

TRAVELLING HUTS AND INVADING SPACESHIPS

*Marianne Heske, Tiril Schröder,
and Norwegian Romantic Landscapes*

SIGRUN ÅSEBØ

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[ABSTRACT]

The article discusses the art of the contemporary artists Marianne Heske and Tiril Schröder, their quotations of romantic landscape, and the way this has been defined in art history.

Most readings of Heske and Schröder place them firmly in a contemporary context. By exploring the reference often made between the two artists and the concept of 'landscape' in art history, the article highlights how many readings, despite insisting on deconstruction in Heske and Schröder's art, still situate their art firmly in a narrative where landscape figures as a genre, where meaning is inherent, and where the artist serves as the visionary mind that sets the whole play off. Through a close reading of *Prosjekt Gjerdeløa* [Project Gjerdeløa] in relation to ideas of nationality and site as fixed, and to romantic constructions of the painter/scientist as a masculine structure, the article concludes that Heske and Schröder's art can be characterized as deconstructive and hybrid spaces. By inscribing meaning and value to hybrid space, their art represents a 'view from elsewhere' (de Lauretis), a view that can open doors to new conceptualisations of identity and the body.

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KEYWORDS *Landscape, Contemporary Art, Gender, National Identity, Marianne Heske, Tiril Schröder.*

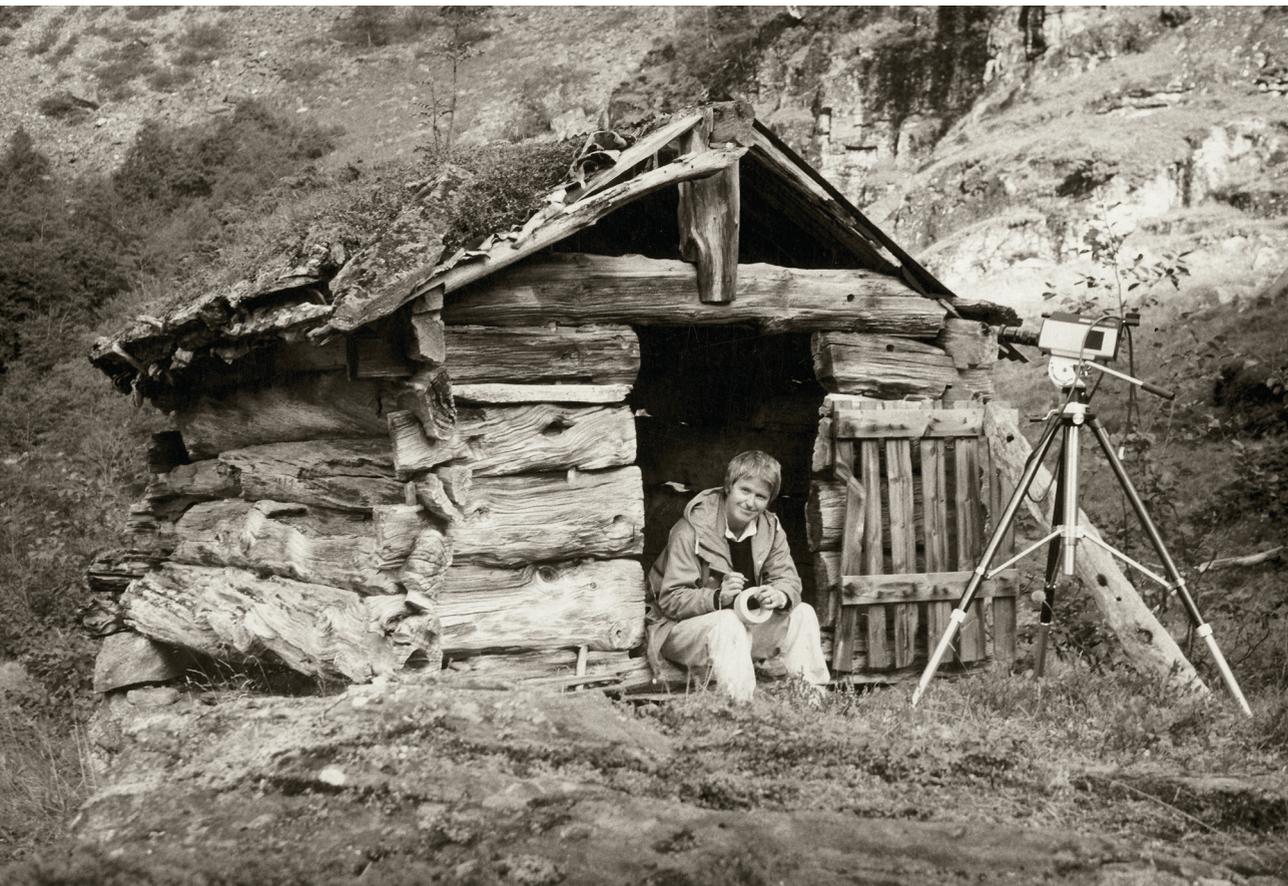
Landscapes are central to Norwegian art and culture. Spending time in the mountains is highly rated as a recreational activity and finding inner peace by overcoming the obstacles of nature and the body seems to be at the core of 'Norwegianness'. According to the catalogue for the 2008 exhibition *The Mountain in Norwegian Art* at the Henie-Onstad Art Centre, a well-established museum near Oslo, the mountain is at the heart of the Norwegian landscape tradition. More than anything else, the catalogue claims, it is the mountain that gives our nature its hallmark (i.e. makes our nature distinctly Norwegian). The mountains have formed and left their imprint on Norwegians for centuries.¹ With this in mind, the Henie-Onstad Art Centre sets out to investigate the Norwegian mountain as



III. 1 [Marianne Heske, *Project Gjerdeløa/The Tafford Hut*, 1980. Timber, 2.5 x 3.5 m. Private collection, photo: Marianne Heske.]

it has been represented in art and photography from the romanticist paintings by J. C. Dahl to postmodern artists such as Marianne Heske and Tiril Schröder.

In this article I want to take a closer look at Heske and Schröder and some of the works that were shown at this exhibition. The artists are both well known for referencing romantic landscapes, and it is the connection between Dahl and the romantics on the one hand, and Heske and Schröder on the other that I want to investigate. Unlike the catalogue for the exhibition, where contemporary art is seen as a (preliminary) end point to a story that originated in romanticism, I want to see Heske and Schröder's art as theoretical objects *quoting* romanticism as defined by the theorist Mieke Bal. According to Bal, art as representation inevitably engages with what came before. This engagement must be seen as an active intervention in or a re-working of the past. Quoting Caravaggio, or in my case the Norwegian landscape painter Dahl, obliterates old imagery and meaning and therefore changes his work forever. Understanding art as theoretical objects, Bal



III. 2 [Marianne Heske, *Project Gjerdeløa/The Tafford Hut*, 1980, Timber, 2.5 x 3.5 m.
Private collection, photo: Marianne Heske.]

approaches history as a diachronic space of meaning, letting contemporary art expose and discuss history and vice versa.²

In his introduction to *Landscape and Western Art*, Malcolm Andrews insists that landscapes, like all other genres, concepts, and objects within art history, are established by way of framing and the establishment of boundaries.³ Not only landscape, but also bodies and nations are produced by way of framing. Nations can be seen as imagined communities and national identity as a possible outcome of the work of a textual and cultural weave of meaning, positioning subjects and others within the imaginary landscape of the country. In this article I want to examine this intersection of landscape, nation, and body in the art of Dahl, Heske, and Schrøder, and I will explore the feminist effect of Heske and Schrøder's art.

How and to what effect can we say that Heske and Schrøder intervene in the spaces of landscape at the intersection of nationality and gender?

