

## Introduction: travelling images

Images move. They travel, migrate, transform, disappear and reappear in time and space through reproductions, copies, appropriations and re-use. Images migrate as material objects but also as immaterialities – that is, as visual conventions, patterns or contents. This book considers these movements and their implications for the reception and definitions of art and the construction of art historical narratives.

A key argument developed here is the benefit of simultaneously considering expressions of visual arts and of vernacular mass culture. Accordingly, the intention is to present an ever-present split vision as regards visual expressions and practices in different contexts. Such a strategy not only expands the objects of study; it alters the understanding of established history writing based on media or genre-specific narratives, expressed through notions such as ‘art history’, ‘photo history’, ‘media history’ and ‘fashion history’. The expressions and arguments for the nature and existence of such categories are key objects of study in this book. Hence, the aim is to critically question such categories and propose a new totality that is neither media specific nor genre specific. While blurred boundaries have been a key topic within the art field since the postmodern turn and the late twentieth century, this book seeks to point out the frail and illusory character of the art field throughout modernity, commonly understood as an era of media specificity.

This book consists of four case studies covering the period 1860–2010 and includes as disparate objects as photocollages, window displays, fashion imagery and contemporary art projects. Through these four close-ups it seeks to reveal the mechanisms, nature and character of these migration processes, and the agents behind them, as well as the sites where they have taken place. The overall aim of this book is thus to understand the mechanisms of interfacing events in the borderlands of the art world.

Chapter 1 (‘Cut and paste’) considers the mechanisms of breaks and continuities in the history of photocollage with regard to gender, genre and locations of display. Collage is commonly celebrated as a twentieth-century art form invented by Dada artists in the 1910s. Yet there was already a vibrant

culture of making photocollages in Victorian Britain. From an art historical perspective this can be interpreted as an expression of typical modernist amnesia. The default stance of the early twentieth century's avant-garde was to be radically, ground-breakingly new and different from any historical precursors. However, there is, when turning to the printed press, also a trajectory of continuity and withholding of traditions in the history of photocollage. Since the second half of the nineteenth century collage makers had used cut outs from the illustrated press. At the same time, the illustrated press were using photographs as the basis for their drawn caricatures, and there was thus a constant, mutual exchange between print culture and the practice of making photocollage. This case study has two parts. The first includes a critical investigation of the writings on the history of photocollage between the 1970s and 2010s, focusing on the arguments and rationales of forgetting and retrieving those nineteenth-century forerunners. It includes examples of amnesia and recognition and reevaluation. The second is a close study of a number of images that appear in Victorian albums produced between 1870 and 1900 and their contemporary counterparts in the visual culture of illustrated journals and books.

Chapter 2 ('Modernism in the streets') considers the introduction of modernist aesthetics in Sweden in the early 1930s in the image communities of marketing and visual art. The main focus is the Stockholm Exhibition held in 1930, in which marketing and advertising played an integral part in the presentation of modern architecture, design and visual art. The exhibition area hosted the first large presentation of modernist visual art in Sweden, the *Art Concret* exhibition. The exhibition was also a decisive event for the introduction of modernist window displays. From the late 1920s and onwards window displays were clearly influenced by avant-garde modernist art such as cubism, futurism and constructivism. This is evident in the designs themselves but it was also spelled out in professional journals and handbooks. In the commercial context, pure marketing rationales and arguments were linked to the modernist aesthetic and the ambition to cross-fertilize art and marketing. The modernist design in window displays was not unique to Sweden around 1930. However, this is an instructive case as the reception of modernist images differed widely between the two image communities. Within marketing aesthetics the Stockholm Exhibition marks the breakthrough for modernism. Simultaneously, the art field was very resistant to modernist aesthetics and the *Art Concret* exhibition proved to be a complete fiasco.

Chapter 3 ('Magazined art') investigates the printed magazine as a site where the worlds of art and fashion merged in the 1980s. Since the early 1990s fashion photographs have migrated effortlessly between the art field and the commercial field, between being considered as personal works and as assignments limited by the ideas and wants of designers, brands and

fashion publications. As pointed out by several scholars, a crucial part of this development was the new aesthetics that emerged in the 1990s which challenged traditional notions of fashion as glamorous depictions of garments, a style labelled 'trash realism', 'radical fashion' or 'post fashion'. However, as the chapter shows, an equally important material basis for this development was the emergence of new fora in the 1980s. Later on, in the 1990s and early 2000s several magazines that straddled art, style culture and high fashion appeared, such as *Purple Prose*, *Tank*, *o32c* and *Sleek*. This chapter traces the beginnings of these transgressions through a close examination of the two magazines *i-D* and *Artforum*, which from different positions and with different strategies served as an active interface between art and fashion in the 1980s.

Chapter 4 ('Imposter art') explores how mass media, in the form of the daily press, professional journals and television, represented and interpreted contemporary art that was deemed as illegal acts. In consequence, it considers how media discourses intervened and acted in such artistic and legal processes. At the centre of this study are artworks made by three Swedish artists between 1967 and 2009 which were simultaneously considered as both artistic statements and real illegal deeds. These artworks and the ensuing media debates are illuminating examples of how the notion of art is continuously negotiated and interpreted very differently by various agents in diverse contexts. This study, therefore, expands its focus beyond the typical agents of the art world such as curators, critics and art historians to include statements and writing by representatives of politics, media, entertainment, law and the general public. Being controversial acts, these artworks were open to multiple interpretations and fed smoothly into the logic of the media system. Accordingly, the artists and their artworks were described as breaking news in the standard vocabulary of the press. In addition, they all elicited extensive media discussions on the definition of art.

### Living images

The title of this book paraphrases Mieke Bal's seminal book *Travelling Concepts*.<sup>1</sup> Although Bal deals with the elasticity of concepts as they are differently used (i.e. travel), in different academic disciplines and intellectual practices, her book has been a vital source of inspiration for this project. First, her use of a simultaneously spatial and human metaphor for analysing cultural phenomena, that is, concepts, has inspired me to approach visual images in a similar way. Second, the inherent dynamism and defying of disciplinary boundaries in her approach has been indispensable. Furthermore, her arguments for combining close readings of objects themselves with the critical perspectives of cultural studies have also informed the design of this project.

