



LUNDS
UNIVERSITET

What does memory Look like?

A study of Nordic contemporary art as a carrier of
collective / communicative memory

Anna Fernsten Nilén

Avdelningen för konsthistoria och visuella studier

Institutionen för kulturvetenskaper

Lunds universitet

KOV03: HT2021 15hp

Supervisor: Joacim Sprung

Abstract

What does memory look like? explores whether a nordic collective and cultural memory can be observed through carefully selected artworks created by five contemporary Nordic artists. Leveraging the theoretical collective/communicative and cultural memory frameworks of Professor of English and Literary Studies Aleida Assman, and Professor of Cultural Studies Jan Assman. The main focus when analyzing the images is not in the specific analytical methodology but in connecting a collective Nordic (or perhaps universal) memory and finding similarities between our social norms and values and the motifs of the various artworks. The study answers two research questions. The first question deals with how selected images are remembering the Nordics and the second explores in what ways images function as carriers of memory.

Keywords: Collective memory, Communicative memory, Cultural memory, Identity, Contemporary Scandinavian Art, Jakob Kudsk Steensen, Simon Stålenhag, Joar Nango, Jenni Hiltunen, Loji Höskuldsson.

In memory of

Ewa Fernsten

Thank you, for constantly reminding me of
everything I want to do, I can do.

Contents

Introduction	5
Background	7
Purpose	7
Research question	8
Method and theory	8
Research overview	10
Limitations	11
Visual material	11
Disposition	21
What does memory look like?	22
Chapter 1	23
“Nordicness”	23
Tales from the Nordics	26
Chapter 2	30
Image Memory	30
Pictorial aides mémoires	32
Conclusion & Thoughts	36
Conclusion	36
Thoughts	38
Bibliography	39

Introduction

*“We collect our memories, and we forget them.
We create our stories, but time wears and dispels.
How much is left at the end?
Is there anything left at all,
except for oblivion and the fire smoke?”*

Peter Nilsson, *Rymdljus*, 1992¹

According to the German professor of Cultural Studies Jan Assmann, whenever we think about something that we do not want to forget under any circumstances, we invent memory aids, *aides-mémoires*. This aides-mémoire consist of everything from monuments, to rituals and customs; together they form a system that enables the individual of a social group, for instance, a society or a nation, to belong and share a culture.²

In the midst of the global COVID-19 pandemic, several cities and countries all over the world are preserving individual and collective artifacts of residents as a way of building a joint, plural, and intercultural historical record featuring a number of personal voices. These

¹ S.Stålenhag, *Ur varselklotet*, A.F. Nilén tr., Liviona Print, Lituania, 2020, p .2

² J.Assmann, *Religion and Cultural Memory Ten Studies*, R. Livingstone tr., Stanford press, California, 2006, p.8-9

aides-mémoires consist of all kinds of things from journals written during isolation, photographs taken of empty streets to painted quarantine scenes from inside an apartment.³

In Denmark, the National museum recently collected sweets, honey hearts that were gifted by the government to the nurses as a sign of appreciation for the hard work provided by them during the pandemic of COVID-19. An attempt to show gratitude that sincerely backfired due to the poorly chosen time in which they were delivered; shortly after a massive strike to raise the wages of the nurses which was put to an end by the government.

The human construction of memories is not new, already during the 19th century, Friedrich Nietzsche, the German philosopher argued that some memories are made.⁴ There are several examples of ways to build and preserve a memory, both national as well as global to manifest and create a sense of belonging to, for example a nation or a religion. In this hyper globalized time we live in, is there something left to be called national memory or do the bigger part of the world share an increasingly similar, universal memory due to the digitalization and mass media's rapid growth? the Covid-19 pandemic, the climate crisis, and the #metoo campaigns are just a few events that are shared universally at this very moment in time.

Collective or “everyday” memory is not a memory that is constructed purposely in the current time, it is often created unconsciously by social groups simply conversing and living their everyday lives. Memories are always individual and belong to one person and that person alone. In a society or in other social groups we might share memories that are similar to each other, simply due to the current media discourse, the location, and/or cultural heritage we were brought up in, or moved to. Pondering over whether collective memory can be seen through art from a certain social group and/or region, this thesis investigates whether Nordic collective memory can be detected in contemporary Nordic artists' work.

³ These are examples of artifacts collected by museums in America, the objects are of no relevance for the thesis. Preserving artifacts and securing first hand testimonials is happening all over the world.; J.Engle, “How will we remember the Coronavirus Pandemic?”, *New York Times*, May 2020, (website), see bibliography, accessed 02 January 2022

⁴ J.Assmann, *Religion and Cultural Memory Ten Studies*, R. Livingstone tr., Stanford press, California, 2006, p.8-9 , p.7

Background

Setting out with an aim to investigate five contemporary Nordic artists' work from a dystopian/ utopian angle, I quickly realized that their works did share a lot of commonalities beyond distorted and alternative realities. The images and installations sparked feelings of nostalgia, happiness, recognition, and a sense of belonging for me personally. Why would that be? How can that be? What do I have in common with a Swedish sci-fi artist and writer, a Norwegian architect and artist, a Danish “digital gardener” and ecology storyteller, a Finnish painter, and an Icelandic artist who creates still life embroidery? Perhaps it might be a feeling of understanding and belongingness with the images themselves and the artists behind them, images that worked as carriers or triggers of shared memories? A collective memory.

The phrase collective memory is fairly new, it first arrived in the first half of the 20th century and was coined by French sociologist and psychologist Maurice Halbwachs (1877-1945).⁵ Halbwachs shifted the collective knowledge discourse from a biological framework to a cultural one and stated that memory is a social phenomenon and suggested the thesis that memory only develops through our intercourse with other people.⁶

Purpose

The purpose of this study is to investigate whether a Nordic collective memory can be observed through carefully selected works of art, spanning over a wide range of disciplines, created by five contemporary Scandinavian artists with no immediate link (that I am aware of) to each other. Apart from the rather obvious fact that they are all, just like me, born and raised in the Nordics during the late '70s and '80s.⁷ Furthermore, I will explore if the memories of a social group are affected by the rapidly growing digitalization and globalization. Could these factors contribute to a form of shared collective memory where images plausibly are unconscious carriers of universal collective memories?

