

## Synopsis

The “community of style” commonly labeled microhistory has proven to be one of the most thought-provoking and influential approaches to the writing of history to appear in recent decades. To a considerable extent, this broad appeal is no doubt due to the fact that, although first and foremost a scholarly concern, the microhistorical current also took its bearings from the wider, literary public sphere of the 19th and early 20th centuries, especially from the development of the modern novel. Its own development, on the other hand, ironically coincided with the definitive establishment of the (audio)visual – from the commercial breakthrough of television to the present-day ubiquity of digital media – as the dominant register of public consciousness. Where does this continued structural transformation leave the historical profession in general and the microhistorical approach in particular? How can the impulse behind microhistory be recovered under these changed circumstances? What would a work such as Carlo Ginzburg’s *The Cheese and the Worms* look like in the media-saturated society of today?

With this symposium, we wish to engage this overarching problem from at least three different angles. Firstly, by considering not only the actual and potential significance of images as either source

materials or subjects of inquiry in (micro)historical research – Ginzburg’s latest book, due to appear in English this coming summer, deals with the topic of “political iconography” – but also, as a dimly illuminated backdrop, the role of the imagination in the historian’s craft. Secondly, by attending to key examples of how historical issues, broadly defined, are being worked through in the contemporary visual arts, especially in the newly reinvigorated field of documentary practices. And, thirdly, by examining – or even cross-examining, since this last theme can most fruitfully be situated at the intersection of the previous two – the prospect of an audiovisual historiography, itself made possible by the unprecedented availability and utility of digital technologies, and what forms it could or should take.

**Participants:** Peter Aronsson, Ariella Azoulay, Marcus Banks, Jaimie Baron, Fredric Bedoire, Magnus Bremmer, Magnus Bårtås, Filipa César (via Skype), Patrik Eriksson, Lena Essling, Sebastian Groes, Alyssa Grossman, Karin Gustavsson, Lars-Eric Jönsson, Wulf Kansteiner, Maria Lantz, Helene Larsson Pousette, Deimantas Narkevičius, Fredrik Nilsson, Sylvie Rollet, Marcia Sá Cavalcante Schuback, Patrik Sjöberg, Andrej Slávik, Birgitta Svensson, Michelle Teran, Cecilia Trenter, Malin Wahlberg, Louise Wolthers.

## **(MICRO)HISTORY AND THE PRODUCTION OF IMAGES: TOWARDS AN AUDIOVISUAL HISTORIOGRAPHY**

INTERNATIONAL SYMPOSIUM

APRIL 27–28, 2017  
STOCKHOLM

### ORGANIZED BY

THE ROYAL SWEDISH ACADEMY  
OF  
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IN COLLABORATION WITH  
KONSTFACK UNIVERSITY COLLEGE  
OF  
ARTS, CRAFTS AND DESIGN

### KEYNOTE SPEAKERS

CARLO GINZBURG  
AND  
ARIELLA AZOULAY

Thursday, April 27

10.00–10.15: Mingle

10.15–10.45: Welcome and introduction  
(Andrej Slávik, Birgitta Svensson)

10.45–12.00: **Seminar** on two texts by  
Carlo Ginzburg (in lieu of his keynote  
lecture)

12.00–13.15: Lunch

13.15–14.45: **Session 1:** “Images and  
imagination in (micro)historical research”

*Interventions by Magnus Bremmer,  
Marcia Sá Cavalcante Schuback and  
Louise Wolthers*

15.00–16.15: **Keynote:** Ariella Azoulay,  
“Potential history of the archive: a micro-  
study of a macro-institution”

16.15–16.30: Coffee

16.30–18.00: **Session 2:** “Historical  
themes in the contemporary visual arts”

*Interventions by Helene Larsson  
Pousette, Deimantas Narkevičius and  
Malin Wahlberg*

18.00–late: Dinner

Friday, April 28

10.00–12.00: **Film program**

*Ariella Azoulay, “The food chain”,  
2002 (14:10)*

*Magnus Bærtås, “The miracle in Tensta  
(theoria)”, 2014 (16:36)*

*Filipa César, “Conakry”, 2013 (10:20)*

*Deimantas Narkevičius, “The dud  
effect”, 2008 (15:40)*

*Lina Selander, “The offspring  
resembles the parent”, 2015 (13:44)*

12.00–13.15: Lunch

13.15–15.45: **Session 3:** “Towards an  
audiovisual historiography”

*Interventions by Marcus Banks, Jaimie  
Baron, Filipa César, Wulf Kansteiner,  
Sylvie Rollet and Andrej Slávik*

15.45–16.00: Coffee

16.00–16.45: **Panel discussion**

*With Peter Aronsson, Ariella Azoulay,  
Magnus Bærtås, Carlo Ginzburg,  
Birgitta Svensson and Andrej Slávik*

16.45–17.00: Concluding remarks (Peter  
Aronsson, Magnus Bærtås)



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Arts, Crafts and Design