The central concept of image is in this book used to designate visual conventions, patterns or contents as well as tangible visual images. As pointed out by W. J. T. Mitchell in his seminal essay 'What is an Image?', the concept of images is much broader and includes phenomena of different modalities, both visual and non-visual, which are written into different institutional discourses. Thus 'the family of images' includes not only graphic images but also optical, perceptual, mental and verbal images, which tie into the disciplines of physics, psychology and literature, as well as art history and visual studies.<sup>2</sup> Although this book considers graphic images using Mitchell's terminology – whether handmade, printed or created through the arrangement of three-dimensional objects – his broad understanding and inclusive approach has informed this study in the sense that it considers images both as tangible objects and as 'intangible' designs. Indeed the fact that images can 'remain' mentally or virtually has an important bearing on how the movement of images is considered. This book primarily considers visual images, independent of their medium but also takes into account the technical, material aspects of individual tangible images. Consequently, it feeds into recent developments within image studies, which, according to Keith Moxey, is a research practice that recognizes that 'the physical properties of images are as important as their social function'.<sup>3</sup>

This book is also informed by Hans Belting's notions of image, picture and medium. According to Belting, 'pictures are images embodied in media'. Thus every picture consists of a medium whether it is a painting, a photograph or on a monitor, or whether it is handmade and unique or mechanically mass-produced. In Belting's triangular model the picture is understood as the material artefact, the image as the visual content or pattern and the medium as the image support, the technology or artisanship that transmits and gives visibility to the image. Thus the medium is 'that which conveys or hosts an image, making it visible, turning it into a picture'.<sup>4</sup> Consequently, tying into Belting, the term 'images' refers to visual patterns and contents irrespective of their material appearance and whether they are 'originals', 'copies' or 'reproductions'. However, such a dismantling is only possible conceptually. In effect, the meaning of an image changes not only with the medium but also with the context of display and the composition and expectations of its audiences. Thus the same picture may have very different meanings when it travels from one context to another. However, the main advantage of using Belting's model is that it encourages a simultaneous attention to content and materiality or image and medium. As a consequence of the separation of picture, medium and image, Belting points out that images (that is, patterns), contents and designs may be 'nomads' and that they might 'migrate across boundaries that separate one culture from another, taking up residence in the media of one historical place and time and then

moving on to the next'.<sup>5</sup> In line with this idea the present book sets out to describe and analyse the patterns or mechanisms in such movements in particular historical cases.

The processual take on images, which characterizes this book, is also influenced by Belting who argues that images 'do not *exist* by themselves, but they *happen*; they *take place*'.<sup>6</sup> In a similar vein Kamila Kuc and Joanna Zylinska have recently used the notion of 'photomediations' to emphasize the 'intertwined spatial and temporal nature of photography, pointing as it does to a more processual understanding of media'. Moreover, as remarked in a recent stocktaking of visual culture studies, 'there is no such thing as an image in the singular, but rather always its movements, or process of imaging'.<sup>7</sup>

Furthermore the focus on movements, transformations and transgressions of images is inspired by a number of scholars who have an anthropological approach to images and have pointed out the similarities between cultural artefacts and living beings. In *The Social Life of Things* (1986), Igor Kopytoff argues that cultural artefacts have a 'social biography'. Hence the 'lives' of images can be described as a continuous process of production, distribution, use, discarding and re-use.<sup>8</sup> While this perspective has been used to study individual pictures, for example individual material photographic prints, I deliberately use the more extensive term 'images' in order to include visual patterns or designs.<sup>9</sup> Thus a key idea in this book is that the processes of 'social biography' hold for individual, material pictures but also for images, that is, different designs or contents, irrespective of their materialization or their medium, to use Belting's terminology. The following chapters seek to investigate the social biography of a selected number of images and pictures, but also on a more profound level the social biography of the notion of art.

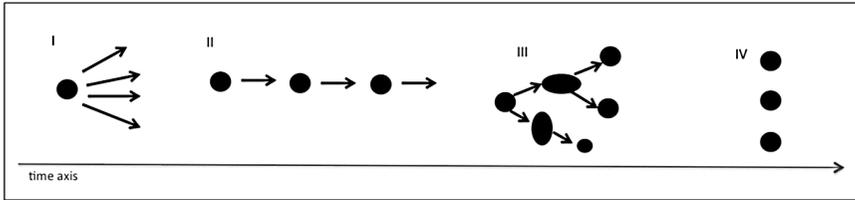
In a somewhat similar way Sunil Manghani has used the notion 'image ecology', originally coined by Susan Sontag. The concept of ecology refers to the interrelationship of living organisms and their environment. Thus the term ecology serves as 'a metaphor for a desire to understand the interrelationships of things (the nature of change, adaption and community), the classificatory, comparative and systems-based approach of ecology [which] can be made pertinent to image studies, as it too seeks to locate how and why images operate in certain "environments" or systems of meaning'. Such image systems, in turn, 'interconnect with political, economic technical, cultural, social, and legal discourses and systems'.<sup>10</sup> These could be the environments of production, distribution and reception according to Manghani but I would add, tying in to the conceptual apparatus of visual anthropology, also to the environment of discarding and re-use.

Manghani identifies five separate 'ecological' key processes, which are distribution, abundance, energy, adaption and succession.<sup>11</sup> Distribution

implies how an image is distributed, that is where and by whom, while the notion of abundance refers to the number of copies and/or reproductions in circulation and the nature of this distribution as being limited or expanded. In short, distribution and abundance concern the conditions of dissemination. Energy in turn stands for the sources. In nature the sun is the main source while sources of cultural products are material and immaterial assets such as tools, money and ideas. Adaption, on the other hand, implies how images change to fit into their respective image systems. When an image is changed and manipulated to acquire new and appropriate features this is an example of adaption. Finally, there is the notion of succession, which is when an image takes prominence over another. Historically, several different concepts have been used within the art world to connote the processes of adaption and succession, such as the notions of pastiche, replica, paraphrase and appropriation. However, such processes also take place between image systems. For example, Jeff Koons's artwork *String of Puppies* (1988) is probably better known internationally than its model, the photograph taken by professional photographer Art Rogers three years earlier, which appeared on postcards in the United States. The reverse might be said about the artist Richard Prince's large format colour photographs from the 1980s which are based on internationally distributed advertising photographs for Marlboro cigarettes. Accordingly, the process of succession can be bi-directional. The successor may be more widely distributed and better known than the original or vice versa.

Adding to Manghani I would argue that different patterns of movement could be discerned in the processes of distribution, abundance, adaption and succession. First, there are different forms of distribution and abundance. Images can be disseminated synchronically, in a sun-ray feather-like form (figure 0.1, I). These images have a great impact in the geographical and temporal place where they appear. Emblematic examples of this type of dissemination are advertisements, fashion imagery and celebrity portraits. They appear in large numbers and are known to large audiences, but are not necessarily known by, or saved, for posterity. Second, distribution can foremost appear diachronically (II). In these cases the spread of certain images is limited synchronically, but does instead include an expanded linear distribution. As such they have limited distribution during a particular period, but will have a 'long life' as they are distributed from one era to another in a long chain of appearances and reappearances. Artworks and their ensuing pastiches and appropriations by other artists are examples of this process, such as Leonardo's *The Last Supper* (1495–98), which has been the subject of numerous pastiches since the sixteenth century.