⁵ M. Halbwachs, *On collective memory*, Chicago press, Chicago, 2020

⁶ J. Assmann, J. Czaplicka, “Collective Memory and Cultural Identity”, *New German Critique*, Duke University Press, Spring - Summer, 1995, No. 65, pp. 125-133

⁷ Simon Stålenhag, 1984, Sweden,. Jenni Hiltunen, 1981, Finland. Joar Nango, 1979, Norway. Loji Höskuldsson 1987, Iceland. Jakob Kudsk Stenseen 1987, Denmark.

Research question

Through comparing and analyzing the artworks with the starting point in a memory theory that is based on the idea that we as human beings cannot shape our identity and sense of belonging without our memory and that our memory is dependent on our social groups. My aim is to answer the following two questions:

1. How are the selected images remembering the Nordics? In what way, if any, do they represent a collective Nordic memory?
2. In what way do images function as carriers and communicators of communicative memory?

If I manage to find a valid answer to these questions, the purpose of the study will be answered. Since our memory only belongs to individuals and is constructed through social interactions I am using myself as a representative of my social group; Nordics born in the '80s.

Method and theory

The meaning, purpose, and importance of memory have occupied our minds for millennia. Already in the 4th century BC, the Greek philosopher Aristotle wrote a book on the subject, *De Memoria et Reminiscentia - On Memory and Reminiscence*. I find some of Aristotle's thoughts on memory, especially when it comes to differentiating the past, present, and the future, interesting as a thought exercise.

As mentioned earlier in the background, Halbwachs coined the term collective memory, he argued that collective memories are socially constructed. Halwbech explored the term in connection to family and the memory shared among one, including the ones that are being passed down from generation to generation. Another social group he studied was religious communities, especially within Christianity.

Since that time a lot of scholars have continued the research and among them are two who stand out, the German couple; Professor of English and Literary Studies Aleida Assman, who is specialized in cultural anthropology and Cultural and Collective/Communicative

Memory, and Jan Assman who is specialized in Egyptology and a Professor of Cultural Studies. In J. Assmann's essay from 1988 *Collective Memory and Cultural Identity*, Assman argues against Halbwachs and constructed a term called Cultural memory, which is closely related to politics. Together the couple re-named collective memory to communicative memory (A. Assmann still uses the terms interchangeably in her texts) and argued that this mode of memory has a time span of three generations and has a strictly social base whereas cultural memory can exist for centuries and have a purely cultural base. To keep it simple and allow a deeper discussion for my study I will be using the Assmann couple's definition and positioning with the concept of cultural memory and of collective/communicative memory.

Communicative memory is positioned by the Assmann couple as oral history with a horizon of 80 years to a maximum of 100 years. It is personal memory that is relying on actual experience and/or direct communication from others. It is the past that accompanies us because there is a living, communicative need to keep it alive in the present: it sustains and is sustained by us. We remember because we need it, a generational memory that changes as the generations change.

Cultural memory is memories that project the part of our collective identity that wishes to remember and of the individual who wishes to remember in order to belong, examples of this kind of memory are memorial days, monuments, and rituals. A memory that spans through eras of time.

When discussing collective memory, cultural memory, and partially individual memory in this context it is nearly impossible not to include national identity and cultural identity, since it is often intertwined. Hence I will also lend some ideas from a book by Bodil Marie Stavning Thomsen and Kristin Ørjasæter on globalizing contemporary Nordic art.

I am analyzing the images based on the messages of their motifs using the theoretical framework of cultural and collective memory developed by the Assman couple. My main focus will not lie in the specific analytical methodology, but in connecting a collective Nordic (or perhaps universal) memory and finding similarities between our social norms and values and the motifs of the various artworks. In other words, I will use the Assmann couple's memory thesis and theories and interpret the motifs of the images and compare where possible.

When identifying the artists that is included in the study "What does collective memory look like?", four appeared very organically from a purely natural and immediate

interest. The fifth one took a bit of effort and research in order to dig up, the reason for finding a fifth one is that, I did not wish to leave one of the Nordic countries out of the study since I aim at representing all of the Nordics. I have experienced three of the artworks in person, Hiltunen, and Loji at the art fair CHART, in Copenhagen and Steensen's immersive installation recently in Luma Arles.

Research overview

Aristotle's thoughts on memory in his book *De Memoria et Reminiscentia - On memory and reminiscence*, will not occupy a lot of space in this thesis. I have read bits and pieces of the book since it was the first book ever written on memory, however we have come a long way since 400 BC.

Halbwachs book, *On Collective memory*, was groundbreaking at the time it was written, and still today I find this book valid in some regards. The theory has been developed a lot since and therefore I will not be referring to it, the book is however still being quoted in contemporary articles and essays, therefore I am using his terms on occasions. I have read the introduction and conclusion to get a better understanding.

Aleida Assmann discusses memory and identity and also images and memory in her book *Cultural memory and the western civilization*. I am using chapter 6 and chapter 9 a lot in the second part of this thesis.

I will use some of J.Assmans ideas and perspectives regarding cultural memory from his book, *Religion and Cultural Memory Ten Studies* in which he explain both communicative and cultural memory.

Furthermore, I have read the introduction of Bodil Marie Stavning Thomsens and Kristin Ørjasæter's book, *Globalizing Art, Negotiating Place, Identity and Nation in Contemporary Nordic Art*. This book is relevant in terms of defining Nordic art, how our art fits into and is affected by globalization and our identity; hence our collective and cultural memory.

Limitations

Since this study is not of formalist nature, I have limited myself to write about the content and motifs of the images in a social, political, cultural, global, and national context. I will not go deeper into the materials and techniques used to create the images. Nor will I venture down a psychological path, well aware that this path might be intriguing for future studies since Sigmund Freud, among other psychologists, has written plenty on the topic of memory. Studying texts on memory, collective and cultural memory especially, I came across several interesting philosophical angles and discussions that I deliberately have chosen to exclude in order to leave more room for thoughts and exploration from a sociological viewpoint. One philosopher that is frequently mentioned is Friedrich Nietzsche, he seems however to be more occupied with memory on an individual level and how that shapes us as persons, or rather what happens to humans if we do not have memory.

Lastly, I will not be discussing the concept of Collective Memory in itself since this thesis do not contain enough number of pages for such a complex exploration. With the aim of leaving room for a fruitful discussion on the various works of art and their connection to collective memory, I chose to ignore the ongoing debate between scholars regarding definitions of both collective and cultural memory. Some scholars even doubt the scientific facts or lack of them for humans possessing a shared memory and the importance of memory all together. Critics have since the enlightenment argued that memory and reason stand in opposition and that memory does not build on empirical material.

