

CV / Vendela Grundell Gachoud / Researcher, teacher, photographer / Visual culture

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Date and place of birth: 26 April 1977, Stockholm (Sweden) **ORCID:** 0000-0002-4266-6412

More info: [Stockholm University](#), [LinkedIn](#), and [Photographic Thoughts](#) (ctrl + click to open)

Selected Education

2012-2016 Doctor of Philosophy in Art History, Department of Culture and Aesthetics, Stockholm University. Thesis: *Flow and Friction: On the Tactical Potential of Interfacing with Glitch Art* (PDF). Defended on 27 May 2016. Revised expanded edition, Art & Theory 2016.

2010-2011 Master of Arts, Art History major, Aesthetical Disciplines, Stockholm University.

2005-2008 Bachelor of Arts, Art History major, Cultural Studies, Stockholm University.

2000-2002 Photography Diploma, GFU and Fotoskolan Stockholm, Folkuniversitetet.

Selected Employments and Grant-funded Work

2020 Researcher, “[The Politics of Metadata](#)” Department of Culture and Aesthetics, Stockholm University (6 m, 50%). Member of the [Metadata Culture](#) research group.

2018-2020 Postdoctoral researcher, “Seeing Differently / Seeing Difference: Emancipation and Aesthetics in Photography by the Visually Impaired,” Department of Culture and Aesthetics, Stockholm University. Visiting Fellow, Department of Media, Communications and Cultural Studies, Goldsmiths, University of London. Funded by Ahlström & Terserus Foundation (2 y, 100%). Travel grant from the Royal Swedish Academy of Letters, History and Antiquities.

2016-2017 Lecturer in Art History, Department of Culture and Aesthetics, Stockholm University (1 y 4 m, 20-50%) and the Danish Institute for Study Abroad, Stockholm/Copenhagen (1 y 7 m, 25-40%). 520+ lecture hours on basic and advanced levels, including course convenor and supervisor. Guest teacher since 2012 at international universities and professional schools. Erasmus+ grant as teacher in digital art history and advisor in artistic research, Universiteit van Amsterdam and Vrije Universiteit, May/December 2017. University pedagogy 15 ECTS

2010-2011 Amanuensis, Department of Art History, Stockholm University (1 y).

2010 Conference assistant, Department of Art History, Stockholm University (7 m).

2008-2009 Organiser of the international short-film festival [Betting on Shorts](#) (1 y 8 m).

2008 Film program coordinator, Modern Museum, Stockholm (3 m).

1998-ongoing Cultural worker, mainly photography and text, self-employed since 2002 (23 y).

Selected Publications

2021 Making Worlds: Normative and Other Art Histories of Visually Impaired Photographers, in: C. Persinger and A. Rejaie, eds., *Socially Engaged Art History: Alternative Approaches to the Theory and Practice of Art History*, 181-199. London: Palgrave. Forthcoming: Chapters in the anthologies *Cultural Heritage and Social Impact*; *Visual Activism in the 21st Century* and *Spotlights on Media Borders*.

2020 Tactical Ambiguity: Materiality, Representation and Interaction in Evan Meaney’s Glitched Portraits, in: S. Whatley and S. Popat, eds., *Error, Ambiguity, Creativity: Multidisciplinary Perspectives*, 21–41. London: Palgrave. Article and interview, *VERK antologi*.

2019 Rethinking while Redoing: Tactical Affordances of Assistive Technologies in Photography by the Visually Impaired, *Media Theory* 3:1, 185-214.

2018 Navigating Darkness: A Photographic Response to Visual Impairment, *Liminalities: A Journal of Performance Studies* 14:3, 193-210.

2016 *Flow and Friction: On the Tactical Potential of Interfacing with Glitch Art*. Stockholm: Art & Theory. Friction as Tactical Experience: Interfacing Photographic Instances through Rosa Menckman’s *Sunshine in My Throat*, J. G. Pinto and R. Matoso, eds., *Art and Photography in Media Environments*. Lisbon: Lusófona University Press, 39-65.

2000-2020 Reviews, essays, interviews, journal and catalogue features and a photography book.

Selected Guest Lectures, Workshops and Research Presentations

2021 Participation in Cultural AI events: Europeana Tech x AI webinar “Cultural AI Lab: Responsible AI and the Politics of Metadata”; SABIO workshop (The Social Bias Observatory).