Likewise, the processes of adaption and succession can be foremost diachronic or synchronic. This could be either a linear movement where



Diachronic or synchronic movements in the processes of distribution, abundance, adaption and succession.

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each image is a revision of the image preceding it in a chain of adaption or succession, and in which every image is slightly different from its predecessors (III). The above-mentioned work by Richard Prince, which consisted of photographs of already published advertising photographs, is a typical case in point. The processes of adaption and succession can also be described as a parallel movement where different versions of images are circulating simultaneously. As a result, visually identical images appear and reappear simultaneously within a geographically and temporally defined sphere (IV). A typical example of the latter is Man Ray's photographs of fashion mannequins at the Art Déco exhibition in Paris 1925. They appeared simultaneously on the cover of the journal *La Revolution Surrealist* and as fashion imagery to promote the couture they featured.<sup>12</sup>

The four case studies in this book demonstrate how the ecological processes of distribution, abundance, energy, adaption and succession have taken shape in, and between, different image communities between the 1860s and the early twenty-first century. The main focus in the following four case studies is on the processes of adaption and succession even if they also implicitly consider distribution and abundance.

#### Borderlands of the art world

The notion of the 'art world' is also central to this study. This notion emphasizes in turn that the distinctions between art and non-art are constructed by diverse agents and institutions. Typically, the art world consists of the people engaged in the production, commission, sale, presentation and preservation, chronicling and assessment of visual art, such as artists, art schools, museums, galleries and critics.<sup>13</sup> It can be described as a 'network of people whose cooperative activity, organized via their joint knowledge of conventional means of doing things, produces the kind of artworks that the art world is noted for'.<sup>14</sup> There are two important implications in using the notion of the art world. First, it acknowledges the constructed, and thereby fluid, negotiable,

changeable nature of what is defined as art. Second, it implies a focus on agents.

I deliberately use the term ‘borderlands’ to defy the idea that there is a definite demarcation or border between what is ‘inside’ and ‘outside’ of the art world. The examples discussed in this book clearly attest to the fact that the art world is not a set territory but a conceptual space. The notion of the borderlands, not as a defined line but an expanded area, is a way to emphasize this. Borderlands simultaneously divide and connect. They also point to the conceptual centre of the area they encapsulate. Consequently, the borderlands should not be considered as end points, but rather as loci of particular significance. Geographical borderlands are often heavily policed. As the following case studies illustrate, the conceptual borderlands of the art world are also sometimes heavily policed, where gatekeepers strongly defend what is art and what is not art. At other times, however, they may be quite unmonitored. The cases studied in this book all disclose how such borderlands function as a semi-permeable membrane. They have never been definitive or set, unlike political, legal and geographical borders – at least in theory – but rather have remained fluid and negotiable and consequently osmotic in that some images and individuals have been able to cross these borderlands unnoticed, while others have not.

It is also important to note that I do not seek to determine whether the material objects as well as the individuals that are the focus of these case studies are art or not art, artists or not artists. My intention is not to define but rather to explore and analyse different mechanisms of such labelling and negotiating processes. In order to do so this book sets out to investigate the agents, in terms of individuals and institutions, acting in these processes, and their rhetorics and rationales. Moreover, it investigates the visual and textual contexts where these processes have taken place. Images always exist in a set of contexts, in the plural. By context I refer to the immediate material, physical context, such as the page of a printed magazine or the room where a painting is hung. However, the notion of context also implies an expanded one, which includes the different uses and functions of images; and different audiences and their expectations.

I deliberately avoid the concept of genre, preferring ‘image community’ in this book. The concept of image community, coined by Manghani, denotes a genre and/or a modality of images based on the ‘formal, aesthetic properties, particular content and uses an image might share with other images, or indeed with which it is attempting to work against or appropriate’. Such image communities steer how images are understood, used and valued.<sup>15</sup> The cases I consider here are instances where images have travelled from one image community to another. Accordingly, these images not only work against the communities in which they originally existed but, indeed, leave

these communities as a consequence of transformed or altered uses and understandings. A vital difference between the concept of genre on the one hand and image community on the other is that the former is based on set, formal features or contents that are supposed to reside inherently in the image, while the latter emphasizes the decisive significance of the environment or social milieu of the image. Thus the concept of image community creates a more dynamic model. To hark back to the metaphor of living beings, an image could consequently enter and exit a community and most importantly could simultaneously be part of several communities.

While the main focus is on the mechanisms of the migrations and transgressions, the material artefacts and contexts of production and distribution studied vary. Consequently, this book considers a multitude of artefacts, as regards image communities, both defined by the medium that is the technology or artisanship that transmits and gives visibility to the image and defined by certain aesthetics, uses and display contexts. The mediums include photographs, drawings, prints, oil paintings, printed texts, sculptures, installations and displays. The image communities studied, categorized by the instrumental uses and functions, are simultaneously art, fashion, advertising, news and science. Challenging categories based on genre or material has been a core theme in avant-garde art practices since the early twentieth century and notions of clearly defined image genres have been even further questioned since the postmodern turn in the late twentieth century, both within art practices and scholarly writings on art. However, this same period has witnessed the desire to impose rigid boundaries and a strong impetus to uphold and divide categories within museum practices, the art market and history writing.<sup>16</sup> The cases analysed in this book exemplify combinations of typical and atypical display contexts for the art world. They disclose the personal album, the illustrated magazine, the daily press, the fair and the street in addition to the standard venues in the art world: the gallery, museum and the art journals.

A variety of methods have been employed in order to address the diversity of sources. I have included quantitative surveys of media contents, images and texts, as well as detailed analyses of single artefacts. Following on are analyses of visual and verbal discourses as well as close studies of technical, semiotic and aesthetic aspects of individual objects, such as specific photographs, printed images, magazine pages and displays. Despite its not being a fully fledged field analysis, I have consequently taken into account *what* has been said, that is utterances, arguments, rationales, but also *who* said what and from what *position*. An important method for obtaining such diversity of data has been the analogue method of browsing through magazines, illustrated press and literature. This is a time-consuming but entirely necessary procedure because the only matter commonly indexed and

searchable through databases is editorial text content in printed material, while advertisements and images are less visible and graphic design or layout of texts and images are never accessible in this manner.<sup>17</sup> Another simple, yet seminal method when working with less-documented, less-archived and -preserved historical artefacts and processes is the interview. The following results are partly based on my own, and previously conducted, interviews which have not only proved decisive in obtaining information on certain agents and events but also provided me with visual and textual material that it would not have been possible to find in public archives, libraries or museum collections.