Visual material

A brief introduction to the artists included in this study and a carefully curated selection of their work. The artists and their works are a crucial and fundamental part of the thesis, sharing a bit about them here will support a deeper understanding in the discussion to come. I have arranged the works starting with the more complex first (Jakob Kudsk Steensen,

Joar Nango, Simon Stålenhag) and ending with the two that are slightly easier to comprehend (Höskuldsson and Hiltunen).⁸

Jakob Kudsk Steensen

Jakob Kudsk Steensen (1987-) is an eco environment storyteller who works with 3D animations, sound, immersive reality and site specific monumental installations.⁹ Steensen was born and raised in the Danish countryside, and nature has always been at the center of his practice. Steensen works with specific landscapes, often studying and documenting microenvironments in collaboration with researchers from niche biology fields specialized in that particular environment. Steensen has created a lot of interesting exhibitions, the one I have studied for this particular thesis is his most recent installation; *Liminal Lands*, from 2021.¹⁰ In this particular work Steensen studied the wetlands of Camargue, a vast natural area in the south of France. The major part of his work is concentrated on the salt plains of Salin-de-Giraud. *Liminal Lands* is a multiplayer VR-installation that immerses the viewer in functional landscapes.¹¹

⁸ When discussing images and art works going forward in the text I will refer to them by numbers, example; Fig 1 - Simon Stålenhag images from above pages or fig 5 - Joar Nango. ; Furthermore I strongly recommend all readers to click on the link below fig. 2, fig. 3 and fig. 4 and watch the short videos embedded in order to better understand the discussions going forward. You do not need to watch the fig. 4 video in full length (it is 18 minutes), however please have a quick look since this video is from inside the actual VR work and of importance for the totality of the work and your understanding. have a quick look since this video is from inside the actual VR work and of importance for the totality of the work and your understanding

⁹ N.A. Jakobsteensen, "About", website, <http://www.jakobsteensen.com/aboutjks>, accessed 12 dec. 2021.

¹⁰ N.A. Jakobsteensen, "Liminal-lands", website, <http://www.jakobsteensen.com/liminal-lands>, accessed 15 dec. 2021

¹¹ Steensen has taken hundreds of macro photographs, a technique based on extreme close ups taken at a lengthy shutter speed. He then uploads the photographs in the video game platform Unreal Engine and reworks and repurpose the photographs into immersive videos. The VR headset used in this exhibition is HTC Vive Arts.



Fig 1. Jakob Kudsk Steensen, *Liminal lands*, Luma Arles, Arles, France, 2021, photo by Anna Fernsten Nilén



Fig 2 and fig 3, video of *Liminal Lands*, Jakob Kudsk Steensen, Luma Arles, Arles, France, 2021, video by Anna Fernsten Nilén, [Watch video fig.2](#) [Watch video fig. 3](#)¹²

¹² Full link to video see bibliography.
<https://drive.google.com/file/d/1LgyRE6KFkr2JLqbbelnPXdtvaubcSYRF/view?usp=sharing>



Fig. 4, *Liminal lands*, Jakob Kudsk Steensen, Luma Arles, Arles, France, 2021, Multiplayer room-scale VR, LED Video wall, spatialized sound system, natural limestone, sand, and pigment composite, 18:00 minutes.

[Watch video](#)¹³

Joar Nango

Joar Nango (1979-) is, much like Steensen, closely bound to nature. Nango was born and raised in Norway, more specifically the traditional territories of Sámi, an area called Sápmi.¹⁴ Nango is an architect and artist, his practice lies in between design, architecture and visual art. Through these disciplines he researches contemporary Saami architecture. Nango self publishes lots of material with the purpose of knowledge sharing and educating others on the nomadic culture he was born into. For my collective memory studies I have chosen to explore *The Indigenuity Project*, a three year project that Nango created together with Silje Figenschou Thoresen in 2010 - 2013.¹⁵

With *The Indigenuity Project* Nango has researched the sámi culture, focusing particularly on practical examples of the self-reliance of a people with limited resources and an inherent DIY mentality. The artist duo have documented and collected a vast amount of

¹³N.A., Jakob Steensen, "liminal-lands", <http://www.jakobsteensen.com/liminal-lands>, accessed 10 Dec 2021.

¹⁴ The Sámi are the semi-nomadic indigenous people of northern Norway, Sweden, Finland and parts of Russia. Also known as Laplanders, they pursue traditional livelihoods such as reindeer herding and coastal fishing. <https://worksthatwork.com/4/sami-self-sufficiency>

¹⁵ Silje Figenschou Thoresen is born 1978 in Kirkenes, Norge. She is trained at Konstfack och Bergen Academy of Art and Design. Thoresen is also from the Sami culture.

material from sámi peoples semi-permanent homes and traditional way of living resulting in a set of texts and photographic postcards.



Fig. 5, Furniture, *The Sámi Indigenuity Project*, Photo, Joar Nango & Silje Figenschou Thoresen



Fig. 6, *The Sámi Indigenuity Project*, Photo: Joar Nango & Silje Figenschou Thoresen
<http://www.mottodistribution.com/shop/editions/the-indigenuity-project.html>

Simon Stålenhag

Simon Stålenhag (1984 -) was born and raised in Ekerö, Sweden. Stålenhag is an artist and writer who works with a postapocalyptic universe embedded in Swedish traditional nature. Stålenhag's images are created digitally with a computer, but are remarkably reminiscent of oil paintings. For this particular study I have selected a few images from his book *Tales from the Loop*.¹⁶



Fig 7. S. Stålenhag, *Tales from the Loop*, 2014¹⁷

¹⁶ S. Stålenhag, *Tales from the Loop*, is created after the images got misinterpreted on social media and Stålenhag felt an urge to explain the content of the images through short texts and memories from his childhood. *Tales from the Loop* have also inspired a HBO series bearing the same name.

¹⁷ Image from website, <https://www.simonstalenhag.se/tftl.html>. Illustrations from *Tales from the Loop*, created on Wacom tablet and computer for his work. Simon Stålenhag, 2014



Fig 8. Illustrations from *Tales from the Loop*, Simon Stålenhag, 2014



Fig 9. Illustrations from *Tales from the Loop*, Simon Stålenhag, 2014

Loji Höskuldsson

Loji Höskuldsson (1987-) was born in Iceland. Höskuldsson's mother taught him the ancient art of embroidery. His still life embroideries in various sizes depict Icelandic flowers

and summer activities representing a yearning for light, sunshine and the Icelandic people's longing for summer throughout the year.