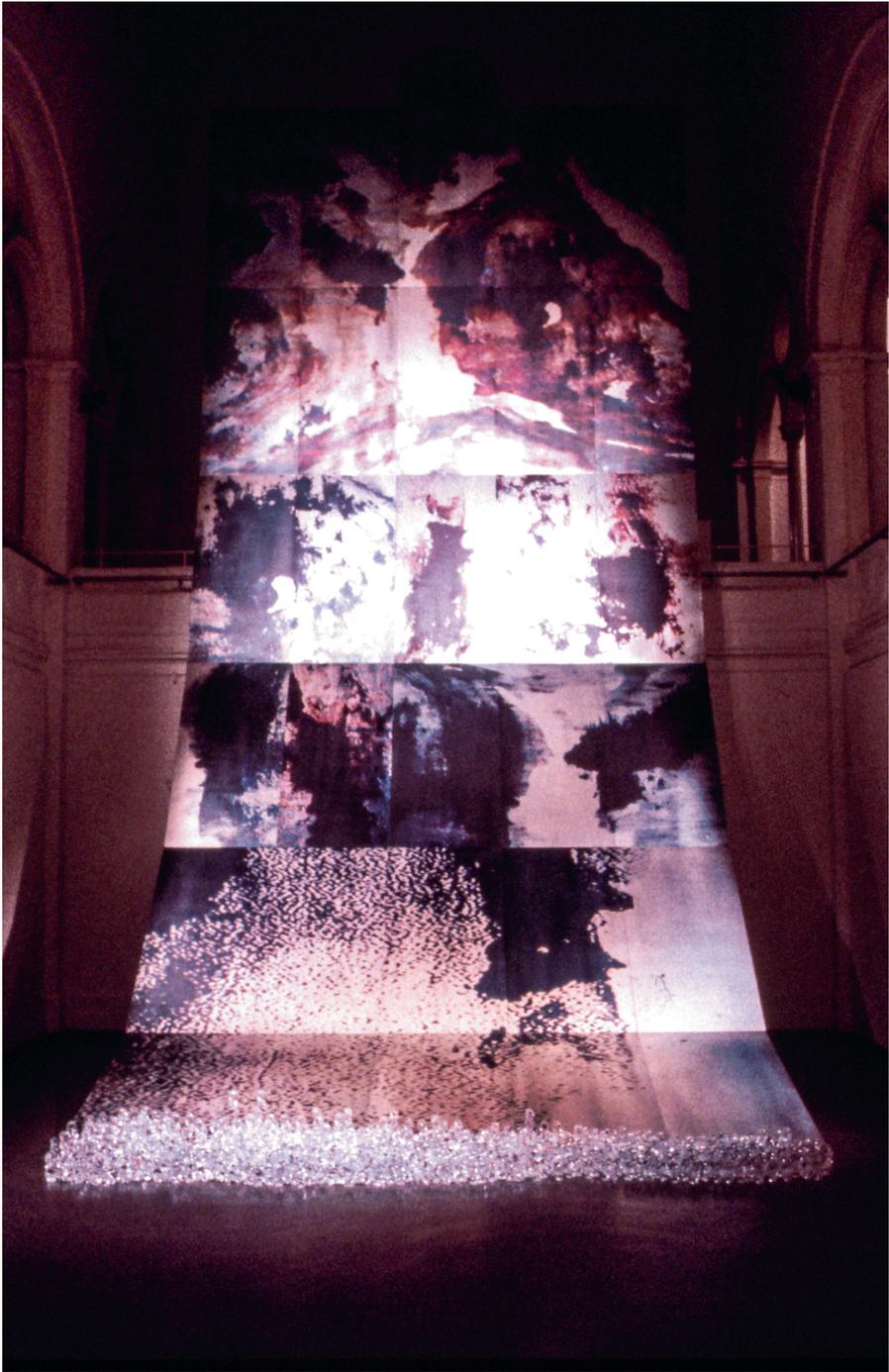


III.3 [Marianne Heske, *NN*, 1978, Bronze, 50 cm. Private collection, photo: Marianne Heske.]

Travelling Objects, Images, and Concepts

Marianne Heske is one of Norway's most renowned artists. Since the 1970's her art has been shown in a vast number of collective exhibitions and biennials, and she has had several solo exhibitions. To many Norwegians she is known for her connection to the small village of Tafjord. One of the first projects directly related to Tafjord is Heske's *Prosjekt Gjerdeløa* [Project Gjerdeløa] made for the Paris biennial at the Centre Pompidou in 1980. The project consisted in Heske's dismantling an old seventeenth-century hut, driving it to Paris, where it was put together again and kept on display for a year (ill. 1). The small hut was built of rough, hewn logs, the roof was covered with turf, and it had an open doorway. Since the seventeenth century the people who had used it for shelter had left small drawings or written their names on the inside and outside walls. The people visiting the Centre Pompidou were allowed to do the same. The staff at the Centre Pompidou had to take the role of 'nature' and provide water for the grass on the roof, and keep the timber and moss from drying out. After a year in Paris, Heske brought the hut back to Tafjord and reinstalled it in its original place (ill. 2).

If we turn to art history, the project is generally seen as an early example of conceptual art in Norway.⁴ When Marianne Heske decided to dismantle the hut



III. 4 [Marianne Heske, *Avalanche*, 1993. 12 x 5 m, 1001 doll's heads in crystal, video painting in the background: an acrylic print on aluminium, installation as shown in Künstlerhaus Bethanien, Berlin. Henie Onstad Art Center and Astrup Fearnley Museum, photo: Marianne Heske.]



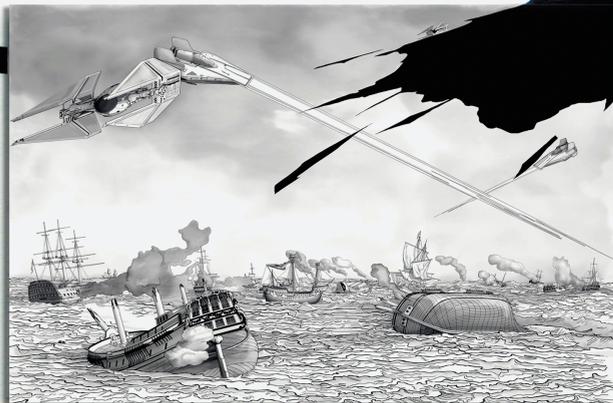
III. 5 [Tiril Schrøder: *Ferme Ornée*, 2005. Digital aquarell on paper, mounted on aluminium sheets, acrylic paint on wall. Installation as shown at Overgaden, Copenhagen. The painting series consists of the following paintings: *Landscape with Car* (80 x 110 cm), *Landscape with House* (80 x 150 cm), *Landscape in the Shape of a Cartoon* (40 x 60 cm), and *Landscape with Waterfall* (80 x 80 cm). Private collection, photo: Tiril Schrøder.]

and transport it to Paris, she questioned the boundaries of the art institution and traditional views on art as an original object that is created by an artist, exhibited in a neutral white cube to be contemplated by passive viewers. By choosing an ordinary everyday object, Heske alluded to the ready-made, the apparently insignificant object that becomes art by being put into circulation by the artist and the art institution; art was as much about concepts as about the object itself. The fact that she decided to return the hut to its 'natural' environment also linked her art to land art, where art is made from nature's own materials and placed outside the gallery space to escape modernist and capitalist ideas of art as a marketable object. This of course raises questions of site specificity, an important issue in art since the 1960s.⁵ By letting the visitors to the museum leave their inscriptions on the hut, Heske highlights the importance of the beholder in the construction of meaning, an important aspect in many art practices since in the 1960s. This last element is underlined by the French curator and theorist Nicolas Bourriaud. He sees Heske as one of the precursors of the relational art practices of the 1990s, a point to which I will return.⁶

Prosjekt Gjerdeløa in many ways falls neatly in place in Heske's *oeuvre*. In addition to moving this hut to Paris, Heske has also sent a large stone from Tafjord

to the Italian island of Lido and back again.⁷ During the summer of 2014 she installed a large doll's head entitled *N.N.* in Torshovdalen. The doll's head has been a recurrent feature in Heske's art since the 1970s when she found a box of old doll's heads at a flea market in Paris. The head has been cast in a myriad of different guises. In *N.N.* from 1978 (ill. 3), Heske presents a bronze doll's head inscribed with the schema of phrenology. It is shown on a pedestal, as if it were a traditional portrait bust. Small glass replicas of the doll's head have been juxtaposed with Marianne Heske's video paintings in the installation *Avalanche* (ill. 4). Here the little heads prolong the pictured avalanche into our space. Heske's art is full of those kinds of images and objects that seem out of place, and characterizing it as an art of relocation, seems apt.⁸ Drawing on the work of the art theorists Craig Owens and Paul de Man, Gunnar Danbolt sees Heske's art as allegorical, as an art working with appropriations and fragments in a process where meaning is piled up and never fixed. Allegory works by distantiation, producing a gap between signifier and signified, and identity and inherent meaning of the symbol is questioned.⁹