#### Cultural osmosis

Tying into the vocabulary of the natural sciences of Manghani, I would propose the concept of *osmosis* as a way to analyse movements in the borderlands of the art world. The process of osmosis implies that there are semi-permeable membranes, which let through some molecules but not others. Osmosis is a vital process in biological systems. Typically, such membranes are impermeable to larger molecules while simultaneously permeable to smaller ones. It is clear that the borderlands of the art world are characterized by osmosis. This ‘cultural osmosis’, as it were, lets through some agents and images but not others. Following this, one might ask if and how this permeability differs in various periods and contexts; in other words, whether there are any patterns in these mechanisms or, put differently, what have been the critical conditions for migrations across the borderlands of the art world.

First, it appears that there has been greater leeway for images, agents and contexts with less cultural capital, to use the vocabulary of Pierre Bourdieu, to cross the borderlands of the art world. As the case studies show, it appears that agents who are young and not fully established in their image community are more likely to challenge the dichotomies between different fields of cultural production than those who are already well established. This was typically the case for the art directors and photographers who worked with British *i-D* in the 1980s. It also holds for the American journal *Artforum*, whose editor-in-chief, Ingrid Sischy, was only twenty-seven when she took on the assignment in the early 1980s. This also holds for the artists whose works were judged to be illegal acts in the late twentieth century in Sweden. Something similar can also be said about the context in which transgressions between image communities took place. Those things distributed and displayed via established art institutions like galleries and museums were subjected to much greater scrutiny than if they had been displayed in venues outside the art world.

Objects of different image communities can be said to have different osmotic capabilities. Artworks are large molecules, their movement and whereabouts are recognized, evaluated, and discussed widely. Images of fashion, marketing, for entertainment and for personal use are, on the other hand, small molecules which move more easily over the borderlands.

In addition, there are differences regarding the direction in which things may pass over the borderlands and their ability to do so. It appears easier to expel a work of art from the art field, than it is for, say, a fashion image to enter the same. Likewise it seems to be easier for marketers to say that they are inspired by modernist, abstract paintings than for artists to express their affinities to the commercial visual culture. This attests to the fact that there are strong gatekeepers within the art world while less significant image communities, communities with lower cultural capital and sometimes also economic capital, may to a larger extent permit experimentation and migrations as regards aesthetics and function. Put differently, some image communities are less controlled; migrations in one direction across the borderlands of the art world are supervised carefully while movements in the other direction are freer, not unlike the geographical borders between more and less affluent nations.

It is obvious that the borderlands of the art field have always been under negotiation, changing, expanding and diminishing. What is interesting with the cases presented here, however, is that they demonstrate that osmosis between image communities has been heightened during some periods. In other words, the borderlands have at times been vast and the distance between art and other genres considerable, while in other periods there has been a fine distinction between visual art and mass culture. The immediate question, then, is why there seems to have been such 'open windows' in some periods but not in others.

Without going into the how and why, Karl Steinworth concluded in a short article in *Photographis* in 1980, that fashion photography had been highly esteemed in the 1920s and subsequently lost its reputation.<sup>18</sup> Apparently, it regained its reputation in the decade following Steinworth's article. I would argue that an important rationale for such pending movements could be the introduction and development of new tools and techniques for producing and disseminating images. As pointed out by media scholars Lisa Gitelman, Jay Bolter and Richard Grusin among others, the use and function of a medium or technique is not always fixed but rather open-ended in the introductory phases of new media techniques.<sup>19</sup> Medium in this case includes not only a new type of mass medium like the printed magazine, or a new image technique like photcollage, but also mediums such as the shop window or conceptual project as a mode for artistic expression. Although this has

not been the object of this study a possible explanation, informed by recent media studies, for the appraisal of fashion photography in the 1920s, as put forward by Steinworth, might be the establishment of the photographic illustrated press in the 1920s.

It is also worth noting that it was only certain images, in the form of patterns, motifs, designs or contents that travelled. With regard to the adaption of modernist painting and sculpture into the realm of marketing and display windows, some artistic styles or movements were preferred. While cubism, constructivism, futurism and representational surrealism were recognized within commercial visual culture, other art styles were not. For example, surrealist art dealing with the grotesque, the transient and death was never absorbed by commercial agents in the 1930s.<sup>20</sup> However, such image aesthetics would be taken up by fashion photography much later, in the 1990s and onwards, and were referred to as radical fashion or post fashion.

While I find the notion of ecology, with its implied biological references, truly useful in describing and analysing images, some important points must be made. Natural processes, like osmosis, are completely governed by the laws of physics. This is of course not the case with cultural processes. Yet there appear to be some recurrent patterns in what can be termed 'cultural osmosis' and it is exactly such patterns that this book sets out to reveal.

Another key difference between natural and cultural processes is the existence of *intention* in the latter. This not only separates them from natural processes that lack agency in this sense but makes cultural expressions and processes both easier and harder to pinpoint in terms of cause and effect. They are easier to evince, as intention could be gleaned from the utterances and writings of the human agents, but also harder as there is not always a causal relationship between intention and outcome or result.

### Commuting perspectives

The variability in the objects of study in this book calls for a corresponding mobility in disciplinary perspectives. Thus the theories and working concepts are taken from a range of scholarly disciplines. Consequently, this study not only considers a great variety of empirical sources, like so much earlier scholarly work on visual culture, but seeks to challenge the theoretical framework from which visual artefacts are conceptualized and studied. The intention is thus to provide a study of visual culture, characterized by criticality, vis-à-vis theory and method. As recently pointed out by Gustav Frank, the key mission of visual studies 'cannot be the object, that is image and vision, but how it is theorized, in which theoretical framework it is conceptualized and studied, and by which methods it is analysed and interpreted'.<sup>21</sup> This book is an answer

to this call in the sense that it combines methods, concepts and theories from art history and visual studies with media studies.

With provisos and in the absence of a better term, this book uses the notions of visual culture, which have been heavily criticized and today abandoned by many scholars.<sup>22</sup> It rather ties into the recent developments of image studies, derived from W. J. T. Mitchell's writings and the German tradition of *Bildtheorie* and history of *Bildmedien*, which seem to be the most viable and productive in the field at present.<sup>23</sup> As pointed out recently by art historian James Elkins, 'images in visual studies continue to be simply illustrations of the theories they accompany' and 'visual studies needs to make more adequate use of its images'.<sup>24</sup> This book therefore fills a gap in the existing body of research within visual studies, using a diversity of images as prime sources. It offers a close study of images in two ways. First, it presents and analyses individual, material images, or 'pictures', to use Belting's terminology, which could be either a page of a magazine, a window display or a handmade or printed picture. Second, the interpretations of these pictures are based on an assessment of a large body of visual material which includes not only images but also their spaces of display or their visual context. It is thus also a study comprising a number of larger visual contexts. The main benefit of such an approach is that it is possible to reveal phenomena and trace and delineate patterns, trajectories and relations where little or no written sources are available. In short, this book maps visual statements, where textual statements are scarce. By studying such 'visual discourses', the present book displays the possibilities with the rationale for, and strengths of, image studies. Hence, the results and conclusions presented here are primarily based on visual material and show how 'the image is not a derivative or an illustration, but an active bearer of the thinking process', to cite Horst Bredekamp.<sup>25</sup>

This study is informed by media studies in general, and theories of mediatization and media archaeology in particular. As pointed out by media theorist Andreas Hepp, 'media culture is *constitutive of reality*', which means that perceptions of reality, but also meanings of notions and concepts, are influenced by media.<sup>26</sup> Accordingly, this book investigates such processes in relation to the notion of art and thus provides new perspectives on the relations between art and mass media.

