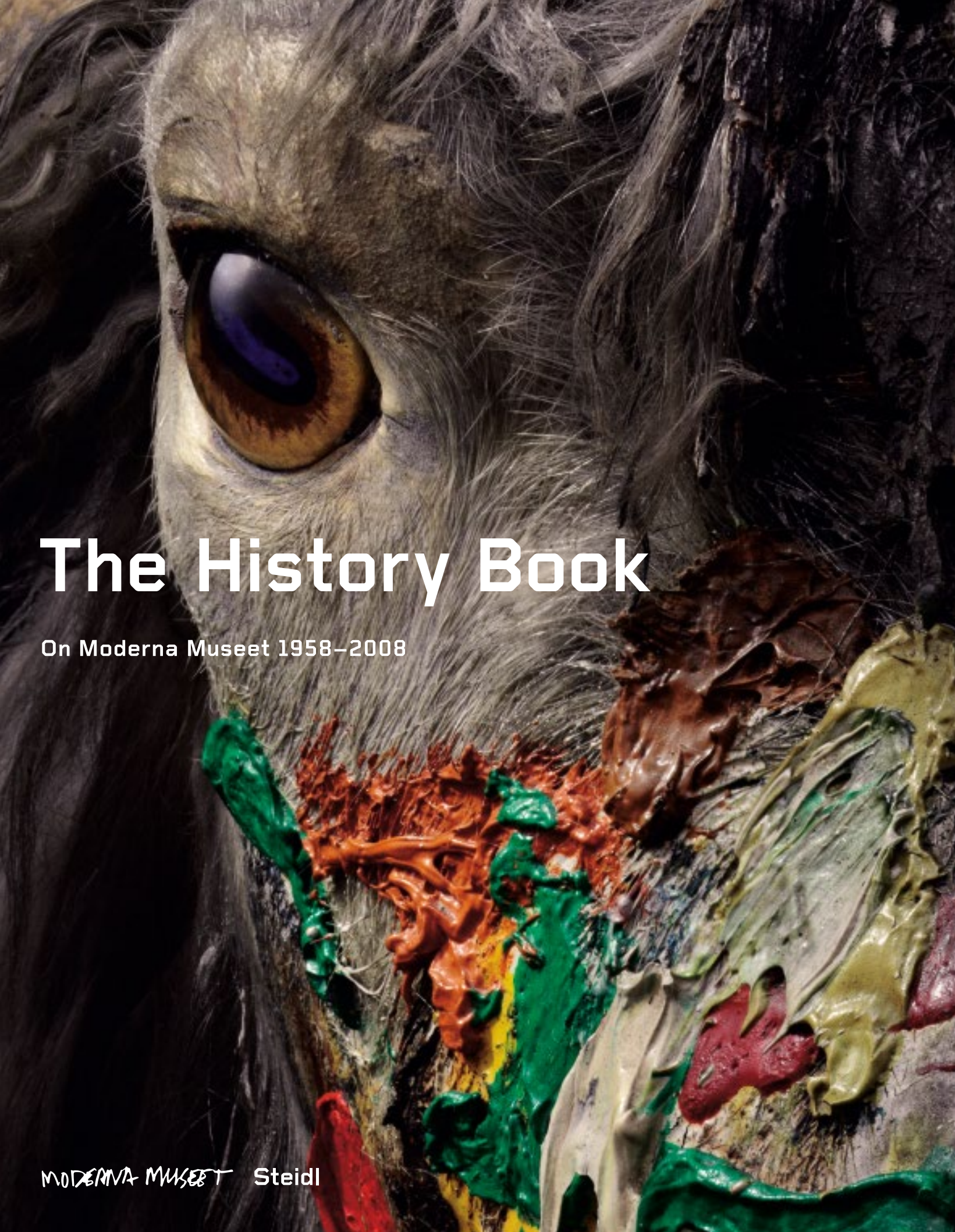