Dislocation and questions of origin are important also in the art of Tiril Schröder, and many of her projects explore the theme of travel in various ways. In the painting series *Ferme Ornèe* from 2005 (ill. 5), Schröder shows a contemporary car climbing steep mountain hills and places contemporary architecture into computer generated drawings that resemble romantic landscapes.¹⁰ In *Delusions of Adequacy* the technology is more advanced than the simple car; here the space ships from Star Wars circle over old ships in distress (ill. 6). Schröder juxtaposes contemporary technology and landscape, and the effect is described as disturbing by many. When the image of the car was shown at the exhibition on the mountain at the Henie Onstad Art Centre, Ingvild Pharo described it as surrealistic, claiming that the 'presentation of people and things made by people breaks sharply with the landscape'.¹¹ Schröder mainly works with imagery from popular culture such as comic books, cinema, computer games, and the virtual world, but she also uses catalogues for houses and magazines like *Vogue*. In visual form she reproduces the black lines of technical drawing and architectural drawings, and many of her images are also computer drawings. Critics have described her art as 'visual sampling'.¹² Øystein Ustvedt sees her as working with both daydreams and nightmares; the references to contemporary popular visual culture expose the underlying ideals and narratives as both utopian and desired, but still as forever distant.¹³ Heske and Schröder both make use of and comment upon new media; Heske uses video, the technology of the 70s and 80s in her art; Schröder makes computer drawings. The distortions of colour in Heske's video paintings make us aware of the technology used to produce images. Remediation is exposed as a process, where meaning is reproduced, produced anew and altered.¹⁴ According to Tone Hansen, Schröder's art is a typical example of what Nicolas Bourriaud calls postproduction; the contemporary artist's work is seen as parallel to that of a DJ, putting together already produced and circulated images anew, circulating and re-creating desire and meaning.¹⁵



III. 6 [Tiril Schröder, *Delusions of Adequacy*, 2007, Acrylic paint on canvas and on wall, 200 x 300 cm. Installation as shown at Kunstnernes Hus, Oslo. Royal Caribbean Cruise Lines and private collection, photo: Tiril Schröder.]

In hindsight, it is easy to place *Prosjekt Gjerdeløa* on the international art scene. The hut can figure as an introduction of new art modes to Norwegian art history, postmodern modes that are furthered by Heske and Schröder later on. At the time, however, a large part of the Norwegian public, including the art establishment, was angry. The Norwegian Ministry of Foreign Affairs was reluctant when it came to supporting the project financially; moving the hut was too costly and laborious, couldn't Heske just paint it? Marianne Heske herself foresaw some of the problems, stating she knew that: 'in Norway the hut would be regarded as a hut, whereas in France it would be seen as a piece of conceptual art'.¹⁶ The reaction of the Ministry of Foreign Affairs and the criticism of the Norwegian public could easily be dismissed as the result of a lack of knowledge of conceptual art. But is the problem just a matter of convincing the provincial Norwegians to catch up with the urban French cultural elite and stop seeing a hut and start seeing a concept? If we accept that *Prosjekt Gjerdeløa* is first and foremost conceptual, what does this mean?

According to Mieke Bal, in her book *Travelling Concepts in the Humanities: A Rough Guide*, concepts are tools of intersubjectivity. By way of concepts and lan-

guage, we communicate, understand the world and ourselves. But concepts do not come with internal and fixed meanings; they travel and cross imaginary borders between disciplines, scholars, historical periods, and geographically dispersed communities.¹⁷ The concept of 'art' is fundamental to art history, but what it means is relative to its use. 'Art' often appears to be descriptive, but as a concept it is programmatic and normative. The same can be said of the term 'landscape'.¹⁸ Seeing the hut as a piece of conceptual art, means accepting that the hut is *questioning* the concept of 'art', underlining meaning as a process. What we are faced with when encountering *Prosjekt Gjerdeloa* is in my view not simply art-as-concept, but also Norwegian-landscape/art-as-concept.¹⁹ So how do we generally understand the concept 'landscape', and the projects of Heske and Schröder?

The Spaces of Landscape

According to W.J.T. Mitchell and the book *Landscape and Power*, traditional art history tends to define landscape as a genre.²⁰ Whereas the nude deals with our understanding of the human and of ourselves, landscapes are meant to express man's natural ability to take pleasure in an aesthetic look at nature and his surroundings. In the introduction to his book, Mitchell claims there are mainly two different views of landscape that can be discerned in western art history.²¹ The modernist tradition focuses on landscape painting, and reads it as part of a general narrative of purification of the visual field. Landscapes are the last step on the way in the liberation of art from any narrative, and in the establishment of an aesthetic of disinterestedness. Art speaks to the innocent eye and not to the body. The other tradition focuses on interpretation. Landscapes are understood as allegorical structures or signs that may be interpreted or decoded. Landscapes can be read as expressing religious, psychological, political or other ideas. Reading British landscapes as expressing class relations or interpreting the landscapes of Dahl as a way of visualizing an ideology of 'Norwegianness' are examples of this latter tradition.

The problem with these two approaches, according to Mitchell, is that landscape in both cases is seen as a closed structure or a fixed concept, where meaning is produced and can be *found*. This often means taking the framing of 'landscape' as a concept for granted, and often reproducing the imaginary boundaries separating 'real' landscapes from uninteresting ones (mere nature), landscapes of national interest (the ones that are 'Norwegian') from local ones ('vernacular landscape'), or for that matter the boundaries separating landscapes expressing a universal (masculine) subject, from intimate and personal (feminine) ones.²² But as a concept, landscape is highly ambiguous. It can be used both to describe actual places as well as paintings or photographs, and the difference between place and represented space is often confused. In the twentieth and twenty-first centuries we continue to read abstract paintings, land art, various forms of sculpture, installations or other media, as connected to the landscape tradition. In art history, stating that something is 'landscape', functions much in the same way as

stating that something is 'art', (or 'conceptual art'). Once the concept is in place, a myriad of different meanings can be found, or rather *read into* it.²³

In Mitchell's view landscape is a medium of exchange between the self and other, the human and the natural. As a representational practice, landscape must be understood as a site/sight for the inscription of power. According to Mitchell, an important aspect of dealing with landscape is our perception of space. Landscapes, he claims, always greet us as 'space, as environment, as that within which "we" (figured as the figures in the landscape) find – or lose – ourselves'.²⁴ Mitchell points towards Michel de Certeau and his distinction between 'place' and 'space'. Place refers to the specific location, to stability and to the 'law of the proper'; nothing can be in two places at the same time. Space on the other hand, can be understood as a practiced place. Space refers to the way our physical and intellectual movements and distributions activate and rearrange what we perceive as constant, specific locations and sites.²⁵ Conceptualizing landscape as space, instead of as mere pictures, allows us to question not just the way something is represented, but also the art historical idea that landscape is about images and about looking. Instead of asking what landscapes show, are, or mean, we have to analyse what they do: *for whom* are they produced and for what purpose? Who is invited in, how are we invited, and what experiences, subjectivities, and bodies are left out? Are the landscapes of romanticism open to women's and men's bodies in the same way? And how are we greeted by Heske and Schröder?

In his discussion of imperialism in/as landscape, Mitchell also underlines a need to see landscapes as hybrid spatial structures. Landscapes are structures that take part in imperialist, masculinist, or other ideologies in complex ways, but they cannot be reduced to those theories. Landscape must not only be read as a discourse complicit with ideology, but also as a space for counterstrategies.²⁶ Landscapes might be hybrid structures that could be characterized as simultaneously imperial and anti-colonial, or in our case as romantic and anti-romantic, masculinist and anti-masculinist. And in the case of Heske and Schröder it is the hybridity of the spaces that can be read as having feminist effects.

