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Main Research Interests

Artistic careers and fine arts professorships in Sweden 1945-2000

In my ongoing research project I investigate the correlations between gender and artistic success as they are demonstrated in the recruitment of professors at the two oldest Swedish fine arts colleges. There, men have dominated the most prestigious positions as art teachers throughout the twentieth century. At the Royal University College of Fine Arts alone, 44 men were appointed professors between 1945 and 2000. The first woman professor at a fine arts college was appointed in 1985, and up until the year 2000, only six women in total had received this title. Until now, almost no research has been done on the subject in Sweden. The aim of this project is to use methods and theoretical perspectives from gender theory, art history and sociology to investigate what assets have been needed to reach these prominent positions, and, conversely, what has characterized those who sought these positions but did not reach them. The project will also explore the recruitment process. Who were set to judge the candidates, and by what criteria were the chosen few selected? The aim is to examine how gender emerges as a factor in the selection process, and to consider the implications of this male-dominated recruitment in relation to the female and male students' education, and their

acquisition of social and artistic resources of importance for continued career development. The project will provide new knowledge about the post-war visual art field in Sweden when it comes to 1) correlations between gender, merits and career paths; 2) the role of art education in the production and reproduction of such patterns; 3) the art academies and their symbolic power to consecrate and further artistic careers. Read [article](#)

Higher education in the fine arts and artistic research 1900-

During the last ten years I have taken an interest in the fine arts education in higher education in Sweden during the twentieth century as well as the development of artistic research since 1977. In my book *Fri konst? Konstnärlig utbildning vid Konsthögskolan Valand, Konstfackskolan och Kungliga Konsthögskolan 1960-1995/A Free Art? Higher Education in the Fine Arts in Sweden at the Valand School of Fine Arts, the University College of Arts, Crafts and Design and the Royal University College of Fine Arts 1960-1995* (2010) I discuss the challenges that confronted the Swedish fine arts college education in the major reform of higher education in 1977 when the schools became part of the government-funded system of higher education. The focus is on the schools' struggle to keep their autonomy and govern artistic freedom from the university's regulations and formalities. This individual and free education was a heritage from the reform of artistic education at the Royal University College of Fine Arts in 1938, where modernistic values choreographed by the art field's norms and values came to set the agenda. The book shows that this free education (and the schools' autonomy) was upheld throughout the period. The reform of higher education in 1977 and the shift in governance of the colleges made little difference. The change towards a more libertarian educational practice, with few or no mandatory theoretical elements, towards a postmodern, theory-influenced, and more structured education in the early and mid-1990s in Sweden can instead be interpreted as an effect of a willing accommodation towards the postmodern shift in the art world, a shift that opened up the possibility of launching attractive alternatives to what seemed to be outdated and old-fashioned modernistic ideals. This shift did not change the commonly shared and fundamental assumption about the necessary individual orientation of the education. Nevertheless, the intellectualization of the art world generated the intellectualization of the education, and this meant that the influence of academics, such as art critics or philosophers, increased. Many undoubtedly perceived this as an academization, but it is important to note that this was an effect of the increased interest in theory within contemporary art, and not a result of pressure from an idiosyncratic academic system. Read [summary](#)

I have in several articles dealt with the development of artistic research and development in Sweden. This process took place between 1977 and 2000, due to the lack of funding and PhD programmes, a marginal phenomenon in Swedish higher art education. Today the situation is different. The art schools have given alert response to the Bologna process, and have rapidly adjusted to the three cycles and the European tuning documents. PhD programmes have been established. The Swedish government now also supports the area more forcefully. Since 2000, funding of artistic R&D is also channelled through the Swedish Research Council. However, it is still a heterogeneous area, combining interests and agents from different professional artistic fields. There is no consensus on what artistic R&D is, or what it should be. Here we find both knowledge production, in a fairly precise (and academic) sense, and more openly determined in-depth enhancement of specialist expertise of an essentially artistic kind. The ongoing

battle between these contradictory perceptions is particularly interesting to investigate as an example of the struggle that occurs when the relatively autonomous educations of the professions are integrated in the academy. Read [summary](#)