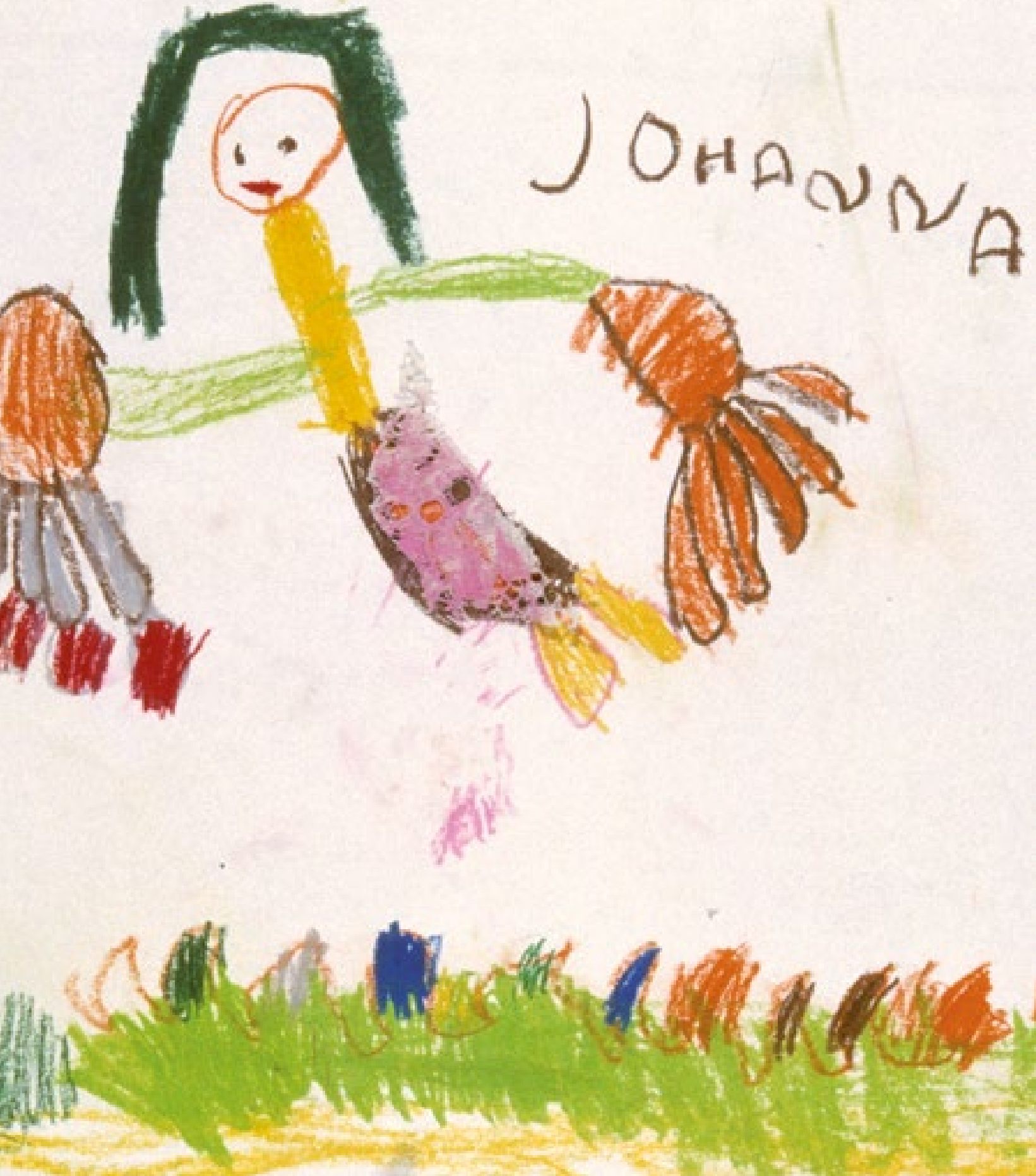


