent guest lecturer. Stefan Ohlsson was Sandqvist's successor and became the new head of department and senior lecturer in 1995.²⁸⁶ His expertise in digital photography was crucial for Fotohögskolan in terms of keeping up with the digital development that took place during the 1990s.

Lindström and Jorma Puranen had shared responsibility for the Supplementary education.²⁸⁷ Puranen got the position because of his 15 years-long professorship at Konstindustriella högskolan and his experience of exhibiting at places such as Index.²⁸⁸ Lindström, on the other hand, had been in charge of the Supplementary education for a long time, starting before her professorship at the time when the programme was just a supplementary course.²⁸⁹ Another person involved in the development of the Master's programme was A. D. Coleman. He reappears many times in the archival documents. Already in 1991, he held his first course at the school, but his engagement was not limited to being a guest lecturer.²⁹⁰ In regards to the

²⁸³ Archive of Fotohögskolan: A Protokoll med bilagor, A3 Lärarmöten: "Minnesanteckningar förda vid lärarplanering den 9 mars 1994".

²⁸⁴ Archive of Fotohögskolan: A Protokoll med bilagor, A3 Lärarmöten: "Lärarmöte den 26 januari 1994".

²⁸⁵ Sandqvist, 2012, p. 184.

²⁸⁶ Archive of Fotohögskolan: B Utgående handlingar och verksamhetsberättelser, B3 Studiehandedning, Fotohögskolan 1995-1996.

²⁸⁷ Archive of Fotohögskolan: A Protokoll med bilagor, A3 Lärarmöten: "Fortsättning av protokoll från lärarmötet den 10 juni 1993".

²⁸⁸ Archive of Fotohögskolan: A Protokoll med bilagor, A3 Lärarmöten: "Protokoll vid lärarmöte den 23 april 1993".

²⁸⁹ Knape, 2012, p. 153.

²⁹⁰ Archive of Fotohögskolan: F5 Utbildningsrelaterade handlingar, aa Fristående kurser: "Kursplan FB 1600 Stating the obvious", 1990/1991.

Supplementary education, he advised in the process of forming the Master's programme, and he was also on the admission committee.²⁹¹

The guest lecturers functioned as a vital part of the school's teaching structure, both during the years before Lindström and during her leadership. This way of working had its pros and cons. It burdened the already strained economy of the school, but at the same time, it provided a broad spectrum of experiences and knowledge from both the photographic field and other disciplines.²⁹² Many of the courses in the Photography programme were held by instructors others than the permanent teaching staff. For example, the history of photography course was given by Jan Svenungsson and Rune Jonsson and, the course in art history was for many years taught by Jeff Werner.²⁹³

In 1993, a lecture series started to which the school invited new people every week. Except for photographers, a mix of philosophers, theorists, art critics, artists, editors, and photo and art historians were invited. Among these were, for example, Sven-Olov Wallenstein, a researcher in theoretical philosophy and editor for the magazines *Kris* and *Material*, and Lars O Ericsson, an art critic and philosopher with a strong connection to postmodernism.²⁹⁴ Both of these had a strong philosophical take on photography and art, and as recurrent lecturers, they also formed the conversation on the photographic medium and thus also the school's view. Workshops by international agents such as A. D. Coleman, Bruce Davidson and Mary Ellen Mark were also important elements in the education and placed the school closer to the international photography scene.²⁹⁵

²⁹¹ Archive of Fotohögskolan: A Protokoll med bilagor, A3 Lärarmöten: "Protokoll fört vid lärarplanering den 9 till 11 juni 1993".

Archive of Fotohögskolan: A Protokoll med bilagor, A1 Institutionsstyrelsen, Sammanträde nr 2 (1993/1994) 1993-10-19.

²⁹² Archive of Fotohögskolan: A Protokoll med bilagor, A3 Lärarmöten: "Lärarmöte den 26 januari 1994".

²⁹³ Archive of Fotohögskolan: A Protokoll med bilagor, A3 Lärarmöten: "Protokoll fört vid lärarplanering den 9 till 11 juni 1993".

²⁹⁴ Archive of Fotohögskolan: B Utgående handlingar och verksamhetsberättelser, B4 Veckoinformation.

Lars O Ericsson wrote a series of articles on postmodernism that were published in *Dagens Nyheter* in 1987. In the historical narrative, these often constitute the introduction to postmodernism in Sweden.

²⁹⁵ Archive of Fotohögskolan: A Protokoll med bilagor, A3 Lärarmöten: "Protokoll fört vid lärarplanering den 9 till 11 juni 1993", "Fortsättning av protokoll från lärarmötet den 10 juni 1993", "Minnesanteckningar från lärarkonferensen den 6-7 juni 1994".