According to Griselda Pollock, femininity is a complex concept. On the one hand it refers to an identity in the outside world and an imaginary space that women are expected to inhabit. Femininity is generally understood as linked to the body and to the emotions. In the case of landscape, women's access to the spaces of meaning is a matter of negotiating the old idea of woman as body and as closer to nature than man. But as a space, femininity, on the other hand, may also be understood as a structure of meaning. According to Pollock, femininity also refers to the spaces 'beyond the visible forms of gender, [it serves] to signal a radical alterity in relation to culture that dominates in the name of Man'.²⁷ Reading for femininity, according to Pollock, can potentially 'open doors to critical confrontations with all forms of xenophobia'.²⁸ The feminist effect that comes about in the art of Heske and Schröder is not a result of their intentions, nor can it be drawn from their female bodies or any gendered experiences related to them.

The Hut in/and Norwegian Landscape

Although most art history books that claim to present an overview of Norwegian art generally trace it back to the Viking era or the Middle Ages, with specific focus on wooden crafts and architecture, particularly the stave churches, it seems hard to dispute the idea that Norwegian art originated in romanticism, and was fathered by landscape painter J. C. Dahl. According to art historian Gunnar Danbolt, Dahl was the first to realize that Norway did not only consist of nature, but also of landscapes that were worth painting.²⁹ The merging of German romanticism and Norwegian topography in the art and mind of Dahl liberated the visual field from its status as a supporting discipline in travel literature or as a handicraft. The moment of revelation, when Dahl finally *saw* that the virginal nature of the land was sublime, puts Norway in contact with international art, and a national tradition begins. This moment of revelation seems to haunt canonical Norwegian art history, and also appears in readings of Marianne Heske and Tiril Schrøder.

Danbolt's narrative echoes other familiar stories of Dahl and romanticism. We find that it naturalizes landscape as a tradition by claiming that the transformation of the wilderness (nature) into a particular type of painting (romantic landscape) is simply a matter of a glance. A hierarchy is installed: Nature is *elevated* into landscape/art.³⁰ The work to distinguish between German romanticism and Norwegian land(scape) is done by putting weight on Dahl's travels to and in Norway.³¹ He might have brought with him inspiration and perhaps ideas, but his artistic practice is related to the actual land. Dahl walked the Norwegian mountains together with Johannes Flintoe, and when writing about these walks, Nils Messel in his article 'Oppdagelsen av fjellet' [The discovery of the mountain], underlines the difference between Dahl and German romanticism.³² Whereas German romantic painters used landscape as a symbol of the divine or to express ideas of spirituality, the Norwegian painters wanted to paint the Norwegian landscape as it appeared to the eye from that particular viewpoint. Norwegian painters were not dealing in ideas, but in 'reality': They painted the actual place. This naturalization of landscape as a genre and of the idea of identity as rooted in the land, can be found in many narratives. This argument from the catalogue for the exhibition *A Mirror of Nature* that toured the National Galleries of the Nordic countries in 2008 is typical: We live far apart, the climate is rough, and landscape simply imposes itself upon us. The argument is circular: The importance of the genre of landscape in the Nordic tradition testifies to the importance of nature, and vice versa.³³ Landscape is made both cause and effect in the narrative of Norwegian painting, and difference between signifier and signified, place and space is blurred.

If we read on in Danbolt's book on Norwegian art history, we find *Prosjekt Gjerdeloa* and Marianne Heske's video paintings of Tafjord under the heading 'Det norske landskapet i nye medium' [Norwegian landscape in new media]. Danbolt reads Heske's art as remediations of Norwegian landscape, using the



III. 7 [J. C. Dahl, *Fra Hjelle i Valdres* [From Hjelle in Valdres], 1850. Oil on canvas, 42,1 x 58,9 cm. KODE Kunstmuseene i Bergen, photo: Antonio Cosentino.]

term remediation loosely.³⁴ The text does however underline an important point. Heske's art is seen as *negative* landscapes: What Heske is doing, is conjuring up landscape for our inner eyes by showing us fragments and fragments only.³⁵ So what kind of landscape unfolds before the inner eyes of the critics?

The French curator and theorist Nicolas Bourriard's text 'Marianne Heske and the Art of Relocation', printed in the catalogue for Heske's exhibition *Heaven and Earth* in 2010, does not seem to be in doubt. When encountering a hut, Bourriard immediately sees a landscape and a vision of nature, for as he states:

The cabin that Marianne Heske found, constructed from timber from the surrounding forests, seems at one with the natural surroundings. It almost seems embedded in the mountain like the pine or the birch, the glacier buttercup or the wood anemones in the crevices of the deep, winding inlets of the fjords.³⁶

The hut is no different from the birch, it is nature. Bourriaud's text forms an echo of romantic landscape paintings and the images of Dahl. Here the hut as a building type would typically be found in the middle space. In the painting *Fra Hjelle i Valdres* [From Hjelle in Valdres] (ill. 7) and *Fra Stalheim* [From Stalheim] (ill. 8) by Dahl, as in numerous other romantic landscapes, three spaces are juxtaposed: The foreground shows the plants, flowers, fauna, and geological characteristics of the particular place. The background is Mother Nature and what Danbolt with reference to Goethe calls the 'breath of the earth'.³⁷ The middle ground shows the steep Norwegian mountain and the peasants, farm houses, or objects of nature with particular cultural value, such as the old birch tree at Slinde or the stone in Dahl's *Vinter ved Sognefjorden* [Winter at the Sognefjord].³⁸ The hut, the stone, and the birch form our point of identification inside the framed image; they represent the Norwegian people, and the idea of culture as rooted in nature. The hut and the Norwegian people inhabit a space of negotiation between the land, as it is governed by natural laws and nature as it supersedes knowledge and becomes sublime.

When Bourriaud insists so strongly on the hut being a 'real' object, because it 'represents an authentic record about the way of life for a very specific group of human beings who belong to a specific place' and because its 'function constitutes the actual subject of the work', he seems to be repeating an old ideology.³⁹ The hut is understood both as an everyday object defined by its function *and* as a piece of nature: Norwegian culture is rooted in nature, in geographical space, and it is (almost) timeless.

Seeing the hut as a hut, many Norwegians would also see an example of the many huts, cabins, farms, and *seters* (shieling or summer farm) that are pictured in the romantic landscapes of Dahl. The hut shows a particular building technique typical of Western Norway, and an example of the everyday cultural practices that defined this area. But the logs and the turf also signify beyond this materiality. The Tafjord hut is so small and simple in structure, it could almost function as the Norwegian equivalent of the primitive hut in the theories of classical architecture put forth by Marc-Antoine Laugier in 1753.⁴⁰ It can be read as a symbol of Norwegian architecture, everyday life, art, culture, and spirit, and it connotes a whole range of huts and cabins, and the narratives and affects inscribed in them as space of meaning. As Ellen Rees has shown in *Cabins in Modern Norwegian Literature*, the cabin as site or place serves as an important space for the practice of national identity in Norway. The Tafjord hut can bring both the tradition of the summer farms and the erotic stories of the milk maids to the fore, as well as the masculine hunting cabins, and even the whole tradition of cabins in Norway.⁴¹ The origin of the hut is as much the space of romantic landscape as it is the actual place and everyday life of Tafjord. Its triviality is a result of the 'reality effect' produced by the constant representation of similar buildings as rooted in landscape and as spaces where we find our national identity as well as our individual selves.



III. 8 [J. C. Dahl, *Fra Stalheim* [From Stahlheim], n.d. Oil on canvas, 190 x 246 cm. Nasjonalmuseet for kunst, arkitektur og design, Oslo, photo: Jaques Lathion.]

The paintings and installations of Tiril Schröder can also be seen as negative landscapes. Whereas Heske's *Prosjekt Gjerdeloa* makes the hut appear as a removed hut, a fragment that needs to be reinserted into the image, Schröder has replaced the summer farm or hut with contemporary architecture or cars in the painting series *Ferme Ornèe* (ill. 5). The detailed fauna is gone from the front space, the sky is no longer characterized by dramatically arranged clouds, but appears as an abstracted sun or a flat surface. This can be seen both as a simplification of the romantic landscape and as an underlying structure that needs to be adapted according to the place for which it is supposed to stand in.