Fig. 10, Pvottasúran / The clothing line, 2019, Burlap and wool, 148 x 153 cm¹⁸



Fig. 11, Krokket spilað á sólríkum degi í bakgarði á Bakkastíg / Playing croquet on a sunny afternoon in the backyard of a back alley, 2019, Burlap and wool, 143 x 93 cm

¹⁸ Image from (website) <https://hverfisgalleri.is/artist/loji-hoskuldsson/single/#7>



Fig. 12, Flowerbed With Unwanted Flowers, 2019, Burlap and wool, 203 x 153cm

Jenni Hiltunen

Finnish painter, ceramist, and video maker Jenni Hiltunen (1981-) collects her inspiration from social media, advertisement and fashion. Through her monumental oil paintings Hiltunen explores, discusses, and reflects upon the real world. A recurring theme in her images is the “posing culture” on social media.



Fig. 13, J.Hiltunen, oil on canvas, 250 x 250 cm, photo by Paavo Lehtonen¹⁹



Fig. 14, J.Hiltunen, oil on canvas, 250 x 250 cm, photo by Paavo Lehtonen

¹⁹Images from (website) <https://jennihiltunen.com/paintings-2019>



Fig.15, J.Hiltunen, a selection of paintings from 2021, photo by Paavo Lehtonen,

Disposition

What does memory look like? is divided into two chapters, both chapters contain two parts. **Chapter 1**, “*Nordicness*”, explores the notion of “nordicness”, nostalgia, collective memory, and cultural memory through discussing images by Swedish Stålenhag and Icelandic Höskuldsson. I also study how the images fit into the Nordic identity and our collective memory as a social group. This chapter deals with memory as a way of reminiscing and looking back aiming at answering research question number 1. **Chapter 2**, *Image Memory*, examines the relationship between images and memory both from the perspective of using images as a way to remember and memory shown as images. In this chapter, I am analyzing the visual images by Finnish Hiltunen, Norwegian Nango, and Danish Stenseen. This chapter deals with memory as something active in the discourse of our global identity and aims at answering research question number two.

The selected artworks are central for this thesis therefore I have chosen to place a short introduction of both the artists and their work before the disposition instead of adding an image library at the end.

What does memory look like?

Chapter 1

“Nordicness”

When looking at Nordic contemporary art as a social phenomenon it is crucial to first explain and define the concept of Nordic. The countries are small in size, the climate is similar but also very different depending on which country you visit. From the vast forests and lakes in Sweden and Finland, the huge mountains and remote locations in Norway and Iceland, and the flatlands in Denmark we all share a deep fascination with nature. Scandinavia tends to be acknowledged as rich, well-educated, free, and almost a sort of paradise on earth. What then binds us to each other and makes many nations from the rest of the world look up at northern Europe and think of us as one region; the Nordics?

The Nordics consist of five countries: Sweden, Denmark, Norway, Finland, and Iceland, dating as far back as to the Vikings that populated the area from the 9th century, the countries of the region have collaborated and shared similar cultures and ways of living. When reading *Globalizing Art, Negotiating Place, Identity and Nation in Contemporary Nordic Art* I came across a word that really stuck with me; Nordicness.²⁰ In the book, the authors argue that the idea of “Nordicness” occurred around the time when Kalmar-Unionen was established. Kalmar-Unionen was a political union of Denmark, Norway and Sweden that existed between 1397 - 1523 and since Finland at that time (1150-1809) belonged to Sweden, Finland was very much a part of this union as well. Norway was ruled by Denmark for almost 300 years (1524- 1814) and later became a part of Sweden (1814- 1905). Considering this history it is not surprising that Sweden, Denmark and Norway share a similar language and as such have always been able to communicate quite easily with each other which in turn have helped the collaboration, and possibly a feeling of togetherness. The neighboring location of the countries might also be an explanation to almost “one community” feeling between the

²⁰ B.M.S.Thomsen & alt., *Globalizing Art, Negotiating Place, Identity and Nation in Contemporary Nordic Art*, Aarhus University Press, Aarhus, 2011, p. 11

three countries and in the 19th century with the railroads and industry growing, trade between the countries grew with the new development and a lot of political efforts were made to create transportation between the borders and the area became even more connected.

With The Nordic Union that was established straight after World War both Finland and Iceland became part of the attempts to direct the Nordic Societies with similar laws and systems. I agree with the statement from *Globalizing Art*, that the term Nordic is not only constructed, but also in constant transformation and that the term holds an explanation to our shared framework when it comes to politics, economy, society, values and culture.

In the book *Nordic contemporary Art from Denmark, Finland, Iceland, Norway, Sweden* editor Hossein Amirsagdeghi asks the intriguing question in his foreword; Does Nordic art exist? Not answering the question, but rather using it as a starting point to discuss and introduce Sweden, Denmark, Iceland, Norway and Finland's interesting and one might say; iconic socio-cultural civil society.²¹ Because that is indeed one of the most important things that link us together, we share a common view of politics, love and respect of nature, and a common history. A large part of this common history has contributed to the Scandinavian (Nordic) model.

A model which is built upon social democratic values and regardless of national or regional boundaries that not only looks to developing and maintaining social and political norms but is also actively engaged in promoting creativity and artistic endeavor via all of its political and social levers.²²

This model is one of the factors that make art and artists bloom in the region. With support from the government, the art community receives huge subsidies as a matter of social and cultural policy. I wonder if this too might contribute to a mutual view of life, the world we live in, and what the artists chose to depict. When thinking about Nordic art as a whole and what tendencies and themes that often occur in images from the region some recurring topics are nature, light, a deep introspect, isolation, moody psychology, and the absence of longing for light. Do people of the Nordics and artists share, not only a collective and communicative memory but also a national memory, and might this be seen through some of the artist's work in this thesis?