With inspiration from media history I use the concepts of 'media system' and 'image systems' to acknowledge that different visual expressions act as components in a historically situated system of distribution and circulation and, in consequence, also with intermedial relations. My emphasis on processes and systems, on continuities and ruptures and alternative histories is inspired by recent developments within media studies, such as media archaeology and cultural historical media studies.<sup>27</sup> Such systems of distribution and circulation could be political, economical, technical, social or legal

and the aim of this study is to analyse the relations between different kinds of image systems such as those of the art and fashion world, print media and the visual world of marketing.

The inclusion of theories of media archaeology and mediatization is made with some key considerations in mind. First, I seek to combine what Wolfgang Ernst has argued are two incompatible methods: the technological considerations from media archaeology with attentiveness to visual details and aesthetics common to art historical analysis.<sup>28</sup> Consequently the case studies include close analysis of form, aesthetic and layout of particular pictures common to art historical studies with a simultaneous consideration of the technological aspects and of the mediating apparatuses, common to media studies. As such, this study bridges the alleged gulf between the hermeneutic traditions of *Bildwissenschaft* and art history and the focus on medium or techniques of media studies, in general, and of media archaeology in particular. It thus analyses images freed 'from the confines within which various academic disciplines have imprisoned' them.<sup>29</sup> It also attests to Belting's remark that 'the coexistence of art and nonart images even in historical times invites a dialogue between the respective disciplines' of art history and media studies.<sup>30</sup>

Second, this study comprises what Jürgen Wilke has defined as the dissemination of art by secondary media, that is mediation and dissemination of art via mass media.<sup>31</sup> However, I do not only consider mass media, such as the press and television, to be an intermediary link or channel for different cultural contents. As argued throughout this book, mass media have not only played the part of mediator, remediating art in the form of adverts, art reviews and satires. Rather they have been an active part or a platform and even an aesthetic medium for art, as is particularly evident in Chapters 3 and 4. The case studies, therefore, demonstrate that mass media have played a decisive role in the construction of art in a more concrete and far-reaching way than is commonly noted. In relation to the discipline of media history the present book also stands out in its focus on images.

Finally, in contrast to much work within media studies, this study applies a historical perspective to the processes of mediatization, by including nineteenth-century material. Typically, writing on the mediatization in society considers the contemporary early twenty-first century, sometimes the period of high modernity, but seldom earlier historical periods.<sup>32</sup> It is indeed true that the processes of mediatization are progressive. Yet I argue that media has not only left its mark on everyday life in high modernity and contemporary times but also on earlier historical periods. If by media convergence we mean 'flow of content across multiple media platforms' this had been going on well before the contemporary age of digital dissemination.<sup>33</sup> Media have always been converging. An important starting point for this study is thus

to acknowledge images as embedded, networked and mediated. While this is a default stance in scholarly work on the imagery of journalism and media this is not always highlighted in studies on visual art.<sup>34</sup> However, visual art is, and has historically always been, mediated by and entangled in media systems, be it the illustrated handbooks of art history, lithographic and photographic reproductions of artworks, or the gallery or museum itself.

#### Entangled histories of art and media

The four cases included in this book testify to the dependences and interrelations between the visual arts and the development of media techniques, formats and systems. As these case studies show, an awareness of this two-way exchange opens up new understandings on the mechanisms and underlying factors for changes within the art world and, in consequence, on historical narratives of art.

The case studies mark key events and processes in media history, when new media formats, techniques and forms of address emerged. The first is closely connected to the spread of the illustrated press and the invention of the *carte-de-visite* format photograph, which paved the way for an exponential rise in the circulation of images from the 1860s onwards. The second is connected to the development of the window display as a medium for marketing, while the third coincides with the introduction of desktop publishing, which decisively changed the prerequisites for producing print media (cheaper, faster, simpler). The third case study can also be connected to the structural changes in printed news media in the 1970s when many press photographers were laid off, and the same photographers' move into advertising and fashion photography in the following decade. The fourth and final case study spans a period of forty years demonstrating how forms of address in traditional print media and television changed, parallel to the advent of Web 2.0, as the audience was increasingly enabled to express their opinions.

These case studies are also 're-visits' to seminal events in the history of art as regards modernity: the invention of the photomontage, the breakthrough of functionalism, the introduction of fashion photography (and fashion) into the art world and the emergence of relational art.<sup>35</sup>

Thus taken together, the cases cover a period that coincides with the emergence and demise of modernism *and* modern mass media, one which includes the development of new media techniques and media formats and new aesthetics, and new circumstances for the production and reception of art. This book thus seeks to describe the relations between such transformative periods within media history along with the developments within the art world, and argues that events and understandings of art's histories have

always been entangled with different media systems, developments of new media techniques, formats and forms of address.

The cases show that mass media have not only played the part of mediator, remediating art in the form of reviews, adverts, satires and so on, but have played a more profound role for artistic practices. The use of, and focus on, media systems rather than individual mass media has been one way of uncovering these interrelations. With regard to the history of photocollage, it is evident that an acknowledgement of the media system – that is, how the personal album and the popular but short-lived loose *carte-de-visite* cards depicting satires of contemporary events and personalities were displayed and circulated – is crucial in understanding why they were not acknowledged as visual art and as predecessors of the avant-garde art of the twentieth century. Something similar can be said about the transformation of fashion photography in the 1990s. A sole focus on aesthetics of the fashion images, which has been the default approach in earlier scholarly work of this transformative period, demonstrates a neglect of the medium through which these images have been disseminated. As this study displays the medium is vital. Only by scrutinizing the media system of fashion imagery is it possible to uncover the transformative factors behind this change of aesthetics.

It can be shown that mass media have not only functioned as a representational, transmitting channel; art has been invested with new interpretations when entangled in mass media. In the case of the illegal artworks it is clear that they possessed not only artistic or aesthetic value but also news value. When the discourse on these artworks appeared in the mass media, in the printed press and television, they were described with the same vocabulary as scandal news. This can be explained along two lines. First, it shows that mainstream media are more willing to give extensive space to contemporary art when it is illegal. Second, and more relevant to the three examples in Chapter 4, the migration into news media amplifies the interpretations of these acts and artefacts as something other than art. To use the vocabulary of the printed press and television, they are rather scams, pranks and dishonourable acts. Consequently, they could be discussed in mainstream media, on the news and entertainment pages, rather than on the cultural pages simply because they were not considered to be art.