Academic and Classicist Art Theory 1700-

My dissertation in Art History *Om Måleriet i den klassicistiska konstteorin. Praktikens teoretiska position under sjuttonhundratalets andra hälft/On painting in Classicist Art Theory. Theoretical attitudes to practice in the second half of the eighteenth century* (1999) concentrated on French, German and English classical academic art theory in the 18th century within the context of the European academies of fine arts. It is well known that the character of the manual execution and material form of the art object were ascribed little value in these texts. The practical act of painting was associated with the handicraft tradition, and the concomitant material was regarded in many respects as a kind of tool in the service of technical execution. The thrust of theory was instead towards the literary and the philosophical; great value was ascribed to the artists' mental creativity and the philosophical treatment of their subjects, as well as to the experience of these aspects on the part of the observer. But although classicist theory gave great prominence to the mental and idealist determinants of art, it did not reflect or speculate exclusively upon these aspects. The theory also dealt with practice - with the manual and material side of creating the work of art. The academics were very much aware of the necessity of manual dexterity and visually appealing qualities in painting. The results of my analysis of texts by theorists such as Joshua Reynolds and Roger de Piles thus suggested that the academic institution in the 18th century need not necessarily be regarded as a dogmatic classicist organism in the life of the arts, but that its members and official spokesmen could give voice to discerning, and sometimes even radical, opinions concerning the nature and distinctive quality of the art of painting. Read [summary](#)

Post-doctoral Research Scholarships, Grants and Awards

The Bank of Sweden Tercentenary Foundation. Grant for the research project "Art, career and gender. The career pathways of male and female artists and the recruitment of professors at the Royal Academy of Fine Arts and Valand Art Academy 1945-2000" (P10-0651) 2011-2014 (2 209 000 SEK)

The Bank of Sweden Tercentenary Foundation. Grant for establishing strategic contacts and a research network. "The Network for Research in Higher Education in the Arts - RHEA" (F09-1550:1) 2010 (185 000 SEK)

Swedish Research Council. Grant for the conference "Education in the Arts and the Fields of Cultural Production. Historical and Sociological perspectives. Nordic research seminar". Uppsala University May 5-7th 2010. (VR 426 2010 21) 2010 (60 000 SEK)

Sven och Dagmar Sahléns Foundation. Grant for the conference "Education in the Arts and the Fields of Cultural Production. Historical and Sociological perspectives. Nordic research seminar". Uppsala University May 5-7th 2010. 2010 (25 000 SEK)

School of the Art Institute of Chicago *Stone Summer Theory Institute "What do artists know?"* International conference on higher education in the fine arts. Invited as fellow,

20-26 September 2009.

The Bank of Sweden Tercentenary Foundation. Publication grant for the book *Fri konst?/ A Free Art? Higher Education in the Fine Arts in Sweden at the Valand School of Fine Arts, The University College of Arts, Crafts and Design and the Royal University College of Fine Arts 1960-1995*. (J1999-0413:3-T) 2009 (105 000 SEK)

The Bank of Sweden Tercentenary Foundation. Grant for the research project "Fine arts colleges and academia. A study of different approaches within higher arts education in Sweden during the 1900s. (J1999-0413). 2000-2002 (1 400 000 SEK).

The Birgit and Gad Rausing Foundation. Grant for the research project "Fine arts colleges and academia. A study of different approaches within higher fine arts education in Sweden during the 1900s. 2000 (75 000 SEK)

The Knut and Alice Wallenberg Foundation. Scholarship for recently graduated female PhDs. 1999 (200 000 SEK).

Post-doctoral Research Positions

Professor 2012-, Sodertorn University, School of Culture and Communication, Dept. of Art History.

Senior Research Fellow 2011-2014, Uppsala University, Sociology of Education and Culture Research Unit (SEC), Dept. of History, Uppsala University.

Senior Research Fellow 2009, Uppsala University Sociology of Education and Culture Research Unit (SEC) at the Dept. of Studies in Education, Culture and Media (EDU), Uppsala University.

Post-doctoral Research Fellow 2002-2008, Dept. of Art History Uppsala University.

Post-doctoral Research Fellow 2000- 2002 Dept. of Art History, Stockholm University.

External examiner

Stina Hagelqvist *Arkitekttävlingen som föreställning. Den svenska arkitekttävlingens ideologiska, institutionella och professionella villkor under 1900-talets första hälft*. PhD dissertation presented at the Dept. of Art History, Uppsala University, 2010-09-24.