²¹ H. Amirsagdeghi, *Nordic contemporary Art from Denmark, Finland, Iceland, Norway, Sweden*, Thames & Hudson Ltd, 2014, p. 6

²² *Libid.*

Writing about the Nordics (or any region for that matter) nowadays, in a world that seems ever-shrinking through digitalization and shared media it would be foolish not to at least mention globalization. The Nordic, like the bigger part of all countries in the world, simply do not exist in a vacuum, we are becoming a part of one increasingly coherent world. Every day we are fed with the news. News from established and trustworthy sources and also from not-so-trustworthy social media networks that are growing better and better at distorting our news feeds with intelligent algorithms. Making it harder and harder to distinguish, not only what is reality and imagination (much like the universe we experience in the works of Stålenhag and Stenssen), but also to distinguish our national culture, national memory, and our national identity. According to professor of Cultural Sociology John Tomlinson globalization is;

[...not as much the *existence* of exchanges and interconnections, but rather their contemporary *quantity* and *intensity*, which makes it appropriate to talk about globalization as a new cultural and sociological situation...]²³

The first question that comes to mind when reading Tomlinson's definition is; Will there, in a hundred years from now, even exist such a thing as a national memory, or will we all share a collective memory stretching across national and regional borders? Keeping this in mind when venturing into the world of Nordic contemporary art, the collective memory, and cultural identity. seen through the lens of images might quite possibly give us some keys as to; what art from the Nordics are trying to tell us, if anything, and perhaps clues to what it will leave behind in terms of cultural memory. (I am fully aware that no one can predict the future, but hoping for a clue doesn't hurt anyone.)

²³ B.M.S.Thomsen & alt., *Globalizing Art, Negotiating Place, Identity and Nation in Contemporary Nordic Art*, Aarhus University Press, Aarhus, 2011, p.15

Tales from the Nordics

At a first glance, the digital image fig. 7. by Stålhagen shares similarities with traditional landscape paintings and the national romanticism that appeared in the late 19th century. My thoughts immediately go to Nordic National Romanticism, compositions of nature, light, people being outdoors enjoying the ocean, lakes, forests, and fields. Painted by masters such as Anders Zorn, Carl Larsson, Peder Severin Krøyer, Per Kirkeby and Akseli Gallen-Kallela to mention a few. A grass-covered field moving in the wind, with vegetation stretching to the waistline of two young, blond boys, a traditional, simple wooden fence keeping, the green, leafy, lush birch forest in the background, and the 80's Volkswagen police van driving through the landscape except for the huge white and orange robot walking in the center of the picture and the boy to the left carrying a device resembling a high-tech backpack with which he seems to be controlling the monumental robot in front of him and his friend.

I experience the image as a denotative one, it feels real, almost so real that the strangeness of the robot in the center seems like it belongs. Even though it is the imaginary world of Stålhagen I feel like I belong and can identify myself as a child growing up, in not this particular landscape, but in one very similar. Looking at fig. 9 I see the image of a narrow, wet asphalt road winding through a Swedish forest. In the center of the composition two dinosaurs have cut off the road for a “hemglassbilen”.²⁴ Again, much like the robot, the dinosaurs are out of place and contribute to an element of surprise or misplacement and then again they do not. They somehow fit into my memory of being a kid, racing my two brothers to “hemglassbilen” when the two of them took a break from playing with their plastic dinosaurs. It is like entering a parallel, magical, childish world that is flooded with nostalgic memories.

This connotation of childhood and nostalgia has little to do with an actual memory or what J. Assmann and Czaplicka refer to as; episodic memory, a memory of something we have experienced in real life.²⁵ A phenomenon that can actually be seen in Stålhagen's practice. The main reason that Stålhagen started writing texts to his images, was his

²⁴ Hemglassbilen = A truck that delivers ice cream to private households.

²⁵ This part of our memory can be separated in two different systems; visual and narrative. Our visual memory organizes images in a scenic way and are remote from meaning, whereas the narrative part of our episodic memory organizes memory in a linguistically, meaningful and coherent structure.

experience of people who viewed them on social media and, according to the artist, misunderstood them as being dark, haunted, and depressive. Stålenhag, therefore, felt it necessary to write down explanatory texts to accompany each image adding meaning to them. Viewing it from a memory theory perspective the artist is drawing his individual episodic childhood memories using both visual and narrative systems to convey a message.

In my case the feeling of remembering is a fake memory, I never experienced Ekerö, the island outside Stockholm, Sweden that is depicted in the images. The feeling of recognition and remembrance is due to both a cultural and collective memory. Growing up watching *Tjorven*, a series about a bunch of kids spending their summers in the Swedish archipelago and watching my brothers play with dinosaurs and robots. I also find a strong sense of belonging in the images (fig. 8) which resembles a Swedish traditional landscape, the season in this image has changed. A snowy wild backyard with a naked chestnut tree, a red wooden house with windows and corners painted white, a Volvo 240 station wagon, and a Saab 96 parked in front of the house. It is dawn and from the streetlights and windows, warm light is glowing. Reminiscing over my family's old silver-colored Volvo 240 station wagon, driving through the Swedish landscape, or walking home during winter. For me the feeling of “home” is instant.

A very similar feeling emerges when experiencing the still lifes of Höskuldsson. Nordic summer flowers in bright colors, clothing from a family drying in the sun on a clothing line, pieces from a croquet set, and an old mobile phone, a Nokia 3310. Simply by looking at the images I get this instant connotation of summer when bringing them together with their titles; *Playing croquet on a sunny afternoon in the backyard of a back alley* or *Flowerbed With Unwanted Flowers*, the feeling of a universe where the sun always shines and I am still a child, of the eternal happiness, no rainy days, picking wildflowers in the garden and playing croquet with my grandparents immediately stir up actual memories. So does the embroidery of my first ever mobile phone, the Nokia 3310.

As little as the memories of the Sci-Fi Ekerö landscapes by Stålenhag are real, neither are these ones real memories, well in a way some are my *individual memories*.²⁶ We all

²⁶ Individual memory belongs to a person in her/his own right. It is the experiences we as a person have collected throughout life. The individual memory is constructed on different levels. Conscious remembrance - brought into a particular configuration of meaning, self-interpretation and self definition. Reflecting how much

remember as separate individuals, however, memory is described as a social phenomenon and through memory, our internal life is socially conditioned and thereby links us to the social world. In this case, it could explain why I “remember” and feel nostalgic over still lifes depicting flowers and clothing hanging to dry in Icelandic summers when I have never once set foot on the island. I have however experienced the same kind of flowers, as a lot of us have, sharing a similar fauna. The Nordic countries also share the longing for summer due to our exceptionally long winters and a lot of us probably share positive feelings towards light and summer. I will assume that I am not the only Nordic person feeling nostalgic when seeing a Volvo 245, depicted in an image, photograph, or, when on a few occasions meeting one in traffic. After all, it was the most sold car in Sweden in 1984.²⁷ Nor, is it possible that I am alone in remembering typing text messages using the keyboard of the Nokia 3310.