Finally, this book offers historical perspectives on the increasing mediatization of the art field. At present, 'media' or 'media techniques' are integral elements in definitions and discussions on contemporary art. Labels like 'new media art', 'internet art' or 'digital art' testify to this.<sup>36</sup> In relation to this the present book provides a historical background to today's art 'lingo' by exemplifying how the fields of mass media and art have always been intertwined since the emergence of mass media in the mid-nineteenth century. Such a historical perspective may relativize the understanding of current

new media art. To paraphrase media historians Geoffrey B. Pingree and Lisa Gitelman, all art was once 'new media art'.<sup>37</sup>

### Patterns of travelling images

Although the chapters are arranged chronologically this book does not make the argument that there are any chronological changes as regards the mechanisms in transgressions.

However, there are both similarities and differences as regards the processes of adaption and succession in the four case studies included here. Common to all is that the images have migrated between the art world and vernacular image culture or between the visual arts and mass culture. In the case of the photocollage and fashion photography there has been a movement from popular to visual art, whereas the transformation has gone in the opposite direction in the case of window display and illegal artworks. In the two latter, images originally produced as artworks eventually migrated into popular image culture where they were given a new function. Tying into Manghani's concepts of succession and adaption the first case study on photocollage is a typical example of succession in that both early twentieth-century artists using photocollage and many later art history writers failed to acknowledge their predecessors in nineteenth-century popular visual culture. The following two cases, on the uses of avant-garde modernism in window displays and experimental fashion photography in printed magazines are, on the other hand, typical examples of adaption where images have changed to fit into their respective image systems. In the fourth and final case of artworks that have been deemed to be illegal representations or acts, the images or artworks themselves have not adapted or changed. However, the notion is applicable in this case in the sense that the *interpretation* or *reception* of these representations and acts was itself subject to adaption. While initially produced as artworks they were subsequently interpreted as illegal deeds. These interpretations were literal, neither acknowledging the artistic rationale or intention, nor their conceptual or transferred meaning. In these cases, movements between the art world and the world of law and news were pending in the sense that they all eventually migrated back to the art world and were subsequently, in a longer historical perspective, primarily considered as artworks.

The cases studied offer examples of both synchronic and diachronic processes of adaption and succession. The first case on the uses of photocollage in nineteenth-century popular image culture, and in visual art in the following century, is a clear example of a diachronic, linear movement of succession. Although the main focus in the case study on photocollage is limited to the period 1860–1920 there is a diachronic distribution more broadly speaking

as photocollages were constantly produced in advertisements and the press from the nineteenth century and into and throughout the twentieth century. In the following two cases the processes of adaption can rather be described as synchronic, a parallel movement, as different versions and interpretations of the same images were circulating simultaneously in different contexts, eliciting very different interpretations. The final case study, imposter art, includes examples that can in fact be described as both synchronic and diachronic succession and adaption. When these artworks were first presented there were three simultaneous and very different interpretations of them, that is, a synchronic adaption. In a longer historical perspective however they have all once again been considered as artworks and thereby exemplify diachronic succession.

In all four case studies, crossing the borderlands of the art world seems to imply amnesia on both sides. Thus when an artwork migrates into the realm of business, law or news journalism its original intention and source of production is downplayed or even completely neglected. The same appears to be the case when popular or mass culture images migrate into the art world, as the cases on photocollage and fashion photography in this book clearly testify to. Thus, it seems that the borderland between the art world and mass culture is, metaphorically speaking, a dark place. Tying into the vocabulary of natural phenomena this transformative process can be likened to the magical transformation from caterpillar to butterfly, which takes place in the opaque space of the chrysalis, out of sight.

The notion of the art world explains to a large degree the different energies available to the agents studied. It is, for example, interesting to note that both the photographers and art directors of *i-D* in the 1980s and the artists whose works were reconsidered as illegal deeds were all young; they were still students or had just recently graduated from art schools.

Another recurrent theme concerns the ties to commercial business and economic values. The fourth and final case of art migrating into the news pages as reports of criminal acts is particularly instructive in this regard. Although the art world is a global big business the monetary aspects of different activities and objects are not always spelled out. However, when these monetary aspects are put on the table they typically revolve around the (often high) value of particular artworks. In the cases studied here, when artworks were dragged into public debate in the news media as potentially illegal acts, the economic aspect became a recurrent topic. Interestingly enough, though, these artworks were primarily discussed in terms not of *value*, but of *cost*, for individuals and for society at large.

The migrations over the borderlands of the art world can also be described in terms of a tension and movement between aesthetics and practice. When images have been received as artworks their instrumental and applied

functions have been downplayed. However, when the same images have appeared outside the art world, their aesthetic has been valued in relation to their instrumental function. Their *raison d'être*, always highlighted, is thus the function of their particular aesthetic. This, in turn, indicates that the Kantian notions of aesthetic perception as disinterested and the idea of art for art's sake were still in operation throughout the twentieth century despite there being many arguments against such views. The omission of an explanatory text in *i-D* as a means to enhance the fashion photographs is just one example of this movement from informative function to aesthetic experience. However, there is not only a tension between aesthetic and function but also a tension between the abstract and the concrete. Accordingly, artworks created with the intention of posing questions about the potential and role of art in society were perceived as concrete, literal (illegal) acts when they migrated into the realm of journalism and law. Thus the abstract ideas on politics and ideology invested in the artworks were not perceived or acknowledged in their new image community.

#### Visual discourses

This book includes detailed case studies based on the assumption that such research design allows 'complexities to emerge'.<sup>38</sup> Such deep cuts in time and space are both a way of limiting and qualifying the theoretically infinite material of image studies. Moreover, such finely grained studies are particularly instructive in cases where there are few sources at macro-level which is the default condition when dealing with ephemeral, vernacular, visual material produced outside the art world, as here.<sup>39</sup> While the agents and objects in the art world are generally well documented for future research, in museums, archives and libraries, the lack of sources is a constant hardship when researching events, individuals and objects from the vernacular visual culture in historical periods. Thus, because of their different historical, societal and economical circumstances the four cases share ephemerality. Little material has been preserved, and there is a lack of documentation of authorship and circumstances of production and consumption.

In that sense the material studied in this book is paradoxical because while many of these images have been widely distributed and consumed by large parts of society they have been less well documented than artworks, which have circulated in much narrower circles in society. In their respective periods they were well known and largely distributed but were not saved with the foresight and in the ordered manner that characterizes artists and private and public collectors of art. Quite often the names of the image producers were not even documented at the time of production, and their biographies have not been recorded for posterity. This is in stark contrast to the resources

available when researching agents within the art world, such as established artists, museums and galleries. It is obvious that maintaining and expressing an artistic persona, expressing intentions, aims and recording biographical notes is a vital part of being an artist in the modern age. Art is, in other words, a personal venture, a personal investment which includes a duty and call to express oneself. Thus an important part of acting as an artist is to document oneself, agree to give interviews, gather one's own archive, for future retrospective exhibitions, journalists' interviews and research.