Looking at the long list of guest lecturers, the absence of documentary and press photographers is striking. Leaving out these professions and giving others more space not only formed Fotohögskolan's education, it certainly also reveals something about the school's self-image. Yet again, it is apparent how Fotohögskolan's positioned itself towards a medium an art context and moved away from traditional genres such as documentary and press, which had dominated the school during the 1980s. In the list, one can also point at how few art historians represented from other universities in Sweden there were. For example, the institution for art history at Lund University, which provided courses with a photographic orientation at the time.²⁹⁶ Another aspect of the guest lecturers to consider is how Fotohögskolan had chosen to present them, seen in the list below:

Arrhenius, Sara, art critique	Karlén, Ulf, lecturer colour perception
Baltz, Levis, photographer	Kubjak, Maljorzata, artist
Bandolin, Gunilla artist & professor	Lockman-Lundgren, Mia, photographer & artist
Bankier, Channa, artist	Lundström, Jan-Erik, photo historian
Billgren, Helene, artist	Mentzer, Johan, photographer & graphic designer
Bremer, Stefan, photographer	Meyer, Robert, professor of photography
Boardy, Göran, computer lecturer	Männikkö, Esko, photographer
Cogne, Hans, photographer & graphic designer	Nacking, Åsa, editor
Coley, Nathan, artist	Nilsson, Jo Petter, art critique
Edefalk, Cecilia, artist	Nordenstad, Thomas, artist
Englund, Monica, photographer	Nordin, Anders, art historian
Ericsson, Lars O, philosopher & art critique	Nordström, Gert Z, professor image theory
Gustavsson, Lars Olof, the Arts Grants Committee	Sandqvist, Gertrud, art curator
Hansen, Henning, photo historian	Sjöberg, Martin, photographer & artist
Hausswolff, von, Annika, artist & photographer	Sloan, Victor, photographer & lecturer
Hedberg, Hans, lecturer photography	Stigmark, Karl-Johan, photographer & artist
Hedlund, Maria, photographer & artist	Svenungsson, Jan, artist
Håfström, Jan, artist	Söderlind, Solfrid, art curator
Johannesson, Lena, professor of art history	Tepfers, Ira, art historian
Johanson, Lennart, lecturer HDK	Thormann, Otmar, photographer
Johansson, Gerry, photographer	Ven, van de, Lidwien, photographer
Johansson, Veine, lecturer computer art	Wallenstein, Sven-Olov, philosopher, editor
Kaila, Jan, photographer	Widoff, Anders, artist ²⁹⁷

The list of guest teachers and guest lecturers shows a broad spectrum of fields and professions, which together formed the context of Fotohögskolan and its students. The

²⁹⁶ Cecilia Hildeman Sjölin, "Angående fotoundervisning i Lund", email to Anna Dahlgren, 2019-12-18.

²⁹⁷ Archive of Fotohögskolan: B Utgående handlingar och verksamhetsberättelser, B4 Veckoinformation. The list shows a compilation of the guest lecturers that came to Fotohögskolan's new lecture series and therefore does not include all guest lecturers teaching at the school between 1992-1996, for example, A. D. Coleman, Bruce Davidson and Mary Ellen Mark, and Jeff Werner who taught courses.

conversations at Fotohögskolan about what photography was were, partly, created through these lectures and workshops, and thus, the choice of the different guest lecturers became a way of constituting this discourse. Fairclough argues that language is socially shaping (and shaped at the same time) and thus the discourse of the classroom will shape the idea of photography.²⁹⁸ Both the archival material and my interviews with Knape, Lundin and Both the archival material and my interviews with Knape, Lundin and Källman gives the impression that these guest lectures were crucial for Fotohögskolan. Lundin remembers the years without a professor as fantastic because of the many guest lecturers who instead came to the school.²⁹⁹ Källman also recall her memories of the school by the artist, photographers and other professionals who were invited to give lectures, workshops or as examiners.³⁰⁰ Fotohögskolan, I claim, mirrored itself in the people surrounding it. What these individuals did, how they positioned themselves and their view of photography formed the discourse of the school, and, thus, these people became the school's conception of photography embodied.

In the list below, I present a summary of the different professions represented. As can be seen, the most common profession among the lecturers, after 'photographer', was 'artist'. It shows that art-related professions were more frequent than purely photography related ones. Of importance to remember is that the list is based on the title Fotohögskolan had chosen to assign the different guest lectures and thus the list in that sense can be considered arbitrary. However, in the discussion of Fotohögskolan's self-image the titles given could be seen as an expression of what professions the school wanted to be associated with.

Photographers: 10
 Artist: 9
 Artist & Photographers: 5
 Art historian: 4
 Art critique: 3
 Professor art/art history: 2
 Professor of photography: 2
 Lecturer art: 3
 Lecturer photography: 2
 Art curator: 2
 Photo historian: 2
 Philosopher: 2
 Editor at art/culture magazine: 2
 Graphic designer: 2

²⁹⁸ Fairclough, 1993, p. 134.

²⁹⁹ Ulf Linde, Student at Fotohögskolan 1990-1993 and 1995-1997, interview, Stockholm, 2020-02-13.

³⁰⁰ Jenny Källman, Student at Fotohögskolan 1994-1997, interview, Stockholm, 2020-02-11.

The interviews cast light upon informal structures at Fotohögskolan; that is, it was an atmosphere at the school where the relationship and the borders between teachers and students were blurred. This aspect of the school has not been possible to study through the archival material and therefore highlights the interviews' importance as a complementary source. In Bourdieuan terms, the loosen hierarchy between members of the faculty and the students can be understood as problematic. That is, because of the structure of a school, it would never fully allow the students to position themselves as anything else than students while attending the school. Thus, personal relationships between individuals in positions of power and individuals that lack such a position create an environment that often tends to be harmful. To which extent the atmosphere at Fotohögskolan was harmful or not, I will not try determined in this study. However, such a tendency within the school is crucial to highlight. It has with no doubt, affected the school's education.