2020 Lectures: “Oregerliga bilder: Norm och funktion i digitalt fotografi,” University of Arts, Craft and Design in Stockholm. Coming: Stockholm University and Gothenburg University.

2019 “The Landscape of Digital Humanities,” Digital Humanities Stockholm, symposium at the Royal Institute of Technology in Stockholm. Fotografi & forskning, photography art and research workshop, Centrum för fotografi in Stockholm.

2018 “Unruliness: Images against Normality,” lectures at Goldsmiths, University of London, and Coventry and Nottingham Trent universities. “Making Change through the Humanities: Institutes, Ideas and Infrastructures,” symposium at the Royal Institute of Technology in Stockholm. “Cultural Techniques,” workshop at Stockholm University. Linneaus University, Växjö.

2017 “Data-driven Research in the Humanities,” symposium at the Royal Institute of Technology in Stockholm. “Performativity and Artistic Practice” and “Acting Images: Understanding the Agency and Materiality of Imagery and Visual Culture,” workshops at Stockholm University. Stockholm University Research Days (presentation in Swedish [here](#)).

2016 Glitches and Glitch Art. The Museum as Interface: Flow, Network and Disruptive Art. Public lecture and workshop seminar at the Modern Museum in Stockholm. Listen [here](#).

Selected International Conference Papers

2021 “Metadata as a Diversity Tool: Sami Traces in Institutional Archives Online,” Cultural Heritage and Social Impact: Digital Technologies for Social Inclusion and Participation, Sheffield Hallam University and Culture Labs (online).

2019 Accepted papers for conferences on medical imagery, the commons and media ecology.

2018 “Seeing More or Less: Troubled Sight and Inner Vision in Photographs by the Visually Impaired,” Art of the Invisible at the Courtauld Institute in London. “Material Agency and Sensory Challenge: Exploring Photography through Visual Impairment,” Nordik at Copenhagen University. “User Bodies: (Self-) Representation between Ableism and Disability Aesthetics,” Digital Cultures at Leuphana University in Lüneburg. “Seeing by Taking Pictures without Seeing: Assistive Technologies in Photography by the Visually Impaired” Human-Technology Relations: Postphenomenology and Philosophy of Technology at Twente University in Enschede.

2017 “Glitched Bodies: Digital Critique in Photographs by the Visually Impaired,” Digital Existence II: Precarious Media Life, DIGMEX at Sigtuna Foundation in Sigtuna.

2016 “Interfacing Poetics: Glitch Art Transforming Spectatorship,” Poetics of the Algorithm: Narrative, the Digital, and Unidentified Media at Liège University. “The Cyborgian Portrait: Speaking through Photographic Disruption,” Photomedia at Aalto University in Helsinki.

2015 “Painting with Something: Media Merges in Contemporary Swedish Photography,” Nordik at University of Iceland in Reykjavik.

Selected Public and Interdisciplinary Highlights

2020 Normal Now! Art and Dis/ability in a Digital World, international art and research symposium (organiser), Department of Culture and Aesthetics at Stockholm University (Anders Karitz Foundation). Reviewer, *Journal of Art History* and *Journal of Digital Culture & Society*.

2019 PhD examination board, Lund University. “Kännande bilder,” Centrum för fotografi. Fotografi & forskning, curatorial program at Centrum för fotografi in Stockholm.

2018-2019 Accelerator, interdisciplinary art and science research group, Stockholm University.

2018-2019 Living Documents, international artistic research project, MDT Stockholm.

2018 “Follow the Glitch,” review of the doctoral thesis in *Eye Magazine* by Dr. Kevin J. Hunt.

2016 Interviews for Swedish national radio: “Elektroniskt” (P2) and “Kulturnytt” (P1).

1998-ongoing Photographer. 5 solo and 21 group shows, e.g. *Periscope*, *Community Transit*.

Selected Publications 2015-2021

1. Grundell Gachoud, V. (2021) “Making Worlds: Normative and Other Art Histories of Visually Impaired Photographers,” in: C. Persinger and A. Rejaie, eds, *Socially Engaged Art History: Alternative Approaches to the Theory and Practice of Art History*, 181-199. London: Palgrave Macmillan.