Annelie Holmberg *Hantverksskicklighet och kreativitet. Kontinuitet och förändring i en lokal textilläro-utbildning 1955-2001*. PhD dissertation presented at the Dept. of Art History, Uppsala University 2009-02-20.

Fredrik Krohn Andersson: *Kärnkraftverkets poetik. Begreppsliggöranden av svenska kärnkraftverk 1965-1973*. PhD dissertation presented at the Dept. of Art History, Stockholm University 2012-03-16.

Faculty opponent

Andrea Kollnitz *Konstens nationella identitet. Om tysk och österrikisk modernism i svensk konstkritik 1908-1934* PhD dissertation presented at the Dept. of Art History, Stockholm University 2008-10-10.

Special reader at final PhD dissertation seminar

Special reader at PhD dissertation seminar of Ulrika Stahre, final manuscript presented 2004-01-29 as PhD dissertation *Beundrad Barbar. Amasonen i västeuropeisk bildkultur 1789-1918*, Dept. of Art History, Gothenburg University.

Special reader at PhD dissertation seminar of Sabrina Norlander, final manuscript 2002-12-18, presented 2003-09-26 as PhD dissertation *Claiming Rome. Portraiture and Social Identity in the Eighteenth Century*, Dept. Of Art History, Uppsala University

Editor

En omvänd ekonomi. Tillgångar inom konstnärliga utbildningar och konstfältet 1938-2008 Eds. Mikael Börjesson, Martin Gustavsson and Marta Edling. Daidalos Stockholm 2012.

Professional affiliations and memberships

Uppsala University

Co-director, SEC Sociology of Education and Culture Research Unit, Uppsala University

Head Coordinator of the Nordic network for Research in Higher Education in the Arts (RHEA) 2010-2012. Read more on [RHEA network activities](#)

Member of the Interdisciplinary Network for Eighteenth Century Studies, Uppsala University 2002-2008

Member of the Scientific Council for the Collegium of Research in the Educational Sciences at Uppsala University 2009-2012

The Swedish National Museum of Fine Arts and Design

Member of Triaden, a committee for the strategic development of research collaboration between the departments of Art History at Uppsala and Stockholm University, and the Museum 2005-2007

Member of the Research Board 2003-2004

Member of the Nordic Network for the History and Aesthetics of Photography 2008-

Member of the Swedish Network for Photo Historical Research, 2007-

Member of the Network for Intersectional Research into Higher Education (NIRHE) 2011-

Member of Swedish Network for Research on working conditions in the art and culture sector 2008-

Publications

Books

Fri konst? Konstnärlig utbildning vid Konsthögskolan Valand, Konstfackskolan och Kungliga Konsthögskolan 1960-1995/A Free Art? Higher Education in the Fine Arts in Sweden at the Valand School of Fine Arts, the University College of Arts, Crafts and Design and the Royal University College of Fine Arts, 1960-1995. Stockholm 2010.

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Om Måleriet i den klassicistiska konstteorin. Praktikens teoretiska position under sjuttonhundratalets andra hälft/On Painting in Classicist Art Theory. Theoretical Attitudes to Practice in the Second Half of the Eighteenth Century 1999, Dept. of Art History, University of Stockholm, Sweden.

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Peer reviewed articles

Edling, Marta "En fri utbildning. Skolornas antagningsprocedurer, inre liv och stora beroende av fältet" i *En omvänd ekonomi. Tillgångar inom konstnärliga utbildningar och konstfältet 1938-2008* red. Mikael Börjesson, Martin Gustavsson och Marta Edling, Stockholm 2011 [forthcoming]. ("A free education. Higher education in the Arts and its Dependence on the Art field" in *A Reversed Economy. Assets in Higher Education in the Fine Arts and the Art Field 1938-2008*)

Edling, Marta "Det naturliga broderskapet. Om professorstillsättningar på Kungl. Konsthögskolan under 1980-talet" i *En omvänd ekonomi. Tillgångar inom konstnärliga utbildningar och konstfältet 1938-2008* red. Mikael Börjesson Martin Gustavsson och Marta Edling Stockholm 2011 [forthcoming]. ("A natural brotherhood. On the recruitment of professors to the Royal University College of Fine Arts during the 1980s" in *A reversed economy. Assets in higher education in the Fine Arts and the Art field 1938-2008*) Read [article](#)