4.6 The institutional board

During Lindström's leadership, a new organisation of the institutional board was established. The new structure consisted of four teachers, including the head of department and the vice head of department, one administrative staff member, and two students. Compared to the old structure, the board had one less student representative.³⁰¹ The students were against the reduction of a student representative and tried to stop the change before it was implemented. In a meeting with the institutional board, a proposal of a larger board existing of five teachers, including the head of department and the vice head of department, two administrative staff members, and four student representatives was decided to be presented to the Programme Committee. However, in the end, the board got one more teacher at the expense of a student representative.

The development towards less student influence is striking, especially since Fotohögskolan expanded the number of students with the new Supplementary education and the development of the Film/Video programme. Progress in the opposite direction – to increase the number of student representatives – would have been more expected. As to why the outfall turned out the way it did, one can only speculate. Perhaps a larger student body required a stricter lead from the school or the school's own agenda took precedence over meeting the students' wishes. The

³⁰¹ Archive of Fotohögskolan: A Protokoll med bilagor, A1 Institutionsstyrelsen, Sammanträde nr 5 (1993/1994) 1994-04-18.

exceptional circumstances at Fotohögskolan between 1990-1992, in that it lacked a professor, constituted a modification in the school's structure, or rather the power had been redistributed within that structure. Bourdieu argues that the agents in a field are striving to delimitate that field based on what is most advantageous to their interests.³⁰² In the case of Fotohögskolan, the reformation of the Institutional board can be seen as such delimitation. The decrease of student influence was a way for the school's management to securing the power which was deprived when the students demanded the resignation of the former professor.

4.7 Tracing the transformation

This investigation of Fotohögskolan shows many indications that the changes in the education started earlier than the later part of 1992 when Lindström had begun her professorship. There are always difficulties involved in determining the exact causal relationship between changes and reasons for the change. However, it is this sort of issues critical discourse analysis aims to untangle. Fairclough argues that the examination of the unintelligible link between a wide range of discursive practices and a social and cultural process arises out of powers and struggles for power. Thus, these struggles can be understood as ideologically shaped.³⁰³ In the case of the development of Fotohögskolan, it is also interesting which discourse that has shaped history. To trace the causes of the transformation of Fotohögskolan, one need to look closer into these informal discursive events. These point at a different outset of the school's development during the 1990s compared to other writings regarding the event.³⁰⁴ Therefore, my examination broadens the understanding of this historical process.

One indication appears in an interview with Lindström, where she talks about her ambition to apply for the position as professor of photography at Fotohögskolan. At first, she did not have any intention of doing so. However, when attending a seminar for female photographers in the Nordic countries, she heard that out of the 32 candidates applying so far, all were male. An idea was born to send an application only to show that there indeed were women qualified for the position.³⁰⁵ Before this event, Christer Strömholm and Anders Petersen had also tried to

³⁰² Bourdieu, 2000, p. 324.

³⁰³ Fairclough, 1993, p. 135.

³⁰⁴ See previous research.

³⁰⁵ Östlind's interview with Tuija Lindström, 2012, p. 347.

convince her to apply, but as she could not reconcile with their vision of the education, she had not listened to them.³⁰⁶ An interesting aspect Lindström recalled in the interview was that she believed that Strömholm and Petersen had a specific agenda in their ambition to get her at the position as the professor at Fotohögskolan: “I understood that their will was that, with my help, they could turn the education towards an artistic direction. But I wasn't that interested.”³⁰⁷ This points at how different agents within the field of photography had interests in controlling the outcome of the professorship because of the power this position inherited. As shown in chapter three, Petersen, in his role as a special adviser, played a significant role in the recruitment process. But in the case of Lindström's motivation to apply, it was not until students at Fotohögskolan, and Nordens fotoskola encouraged her to apply that the idea of actually applying became real.³⁰⁸ She describes it herself as:

Suddenly the motivations came from the right direction. There was also pressure from the students at Fotohögskolan and I felt that there was an impatience and a desire to improve the education. I was very enthusiastic myself and wanted to be part of the development, so I submitted the application.³⁰⁹

In the quote, one can sense that the development of the education at Fotohögskolan might not have been so simple as it often is described in writings about Lindström. In history writings, and especially in writings regarding the Swedish history of photography, a tendency to formulate the narrative through different significant individuals can be seen.³¹⁰ However, this way of approaching historic development tend to give a simplified picture of an event. In this case, the story is often told as the transformation Fotohögskolan was the work solely of Lindström. But the school was already in the process of change even before she had considered applying. Her sudden determination to get the professor position can be understood as a strategic effort to become connected to that change, rather than as a call to change the school.

³⁰⁶ Östlind's interview with Tuija Lindström, 2012, p. 346.

³⁰⁷ Östlind's interview with Tuija Lindström, 2012, p. 346.