The History Book

On Moderna Museet 1958–2008

MODERNA MUSEET Steidl


JOHANNA

Activities in the Workshop and Zon Art Education for Children at Moderna Museet

Moderna Museet made its mark in the world of art education at a relatively early stage in its history. When the museum opened in 1958, Carlo Derkert was already on hand to show art to children and adults. His idea of conducting a dialogue with the youngest visitors, of discussing art with children, is a concept that has become the hallmark of art education at Moderna Museet.

Art education always exists in a context; in this instance, the context is the museum of art. This should not, however, be understood as a sanctuary but rather as a field that is contingent with and interacts with other fields or areas: the political, the pedagogical, the artistic and a further "museum field".[1] In any society, the view taken of children and young people is just as changeable as everything else, such as the view, for example, of what constitutes good art and what bad. The fields mentioned above might therefore also be referred to as various discourses, in which – in various ways – different "voices" and actors come into conflict or negotiate about the meanings of what it is to be "a child", for example, or to be "young". Political, economic and scientific discourses, in particular, influence the ideas we have about what is edifying and what objectionable for children and young people, about how they ought to be educated and become active and involved.

The question of what role an art museum should play in this regard goes beyond the aims and means of this study. Since the focus is on Moderna Museet, however, and on its long tradition of educational work aimed at younger visitors to the museum, it is tempting to have a larger context to serve as the background for a description of what has been taking place in educational work at the museum over the last fifty years. There can be no doubt that changes in the times and in art have their effects on the state of affairs. *Zon Moderna* and the guided tours for babies provide examples of this.

There can be no doubt that Moderna Museet has played a prominent role in the field of art education right up until the present. Tarja Häikiö's dissertation of 2007 deals with the forward march of the Reggio Emilia educational method and its significance for Swedish circumstances. Among the exhibitions that emerge as being of key importance in explaining how this pedagogical philosophy came to have such an enormous impact in Sweden are *A Child has* 100 *Languages* (*Ett barn har hundra språk*, 1981) and *More About* 100 *Languages* (*Mer om hundra språk*, 1986).[2] And in a dissertation for a master's degree in Museum Pedagogy of 2006, Karin Levander observes that: "The kind of art education being conducted at the workshop at Moderna Museet in Stockholm since the 1970s has served both as a starting-point and a source of inspiration for many smaller art museums."[3] The education activities of a museum are, of course, not restricted to the programmes aimed at children and young people. They also include guided tours, audio-guides and public lectures and seminars, as well as the design of the exhibition space and the writing of information texts and catalogue articles. Performances of dance, theatre and music may also take place in connection with various exhibitions. However, activities of these kinds lie outside the focus of this study.

This text will concentrate on the educational ambitions entertained by the museum in relation to children and young people. Although "art education" may be considered the coordinating factor, it is nevertheless the case that educational programmes, both in theory and practice, are designed differently depending on whether they are aimed at children or adults. Or, rather, one of the tasks of art education is exactly that: to alter its address, how it makes its appeal, in relation to the audience. The aim of art education is, writes art historian Anna Lena Lindberg, to develop the capacity to see, experience and understand works of art. And she defines art education as a form of education devoted to the understanding of the fine arts, i.e. architecture, sculpture, painting, graphic and arts and crafts.[4] The art educator Veronica Hejdelind writes, "The task of art education is to convey the content of the exhibition and the message of the curator to a wealth of different groups whose qualifications and circumstances vary greatly."[5] Karin Levander points out, however, that the use of the term "convey" suggests that at issue is a form of one-way communication: with the art educator transmitting knowledge to an audience that appears to be a blank sheet of paper. This, in turn, suggests a traditional pedagogical approach to conveying knowledge, which appears dated nowadays in terms of current practice in schools.[6] For her part, the Danish art educator and artist Helene Illeris describes the encounter that takes place in art education as a ritual and, on that basis, has sought to develop the way this encounter is seen into a *performance*. By understanding that initial encounter between "the teacher", "the pupil", "the audience", "the object" and so on as a game which entails various roles or positions that can be adopted as the game changes, it is possible to get away from the idea that it is about one-way communication and the "conveying" of knowledge.[7]