When looking back at a region's traditions, heritage and inheritance it is hard to distinguish between history, tradition, and memory. What is it that we as a Nordic social group collectively remember and what is history or cultural memory? In her text *Function and storage - Two modes of memory* Assman discusses how philosophers, sociologists, and historians have explored the connection between memory and identity and the author claims that the two central functions of cultural memory are affected and identity, motivating force, and a formative-self- image. Cultural memory, according to A. Assman, is the kind of memory that transcends eras and is closely bound to traditions. This type of memory has two central functions, one is affected and identity and the second is to serve as a motivating force and a formative self-image.²⁸

Memory and identity support each other and our social group or groups (one person can belong to many) is a vital part of building memories. Cultural or collective. The memories found in the images discussed above consist of both cultural memory and collective or as the Assmann couple re-named it, communicative. Communicative memory stems from Halbwachs collective memory thesis but is further developed by the Assmann couple. In

the individual knows about her-/himself, what value he/she attaches to her-/himself and others, and how she/he interprets his/her own experiences. It affects opportunities that are opened or closed. The life story that one inhabits ties together memories and experiences in a narrative construction of one's self and provides guidance for future actions. A. Assman.

²⁷ M.Gasnier, “Sweden 1984: Last year of reign for the Volvo 200”, *Best Selling Car Blog*, (website), jan 1985 <https://bestsellingcarsblog.com/1985/01/sweden-1984-last-year-of-reign-for-the-volvo-200/>

²⁸ A. Assmann, *Cultural memory and the western civilization*, Cambridge University Press, 2011, p. 119-121

communicative memory, emotions play a crucial role, love, interest, sympathy, feelings of attachment. the wish to belong, but also hatred, mistrust, pain, shame, and guilt.²⁹

Nordic nature would in this case represent a cultural memory, one that has outlived generations. Vintage cars and specific toys we played with growing up belong to collective or communicative memory as a bigger social group growing up in the Nordics within the timespan of 80-100 years. Given there are two types of important memory combined with the power our memory possesses to stabilize our identity and make us feel like we belong in a society it is not surprising if more people then feel nostalgic when looking at Stålenhag and Höskuldssons images. If we were to translate Volvo 245 and dinosaurs to symbols of my childhood (and many others I am sure) and consider the French historian Pierre Nora's ideas of what steers the memory of a group, his ideas will support a collective memory in images. A.Assmann states that studies by Nora have shown that it is through a society's signs and symbols the individual participates in a common memory and a common identity.³⁰

It might be a bit exaggerated of me to state that certain types of flowers, nature in general, toy dinosaurs and station wagons from the '80s is the symbols that united the Nordic and define "Nordicness", but the type of symbols is not of any significance, it is the collective memories that are carried in these images we share as a regional identity.

²⁹ J.Assmann, *Religion and Cultural Memory Ten Studies*, R. Livingstone tr., Stanford press, California, 2006

³⁰ A. Assmann, *Cultural memory and the western civilization*, Cambridge University Press, 2011, pp.122

Chapter 2

Image Memory

Several hundreds of years ago, during the renaissance, scholars debated what media was better suited for the storage of memories. The scholars who favored writing as the superior storage media argued that images were material objects and so subject to destruction. They argued that was immaterial and lived outside of time.³¹ When J. Assmann and Czaplicka describes the difference between the visual and narrative modes in our episodic memory (with which we remember our experiences) they argue that:

Images and scenes imprint themselves on the mind exclusively through their emotional force, whereas in the case of narrative memory interpretative factors are added to the emotional ones.³²

A thesis I do not agree with the slightest. We, students of art history and art historians, interpret images and fill them with meaning and importance. At times perhaps too much. Nevertheless to strip images and visual scenes in our memory and argue that they do not make for interpretation in a memory context is ridiculous. As ridiculous as the opposition against images as a media for storage of memories turned out to be. Today historians focus increasingly on the formative function of images in both production and reconstruction of images. In her text about Images and memory A. Assmann states that with the rise of cultural studies new genres and media have become legitimate sources and objects of historiography.

Furthermore, the author argues that images have become the preferred medium for memory due to their affective charge.³³ Some historians have even rendered images more

³¹ A. Assmann, *Cultural memory and the western civilization*, Cambridge University Press, 2011, p. 206

³² J. Assmann, *Religion and Cultural Memory Ten Studies*, R. Livingstone tr., Stanford press, California, 2006, p. 3

³³ A. Assmann, *Cultural memory and the western civilization*, Cambridge University Press, 2011, p. 208

important than text. British Art historian John Berger (1926-2017) suggested that this is because “seeing comes before words. The child looks and recognizes before it can speak”.³⁴

I am inclined to agree. We live in a world that is informed by visual culture, images, and videos. Are texts becoming obsolete? Even newspapers have gone digital and are increasingly using alternative media to convey their messages, podcasts and books are being translated to sound books. One person who was pioneering the use of images and showing their value as a media to store memory was German art and culture historian Aby Moritz Warburg (1866-1929).

Warburg developed a socially constructed thesis on memory around the same time that Halbwachs coined the term collective memory. I will not go deeper into Warburg's theory, I will however mention a work of his that was never finished, *Mnemosyne Atlas*. A picture Atlas, named after Mnemosyne, the Greek goddess of language and memory. The work consisted of 63 wooden panels covered with black cloth, on which were pinned nearly 1,000 pictures from books, magazines, newspapers and other daily life as documentation and a legacy for the world.

Without memory, there is no social contract, no responsibility. Lack of memory, rather than forgetfulness, is thus eternal chaos.³⁵

Mnemosyne was said to bind life and time into an organized form. Are digital media our new mmenosys atlas? If it is, does this new media in any way, contribute to our collective memory? During the time Warburg created his pictorial Atlas photography was still relatively “new” and mainly used to document events, persons, animals and objects. Back then people trusted photographs to capture reality. Today the technology is so far developed that everyone with a smartphone can become a master photographer and the arsenal of filters that accompany our smartphones when taking pictures sometimes make it hard to determine what people actually look like in reality.