This chapter presents a case study from my postdoctoral project on emancipation and aesthetics in photography by the visually impaired. An example of my interdisciplinary socially engaged inquiry into the nexus of digitality, normality and visuality.

2. Grundell Gachoud, V. (forthcoming) “Unruly Images: The Activist Visuality of Glitches and Disabilities on Instagram,” in: D. White and S. Hartle, eds, *Visual Activism in the 21st Century: Art, Protest and Resistance in an Uncertain World*. London: Bloomsbury. Final draft submitted for publication in 2021.

This chapter presents a case study from my postdoctoral project on emancipation and aesthetics in photography by the visually impaired. An example of my interdisciplinary socially engaged research, comparing two disruptive uses of photographic devices and online platforms.

3. Grundell Gachoud, V, Hansson, K. and Dahlgren, A. (forthcoming) “Sami Traces: Curatorial Workarounds in Archives Online,” in: D. Gigliotto, L. Ciolfi, E. Lockley and E. Kaldeli, eds, *Cultural Heritage and Social Impact: Digital Technologies for Social Inclusion and Participation*. London: Routledge. Draft deadline in June 2021.

This chapter presents a case study on how metadata affects issues around diversity, conducted within the project The Politics of Metadata at Stockholm University. An example of my interdisciplinary socially engaged research, analysing images of Sami in the archive of the Swedish National Heritage Board on Flickr Commons.

4. Grundell Gachoud, V. (forthcoming) “Tactile Photography: Dis/ability Art Activism on the Borders of Image, Text and Body,” in: Nora Benterbusch, ed., *Spotlights on Media Borders*. Saarbrücken: Saarland University. Submission deadline in October 2021.

This chapter presents a case study from my postdoctoral project on emancipation and aesthetics in photography by the visually impaired. An example of my interdisciplinary socially engaged inquiry into the nexus of digitality, normality and visuality.

5. Grundell Gachoud, V. (2020) “Tactical Ambiguity: Materiality, Representation and Interaction in Evan Meaney’s Glitched Portraits” in S. Whatley and S. Papat, eds., *Error, Ambiguity, Creativity: Multidisciplinary Perspectives*. London: Palgrave.

This chapter develops a case study from my PhD thesis. An example of my interdisciplinary socially engaged inquiry into how digital devices and platforms integrate with human bodies in an analysis of the technical and aesthetic means by which glitches challenge the user position.

6. Grundell, V. (2020) “Att se annorlunda: Skadade ögon bryter fotografiets vaneseende” (article, *VERK* 4 2016) and “Flöde och friktion – ett samtal med Vendela Grundell” (interview, *VERK* 1 2017), in: L. Bergman, ed., *VERK antologi – Texter ur VERK tidskrift 2016 – 2019*. Stockholm: Boris Press, 63-69 (article) and 101-111 (interview).

This book includes an article (Seeing Differently: Impaired Eyes Break the Habitual Seeing of Photography) and an interview (Flow and Friction) on my art and research. An example of my interdisciplinary socially engaged inquiry into the nexus of digitality, normality and visuality.

7. Grundell, V. (2019) "Rethinking while Redoing: Tactical Affordances of Assistive Technologies in Photography by the Visually Impaired," *Media Theory* 3:1, 185-214.

This article presents a case study from my postdoctoral project on emancipation and aesthetics in photography by the visually impaired. An example of my interdisciplinary socially engaged inquiry into the nexus of digitality, normality and visuality.

8. Grundell, V. (2019) "The Failed Fly: Process and Positioning in the Documentation of Living Documents" in: C. Ruth and D. Grünbühel, *Living Documents I-V*. Stockholm: MDT.

This essay is part of an international project in artistic research on ways to document live art, published for the premiere at the Modern Dance Theatre in collaboration with e.g., the Modern Museum. An example of my interdisciplinary socially engaged combination of art and research.

9. Grundell, V. (2018) "Navigating Darkness: A Photographic Response to Visual Impairment," *Liminalities: A Journal of Performance Studies* 14:3, 193-210.

This article presents a case study from my postdoctoral project on emancipation and aesthetics in photography by the visually impaired. An example of my interdisciplinary socially engaged inquiry into the nexus of digitality, normality and visuality.