Original quote: “Jag förstod att deras vilja var att man genom min hjälp skulle kunna vrida utbildningen mot en konstnärlig inriktning. Men jag var inte riktigt intresserad.”

³⁰⁸ Tuija Lindström worked as a supervisor at both Fotohögskolan and Nordens fotoskola in the early 1990s.

³⁰⁹ Östlind's interview with Tuija Lindström, 2012, p. 347.

Original quote: “Plötsligt kom motivationerna från rätt håll. Det fanns också ett tryck från studenterna på Fotohögskolan och det kändes att det fanns en otålighet och en vilja att förbättra utbildningen. Jag var själv väldigt entusiastisk och ville vara med på utvecklingen så jag lämnade in ansökan.”

³¹⁰ See Henrik Andersson discussion: “Reflektioner kring förändringar i den fotografiska produktionens villkor”, *Verk*, no. 3, 2019, <https://www.verktidskrift.se/reflektioner-kring-förändringar>, 2020-02-21.

Another discursive event which indicates that some of the regulations in the education were suggested prior to Lindström is a report that was appointed and convened by the Swedish government in 1990 with the purpose to investigate all higher education in fine arts in Sweden, including Fotohögskolan.³¹¹ The State Public Investigation of the Higher Education in Fine Arts shows that some changes made in the education during Lindström's leadership had been suggested already at the beginning of 1992, before she was appointed professor. The investigation was conducted by Gunilla Lagerbielke, who points out that the interest of the students at Fotohögskolan mostly concerned the artistic photographic image rather than other photographic orientations provided at the school. Scientific photography, she claimed occurred at the school but to a small extent and therefore she suggested a rearrangement of the education.³¹² Lagerbielke wrote in the report:

I believe that there is reason to consider a concentration of the education at Fotohögskolan to the possibilities of artistic expression of the photographic image and suggest that the conditions of transferring the training in scientific photography to a technical university should be investigated more closely.³¹³

Lagerbielke found reasons to consider whether Fotohögskolan should have a clearer focus on one general education in photography instead of the three different orientations.³¹⁴ As I have shown in this study, the orientations were later removed in 1993. Another matter worth noting in the investigation is the role of the students. Lagerbielke's suggestion was to transform the education in accordance with their opinions, rather than looking at other questions, such as: What knowledge is missing in the field? How come the scientific photography is less popular? Is it due to internal or external factors? Although there is no documentation of how the report was treated left in the archive of Fotohögskolan, it does not mean that it had no relevance. Yet again, it is important to point out the difficulties to sort out cause and effect in

³¹¹ SOU 1992:12, *Konstnärlig högstskoleutbildning. Betänkande av utredningen om konstnärliga högstskoleutbildningar*, Stockholm 1992.

³¹² SOU 1992:12, *Konstnärlig högstskoleutbildning. Betänkande av utredningen om konstnärliga högstskoleutbildningar*, Stockholm 1992, p. 83.

³¹³ SOU 1992:12, *Konstnärlig högstskoleutbildning. Betänkande av utredningen om konstnärliga högstskoleutbildningar*, Stockholm 1992, p. 15.

Original quote: "Jag anser att det finns skäl att överväga en koncentration av Fotohögskolans utbildning till den fotografiska bildens konstnärliga uttrycksmöjligheter och föreslår att förutsättningarna att överföra utbildningen i vetenskaplig fotografi till teknisk högskola undersöks närmare."

³¹⁴ SOU 1992:12, *Konstnärlig högstskoleutbildning. Betänkande av utredningen om konstnärliga högstskoleutbildningar*, Stockholm 1992, p. 15.

this matter accurately. However, a state report of this kind would most likely have played some significance due to the position of power the government holds.³¹⁵

The interviews I held with Gunilla Knappe and Ulf Lundin also give indications of a force within the school, arisen from the students' demands for changes in the education. Lundin, who was a student at Fotohögskolan in the transitional period of the appointment of a new professor, describes the changes as "[...] they came pretty much from the students actually. There were some students who were very driven."³¹⁶ Knappe remembers a similar timeframe of the changes at the school but indicates as well that both different teachers and students were part of the development in a certain direction:

There were many discussions around the fact that a lot happened when Tuija came, sure, but the changes had started a bit earlier in a way also, depending on what staff and people you have, when you go in different directions. Everything was not on paper.³¹⁷

As I discussed earlier, the students' demand for the resignation of the former professor Pål-Nils Nilsson was a crucial event in Fotohögskolan's evolution.³¹⁸ I argue that seen through Bourdieu's field theory, a school (a field) can be understood to be in constant transformation due to its endless struggles of power. In the case of Fotohögskolan, the students represented the challengers of the dominant position of the teachers. The incident with Nilsson is a clear example of such a struggle, which led to his dismissal and the success of the students. The event was important for the development of Fotohögskolan during the following years. Moving the school away from the tradition of vocational photographic training towards an artistic education, and it illustrates how the force of change in this direction came from the students.

³¹⁵ In Sweden, higher education is both state-controlled and financed. The Swedish government, therefore, has more actual power over Fotohögskolan than, for example, what the American state has over universities in the US.