There is, therefore, no single vision of what art education is or should be. The aim is to study Moderna Museet's art educational activities over the fifty years of its existence by dwelling on several exhibitions and activities that focus particularly on children and young people in this context. I have been particularly interested in considering the ways in which Moderna Museet "addresses" children and young people

← Sawing child, *The Model*, 1968

Johanna, 5 years, *Bella flyger*, 1983

– talking to children as though they were competent to understand is, for example, to position them as active subjects. In my description of the nature of these activities, I have also attempted to catch sight of what they do. The value of once again highlighting such celebrated exhibitions as *The Model* (*Modellen*, 1968), *Ararat* (1976) and so on may, of course, be questioned. The selection I have made has, however, turned out to be necessary as point of departure after carrying out interviews and conversations, surveying of the catalogues and visual material as well as studying archive and press material.

Why Should an Art Museum Perform Educational Activities?
The aims of the museum are set out in its Letter of Regulation under the heading Cultural Policy Aims: "to preserve and convey modern and contemporary art, to develop and communicate knowledge about this part of our cultural heritage and to provide means of experiencing it and, in so doing, to make available a perspective on the development of society."[8] Communicating knowledge about art and placing it in relation to social development is thus one of the tasks the museum is assigned as a state institution. This is a long-established idea, as old as the idea of the museum itself, that what is within its walls is worth preserving for subsequent generations and that communicating knowledge about these objects to the general public is a vital task. The museum in the form we know it is an eighteenth-century construction, with its roots in the Enlightenment. In Sweden, for example, we were given a state museum of art in 1794, namely the Royal Museum which contained Gustaf III's collections of both sculpture and painting. It was not long before small-scale publications began to appear aimed at disseminating information about the collections to the general public.[9] Ideas about the edifying and educational aspects of art have a long tradition. *How* such knowledge should be taught, or to what end, has been the subject of lively debate during various historical periods.[10]

The link with a tradition of popular education has remained a powerful force. In a historical perspective, mention should be made of Social Democracy's promotion of self-improvement through education and the ideal of adult education for all, while also noting that these ideals came to be threatened by what was seen as a growing threat from commercial forces. Konstfrämjandet (an association for the promotion of art), which was founded in 1947, and the art club of the periodical *Folket i Bild*, founded in 1948, can be considered to be a "belated response to the mass-produced images of popular culture" and to kitsch art in particular.[11] "Between the turn of the century and the 1980s, we see the advent of Modernism which would have a subversive effect on art education," writes Anna Lena Lindberg.[12] Pablo Picasso's *Les Demoiselles d'Avignon* of 1907 is described as a watershed between the old and new worlds of painting in which central perspective was abandoned. Lindberg interprets the consequences of this as a divorce between the artist and the public, between a culture of the expert and that of the general public:

A viewpoint determined on the basis of the position of the imagined observer thus no longer exists. A disorientated observer, the common man, has been thrust outside the centre of the image. The code of the work of art will subsequently only be accessible to the artist and to a tiny, select band of the initiated, with new combinations arising for each new style and each new "ism".[13]

This would make acute the need for a mediating voice, a teacher. So long, at least as an "educational mentality" pertains.