The lost object that Heske places before our eyes can easily be filled with imaginary landscapes. In Schröder's case this is more difficult. The contemporary house and the car appear deserted. There are no traces of human bodies and

moreover no traces of humanity: There are no roads, no paths or fields. The car and the house appear to have been there since the beginning of history, much as the old huts, cabins, and *seters* of Dahl. We recognize the juxtaposition of pictorial spaces as a romantic element, where the images of popular culture make us aware of how visual culture and meaning production are a matter of sampling or referencing. We might envision the contemporary cabin as a contemporary version of the old poor farmer's cabin or hut, and see our contemporary walks in the mountains (after we have driven there by car) as parallels to the romantic roaming, and as rooted in landscape as well as in the Nordic feeling for nature. But the uneasiness of Schröder's image, what Pharo saw as its surrealism, drives a wedge between Dahl and Schröder, between the romantic ideas of the connection between body and land on the one hand, and our contemporary practice of those on the other. Our walks, or drives, in the mountains do not place us in line with the romantic explorer mapping his country. Schröder presents us with a flattened image of the idyllic dream of the cabin in the mountain, but the dream appears lost. The car, the cabin, and the spaceships all serve to dis-locate identity and make us aware of both the distance and the proximity between our world and romanticism.

Relational Objects and Hybrid Space

Nicolas Bourriaud is most famous for his readings of the art practices of the 1990s by way of the term 'relational aesthetics', first coined in 1996. His theories were a response to the many art practices of the 1990s that resembled the neo-avant-garde movements of the 1960s, but apparently lacked the utopian element characteristic of that period. According to Bourriaud, relational art is about producing spaces of encounter, social environments where people take part in shared activities; and it is an art form that takes the whole of human relations and their social context as a starting point, rather than an independent and private space. The art is about producing relations to the world.⁴² *Prosjekt Gjerdeloa* as a whole can, according to Bourriaud, be seen as a precursor to this idea of art as productive of the social and of relations.⁴³ When returned to Tafjord:

The cabin had acquired the status of a space of encounter between two distinct populations: the mountain hikers of Tafjord, and the Parisian museum visitors. Project Gjerdeloa presents itself as a meeting point, as a relational work before its time. It is not only about the transition of an object from one point to another, more importantly it is about the confrontation between two human groups.⁴⁴

Bourriaud's claim that the hut opens up for the negotiation of the boundaries separating self and other is interesting. The problem is that Bourriaud seems to claim that the hut and relational art practices create neutral spaces where stable and *fixed* identities meet.⁴⁵ Bourriaud somehow forgets to take into account the possibility that the two distinct identities might be inhabited by one and the

same person/group; what kind of relational space is created for the viewer who is confronted not only with the other, but also with a possible self? In Bourriaud's narrative this poses few problems. The Parisians might have understood that the hut was a piece of conceptual art, but judging by Bourriaud's text, they also somehow knew that they received not just a 'real' thing, but also *the* real thing: Norwegian landscape. The narratives that render the hut meaningful to visitors to the museum and hikers, French and Norwegians alike, are similar. The only thing separating them is the emotional attachment to the hut; to Norwegians it represented *our* self, a self that becomes 'other' before our very eyes. In the minds of most Norwegians, Marianne Heske was not just moving a hut, she was *removing* it, leaving an empty spot, or a hole in the imaginary canvas where Norwegian landscape is orchestrated.⁴⁶ The hut did not just cross several borders on its way from Tafjord to Paris, it exposed the imaginary boundaries that frame 'Norwegianness' and are crucial to our concept of 'art' and 'culture' in general.

The process of moving and reinstalling the hut also shows another important aspect, namely the difference in meaning and value represented by the places Tafjord and Paris. Tafjord as a site or place is outside the art institution, and it is only when the hut has passed through the sanctifying spaces of the Centre Pompidou that it can become 'art'. But this process in my view also problematizes an old dichotomy between Paris as a place of culture and art, and Norway as a space of nature. Conceptualizing the hut as a meeting place for two distinct groups reaffirms cultural essentialism. From an art historical perspective, where nature is only interesting once *elevated* into landscape/art, Bourriaud's text can also be read as reinstating a hierarchy where Norway is placed both at the originating and at the receiving end. The hut's status as art is dependent upon both German and Norwegian romantic ideas of nature and landscape, but it is also dependent upon the aura of France and of Paris as the capital of art. The trip undertaken by the hut can be seen as parallel both to those of artist's in the nineteenth and twentieth centuries seeking art, but it is also reminiscent of the Parisian world's fairs, Expos where nations would attempt to put their culture on display by means of contemporary versions of similar kinds of 'national' architecture. *Prosjekt Gjerdeløa* can be read both as actively promoting Norwegian culture and as an empty object being baptized as 'art' by the French art institution.⁴⁷

There is a highly complex play on the conceptual differences between place and space in *Prosjekt Gjerdeløa*. In many ways, Heske's art seems to be orchestrating romantic landscape, inviting us to fill in the gap between signifier and signified, and reinsert the hut in its 'original' position. But when trying to do so, the question of origin is constantly put to the fore: Is the origin of the hut the place of Tafjord or the spaces of romantic landscape? Is it a 'real' hut defined by its function or is it a symbol? Or is it perhaps defined by its function in a structure of meaning? The hut in many ways is a *lost* object. When the hut undertook the traditional Grand Tour from Tafjord to Paris and back, it emphasized the instability of culture and concepts. Our access to landscape is always already mediated. When we enter the spaces of Tafjord, whether real or imagined, paths

and meanings are always already there to structure and provide meaning to our experience. The hut as an everyday object and as a symbol in a larger structure is produced by travelling concepts and the merging of cultures that were never really separate in the first place.

In most narratives of Schröder and Heske's art, there is a strong tension and ambivalence between the romantic and the contemporary. Often the deconstructive aspects, the visual sampling and presentation of fragments are dismissed as ironic or surrealist. But in my view, the huts, cabins, cars, and spaceships should not be read as distant comments upon an already established tradition, but as active re-workings. Schröder and Heske interfere in the discourses of 'Norwegianness', not from a space *outside* of discourse, dismissing the whole idea of self as nature: They form hybrid spaces of meaning. The art puts itself forward as romantic, but does not provide us with the orchestrated space of romantic landscapes, where the object is given meaning and placed both as an object to our gaze and as a representation of our self. The Tafjord hut should not be seen as rooted, but as part of what we with Deleuze might see as a rhizome, where connections between semiotic chains are established and re-established in an ongoing process of becoming that has no distinct origin and no end.⁴⁸

Looking at Landscape and the Body

The human body is a prerequisite for the genre of landscape. The movements of the painter's body, the position of the eye overlooking the land, the human point of identification in the image all speak to and of us as bodies. But for something to be recognized as landscape, bodies must play only a supportive role in the representation. In romantic landscape painting, the human body is pictured as small, or it is interchangeable with trees, huts, or stone.

An important figure in the art of both Heske and Schröder is the romantic wanderer. In connection with Heske's work we find him mirrored in the presentation of Heske as an artist. Bourriaud's article starts with Heske's return to her birth place in Norway in 1980 after having spent ten years in London, Paris, and Maastricht. Arriving in Tafjord, she (immediately) *found* an old log cabin.⁴⁹ Bourriaud's narrative of the artist who returns to his/her native land and suddenly *sees*, echoes the story of Dahl's sudden perception. Danbolt underlines the same closeness to Tafjord as a place, hence producing it as a meeting in a romantic space where Heske can explore her roots.⁵⁰ And in the catalogue *The Mountain in Norwegian Art*, Ingvild Pharo explicitly sees Heske's travels around in Tafjord as a parallel to Dahl and Flintoe's walks in the Norwegian mountains in 1826. Sometimes the result of Heske's wandering is understood as ironic, but often she is placed firmly within the romantic image: Only 'the means is different', as Pharo claims.⁵¹ In my view the blurring of vision in the images, and the presence of the little crystal dolls' heads that prolong the avalanche into the space of the beholder, can be seen as deconstructing the look inscribed in romantic landscape.