³¹⁶ Ulf Linde, Student at Fotohögskolan 1990-1993 and 1995-1997, interview, Stockholm, 2020-02-13.

Original quote: "Jag tycker att det kom ganska mycket ifrån eleverna faktiskt. Att det fanns några elever som var väldigt drivande."

³¹⁷ Gunilla Knappe, Head of department at Fotohögskolan 1982-1994, telephone interview, 2020-02-11.

Original quote: "Det var mycket diskussioner kring det här med att det hände mycket med att Tuija kom visst men förändringarna hade ju börjat lite tidigare på ett sätt också, beroende på vad du har för personal och när man drar åt olika håll. Allt var ju inte på papper."

³¹⁸ Gunilla Knappe, Head of department at Fotohögskolan 1982-1994, telephone interview, 2020-02-11.
Ulf Linde, Student at Fotohögskolan 1990-1993 and 1995-1997, interview, Stockholm, 2020-02-13.

Besides a student-driven force of change that started in the late 1980s, the transformation of the education can also be traced to other people working at Fotohögskolan. An example of such a person is Sandqvist who, as shown above, implemented the increased theoretical focus of both the photography programme and the Supplementary education. I argue that it is significant that out of the relatively few permanent employees at the school, one came from a field other than the photographic, and also, that her approach became so dominating in the programmes. The change towards a more theoretical education was a trend that could be seen among art schools during the 1990s. Sandqvist, who also came from the art field, pursued this trajectory. Lundin, who went to the Supplementary education at the time, describes this as a distinct shift:

I actually don't think it was such a big change with her [Tuija Lindström] starting. Not in the way it is described anyway. Then there was quite a big change when she hired Gertrud, she became very dominating. She was a very strong person.³¹⁹

The transformation of Fotohögskolan should also be understood against the background of the school's being a relatively new institution with ongoing negotiations of how and what the school should be, which had been pervading it since its foundation in 1982.³²⁰ In this aspect, another strong agent at Fotohögskolan was Knape, who had been a key figure at the school from the start in her role as head of department. Lundin remembers Knape as the one in charge before Lindström became the professor.³²¹ However, she was not an active voice in the photographic discourse of the 1990s outside the school.

In this chapter, I have demonstrated how the different indications together shift the narrative of how Fotohögskolan changed during the beginning of the 1990s. To conclude, the discussion above points out three strong agents crucial in the development of the school: the student collective, Sandqvist and Knape.

³¹⁹ Ulf Linde, Student at Fotohögskolan 1990-1993 and 1995-1997, interview, Stockholm, 2020-02-13.

Original quote: "Egentligen tycker jag inte att det blev så stor förändring i och med att hon började. Inte så som det beskrivs i alla fall. Sedan blev det ju ganska stor när hon anställde Gertrud, hon blev väldigt dominerande. Hon var ju en väldigt stark person."

³²⁰ Gunilla Knape, Head of department at Fotohögskolan 1982-1994, telephone interview, 2020-02-11.

³²¹ Ulf Linde, Student at Fotohögskolan 1990-1993 and 1995-1997, interview, Stockholm, 2020-02-13.

5. Discussion and conclusions

The purpose of this study has been to widen the understanding of the role of both Fotohögskolan and Tuija Lindström's professorship within the Swedish photographic field in the 1990s. My analysis of the archival material of Fotohögskolan and the interviews point to that the transformation of the school between 1992-1996 proceeded out of a range of endeavours, interests, struggles, and tendencies. Using Bourdieu's field theory, I argue that the study exposes the renegotiation of the structure, hierarchy of genres, and dominating agents of the Swedish field of photography that took place in the early 1990s. Further, I showed how the postmodern influences led to a questioning of the positivistic view of photography as a truth-carrier and blurred the boundaries between photography and art. It was a break with the strong documentary tradition within Swedish photography. This created a division of the Swedish photographic field between those who fought to maintain the power within the field, and those who aspired to conquer it. The agents struggled to position their view of photography and, at the same time, they struggled to position themselves within the field. These struggles affected the development of Fotohögskolan in many aspects. Thus, the inquiry of this historical process from another perspective than a person-oriented has been shown as beneficial to understand the development of the school and Lindström's professorship.

My study shows that Fotohögskolan and its education changed in various ways during the years of 1992-1996. However, the changes in question can be traced to events prior to Lindström's professorship at Fotohögskolan and to other causes not linked to her position or achievements. Certain major transformations of the education, such as the reduction of the Photography programme's orientations and the progression towards a more artistic training, came from within the school and its students. The analysis shows that the development of Fotohögskolan can be divided into formal and informal changes. According to my findings, the role of the orientations had been informally altered before they were formally removed. The students in the Photography programme started to move between the orientations, which made them lose their function. I argue that this was the cause of the later transformation of the structure of the programme.

When the postmodern ideas began to influence the Swedish cultural fields in the late 1980s and early 1990s, the students at Fotohögskolan strove for a photographic education adapted to these new approaches to artistic creation. The fact that the discontent among the students led to the deposing of the former professor Pål-Nils Nilsson in 1990 shows how significant students were. The student-driven force for change, I argue, was crucial for how the school developed during the following years. Their demands set the direction to which the school thereafter conformed. In other words, the transformation of Fotohögskolan did not start with the new professor in 1992 – rather, it started before, from below, and from within the school.