³⁴ Rose, Gillian, *Dr. Visual Methodologies : An Introduction to the Interpretation of Visual Materials*, SAGE Publications, 2001. ProQuest Ebook Central
<http://ebookcentral.proquest.com/lib/lund/detail.action?docID=254742>. p.6

³⁵Friedrich Nietzsche cit, J.Sprung, “Notes on the artistic investigations of Elsebeth Jørgensen”, *Ways of Losing Oneself in an image, Bergen : Hordaland Kunstsenter, 2016*, p 42

Pictorial aides mémoires

Finnish painter Jenni Hiltunen uses social media and fashion advertisements as inspiration for her practice. Hiltunen's monumental colorful oil paintings make me happy, excited, fascinated, and distressed. At first sight, the bold colors, prints, and the women posing alone in every one of her images, fig. 13, 14, 15, remind me of an advertisement for basically any fashion brand in the world and something else, something intangible. There is something that is not quite as I expect it to be when looking at an advertisement. Is it the lively and saturated colors? The cropped bodies that are often placed seated?...No, it is the complete lack of filter and also of life. I find myself no longer observing a woman or human for that matter, in front of me is an inanimate object. A lifeless figure with features resembling a woman, not a specific woman but any woman. Viewing many of the painter's work at the same time, walking from one image to the other, the "woman" depicted in the images looks back at me with the same indifferent stare. Malnourished, pale, skeleton-like bodies with limbs that are too long placed in unnatural positions.

Hiltunen claims to discuss the real world and especially a fairly new phenomenon called the "posing culture" through her images. This phenomenon has rapidly become a part of our collective culture on a global level, a new and collective way of "how-to" share portraits. In this "posing culture" women, also some men, pose for their social media profiles and post image after image of themselves from their "best angle". Standing in front of basically anything that can serve as a suitable background to match their outfit of today. Uploading the photo to a software app on their phone, retouching and reshaping, adding filters to add a sense of better weather, a "healthy" glow, reducing wrinkles etc. When content with the result the "selfie" is uploaded to a social media account to be shared and liked by a world of followers the "poser" never met.

A. Assmann argues that image is both a metaphor and a medium for memory. We tend to "see" a mental image when remembering an experience, a place, a face, a group of people, an object and when photography was invented, photos quickly became the new external support for memory.³⁶ French semiotic Roland Barthes (1915-1980) even wrote of the magic

³⁶ A. Assmann, *Cultural memory and the western civilization*, Cambridge University Press, 2011, p. 119-121 p. 209

of photos as a resurrection of the dead (In Hiltunens images it is more like the return of the dead). Referring back to Barthes' writings in *Camera Lucida*, A. Assmann states that:

...photography transcends every preceding medium for memory because as an indexical sign it delivers absolute proof that a particular past once existed. This memory aid may, then be pinpoint accurate, but nevertheless it remains mute...

A.Assmann is right in her argument that photography absolutely has the ability to transcend every medium for memory. That depends however entirely on who holds the camera and how the photographs are composed, treated and handled. Considering the twisted development of photography in our current society one might ask oneself; How will we remember a person or an event when all images we have are of ourselves covered in layers of filters, posing in front of an unidentifiable background? In a way I argue that Hiltunen has found her own unique way of documenting this generation's collective memory of portraits.

Another contemporary Nordic artist that practices the art of documenting is Norwegian Joar Nango. Nango uses the medium of photography in a more traditional sense, to document and preserve in this case his social group the Sámi. The totality of the architect's work and projects all revolve around the collective and national memory of the Samí. The Samí territory, Sampí, stretches over four nation states which includes a large variety of Samí cultures that has been trying to build a common nation and collective culture since the 60s. Nango's work is motivated by the feeling of being neglected, silenced, misunderstood as a cultural identity and the aim of his work is to educate and make the world feel more connected to the environment we share on a global level. As well as preserving, however little is left of the Samí cultural and communicative memory.

He and his partner Silje Figenschou Thoresen together created the *The Indigenuity Project* which entails three years of documenting the Samí everyday life, and his peoples tradition of ingenuity of making use of and repurpose everyday objects into new items. The project resulted in 54 photographs that were published as postcards. Studying one of the postcards, fig.5, the denotation of the image is a set of wooden outdoor furniture in the foreground and a wooden fence surrounded by mountains in the far background. At a closer look every single manmade object in the image is created out of euro pallets. This according

to Nango is a symbol of the cultural tradition of the Samí people that have been passed on through generations and generations. It is a vital part of the cultural memory of Samí. To preserve and store these memories in photographs published as postcards that are easily distributed is, in itself, genius, and a nomadic-oriented, modern form of storytelling.

Halwback's studies on collective memory showed that shared memories are of crucial importance as a mode of cohesion. What he referred to as group memory, later collective memory, has a circular effect of memories stabilizing groups, just as groups in turn stabilize memories. Stability was directly connected to the composition and nature of the group. It also revealed that memories are dependent on social interaction and confirmation since they hold no sticking power on their own. The rapid globalization is changing the way we all live and with this change Nango is concerned that his people's cultural memory will vanish.

Through *The Indigenuity Project* Nango and Thoresen have created what J. Assmann refers to as *aides mémoires*, symbols in the form of photographic postcards that help the group to remember what they do not want to forget. Nango and Thorsen's *aides mémoires* could be perceived as a cultural effort to secure the Samí bonding memory. A type of memory that aims to establish connections and consolidate togetherness through a common point of view. This progress of socialization enables us to remember and our memories help us to become socialized in order to fit in and belong.³⁷

Much like Nango, Danish artist Jakob Kudsk Steensen, spends long periods of time documenting micro environments by camera to create and tell stories. Instead of printing and publishing his pictures, Steensen uploads his macro photographs, a type of photography that zooms in on the smallest of details, to a gaming computer engine and creates new virtual, immersive, imaginary worlds. Steensen calls himself a digital gardener which is a suitable name for his practice.

His work *Liminal Lands*, he has recreated and re-built the salt plains of Salin-de-Giraud in the South of France. Entering Steensen's distorted universe lacks comparacing. I no longer have any idea of what is real and what is imagination, walking around in three worlds that simultaneously exist parallel to each other. Since the work is site specific I know that my body physically is walking around in an exhibition hall in the museum Luma Arles, but my mind is walking around inside a virtual world that is familiar

³⁷J.Assmann, *Religion and Cultural Memory Ten Studies*, R. Livingstone tr., Stanford press, California, 2006, p.9

and unfamiliar at the same time. Here are rock formations, a dead tree and water. When bending forward to view the tree closer I find myself inside the tree, it is living and filled with moving, fantasy organisms I can not identify. In Steensens universe is a parallel world, a world where time and space ceases to exist. It feels like I am in a vacuum, I am not in the past, nor in present or the future. Memory simply does not exist and neither do I. Who am in this imaginary, parallel world? A part of a root system, an atom in a rock formation, floating in thin air, my feet are dissolving in water and all of a sudden the ground disappears from under them, and I am flying. Flying through space, watching earth from far, far up in space. Perhaps I am a star or maybe I am the moon or I am just nothing, a piece of emptiness floating alone in space?