That such distinct differences exist is something that is not always evident unless you make a combined study of visual art and popular, vernacular image culture. However, this is mainly a problem for the historical scholar who seeks to document and analyse such images in retrospect. The arguments and rationales which this book sets out to map out and analyse appear to have been less spelled out by the agents outside the traditional art field and therefore harder to find and map. Taken together, the expressions of popular, vernacular mass culture have been an obvious part of the contemporary public space during their respective periods but are not always part of the historical public space of the archive and collective memory.

For both material, pragmatic reasons and more immaterial ones, much popular imagery is ephemeral. Such imagery is *literally* ephemeral, perhaps produced using cheap, flimsy material. Moreover, their low economic value has reduced the incentive to collect and save the artefacts themselves, or document the agents and processes involved with their production and circulation. The existence of a provenance (i.e. records of owners, transactions and placements), is default knowledge for valuable and treasured items like artworks. For scholarly work this is a challenge, as an academic discipline requires archives, both in the literal and the abstract Foucauldian sense. It is also clear that once artistic practices migrate into the borderlands of the art world, interest in saving and documenting decreases.

The legal process following Dan Wolgers acting on the exhibition in Stockholm in 1992, analysed in Chapter 4, is a telling case in point. Today, the only existing copy of the legal investigation and verdict is in the artist's possession as it was culled from the Stockholm public archive during routine thinning. This indicates that the lack of documents not only impacts on historical periods but also holds for quite recent ones. This is certainly the case for the whole image community of window display. These have only been documented where they have found their way into professional journals or handbooks, but the large majority have not been documented at all. Even the great agents in Sweden, such as the large department stores and the originator of the first window decorating school in the country, are remarkably little documented. Moreover the agents themselves did not always clearly express their activities in the borderlands of the art world. The producers

of the magazine *i-D*, for example, did not spell out either in the magazine itself or in later interviews that their ambition was to challenge the genre of fashion photography. Similarly, the window decorators of the 1930s primarily argued for rational and effective marketing. That this was consistent with a modernist aesthetics was scarcely spoken of by the marketers, and not at all by contemporary artists and art critics.

It is also clear that several of the cases studied are the product of a collaborative venture, as with many artefacts of image mass culture. This has also contributed to the tendency not to record the outcome for these joint efforts. As there is no single originator, no single copyright holder, the drive to archive and document, to manage or preserve them for posterity is diminished. As a result, scholarly work on such material becomes more complex. Although the focus in Chapter 3 is on fashion photography, every page in the magazines *i-D* and *Artforum* is the shared result of the work of editors, writers, graphic designers, stylists, models and photographers. If nothing else, it has proved to be a complicated matter to obtain the right permission to reproduce these spreads in the present book.

As pointed out in earlier research, the relationship between art and fashion has never been clear cut, but has rather been characterized by a complex interrelationship mainly due to the latter's 'intermediate position between the artistic field and the economic field'.<sup>40</sup> I would argue that this holds for *all* artistic products, not only fashion but also graphic design, marketing design and the visual arts, and the positions and movements in these borderlands are significant in how a particular artefact or agent is perceived.

As the case studies in this book show, the mode of circulation and the context of viewing are vital to the understanding and definition of something as art, or not art. This means that while the images (that is pictorial motifs, patterns, designs) remained the same, their place and their mode of circulation changed and with this, particular audiences and obviously also their attitudes or expectations about what they perceived. In some instances the audiences were the same, but their attitudes might be radically different depending on the display context. The abstract modernism in window displays is the clearest example among the case studies in this book. The upper middle-class customers of the exclusive department stores in Stockholm comprised an important section of the audience at the Stockholm Exhibition. Thus it was the same audience, the same individuals, who rejected the modernist aesthetic when it appeared as visual art, and simultaneously embraced it when it appeared in the department store windows.

In some cases, the broad perspectives of this book – spanning the visual arts and the vernacular or applied uses of image culture – uncover particular paradoxes. The reception and use of the abstract visual patterns in early twentieth-century visual art was apprehended in very different ways, becoming

the means to different ends. For the American business managers they illustrated the conditions of modern, efficient production while the same studies of movements represented the urban, modern way of life for artists like Giacomo Balla and Fernand Léger. Thus businessmen focused on the production part while artists were attuned to the consumption contexts of these industrial products. For the former, the abstracted patterns were associated with the progression of modern industrial production while for the latter, they represented the consumption context of modern society.

All the cases in this book are in one way or another closely tied to the public domain, via the vernacular, everyday culture of the printed press and/or the urban street. Indeed, the public sphere has a vital importance for the art field as pointed out by Leonard Diepeveen in his study of caricature and satires on modern art, where he argues that 'Modernism isn't just a story of major centres, of a few magazines, and of major newspapers of record. The public sphere was much more diverse than that, and it played a more significant and diverse role in the construction of modernism than has usually been granted.'<sup>41</sup>

It is evident that the borderlands of the art world have had clear boundary markers at various periods, while at others they have been an open landscape for exploration, experimentation and migration. At times this borderland has been vast while at other times it has been limited or non-existent. It is my belief that further investigations into the patterns of movement of its immigrants and emigrants will tell vital stories of the centre which this borderland encapsulates. Hence, this book is to be read as a contribution to the body of work that seeks to broaden the understanding of modernism by focusing on the osmotic borderlands of the art world.

## Notes

- 1 M. Bal, *Travelling Concepts in the Humanities. A Rough Guide* (Toronto: University of Toronto Press, 2002).
- 2 W. J. T. Mitchell, 'What is an Image?', *New Literary History*, 15:3 (1984), 503–537.
- 3 K. Moxey, 'Visual Studies and the Iconic Turn', *Journal of Visual Culture*, 7:2 (2008), 132.
- 4 H. Belting, *An Anthropology of Images: Picture, Medium, Body* (Princeton, N.J. and Oxford: Princeton University Press, 2011), pp. 11 and 18. Belting considers the human body as a medium for mental images. In the following I have however limited the analysis to consider only artefacts as mediums.
- 5 Belting, *An Anthropology of Images*, p. 21.
- 6 H. Belting, 'Image, Medium, Body. A New Approach to Iconography', *Critical Inquiry*, 31 (2005), 302–303.
- 7 K. Kuc and J. Zylinska (eds), *Photomediations. A Reader* (London: Open Humanities Press, 2016), p. 12; Sunil Manghani, 'Visual studies, or This is not a diagram', in