Another significant change in the educational programme at Fotohögskolan during 1992-1996 was the increased focus on theory and history. The syllabuses show a more theoretical approach towards photography, at the expense of practical courses. This is visible in many aspects of the training provided, both in the Photography programme and the free-standing courses. However, it is perhaps most present in the development of the Supplementary programme. In the tracing of this development, this study shows that a group of students was actuating in the aspect of implementing more theoretical training. Sandqvist can also be connected to the theoretical turn. Her approach to postmodern philosophy and connection to the Swedish art scene, where this tendency was more established, explains her emphasis on the importance of such knowledge. However, I would argue that this transformation was inevitable for the school's survival. A similar development can be seen in other art schools at the time, such as Akademin för fotografi at Konstfack and Valand. Drawing on other studies of Swedish art educations in the 1990s, I argue that the new theoretical interest should be understood as a wider postmodern tendency that influenced all artistic educations. As the postmodern view of photography became dominant within the Swedish field of photography, Fotohögskolan had to follow in order to claim its position within the field.

As discussed above, this study shows that several cases of Fotohögskolan's transformation in the early 1990s had grown out of attempts to meet requirements of agents such as the students. Rather than being a single person's work or vision, such as the professor at the school. The changes started with what could be seen as a student revolution. It is remarkable how little space this has gotten in the narrative of the Swedish history of photography. Additionally, the development of the education at Fotohögskolan was affected by the wider

structures and struggles of the Swedish photographic field, which becomes evident when we look at the school's relationship to the field and its position within it.

According to my findings, Fotohögskolan used various strategies in its attempts to position itself within the Swedish photographic field in the 1990s. The reduction of the orientations can be understood as such a strategy. This was a move away from the traditional classifications within photography, and instead, the school embraced a more individualised way of approaching the medium. A similar development can be seen in the new aims of the Photography programme, which opened up for a broader understanding of photography as it focused on the individual rather than specific photographic genres. The use of terms like 'independency', 'critical thinking' and 'personalised' shows that the programme aimed to address both photographers and visual artists. The new approach challenged the idea of photography as a field with set genres, such as the documentary, commercial, and scientific. The use of other formulations also strengthened the idea of a wider concept of photography and photographic education. Where the old version of the aim used terms such as 'photography' and 'photographs', these had in the new version been replaced by 'photographic language' and 'visual creation'. The aims provide important information about Fotohögskolan's self-image at the time, and about what type of education the school wanted to be associated with. By removing the orientations, and by using a more open vocabulary in the description of the aims, the school established itself in a new way within the Swedish field of photography. This points to the fact that Fotohögskolan wanted to establish a freer artistic education, but my study also shows how the school simultaneously struggled to let go of its photographic heritage. There was still an ambivalence regarding what Fotohögskolan should be – a school of art or photography.

This study shows how the informal structures of Fotohögskolan in the early 1990s affected both the education and the environment in which it was conducted. The interviews with former students unveil a climate at Fotohögskolan during Lindström's professorship, where the boundaries of the relationships between the teachers and the students were blurred. In the historical narrative of Lindström's professorship and Fotohögskolan, there is no trace of this process. With this discussion, I want to point at the issues regarding how – and by whom – the narrative of the school was and continues to be constructed. Naturally, personal attachments

and relationships affect what is produced in research and writings. A private involvement could turn the focus away from certain aspects, such as the effect of unprofessional relations on Fotohögskolan's education in the 1990s. Hence, history cannot be written solely by individuals involved in the matter of one's research.

The informal structures of Fotohögskolan, as I show in the analysis, created a space in which various genres and approaches were valued differently. This established informal rules regarding what kind of work the students should produce. On paper, the school provided training in many photographic genres, and the official documents of the archive do not reveal that any specific approach to photography was favoured. Yet, my study shows that there, in fact, was a 'right' and 'wrong' way to do photography at the school. This was manifested through the tying of certain agents to Fotohögskolan, such as the lecturers, guest teachers, institutions etcetera. Together, they formed the school's identity and the norm of what was considered *good* photography. Commercial, documentary, and press photography was given a lower status than photography concerned with art.

The transformation of the Supplementary education into an academic Master's programme was also a crucial aspect of the educational development of Fotohögskolan in the 1990s. Even if the programme was realised in 1994, during Lindström's professorship, the school board's ambition for the Supplementary education had from the beginning been to create a programme similar to those that other departments in higher education provided. The set-up of the programme, with over half of the credits being devoted to courses in theory, philosophy, pedagogy, and thesis writing, prepared the students for a continued career within academia. This, I argue, points at the value Fotohögskolan placed at becoming a part of the academic world, as a way of strengthening its position within the Swedish field of photography and at establishing a certain approach to photography within that field. However, the study shows that the school's struggle for academic status entailed a rupture with parts of the field of photography, namely those that advocated a more vocational approach to photography.