In Steensens alien universe memory or the notion of identity do not exist. Since we have already established that memory is supporting and stabilizing identity and identity is supporting and stabilizing memories. It does not come as a surprise that I completely and utterly lose my identity in *Liminal Lands*.

Conclusion & Thoughts

“We are the stories we can tell about ourselves.”

Dietrich Ritschl. 1986³⁸

Conclusion

Memory is supporting and stabilizing identity and identity is supporting and stabilizing memories. Our memory simply can not develop properly without us as individuals interacting and communicating with a social group, may that be family, a town, a religious institution, a football club, several of them or in this thesis; a region consisting of five countries with shared history, values and socio- culture. The signs, symbols and rituals of these social groups or societies enable the individual to participate in a common memory and a common identity and a sense of belonging. Having established the complex concept of memory and its importance for our identity, I will now answer the research questions I set out to explore.

1. How are the selected images remembering the Nordics? In what way, if any, do they represent a collective Nordic memory?

My exploration of Stålenhag’s and Höskuldsson’s images suggests that through the motifs of certain images, more specifically symbols within them, we collectively remember the Nordics. The reason for this might be that familiar symbols trigger our individual memory,

³⁸ Aleida Assmann, *Cultural Memory and Western Civilization*, Cambridge, quote; Dietrich Ritschl. 1986

a memory we as part of individuals belonging to a group share with other people from the Nordics, a collective memory. In this case the symbols consist of cars from a certain time, dinosaurs and robots resembling toys we played with as kids, bits and parts of a croquet set and a Nokia 3310. I stand by my statement made earlier, that the type of symbols is not of any significance, it is the collective memories that are carried in these images we share as a regional identity.

2. In what way do images function as carriers and communicators of communicative and cultural memory?

The second chapter of my studies examines images that are in direct dialogue with our society's communicative and cultural memory. Hiltunens images of women representing the "posing culture" are in many ways conveying a more realistic image of the phenomena. The images are stripped of filters and improvements and silently criticize the collective notion of identity and in a way addresses how we remember collectively. Nango's images represents and interprets the Samí peoples traditions and cultural memory. These images are constructed with the purpose of remembering what we do not want to forget and stabilizes the common identity while telling the story of a cultural memory. Both of the artist's images carry communicative and cultural memory that are not necessarily restricted to the Nordics, but of a more universal memory. Which do not, I might add, come as any surprise since the way we communicate is increasingly more transnational and global.

Finally, as an unsuspected bonus, during my analysis of Steensens distorted parallel universe, I accidentally cemented Nietzsche's quote used by my senior lecturer Joachim Sprung.

Without memory, there is no social contract, no responsibility. Lack of memory, rather than forgetfulness, is thus eternal chaos.³⁹

Really; Who are we and where do we belong without memory or visual images to frame it? Imagine a world without mental or physical images to interpret, store or share

³⁹J.Sprung, "Notes on the artistic investigations of Elsebeth Jørgensen", *Ways of Losing Oneself in an image*, Bergen : Hordaland Kunstsenter, 2016, p 42

memory. Whether it is collective/communicative, cultural, individual, national or universal memory. Who are you without memory or visual images to frame it?

Thoughts

Having explored what memory looks like, two thoughts occupy my mind. I will share them here as a reflection.

The first one is more of a concern than a thought. While exploring the images of Hiltunen I discovered a problem, the “posing” culture, not the posing in itself, but the way we are making use of photography today. For generations, photography has been an important medium to store our memories. To document persons, events, and experiences both for the generations that will come after us, but also for our own way of remembering. Photographs have an important task to fill us *aides mémoires*, to help us remember. When people are consistently posing and using the medium as a way to boost their ego and chase likes and comments. Hiding behind retouched images covered in layers of artificial filters posing in front of unidentifiable backgrounds. How will we have any chance of remembering what we actually looked like or even where the photo was taken? There is of course the possibility that my concern is completely uncalled for and that this is a passing phenomenon that just exists in this present time.

The latter thought I have is regarding Steensens *Liminal Lands*. I find this immersive installation absolutely fascinating, fascinating to the point that if I had lived in Arles I would have ventured into this imaginary, distorted universe at least once a week. It might be my favorite art installation of all time. It would make for intriguing material to study from a psychological memory framework, connecting both Sigmund Freud's theories of dreams and memory and also Aristotle's ideas of dreams and individual memory.

Of one thing I am absolutely certain, images and memories are important (I want to say vital, but this can not be true, since that would mean that blind people have no memory) for each other. Images possess the ability to carry, trigger and preserve memory and memory is projected in our heads through mental images.

Bibliography

Literature

Amirsadeghi H., *Nordic contemporary Art from Denmark, Finland, Iceland, Norway, Sweden*, Thames & Hudson Ltd, 2014

Assmann Aleida, *Cultural memory and the western civilization*, Cambridge University Press, 2011

Assmann Jan, *Religion and Cultural Memory Ten Studies*, R. Livingstone tr., Stanford press, California, 2006, p.8-9

Halbwachs Maurice, *On collective memory*, Chicago press, Chicago, 2020

Rose Gillian, *Dr. Visual Methodologies : An Introduction to the Interpretation of Visual Materials*, SAGE Publications, 2001. ProQuest Ebook Central

Stålenhag Simon, *Ur varselklotet*, A.F. Nilén tr., Liviona Print, Lituania, 2020, p .2

Thomsen B.M.S. & alt., *Globalizing Art, Negotiating Place, Identity and Nation in Contemporary Nordic Art*, Aarhus University Press, Aarhus, 2011, p. 11

Academic Journals

Assmann Jan, Czaplicka John, “Collective Memory and Cultural Identity”, *New German Critique*, Duke University Press, Spring - Summer, 1995, No. 65, pp. 125-133

Sprung Joacim, Friedrich Nietzsche quote from “Notes on the artistic investigations of Elsebeth Jørgensen”, *Ways of Losing Oneself in an image*, Bergen : Hordaland Kunstsenter, 2016

Website

Engle Jonas, “How will we remember the Coronavirus Pandemic?”, *New York Times*, May 2020, (website), see bibliography, accessed 02 January 2022

<https://www.nytimes.com/2020/05/29/learning/how-will-we-remember-the-coronavirus-pandemic.html>

Gasnier Matt, “Sweden 1984: Last year of reign for the Volvo 200”, *Best Selling Car Blog*, (website), jan 1985

<https://bestsellingcarsblog.com/1985/01/sweden-1984-last-year-of-reign-for-the-volvo-200/>