The story of Heske's walking the mountains of Tafjord resembles a famil-

iar figure from both art history and cultural geography. The geographer Gillian Rose has discussed the concept of landscapes within cultural geography building on film theory and psychoanalytical theorizations of the masculine gaze. In her book *Feminism and Geography* from 1993, Rose claims that landscape as an object of study for geography is established by and for a masculine look. In landscape studies, geographers draw on the traditional metaphors feminizing landscape, by insisting on the beauty of the land, seeing it as Mother Nature or as a beautiful maiden. According to Rose, the pleasure of the geographer and the look cast upon landscape are related to western idea(l)s of masculinity, placing the subject of geography somewhere between the sensitive artist and the disembodied and objective scientist. The field worker is cast as an ideal and his work takes place in the tension between embodiment and disembodiment; you have to have walked the land in order to know it, but knowledge in its scientific/artistic sense is a matter of distantiating and objectification. The subject of geography, as for western science and cultural studies in general, is an autonomous, white man of the bourgeoisie.⁵²

This figure is easily found in Norwegian art history and landscape. It was only when Dahl in 1826 finally set out on a long walk in the mountains, after being educated in Copenhagen and Dresden, that the Norwegian mountains were finally *seen*, or discovered.⁵³ The act of seeing, or more precisely, access to this *specific* way of looking, is vital in the establishment of the boundary between ordinary land in Norway, and ‘Norwegian landscape’. The body of the painter/scientist is set apart from the peasant’s body and experience, and from the female body. The distinction between the wilderness and landscape in Danbolt’s narrative is sexualized and gendered in traditional ways: The wilderness and the sublime are feminized in the term ‘virginal nature’, and the painter is written out as masculine and visionary.⁵⁴ All it takes for him to transform his feminized material into landscape/art, is his mind. So what happens when Heske apparently repeats Dahl’s old venture into the (un)known?

As hinted at above, many of Heske’s installations draw on embodiment, a typical feature of installation art. However, Heske and Schröder’s art works do not represent any particular feminine point of view lodged in the body, and nor do they expose the experience of being objectified. In both Heske and Schröder, gender, identity, and the body appear unfinished and precarious. Heske and Schröder’s strategies can be understood as partly parallel to the strategies Catherine Nash describes in her article “Reclaiming Vision: Looking at Landscape and the Body” from 1995.⁵⁵ Heske and Schröder both expose the look that frames landscape by removing the human point of identification in the spaces of landscape. Heske takes the hut, removes it from its place as an object to a masculine bourgeois look. The masculine look has invested it both with erotic desire and with sexuality in literature, and with classed embodiment in the ideology of the peasant. Schröder’s house, car, and spaceships appear inhuman, as bodiless machines, and they can no longer carry the vision of the nation or of the masculine hero on a mission to conquer the maiden and map the land as his.

By exhibiting the hut, the cabins, and the stone, Heske and Schröder perforate the imaginary spaces of the national self, and they draw attention to embodiment. *Prosjekt Gjerdeløa* in many ways greets me as a space of affect, as space where my national self is shown as precarious. Not only does the imaginary romantic world become 'real' before my eyes, *Prosjekt Gjerdeløa* also makes me aware that my self is fragmented, and must constantly be reinstated and reproduced. The Tafjord hut will 'die' if the French do not water the turf and take care of it, and my self is literally in the hands of the other. The art works of Heske and Schröder do not place us in opposition to the seemingly disembodied eye of romantic landscapes, but open a hybrid space where the boundaries separating eye and body are constantly being contradicted.

Whilst the travellers in their *voyages pittoresques* of the nineteenth century could confirm their inner self and experience the sublime in front of the mountains, the space of the twentieth-century *voyage pittoresque* is more likely to be, ironically: space. By juxtaposing the romanticist ship wreck situation with the spaceships from Star Wars, Schröder makes us aware of how images and narratives travel, and how the masculine hero of science fiction or computer games in many ways harks back to the romanticist hero facing sublime nature or taking part in the conquering and mapping of territory. The spaceship from Star Wars is part of the same ideology of power, except that in Schröder's space there is no relief and no obvious pleasure. In Schröder's *Delusions of Adequacy*, masculinity is left to itself. We do not know whether the spaceship is about to attack or has come to the rescue, and there are no people or traces of people. Princess Leia is not there to justify the actions of the hero and to comfort the viewer. The poor people in the boats are perhaps already dead. The lonely masculine hero on a mission to save his galaxy or to discover the land and the mountains can find no relief and is denied the pleasures of having mastered the field: There is no natural other to his self. Landscape cannot mirror his autonomous subject, the eye is unable to transcend the field and master the sublime. Schröder makes us aware of how technical devices in the shape of cars, spaceships, but also computers and cameras give us access to landscape: Landscape is mediated. But by letting the technical devices stand in for the human body, as elongations of it, Schröder also exposes the human body and subjectivity as incomplete and fragmented.

The installations by Schröder in this article do not deal with or point towards femininity or the female body specifically. Schröder puts masculinity, and thereby gender difference, as structures on display. Heske's art works to the same effect, but in Heske there is a more explicit negotiation of bodily boundaries. As mentioned earlier, the doll's head is important. We find it in *N.N.* and in *Avalanche*. In many ways, the head functions as a stand-in for the body; we recognize it as a representation of the human. It is a body-fragment, but it does not necessarily present itself as such. The head, after all, represents the whole body and the person in portraits, the head holds the brain and perhaps even the human spirit. But since Heske has removed the painted eyes, the rosy cheeks, and any features

that make the head resemble a human head, the doll's head also hints at the skull and at death.

According to Selene Wendt, the head has become a hollow symbol, and by removing the rosy cheeks it also becomes a 'gender-neutral object'.⁵⁶ In my view this is only partly the case. Dolls connote femininity. Without their 'make up', i.e. the painted eyes and rosy cheeks, the faces have lost their feminine character, but as objects they still ring of girls. Sending an object associated with femininity around the world, sometimes made of stone from the place where it is exhibited, opens up for a discussion of the intersection of place and body, landscape as space and femininity as a social identity.

The scientific look preoccupied with mapping the world is questioned in the project *N.N.*, where the head is used as an illustration of phrenology. The physician Franz Joseph Gall was the main proponent of phrenology, studying the shape of human skulls to establish the psyche and personality embedded in the brain as the seat of the human soul. Phrenology constitutes a psychological equivalent to geographical investigations; the human body, or head, is treated in the same way as landscape; it is territory to be mapped, given meaning, and taken under control. Phrenology was a theory both of the human psyche in general, and of individual identity. Gall listed 27 moral and intellectual faculties and a distinct region of the brain for each of them. Individual character could literally be mapped by examining the head.⁵⁷ The wish to form a general scientific theory of identity, based on objective vision, links phrenology to the scientific ideal of cultural geography, and to art as they are described by Rose. An important aspect of Gall's theory was also a theory of sexuality, and Gall located pleasure and lust in the cerebellum.⁵⁸ One of the arguments put forward to back his theory, was the difference in size between the male and female neck: The male neck would generally be broader than the female. Masculine sexuality as active is both cause and effect in this theory.⁵⁹ In *N.N.*, Heske portrays the theory. Inscribing it on a doll's head might seem like an ironic comment, it is after all considered to be a pseudo-science. But in my view Heske's *N.N.* should also be read as intervening in the nineteenth-century two-sex model and the idea that one organ (the sex) can stand for body and identity as a whole.⁶⁰ *N.N.* intervenes at a critical point and deconstructs the idea that identity has its origin in one essential part of the body or can be found on the surface of the earth/body.

Viewed together with Heske's video paintings, where she has filmed avalanches in Tafjord, enlarged them, and printed the coloured pixels on metal plates, we see how Heske blurs the boundaries separating body and landscape: The head is studied as landscape, and landscape as an immaterial soul. Science and aesthetics seem intertwined, and it becomes impossible to keep up the spatial division between natural science and the mysticism of the concept of Mother Nature and our privileged place within the space of romantic landscape. The orchestration in Dahl's paintings, where we can oscillate between identifying with the bourgeois white man's neutral and free-floating eye and the peasant body/hut/stone inside the painting, is deconstructed. The erotic idea of landscape as an innocent virgin

who willingly accepts our wish to experience the sublime, falls to the ground. Both the pleasure of control and the erotic pleasure of objectification are lost, and we are unable to transcend and control the sublime.