10. Grundell, V. (2018) "Trött hud: Om bortvänd blick och pirrande fingertoppar", *VERK 2*.

This article (Tired Skin: On a Down-Turned Gaze and Tingling Fingertips) builds on a case study from my postdoctoral project on emancipation and aesthetics in photography by the visually impaired. An example of my interdisciplinary socially engaged research practice.

11. Grundell, V. (2017) "On Serinyà's *Noises from the Silent Land*."

A short essay accompanying the glitch photography work of artist Serinyà. An example of my interdisciplinary socially engaged practice as a research-based poetic reflection on art.

12. Grundell, V. (2016) *Flow and Friction: On the Tactical Potential of Interfacing with Glitch Art*. Stockholm: Art & Theory Publishing.

My PhD thesis analyses how digital interfaces shapes viewer positions and how glitch art makes this effect visible. An example of my interdisciplinary socially engaged inquiry into the nexus of digitality, normality and visuality with a radical material and an inventive framework.

13. Grundell, V. (2016) "Friction as Tactical Experience: Interfacing Photographic Instances through Rosa Menkman's *Sunshine in My Throat*", in: J. G. Pinto and R. Matoso, eds., *Art and Photography in Media Environments*. Lisbon: Lusófona University Press, 39-65.

This chapter develops a conference paper on a case study from my PhD thesis. An example of my interdisciplinary socially engaged work on the nexus of digitality, normality and visuality.

14. Grundell, V. (2015) "En stilla retad nerv / A Nerve Slightly Bothered" in *Me – Every Body Volume I: Billion Worlds*. Gothenburg: Olof Persson Projects, 23-30.

This essay reflects on an international performance project, published for a premiere at Gothenburg Konsthall. An example of my interdisciplinary socially engaged practice as a research-based poetic reflection on art.

All publications are available on request.

Teacher in the History and Theory of Art, Photography and Visual Culture since 2012

Employment

Lecturer in Art History. Danish Institute of Study Abroad (DIS), Stockholm and Copenhagen. Part-time faculty, FA16-FA17, and guest teacher, SP18-SP19.

Lecturer in Art History. Department of Culture and Aesthetics, Stockholm University (SU). Part-time faculty, FA12-FA17.

Course convenor and/or teacher with examination

Visual Art, Architecture and Visual Culture in Sweden. Department of Culture and Aesthetics, SU. Basic level, 7,5 ECTS. Teacher and examiner, SP21. **[13h]**

Theme: Modern Art and Visual Culture: The 19th and 20th Centuries; The Thiel Gallery.

Descriptions of History. Stockholm School of Photography. Basic level, 20 HVE. Teacher and examiner, FA17 and FA20 (public lectures). **[53,5h]**

Theme: Art Concepts: Periods and Perspectives; Art Places: Institutional, Private and Public Space; Art Fields: Local, Global and Digital; 19th Century Photography: Science, Art and Market; 20th Century Photography: Medium, Social Critique and Manipulation, 21st Century Photography: Network, Interface and Identity; 19th Century Photography: Images of Modernity; 20th Century Photography: Images of Reality; 21st Century Photography: Networked Images

Image, History, Interpretation. Department of Culture and Aesthetics, SU. Basic level, 7, 5 ECTS. Course convenor, head teacher and examiner, SP17. **[20h]**

Theme: Image, History, Interpretation: An Introduction; History of Image Interpretation; Gender and the Visual; Contemporary Art; Photographic Images: Concepts, Aesthetics and Practices; Contemporary Visual Culture.

Nordic Contemporary Art. European Humanities, DIS. Basic level, 6 ECTS (3 US credits). Course convenor, head teacher and examiner, FA16-FA17. **[116h]**

Impressionism in Paris. European Humanities, DIS. Study tour to Paris. Basic level, 2 ECTS (1 US credit). Course convenor, head teacher and examiner, FA16-SP17. **[54h]**

Art History I: Historical and Theoretical Perspectives. Department of Culture and Aesthetics, SU. Basic level, 30 ECTS. Teacher and examiner, FA14-SP17. **[28h]**

Theme: New Visual Technologies (SP16-SP17); Contemporary Art I: Spaces, Bodies, Media (FA14), Contemporary Art II: Digital Spaces and Practices (FA14); Postmodernism and Semiotics (FA14).

