

Curriculum Vitae / Vendela Grundell Gachoud / Photography and Art History

Contact and Personal Details

Date and place of birth: 26 April 1977, Stockholm (Sweden)

Contact: Fregattvägen 8, 181 37 Lidingö / vendela.grundell@arthistory.su.se / +46739909871

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

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

2018-2020 Postdoctoral project “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%). 400+ lecture hours on basic and advanced levels, including course convenor and supervisor. University pedagogy 10,5 ECTS, enrolled for 4,5 ECTS. Guest teaching since 2012 at e.g. Södertörn, Gothenburg, and Stockholm universities, Fotoskolan Stockholm and the Danish Institute for Study Abroad. Erasmus+ grant as teacher in digital art history and advisor in artistic research, Universiteit van Amsterdam and Vrije Universiteit, May/December 2017.

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 Culture worker, mainly photography and text, self-employed since 2002 (22 y).

Selected Guest Lectures, Workshops and Research Presentations

2020 Coming: Lectures at Stockholm University; Gothenburg University; University of Arts, Craft and Design in Stockholm.

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 “Glitchar och glitch-konst. Museet som gränssnitt: Flöde, nätverk och störande konst” [Glitches and Glitch Art. The Museum as Interface: Flow, Network and Disruptive Art]. Public lecture and workshop seminar at the Modern Museum in Stockholm. Read and listen [here](#).

2012-2015 Södertörn University in Stockholm and Valand Academy in Gothenburg.

Selected International Conference Papers

2019 Accepted papers for conferences on medical imagery, the commons and media ecology, at Science Museum and Royal Geographical Society in London and at Stockholm University.

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.

2014 “Interface Photography: Disruption as Tactical Experience,” Art Photography in Media Environments at Lusófona University in Lisbon (See Publications for revised extended paper).

Publications and Exhibitions

1998-2020 Published texts – see list. Academic: two peer-reviewed articles, four peer-reviewed book chapters, a revised and expanded edition of the doctoral thesis. Editorial: circa one dozen articles in news and special press, mainly culture-related (reviews, interviews, essays). Artistic: the self-published photography book *Periscope*, journal and catalogue features, essays, interviews. Swedish and international, printed and open access online.

1998-2020 Published photography: articles, printed matter, press material, book and record covers, portraits, and art projects. Clients include artists, publishers, journals, schools.

1998-2016 Exhibitions. Twenty-one group exhibitions 2000-2016, five solo exhibitions 2001-2008. Collaborative film *Community Transit* with Amoeba Collective, exhibited at Centrum för fotografi in 2016. Swedish and international – art institutions, culture centres, fairs, online.

NB: Selected publications available [here](#) and exhibitions details available [here](#).

Creative, Interdisciplinary, and Communicative Highlights

2020 Coming. “Normal Now! Art and Dis/ability in a Digital World,” symposium based on the postdoctoral project with a workshop and presentations by international speakers, Department of Culture and Aesthetics at Stockholm University. *Fotografi & forskning*, curatorial program with exhibitions and symposiums at Centrum för fotografi in Stockholm following a photography art and research workshop in 2019. Pecha Kucha presentation in Gothenburg.

2019 PhD examination board, Lund University. “*Kännande bilder*,” Centrum för fotografi.

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

2018-2019 *Living Documents*, essay for international artistic research project, and moderator of a talk with the participants at the Modern Dance Theatre in Stockholm.

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

2017 Moderator of a talk with artist Wolfgang Lehmann in conjunction with exhibition.

2016 Research-related interviews for Swedish national radio: “*Elektroniskt*” (P2) and “*Kulturnytt*” (P1). Thesis presented at international book fairs like Paris Photo since 2016.

1998-ongoing Photographer and artist. Key theme *Likely Landscapes*, see e.g. *Periscope* – portfolio, book and film. Dancer and choreographer 1994-1998. Royal Swedish Ballet School and the Ballet Academy in Stockholm 1987-1995.

Key Publications 2015-2020 – available [here](#) (ctrl + click to open link)

1. 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 anthology includes an article (Seeing Differently: Impaired Eyes Break the Habitual Seeing of Photography) and an interview (Flow and Friction) presenting my photo-based art and research. It demonstrates my skills and competences, outlining an interdisciplinary framework in relation to normativity and non-normative critique.

2. Grundell Gachoud, V. (2020) “Making Worlds: Normative and Other Art Histories, Seen through the Images of a Visually Impaired Photographer,” in: C. Persinger and A. Rejaie, eds., *Socially Engaged Art History: Alternative Approaches to the Theory and Practice of Art History*. London: Palgrave Macmillan. Accepted, publication coming in the spring of 2020.

This essay presents a case study from my postdoctoral project on emancipation and aesthetics in photography by the visually impaired. It demonstrates my key analytical model, applied to a non-normative use of technology that addresses normality while offering an example of socially engaged art historical practice.

3. Grundell Gachoud, V. (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*. London: Palgrave. Accepted, publication coming in the summer of 2020.

This essay expands on a case study from my PhD thesis *Flow and Friction: On the Tactical Potential of Interfacing with Glitch Art*. It shows how digital devices and platforms integrate with human senses and bodies, analysing how glitches technically and aesthetically challenge notions of a natural or normal user position.

4. Grundell Gachoud, V. (2020) “Unruliness Online: Activist Visuality in Glitch Art and Disability Aesthetics on Instagram,” in: D. White and S. Hartle, eds., *Visual Activism in the 21st Century: Change and Resistance in an Uncertain World*. London: Bloomsbury. Accepted, publication coming in the autumn of 2020.

This essay presents a case study from my postdoctoral project on emancipation and aesthetics in photography by the visually impaired. It demonstrates my key analytical model, in a comparison between two disruptive uses of photographic devices and online platforms that reveal and challenge a normal user position.

5. 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. It shows how blind photographers interrogate the perceived nature of photography with diverse uses of technology that challenge notions of normal or natural users and images.

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6. 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. It explores the documentary in and through both text and photography, demonstrating my inventive combination of art and research.

7. 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. It shows how blind photographers interrogate the perceived nature of photography with diverse uses of technology that challenge notions of normal or natural users and images.

8. 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. It analyses tactile photographic prints as a multi-sensory technology that reveals and questions normality.

9. Grundell, V. (2017) “On Serinyà’s *Noises from the Silent Land*.”

This short essay accompanies Serinyà’s glitch photography project at e.g. international exhibitions, serving as an example of a research-based poetic reflection on art.

10. 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. It provides in-depth knowledge on the nexus of digitality, normality and visibility through the radical empirical material and the inventive analytical framework.

11. 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 essay develops a conference paper presenting a case study from my PhD thesis *Flow and Friction: On the Tactical Potential of Interfacing with Glitch Art*. It concerns how digital technologies integrate with human bodies, analysing how glitches technically and aesthetically challenge notions of a natural or normal user position

12. 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 accompanies Olof Persson’s international performance project, published for a premiere at Gothenburg Konsthall. It serves as an example of a research-based poetic reflection.