Before 1992, the photographic training at Fotohögskolan had in many ways been of importance within the field of professional photographers in Sweden. The free-standing

course provided by the school appealed to photographers already pursuing a career and thus established a continuous relationship between the school and the professional field. In this way, Fotohögskolan did not solely educate new photographers. Instead, the photographic training proceeded to form the knowledge within the field and therefore, the school became a vital institution. Fotohögskolan's position before 1992 is a significant aspect that lay the ground for future struggles linked to the school's development investigated in this study. The function of the freestanding courses changed throughout the 1990s due to a diminished interest in them. Even though the conduciveness matter to this is difficult to determine, it points at a change in the Swedish photographic field: the courses did no longer met its demand. The photographic field transformed, and Fotohögskolan transformed with it. Simultaneously, the school contributed to the change in this field and repositioned itself to be closer to the art context.

The close connection to the Swedish field of photography was also established through the internship course given in the Photography programme, the numerous guest lecturers from the field, and the students' exhibitions held at well-established art venues. However, to understand how Fotohögskolan's role changed, I argue that it is crucial to note that the school had been a leading institution for documentary photography. This genre had been the dominating within Swedish photography during the 1970s and 1980s. As discussed earlier in this chapter, the photographic field was moving towards another hierarchy and identity. A new understanding of the medium was established, which was strongly influenced by postmodern theory. According to my study, there was no room for both genres at Fotohögskolan. The school continued to provide photographic training in documentary, press, and other photographic genres that were not considered the 'right', such as technical and commercial photography. However, the issue at stake was not the actual content of the education. Rather, it was about the general hierarchy of the Swedish photographic field as a whole. A new norm, with a new hierarchy and new dominating agents, was established. Fotohögskolan became a central institution to manifest this norm. The professor at the school became a significant front figure to conquer that position within the photographic field.

The study also shows that Fotohögskolan was developed in a new direction to claim its position as a leading photographic education. As the school was one out of two Swedish

universities providing programmes in photography, Fotohögskolan's importance within the field of photography cannot be neglected. The school played a key role within Swedish photographic education and the establishment of the first Master's programme in photography in the country to increase the school's power. The institutionalisation of photographic training, that is, to make Fotohögskolan a part of the academia was a break with the Swedish photographic field as it had been. The transformation of the school with a more artistic approach can be understood in the same way. These both developments show a move towards other fields such as the academic field and the art field.

At the same time as Fotohögskolan adapted towards a hierarchy of the Swedish photographic field, it also evolved towards becoming an institution that can be understood as a closed community, independent from the rest of the field. The school offered new programmes such as the two-year-long Supplementary education at the expense of a decreased number of free-standing courses. The students often continued from the Photography programme to the Supplementary education. With this, Fotohögskolan established itself as a self-contained ecosystem where students remained within the school for the entirety of their education. Occasionally, they also returned after graduating as guest lectures. Another way of constituting this was through the student gallery, Galleri Gufot. The gallery functioned as a space which secured the autonomy of Fotohögskolan within the field because the school was no longer depending on other venues to exhibit the students work.

In order to understand Lindström's professor role at Fotohögskolan, this study has investigated various discourse practices connected to her professorship. My analysis shows that the position had a strong connection to the field of photography in Sweden. Therefore, the renegotiation and struggles of power within the 1990s field are crucial for both how she positioned herself, and how her professorship was perceived. The recruitment process in 1992 occurred in the middle of the restructuring of the photographic field laid out at the beginning of this chapter. My findings show that these struggles are reflected in the decision-making process. The applicants that had a postmodern approach can be seen to have been favoured over those who lacked it. As my study shows, the special advisers played a crucial role in the recruitment, and their agential strategies affected the outcome of the process. Due to the vague eligibility requirements stated in the announcement that Fotohögskolan was seeking a

new professor of photography, the decision was based on the special advisers' idea of what a professor of photography should be and their opinions of the candidates' abilities to meet these requirements. The candidates' applications, which consisted of a description of the artistic experience, copies of school certificates, and a portfolio, was supposed to constitute the basis on which the expert statements were built. Yet, there was instead an emphasis on the candidates' personalities. The study shows that Lindström's refractory personality was an important aspect of the rationale for hiring her for the position. She was seen as being outgoing and personal, which were characteristics the recruitment board preferred over, for example, those Dawid perceived to have, such as being introverted. The idea seems to have been that if Lindström, in virtue of having a personality that draws attention to her in her role as the professor, that would lead to her drawing attention to Fotohögskolan and, further, to Swedish photography in general. With this, the study points to that the professorial role, as the special advisers intended, was supposed to function as "[...] a central figure for photography." This, I argue, shows the significantly high ambitions that Fotohögskolan had for the position.

My study shows that the recruitment board of the new professor had another agenda, besides finding a creative leader for Fotohögskolan. The expert advisers' statements show that the professorship was intended to be a representative for Swedish photography internationally. Therefore, the candidates' international recognition was something highly valued. Additionally, representing the 'right' photographic genre – or rather, having a postmodern approach – was a determining factor. What they were after was a certain kind of person, rather than the function of a professor. That is an individual with the right habitus and social and cultural capital in the dominant genre in the Swedish field of photography. The special advisers constructed the social space where the candidates were valued foremost on the basis of their personality, their international recognition, and the photographic genre they represented. The choice of Lindström for the professorship was not solely about creating the perfect photographic training, but rather it was meant to establish a direction within the school. At the same, by creating a certain type of education at Fotohögskolan, it reinforced the direction within the Swedish field of photography as a whole and positioned the school within that field.