Art History I: Visual Studies. Department of Culture and Aesthetics, SU. Basic level, 30 ECTS. Teacher (FA13-FA17) and examiner (SP17 Module 1, SP14- FA17 Module 2). **[148h]**

Theme: Net Art: Spaces and Practices (FA13-SP17); Digital Image Practices (SP15-FA17); Video Art (SP16-FA17); Photography on Social Media (FA17); Interactive Art Spaces: Place, Audience, Medium; Internet Art: Digital Interfaces as Art Display; What Do Pictures Want? (FA17); Contemporary Visual Culture (FA17); Introduction to Art Display (FA17); Digital Image Cultures (FA17).

Contemporary Art, Environment and Visuality. Department of Art History, SU. Basic level. Teacher and examiner, FA12. **[6h]**

Theme: Photographic Interfaces.

Guest lecturer

History of Photography. University of Arts, Crafts, and Design. Advanced level, 15 ECTS. Teacher, SP20. **[1,5h]**

Theme: Unruly Images: Norm and Function in Digital Photography.

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Gender, Equality, & Sexuality in Scandinavia. Gender & Sexuality Studies, DIS. Basic level, 6 ECTS (3 US credits). Teacher, FA18-SP19. [3h]

Theme: Gender and Visual Culture: Images of Identity.

Public Finance: European Perspectives. Global Economics, DIS. Basic level, 6 ECTS (3 US credits). Teacher, field study, FA18-SP19. [3h]

Theme: Contemporary Visual Culture.

Visualisation for Communication and Interactive Design. Department of Social Sciences, Södertörn University. Basic level, 120 ECTS. Teacher, SP17 and SP18. [8h]

Theme: The Image in Network Society: Expression, Practice and Critical Art (SP17); Telling Images: An Introduction to Visualisation and Visual Culture (SP17, SP18).

Visual and Material Culture. Department of History, SU. Basic level, 7,5 ECTS. Teacher, SP17 and SP18. [4h]

Theme: Photography and New Media: Concepts, Aesthetics, and Critiques.

Photography in Modern and Contemporary Art since 1960. Department of Art and Culture, University of Amsterdam. Basic level. Erasmus+ Teacher Mobility Grant, SU. Teacher, SP17. [3h]

Theme: Networked Images: Aesthetics, Use, and Critical Art.

Image Culture. Department of Art & Culture, History, and Antiquity, Free University of Amsterdam. Basic level. Teacher, FA17. [2h]

Theme: Photographic Image Cultures.

Media Art History. Department of Art & Culture, History, and Antiquity, Free University of Amsterdam. Advanced level. Teacher, FA17 [3h]

Theme: Networked Images: Aesthetics, Use, and Critical Art.

History of Photography. University of Gothenburg, BFA and MFA. Teacher, FA12. [3h]

Theme: Interface Photography

Supervisor

Art History. Department of Culture and Aesthetics, SU. Supervisor for 2 MA theses, FA16-SP17 and FA17-SP18. [25h]

Curation. Department of Culture and Aesthetics, SU. Supervisor, 1 MA thesis, FA17-SP18 [7,5h]

Artistic Research. Department of Art and Culture, University of Amsterdam. Erasmus+ Teacher Mobility Grant, SU. Guest reviewer MFA projects, 9 SP17 and 6 FA17. [15h]

Media Art History. Department of Art & Culture, History, and Antiquity, Free University of Amsterdam. Erasmus+ Teacher Mobility Grant, SU. Guest reviewer for 2 MA theses and 2 PhD theses, FA17. [2h]

Art History II. Department of Culture and Aesthetics, SU. Supervisor and examiner for 6 essays. Basic level, FA17. [10h]

In total: teaching 469h + supervising 59,5h = 528,5h

15 ECTS University Pedagogy

Centre for the Advancement of University Teaching, SU: University Pedagogy I (3 ECTS, 2013); University Teaching: Humanities and Social Sciences (7,5 ECTS, 2017); Course project. "Visual Culture and Disability: Images of Us and Them" (3 ECTS, 2020); Workshops: Active learning in a digital environment, Introduction to assessment in the digital environment, and Community of inquiry: Social and Cognitive Presence in online teaching (1,5 ECTS).

Pedagogy workshops for faculty at SU and DIS.