Conclusion

I began this article by directing attention to the mountain, and the idea that the mountain is at the core of Norwegian identity. In the course of the analysis, I hope to have clarified some of the problems related to such an idea. If Norwegians have lived their lives with and by the mountain for centuries, why is it that the mountain is suddenly discovered only at the beginning of the nineteenth century? Why is it so obvious that what J.C. Dahl saw, when he looked at his land and the mountains, was landscapes, and not just huts, cabins, stone, trees or fields? And why do we insist that when Marianne Heske sends an old hut built in the seventeenth century from Tafjord to Paris she is actually remediating Norwegian landscape? Are Dahl and Heske part of the same project?

Most readings of Heske and Schröder place them firmly in a contemporary context, where references to art history and other visual traditions are common. Postmodern art is an art of quotations and of play with origins. By exploring the reference often made between the two artists and the concept of 'landscape' in art history, I hope to have shown how many readings that emphasize the deconstructive aspects of Heske and Schröder's art, often place their art firmly into a traditional narrative, where landscape figures as a genre. The many references to Heske's walks in the mountains of Tafjord and her sudden discovery of the Tafjord hut have elements of an old story of the visionary romantic artist, and treat landscape as an object to gaze at and not as a space of contested meaning. Heske's art is inscribed into a narrative of Norwegian landscape, and the play on the boundaries between place, as the specific parameters of a site, and space, the experience, meaning, and value invested in the practice of places. Moving the Tafjord hut from Tafjord to Paris and back deconstructs the whole idea of place as the *origin* of space: *Prosjekt Gjerdeløa* originates both in Tafjord as a place, and in national romantic landscape painting and visions of nature as spaces. But as conceptual art it also originated in the Centre Pompidou, a concrete site, where the art institution as space can play its part, and a site that is also connected to Paris as the capital of culture.

The question of a national landscape is contested in *Prosjekt Gjerdeløa*, and in the second part of the article I shed light on the gendered aspects of the national story of landscape. Heske and Schröder's art works can be seen as interventions in the spaces of the masculine hero of art history and cultural geography. As I stated in the introduction, Schröder and Heske are not feminist on account of their female bodies or because they express any kind of inherent identity. The feminist effect of the artistic practices of Schröder and Heske can rather be found precisely in their contestation of gender and the body as fixed spaces of meaning. It is because they create images that appear to be parallel to romantic landscapes,

and then contest them by exposing the framing of romantic landscape in stories of the masculine hero, of identity as body, and of culture as a matter of the actual Norwegian mountainside, that they can be claimed for feminism. They do not interfere in the space of romantic landscape from a position outside of discourse, but by giving meaning and value to hybrid space they represent what Teresa de Lauretis calls a 'view from elsewhere', defining this as 'the elsewhere of discourse here and now, the blind spots, or the space-offs, of its representations'.⁶¹ In this way their art opens for new conceptualizations of the body and of identity.

Notes

- 1 Karin Hellandsjø, 'Fjellet i norsk kunst: oppdagelse/formasjon/visjon', in Karin Hellandsjø, ed., *Fjellet i norsk kunst/The Mountain in Norwegian Art* (Oslo: Labyrinth Press/Henie Onstad Art Center, 2008), 7. Landscape and the tradition of walking in the mountains to enjoy the view also seems motivational when the Norwegian Directorate of Integration and Diversity every year finances a hike to Galdhøypiggen for immigrants of all nationalities; understanding Norwegian culture seems to go by way of the mountain.
- 2 Mieke Bal, *Quoting Caravaggio: Contemporary Art, Preposterous History* (Chicago and London: University of Chicago Press, 1999), 7.
- 3 Malcolm Andrews, *Landscape and Western Art* (Oxford New York: Oxford University Press, 1999), 7.
- 4 Gunnar Danbolt, *Norsk kunsthistorie. Bilde og skulptur frå vikingtida til i dag* (Oslo: Det Norske Samlaget, 2009) and Gunnar Danbolt, *Frå modernisme til det kontemporære. Tendensar i norsk samtidskunst etter 1990* (Oslo: Samlaget, 2014).
- 5 For a discussion of the changes in the concept of site specificity, see Miwon Kwon, *One Place after Another. Site Specific Art and Locational Identity* (Cambridge, Massachusetts and London: MIT Press, 2004).
- 6 Nicolas Bourriaud, 'Marianne Heske and the Art of Relocation', in Selene Wendt, *Marianne Heske* (Oslo: Stenersenmuseet, 2010).
- 7 For documentation of this project, see Marianne Heske, *The Stone Story* (Oslo: Labyrinth Press, 1999).
- 8 Nicolas Bourriaud, 'Marianne Heske and the Art of Relocation'.
- 9 Craig Owens, 'The Allegorical Impulse: Toward a Theory of Postmodernism', *October* 12 (1980): 67-86; Gunnar Danbolt, 'Fra symbolets identifikasjon til allegoriens distanse. Noen refleksjoner omkring Marianne Heskes festspillutstilling 1993', *Kunst og kultur* 2 (1994): 72-104. See also Gunnar Danbolt, *Norsk kunsthistorie. Bilde og skulptur frå Vikingtida til i dag* (Oslo: Samlaget 2006), 420.
- 10 The painting series consists of the following paintings: *Landscape with Car* (80 x 110 cm), *Landscape with House* (80 x 150 cm), *Landscape in the Shape of a Cartoon* (40 x 60 cm), and *Landscape with Waterfall* (80 x 80 cm).
- 11 Ingvild Pharo, 'Formation/Vision', in Hellandsjø, *Fjellet i norsk kunst/The Mountain in Norwegian Art*, 166.
- 12 A term I adopted myself in my review of Schröder's exhibition at the Galleri Bouhlou in Bergen in 2007. Sigrun Åsebø, 'Uhyggelig kunstnerisk sampling', *Bergens Tidende*, December 7, 2007. See also Tone Hansen, 'The Delicate Membrane of the Art Space', *Odd Magazine* 1 (2005).
- 13 Øystein Ustvedt, *Ny norsk kunst etter 1990/New Norwegian Art since 1990* (Bergen: Fagbokforlaget, 2011), 165.
- 14 For a thorough discussion of the concept of remediation, see Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media* (Massachusetts: MIT Press, 1999).
- 15 Hansen, 'The Delicate Membrane of the Art Space'. For Bourriaud's text, see Nicolas Bourriaud, *Postproduction: Culture as Screenplay: How Art Reprograms the World* (New York: Lukas & Sternberg, 2002).
- 16 Marianne Heske, «Prosjekt Gjerdeløa»: Tafjord, Paris, Oslo, Tafjord (Oslo: Universitetsforlaget, 1984). Also cited in Bourriaud, 'Marianne Heske and the Art of Relocation', 47.