In the 1990s, the feminist discourse was strong within the Swedish photographic field, and there was an increase in women photographers. This affected the recruitment of the professor in 1992, and I argue that Lindström partly was chosen because of her gender. According to what the recruitment board considered typically female associated characteristics, such as being emotional, caring, and maternal, made her the more suited person in their opinion. Choosing a female professor was a break with what had been a male-dominated field.

Fotohögskolan had traditionally focused on vocational training and had a special relation with documentary, as this had been the dominating genre in the decades prior to the 1990s. When the former ideas of photography were replaced with new tendencies within the Swedish photographic field, the school naturally followed with this development. I argue that the shift in the hierarchy of genres within the field was the determining cause for how Fotohögskolan and Swedish photography in general, evolved during the 1990s. These tendencies had their origins outside of the Swedish context, and it would be, as further research, interesting to look at how international influences affected Swedish photography of this time.

My findings show that Lindström was not afraid to take up space or express her opinions. Yet, she chose to do so in fora where she did not have to defend her statements. In the inaugural speech and the 1993 interview in *Dagens Nyheter*, her approach was direct and provocative. However, in the interviews in the professional journals from 1992, she appeared with a softer tone and presented a more openminded view of photography. Parts of the field considered Lindström as a controversial choice for the professorship. The analysis of the debate in *Expressen* shows a strong reaction against her appointment. From this perspective, it is striking that Lindström never responded to Forsell's debate articles. This points to the fact that she was not interested in having a conversation. Rather, her statements were a way for her to position herself within the Swedish field of photography.

The fact that the choice of Lindström for the professorship did not pass without agitating the field of photography is clearly manifested in Forsell's quote in *Expressen*: "[...] leave us alone and stick to your floating dead bodies your fucking iron-professor or we will shove down telephoto lenses in your throat." This statement is often the only thing which has received

commentary in writings referring to this debate. Without any intention of defending Forsell's outburst, this study shows that the debate articles reveal more than his anger towards Lindström alone. As the 1990s' field of photography in Sweden changed, the documentary and press photography genres were in a threatened position. Forsell's dreading that these genres no longer had any place at Fotohögskolan can be understood as a fear of them losing their position within the larger photographic field. Even if the debate articles were concerned with the professorship at Fotohögskolan, they reflected the contemporary struggles of the hierarchy pervading the Swedish photographic field at the time. My analysis of the debate also points to these struggles' being intertwined with gender structures. The new hierarchy was a break with the perception of photography as a male profession. It was not about that there had not been any women photographers, but rather that the view of the profession had altered together with the new hierarchy. Swedish art photography of the 1990s was considered a genre in which women were dominating.

In comparison with the discourse of the Swedish newspapers, Lindström was rather differently portrayed in interviews in the professional journals of photography, most notably *Index*. This points to the division of the Swedish field of photography. In contrary to what the *Expressen* debate shows, many considered Lindström's professorship and the development of Fotohögskolan as positive. The reception of Lindström and Fotohögskolan is an interesting topic that could be a potential research area to proceed. As this study has indicated, both the school and Lindström were subjects of debate in the 1990s. Further insight into the discourse of the professional journals of the time would not only generate knowledge regarding Fotohögskolan and the professorship but also of the role of the photographic journals within the Swedish field of photography in general.

In the inaugural speech, Lindström strongly emphasised two main themes – feminism and postmodernism – which were recurrent in how she presented herself. She rejected the truth-value of photography and thus positioned her photography, and her persona, within the contemporary postmodern tendencies. She emphasised her gender and how it made her able to see things from another perspective than men. In this way, she situated herself in opposition to what she argued were the male coded genres within photography – documentary and press. In Lindström's opinion, women were able not to let themselves get blinded by the technical

aspects of photography she associated with these genres. This, I argue, is an essentialist feminist approach – she stresses that men and women inherit differences in virtue of their gender. In the speech, the themes of feminism and postmodernism were intertwined. Lindström used the gender issue as a way of bringing herself and the postmodern approach to photography that she advocated to the fore. She reinforced a notion of the old documentary tradition being a male genre, solely concerned with camera techniques, and contrasted it with a new, more reflecting, tendency within photography, which she saw as a female one.

To conclude, I want to return to what this study set out to do, which was to rethink the historical narrative of Lindström's professorship at Fotohögskolan and the school's role within the Swedish photographic field in the 1990s. As discussed in this chapter, my findings show that the school developed due to many causes and structural factors. Thus, the historical narrative has a lot to gain from being written in a less person-oriented way. Instead of narrating the history of Fotohögskolan in the 1990s through Lindström, I claim that this historical process rather should be understood in relation to the wider tendencies and structures within the Swedish field of photography. However, this study is not only important in forming an understanding of Lindström's professorship and Fotohögskolan. Rather, it contributes to knowledge of the development of the larger Swedish field of photography in the 1990s. Further, I also stress that my study has relevance beyond a Swedish context, due to how it addresses power structures and general principals of how history is narrated and shaped.

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