## **TABLE OF CONTENTS**

Acknowledgments	7
Introduction	11
Aim and Research Questions	13
Artists, Locations and Social Fabric	15
Material	21
The 1880s in Nordic Art – Professionalization,	
Mobility and Transnational Encounters	28
Theories and Methods	34
Previous Research	54
Outline	62
I. The Self-Portrait	65
The Salon Debut	66
Emulation as Admiring Rivalry	72
From Stockholm to Paris	74
Emulating the Past and the Present	77
Strategies of Self-Promotion	80
Ma(s)king Claims in Historical Perspective	85
Julia Beck's Internationalism	92
Organizing Her Legacy	99
II. The Friendship Image	101
The Friendship Image as Genre Category	103
Women's Friendships in the Nineteenth Century	106
Professional and Emotional Community	110
Corresponding Lives: Jeanna Bauck, Hildegard Thorell and Bertha Wegmann	118

Doubled Portrait	140	
From Exceptional Woman to Team-Mate	150	
The Interior as Friendship Image	155	
Fashioning Two Versions of Jeanna Bauck	161	
Collaborative Practice and Dual Authorship	184	
III. The Studio Scene	199	
The Studio as Imagined and Lived-In Space	202	
The Appropriation of the Working Studio	217	
The Touch of Clay	229	
Venny Soldan as Worker-Artist	235	
The Paragone of the Sister Arts	240	
Eva Bonnier's Studio Interior:		
An Allusion to Pygmalion	243	
The Sitter's Share or the Sitter's Risk	252	
The Self-Portrait Extended into Space	255	
Concluding Discussion	267	
Notes	275	
Swedish Summary	387	
Bibliography	395	
List of Figures	436	
Index of Names	442	