Edling, Marta & Börjesson, Mikael, "Om frihet, begåvning och karismatiskt lärande inom den högre bildkonstnärliga utbildningen" in *Praktiske grunde. Tidskrift for kultur- og samfundsvidenskab*, nr 1 2008. ("On free creativity, talent and charismatic learning within higher education in the fine arts" *Journal for the Study of Culture and Society*)

Edling, Marta & Görts, Maria, "Att vara student vid en konsthögskola" *Den vildväxande högskolan. Studier av reformer, miljöer och kunskapsvägar.*

SISTER skrifter nr 8, 2003 (The Fine Arts Student in the System of Higher Education in Sweden" In the Growing System of Higher of Education, Swedish Institute for Studies in Education and Research)

"Kamerans spänningsfält och könens positioner" *Kvinnovetenskaplig tidskrift* nr 3-4, 1993 ("On the gendered practice of the Camera" *Journal of Women's Studies*)

"Ljuger kameran" *Konsthistorisk tidskrift* nr 4, 1989
("Does the camera lie?" A critical discussion on the authenticity of the photograph, *Journal of Art History*)

Peer reviewed conference contributions

"En tvångströja för måleriet? Några reflektioner över den akademiska konstteorins historia" *Konsthistorisk tidskrift* nr 1-2, 2001 ("A straight-jacket for Painting. Some reflections on Academic Art Theory" *Journal of Art History*)

Other research articles, overviews, reviews

"Placing Artistic Work in Perspective. Artistic Research at Valand around the turn of the 1990s" in *A Disarranged Playing Board. Art in Gothenburg During the 1980s and 1990s*. Eds. Kristoffer Arvidsson & Jeff Werner Gothenburg 2010.

Read [article](#)

"It smells of wildness, trouble, a good fight. On Experimental Art and Education in the Fine Arts during the 1960's" in *Det åskådliga och det bottenlösa. Tankar om konst och humaniora* Stockholms universitet 2010.

Read [article](#)

"Konstnärlig forskning och utveckling i Sverige 1977-2008. Några reflektioner över en historia som tycks upprepa sig." *Årsbok om Konstnärligt FoU 2009*, Vetenskapsrådet, Stockholm 2009. ("Artistic research and development in Sweden, 1977-2008 Some reflections on a history that appears to repeat itself" *Yearbook on Artistic R&D Swedish Research Council* 2009)

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Konst Kunskap Insikt. Årsbok 2004 om konstnärligt FoU och Metod och praktik. Årsbok 2005 om konstnärligt FoU Vetenskapsrådet" *Konsthistorisk tidskrift* nr 2, 2006. (Review in *Journal of Art History*)

"Sven Olov Wallenstein. Bildstrider. Föreläsningar om estetisk teori" Recension. *Konsthistorisk tidskrift* nr 1-2, 2002. (Review in *Journal of Art History*)

"Att pendla mellan självständighet och underkastelse. Några tankar om klassicismens och nazarenernas eklekticism" *Konstvetenskapliga institutionens skriftserie* nr 1, 1996. ("Some reflections on the eclectic

character of the art of the Nazarenes" *Collected papers Dept. of Art History, Stockholm University*)

"Teorier om konsten och konsternas teorier" Om konstteori som filosofi och fackvetenskap. *Konstvetenskapliga institutionens skriftserie* nr 3, 1997. (Theories on Art and the Theories of the Arts *Collected papers Dept. of Art History, Stockholm University*)

"Lars O Ericsson. I den frusna passionens heta skugga. Essäer om 80- och 90-talets konst" Recension. *Konsthistorisk tidskrift* nr 4, 2001. (Review in *Journal of Art History*)

"Kunstteori. Positioner i nutidig kunstdebat. Historie, form, felt, politik" Recension. *Konsthistorisk tidskrift* nr 1, 2000. (Review in *Journal of Art History*)

"Margareta Gynning. Det ambivalenta perspektivet. Eva Bonnier och Hanna Hirsch-Pauli i 1880-talets konstliv" Recension. *Konsthistorisk tidskrift* nr 4, 1999. (Review of dissertation in *Journal of Art History*)

Conferences

Organisation of conferences/sessions

38th Association of Art Historians (AAH) Annual Conference & Bookfair. 11-13 April 2013. University of Reading. Co-convenor of the session Transnational Flows in European Fine Arts Education 1900-2000 in collaboration with representatives of Tate Research at Tate Britain and Dalarna University.