- 17 Mieke Bal, *Travelling Concepts in the Humanities: A Rough Guide* (Toronto: University of Toronto Press, 2002), 23.
- 18 Bal, *Travelling Concepts in the Humanities*, 28.
- 19 There are many concepts of art at work in Norwegian art history, and often they are not directly related to landscape. However the idea that Norwegian culture is rooted in landscape as a general concept seems to return in many different guises, and always to be present when we talk about landscapes. In Norway landscape does not give way to abstraction or to art for art's sake in the twentieth century, and the idea of Norwegian art *as* land(scape) seems to haunt art history and art criticism. Abstraction was in the interwar years and after dismissed with reference to the boundary separating nature from (urban) culture by art critics who insisted that cubist influence would be bringing artificial flowers into our garden. See Steinar Gjessing, 'Nyttevekster og kunstige blomster. Noen bemerkninger om modernismens kår i Norge. 1920–40', in *Statens 91. Kunstutstilling 1978* (Oslo: NP, 1978): 4–11. When abstraction entered the Norwegian art scene it was by way of landscape and French lyrical abstraction in the 1960s. And as we have seen, also conceptual art evolved through practices related to the landscape tradition; Marianne Heske's *Gjerdeloa/The Tafford Hut* is, as I have indicated above, considered to be one of the most significant works of conceptual art in Norway.
- 20 W. J. T. Mitchell, 'Introduction', in Mitchell, ed., *Landscape and Power* (Chicago: University of Chicago Press, 2002). See also Steven Adams and Anna Gruetznern Robins, eds., 'Introduction', in *Gendering Landscape Art* (Manchester: Manchester University Press, 2000).
- 21 Mitchell, 'Introduction', 1f.
- 22 Mitchell, 'Imperial Landscape', in Mitchell, ed., *Landscape and Power*, 5.
- 23 For a discussion of the concept of 'reading in', see Mieke Bal, *Looking In: The Art of Viewing* (Amsterdam: G+B International, 2001) or Griselda Pollock, *Differencing the Canon, Feminist Desire and the Writing of Art's Histories* (London and New York: Routledge, 1999).
- 24 Mitchell, 'Introduction', 2.
- 25 Mitchell, 'Preface', in Mitchell, ed., *Landscape and Power*, viii. Michel de Certeau, *The Practice of Everyday Life* (University of California Press, 1984), 117.
- 26 Seen as part of a larger economy of vision, it could also be argued that landscapes offer themselves as spaces of freedom for women artists. Stinne Bo Smith, 'Outdoor Spaces', in *As Women Tell it: Nordic Women Painters 1880-1900* (Copenhagen: Kunstforeningen, 2002).
- 27 Griselda Pollock, 'Inscriptions in the feminine', in Catherine de Zegher, ed., *Inside the Visible: An Elliptical Traverse of 20th Century Art in, of, from the Feminine* (Cambridge, Massachusetts and London: MIT Press, 1996), 70.
- 28 Ibid.
- 29 Danbolt, *Norsk kunsthistorie*, 165.
- 30 Familiar from older narratives such as Kenneth Clark's *Landscape into Art* (London: Penguin, 1952).
- 31 In the story of J. C. Dahl, German romanticism and Caspar David Friedrich often serve only as midwives in the birth of Norwegian painting, Norwegian landscape came from Dahl's body, or rather mind, and after its childhood years in Dahl's care it has continued to lead a life of its own.
- 32 Nils Messel, 'Oppdagelsen av fjellet', in Nils Messel and Marianne Yvenes, *Oppdagelsen av fjellet* (Oslo: Nasjonalmuseet for kunst, arkitektur og design, 2008).

- 33 See Torstein Gunnarson, Lena Ahtola-Moorhouse, Frode Haverkamp, eds., *A Mirror of Nature: Nordic Landscape Painting 1840–1910* (Copenhagen: Statens Museum for Kunst; Helsinki: Atheneum/Oslo: Nasjonalmuseet for kunst, arkitektur og design; Stockholm, Nationalmuseum, 2006); Karin Hellandsjø, ed., *Fjellet i norsk kunst/The Mountain in Norwegian Art*; or Messel, 'Oppdagelsen av fjellet'. For a discussion of this, see chapter 6 in Sigrun Åsebø, *Femininitetens rom og kvinnekroppens grenser. Å lese kunstens historie med A K Dolven og Mari Slaattelid* (PhD diss., University of Bergen, 2011).
- 34 Danbolt draws attention to Heske's use of contemporary media, but does not explore the question of what effect the use of new media has on meaning.
- 35 Danbolt, *Norsk kunsthistorie*, 419.
- 36 Bourriaud, 'Marianne Heske and the Art of Relocation', 47.
- 37 Danbolt, *Norsk kunsthistorie*, 156.
- 38 The stone in *Winter at Sognefjorden* is not any stone. It serves as a *repoussoir*, but it also in many ways stands in for the 'wanderer'. From where it is, we can see across to Fimreite, where the battle between king Sverre and Magnus Erlingsson took place in 1184. The stone and the snow emphasize the general feeling, symbolizing cold, death, past. The Slinde Birch grew on top of an old grave.
- 39 Bourriaud, 'Marianne Heske and the Art of Relocation', 47.
- 40 Marc-Antoine Laugier's book *Essai sur l'Architecture* came in 1753, and the theory of the primitive hut is generally seen as both romantic in terms of nostalgia and in terms of grounding architecture in nature, it can also be seen as one of the first theories that insists on function as the primary feature of architecture.
- 41 Ellen Rees, *Cabins in Modern Norwegian Literature: Negotiating Place and Identity* (Maryland: Fairleigh Dickinson University Press, 2014).
- 42 Nicolas Bourriaud, *Relasjonell estetikk* (Oslo: Pax Forlag, [1996] 2007).
- 43 Bourriaud, 'Marianne Heske and the art of relocation', 48.
- 44 *Ibid.*, 47.
- 45 For criticism on this point, see Claire Bishop, 'Antagonism and Relational Aesthetics', *October* 10 (2004): 51–79.
- 46 Tafjord is a small place surrounded by steep mountains, a privileged topography in the imaginary geography of 'Norwegianness'. Coastal culture may enter the narrative of landscape painting, but it rarely carries the same weight as a space where *national* identity is performed. For some reason we do not seem to have the same degree of 'Norwegianness' when we go fishing as when we go hiking in the mountains.
- 47 The religious metaphor of baptizing comes from Arthur Danto's classic article 'The Artworld', *The Journal of Philosophy* 61, no. 19 (1964): 571–86.
- 48 Giles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (London: Continuum, 2004), 7.
- 49 Bourriaud, 'Marianne Heske and the Art of Relocation', 47. And he goes on describing the landscape of Tafjord as place/space: '[I]n a completely isolated location within the overwhelming natural surroundings of the Scandinavian alps, accented by dramatic fjords cut from granite'.
- 50 Danbolt, *Norsk kunsthistorie*, 419.

- 51 Ingvild Pharo, 'Formation/Vision', 166f. Pharo claims Heske is dealing with 'an overwhelming experience of nature that is transformed, not so much into a metaphysical reality, but into an expansion of one's own consciousness'.
- 52 See particularly p. 107 in chapter 5, 'Looking at Landscape: The Uneasy Pleasure of Power', in Gillian Rose, *Feminism and Geography: The Limits of Geographical Knowledge* (Cambridge: Polity Press, 1993), 86–112. See also Tricia Cusack and Sighle Bhreathnach-Lynch, eds., *Art, Nation and Gender: Ethnic Landscapes, Myths and Mother Figures* (Hampshire, UK, and Burlington, USA: Ashgate Publishing, 2003).
- 53 As Messel emphasizes, the peasants had of course known the mountains for centuries, but it was only when the white bourgeois walked them and made them the object of a disembodied scientific and artistic look that they entered history: They were looked at 'for their own sake', and not experienced as seen for their use to the farmer or as a way of transportation. Messel, 'Oppdagelsen av fjellet', 10.
- 54 Danbolt, *Norsk kunsthistorie*, 165.
- 55 Catherine Nash, 'Reclaiming Vision: Looking at Landscape and the Body', *Gender, Place and Culture* 3 (1996): 149–69.
- 56 Selene Wendt, *Marianne Heske* (Oslo: Stenersenmuseet, 2011).
- 57 Jason Y. Hall, 'Gall's Phrenology: A Romantic Psychology', *Studies in Romanticism* 16, no. 3 (1977): 305–17.
- 58 Michael Shortland, 'Courting the Cerebellum: Early Organological and Phrenological Views of Sexuality', *The British Journal for the History of Science* 20, no. 2 (1987): 173–99.
- 59 In the beginning of the twentieth century, long after phrenology had been deemed a pseudo-scientific theory, using phrenological theories to disqualify the suffragettes and their campaigns was also common. The effect of phrenology was harder on women than on white western bourgeois men. For a discussion of phrenology and the suffragette campaign, see Lisa Tickner, *The Spectacle of Women: Imagery of the Suffrage Campaign 1907–14* (Chicago: University of Chicago Press, 1988).
- 60 Thomas Laqueur, *Making Sex: Body and Gender from the Greeks to Freud* (Harvard University Press, 1996); Toril Moi, *Hva er en kvinne? Kjønn og kropp i feministisk teori* (Oslo: Gyldendahl Norsk forlag, 1998).
- 61 Theresa de Lauretis, as cited in Pollock, *Differencing the Canon, Feminist Desire and the Writing of Art's Histories*, 7.