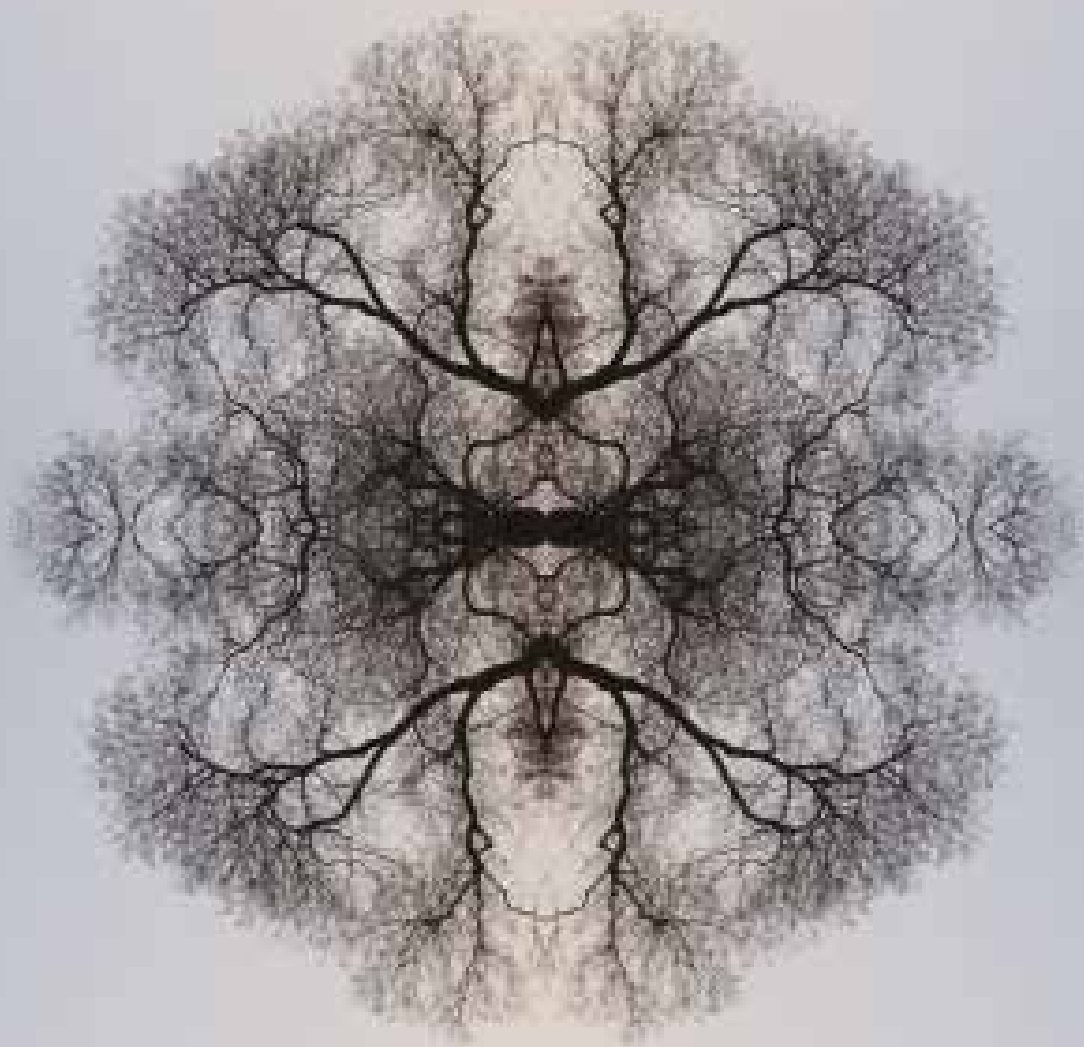
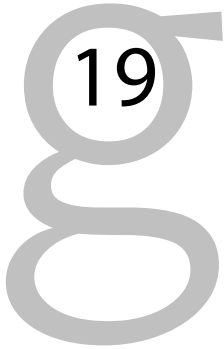


# RETHINKING KNOWLEDGE REGIMES: Solidarities & Contestations



SWEDISH CONFERENCE FOR GENDER RESEARCH

Gothenburg 7–9 October 2019



RETHINKING KNOWLEDGE REGIMES  
– SOLIDARITIES AND CONTESTATIONS

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## The case of Karin Parrow: Institutional regimes and dominant modes of knowledge production. Eva Zetterman, University of Gothenburg

This paper examines the historiography of the Swedish artist Karin Parrow (1900–1984) through her positioning in Swedish art museums and publications of Swedish art history. During her lifetime, Karin Parrow participated in a large amount of exhibitions, both solo and group exhibitions, she was an active member in artists groups, and she was extremely productive. During her almost sixty years as a professional artist, she produced hundreds of paintings in a style called ‘Göteborgskolorism’ (Gothenburg colourism), a concept applied for paintings in strong colours by artists whom either studied at the Gothenburg art school Valand in the 1920s for the artist Tor Bjurström or worked in the vicinity of Gothenburg during a period of their lives. However, only fourteen of her images can be found in public collections at Swedish art museums. None of these are hanged on museum walls and thus available to public art audiences. She is also absent in academic publications of Swedish art history and only mentioned in passing in biographical dictionaries or exhibition catalogues. At the Gothenburg art museum, where a separate gallery is devoted to ‘Göteborgskolorism’, the style is represented by paintings by male artists from the same generation as Karin Parrow, who is not included. How come Karin Parrow, who where such an active artist and whose artistic production fits various stylistic criteria, is excluded both from art history books and from being exhibited on museum walls? Drawing on feminist historiography (Pollock, 1987), critique of institutional norms in the art field (Hermele, 2009), and critical discourse analysis (Mouffe, 2005), this paper explores the institutional regimes and dominant modes of knowledge production that in the case of Karin Parrow have positioned her as a peripheral subject on the margins of the art field and its history.