Nordik 2012. 24-27 October, Stockholm University. Convenor of the session "Changes and Reform in Art School Education in the Nordic Countries from 1900 to the present".

Bourdieu and Gender. Symposium Uppsala University, 28 March 2012.

RHEA. International Perspectives on Transformation in Higher Education in the Arts in the Twentieth Century. Network Meeting 16-17 December 2011, Uppsala University. Read more on network [activities](#).

RHEA. Network for Research in Higher Education in the Arts. Seminars 16-17 November 2010, Uppsala University.

Nordic Multidisciplinary Research Seminar, "Education in the Arts and the Fields of Cultural Production. Historical and Sociological perspectives. Nordic Research Seminar. Uppsala University 5-7 May 2010".

Fourth Conference on the History of Education 1-2 October 2009, Uppsala University. Coordinator of session on Swedish higher education in the fine arts.

Conference participation with paper or as chair for a session or as commentator

Reflections on the Art School. Symposium Tate Britain. 8 July 2011.
Presentation of paper.

Stone Summer Theory Institute, Art Institute of Chicago 20-27 September 2009. Invited Fellow.

ACSIS. Culture and Nature. Conference on Swedish Culture Studies. Linköping University, Norrköping 15-17 June 2009. Presentation of paper.

Educult 2008. Transnational Strategies in Higher Education and Professional Fields. The Cases of Law, Economy, Science, and Art. International Conference, Uppsala University, 3-6 June 2008. Presentation of paper.

Art of success in Art. Social origin, gender, education and career 1945-2007 Academy of the Fine Arts, Odense, Denmark. Presentation of paper.

Educult 2007. International Conference for Studies in Education and Culture Uppsala University, Sweden. Presentation of paper.

Nordik VI. Tradition and Visual Culture. University of Bergen, Norway 2006. Chair for the session "Uses of Photography" .

Third network conference. Nordic Network for the History and Aesthetics of Photography, Helsinki 2006. Commentator on a paper presented by Mika Elo, Finland.

Nordik VI. The Nordic Conference for Art History Aarhus university 2003. Chair for a session on new curatorial strategies.

Nordik V. The Nordic Conference for Art History Uppsala University 2000. Presentation of paper.

The Magic of Art. Nordic interdisciplinary conference in Aesthetics. Aarhus University Denmark 1993. Presentation of paper.

Conference participation without paper presentation

International art education roundtable. Tate Britain, 5 July 2012.

37th Association of Art Historians (AAH) Annual Conference & Bookfair.
31 March – 2 April 2011. University of Warwick

Power Shifts and New Divisions in Society, Work and Universities. Conference
at GEXcel Gender Excellence Center, Linköping University. 14-16 June 2010.

*Estetikens kön. Om kvinnors och mäns möjligheter förr och nu att uttrycka sig
konstnärligt och om det estetiska uttryckets varierande kön.* One-day
symposium in Linköping, Wednesday 28 October 2009.

Research and Museums (RAM) an international interdisciplinary symposium
Stockholm 22-25 May 2007. Kungliga Vetenskapsakademien, Stockholm.

Konstvetenskaplig ämneskonferens. Uppsala 17-18 November 2006.

Other Criteria. A symposium on practice led research. International
conference on practice-based research at the University of Skövde 20-22
October 2006

*Pedagogikhistorisk forskning. Kultur, makt och utbildning. 3:e nordiska
konferensen* 28-29 September 2006

Konstvetenskaplig ämneskonferens. Gothenburg, 15-16 October 2004

Konstvetenskaplig ämneskonferens. Stockholm, 24-25 October 1996

National Icons. Methodological approaches to the study of art. Katholieke
Universiteit Leuven, Belgium, January 1994.

Nordik IV. The Nordic Conference for Art History. Oslo University 1994.
Nordiskt konsthistorikermöte. Om konsthistoriens identitet. Geilo, Norge Maj
1993.