- J. Elkins, G. Frank and S. Manghani (eds), *Farewell to Visual Studies* (University Park, Pa.: The Pennsylvania State University Press, 2015), p. 23.
- 8 I. Kopytoff, 'The cultural biography of things. Commodification as process', in A. Appadurai (ed.), *The Social Life of Things. Commodities in Cultural Perspective* (Cambridge: Cambridge University Press, 1986), pp. 64–94.
  - 9 Examples of that focus on material pictures can be found in E. Edwards and J. Hart (eds), *Photographs, Objects, Histories. On the Materiality of Images* (London: Routledge, 2004).
  - 10 S. Manghani, *Image Studies* (London: Routledge, 2013), pp. 31 and 35; S. Sontag, *On Photography* (London: Penguin Books, 1979), p. 180.
  - 11 Manghani, *Image Studies*, pp. 34–36.
  - 12 *La Revolution Surrealiste*, 4 (15 July 1925).
  - 13 A. Danto, 'The Artworld', *Journal of Philosophy*, 61:19 (1964), 571–584; G. Dickie, *Art and the Aesthetic. An Institutional Analysis* (Ithaca: Cornell University Press, 1974).
  - 14 H. S. Becker, *Art Worlds* (Berkeley: University of California Press, 1982), p. x.
  - 15 Manghani, *Image Studies*, p. 35.
  - 16 See for example the organization of museums and collections with departments for different materials or mediums and constructions of a historical narrative based on material or technique, such as the ambitions to construct a history of photography. In others the genre has been dominating such as the history of art.
  - 17 See for example the digital search engines for *Artforum* (<https://artforum.com>) and *Punch* (<http://www.gutenberg.org>).
  - 18 See K. Steinworth, 'The Arrested Glance', *Photographis*, 15 (1980), 8–9.
  - 19 J. D. Bolter and R. Grusin, *Remediation. Understanding New Media* (Cambridge, Mass.: The MIT Press, 1999); L. Gitelman and G. B. Pingree (eds), *New Media 1740–1915* (Cambridge, Mass.: The MIT Press, 2003).
  - 20 J. Lears, 'Uneasy Courtship. Modern Art and Modern Advertising', *American Quarterly*, 39:1 (1987), 146.
  - 21 G. Frank, 'Affect, agency, and aporia. An indiscipline with endemic ambivalence and lack of pictures', in Elkins, Frank and Manghani, *Farewell to Visual Studies*, p. 11.
  - 22 Among the most famous is the debate on visual essentialism in *Journal of Visual Culture*, 2:1 (2003), 5–32 and 2:2 (2003), 229–268. See also W. J. T. Mitchell, 'Showing Seeing. A Critique of Visual Culture', *Journal of Visual Culture*, 1:2 (2002), 165–181; W. J. T. Mitchell, 'There Are No Visual Media', *Journal of Visual Culture*, 4:2 (2005), 257–266.
  - 23 Mitchell, 'What is an Image?', 503–537; W. J. T. Mitchell, *Iconology. Image, Text, Ideology* (Chicago: University of Chicago Press, 1986; W. J. T. Mitchell, *Picture Theory. Essays on Verbal and Visual Representation* (Chicago: University of Chicago Press, 1994), 1994; S. Manghani, A. Piper and J. Simons, *Images. A Reader* (London: Sage, 2006); Manghani, *Image Studies*; K. Moxey, *Visual Time. The Image in History* (Durham, N.C.: Duke University Press, 2013); 'Histories. Bildwissenschaft', in Elkins Frank and Manghani, *Farewell to Visual Studies*, pp. 81–98.
  - 24 J. Elkins, 'First introduction. Starting points', in Elkins, Frank and Manghani, *Farewell to Visual Studies*, p. 6.

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- 26 A. Hepp, *Cultures of Mediatization* (Cambridge: Polity Press, 2013 [2011]), p. 22.
- 27 Gitelman and Pingree, *New Media*; J. Harvard and P. Lundell (eds), *1800-talets mediesystem* (Stockholm: Kungliga biblioteket, 2010); E. Huhtamo and J. Parikka (eds), *Media Archaeology. Approaches, Applications and Implications* (Berkeley: University of California Press, 2011); Manghani, *Image Studies*, pp. 26–27.
- 28 W. Ernst, 'Let There Be Irony. Cultural History and Media Archeology in Parallel Lines', *Art History*, 28:5 (November 2005), 582–603.
- 29 Belting, *An Anthropology of Images*, p. 36.
- 30 H. Belting, *Art History after Modernism* (Chicago: University of Chicago Press, 2003), p. 163.
- 31 J. Wilke, 'Art. Multiplied mediatization', in K. Lundby (ed.), *Mediatization of Communication* (Berlin: De Gruyter Mouton, 2014), p. 465.
- 32 See for example Hepp, *Cultures of Mediatization*; S. Hjarvard, *The Mediatization of Culture and Society* (London: Routledge, 2013), pp. 6–7; Lundby, *Mediatization of Communication*.
- 33 H. Jenkins, *Convergence Culture. Where Old and New Media Collide* (New York: New York University Press, 2006). See also Hepp, *Cultures of Mediatization*, p. 26.
- 34 For examples of such studies, despite they are not presented as 'media' studies, see D. Karlholm, *Art of Illusion. The Representation of Art History in Nineteenth-century Germany and Beyond* (Bern: Peter Lang, 2004); T. W. Gaehtgens and L. Marchesano, *Display and Art History. The Düsseldorf Gallery and Its Catalogue* (Los Angeles: Getty Research Institute, 2011).
- 35 N. Bourriaud, *Relational Aesthetics* (Dijon: Presses du réel, 2002).
- 36 See for example Thames & Hudson World of Art-series, such as R. Green, *Internet Art* (London: Thames & Hudson, 2004); M. Ruch, *New Media in Late Twentieth-century Art* (London: Thames & Hudson, 2005); C. Paul, *Digital Art* (London: Thames & Hudson, 2008) and recent exhibitions such as *Electronic Superhighway. From Experiments in Art and Technology to Art After the Internet*. Catalogue edited by O. Kholeif, S. McCormack and E. Butler (London: Whitechapel Gallery, 2016).
- 37 Gitelman and Pingree, *New Media*, p. xi.
- 38 L. Gitelman, *Always Already New. Media, History and the Data of Culture* (Cambridge, Mass.: The MIT Press, 2006), p. 11.
- 39 A. Ekström, *Representation och materialitet. Introduktioner till kulturhistorien* (Nora: Nya Doxa, 2009), p. 116.
- 40 See further below, pp. 96–97.
- 41 L. Diepeveen, *Mock Modernism. An Anthology of Parodies, Travesties, Frauds, 1910–1935* (Toronto: University of Toronto Press, 2014), p. 23.