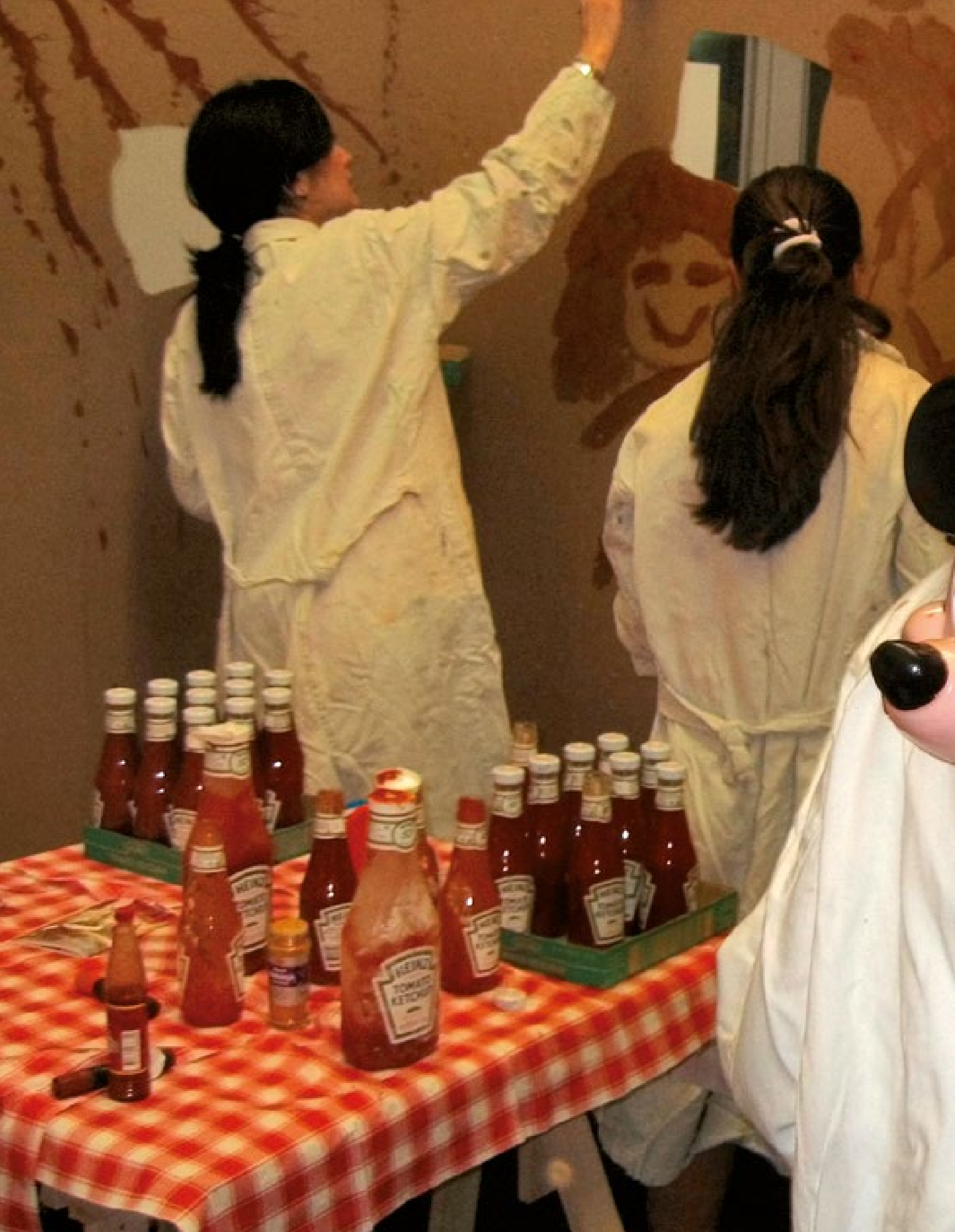
Anna Lena Lindberg has described the dilemma of art education as a fluctuation between an *educational mentality* of this kind, associated with the dreams cherished by the Enlightenment, and a *charismatic mentality*, based on the idea of feeling and intuition as the foundation of aesthetic experience.[14] Lindberg's dissertation was presented in 1988. In her study based on current art educational practice at twenty-four museums and art centres, Karin Levander considers that this dilemma no longer arises today. Instead, art educators attempt to strike a balance between art-centred education (with the focus on knowledge), education centred on experience (with the focus on the individual) and an idea-based educational approach (with the focus on context and process), while combining them as required.[15]

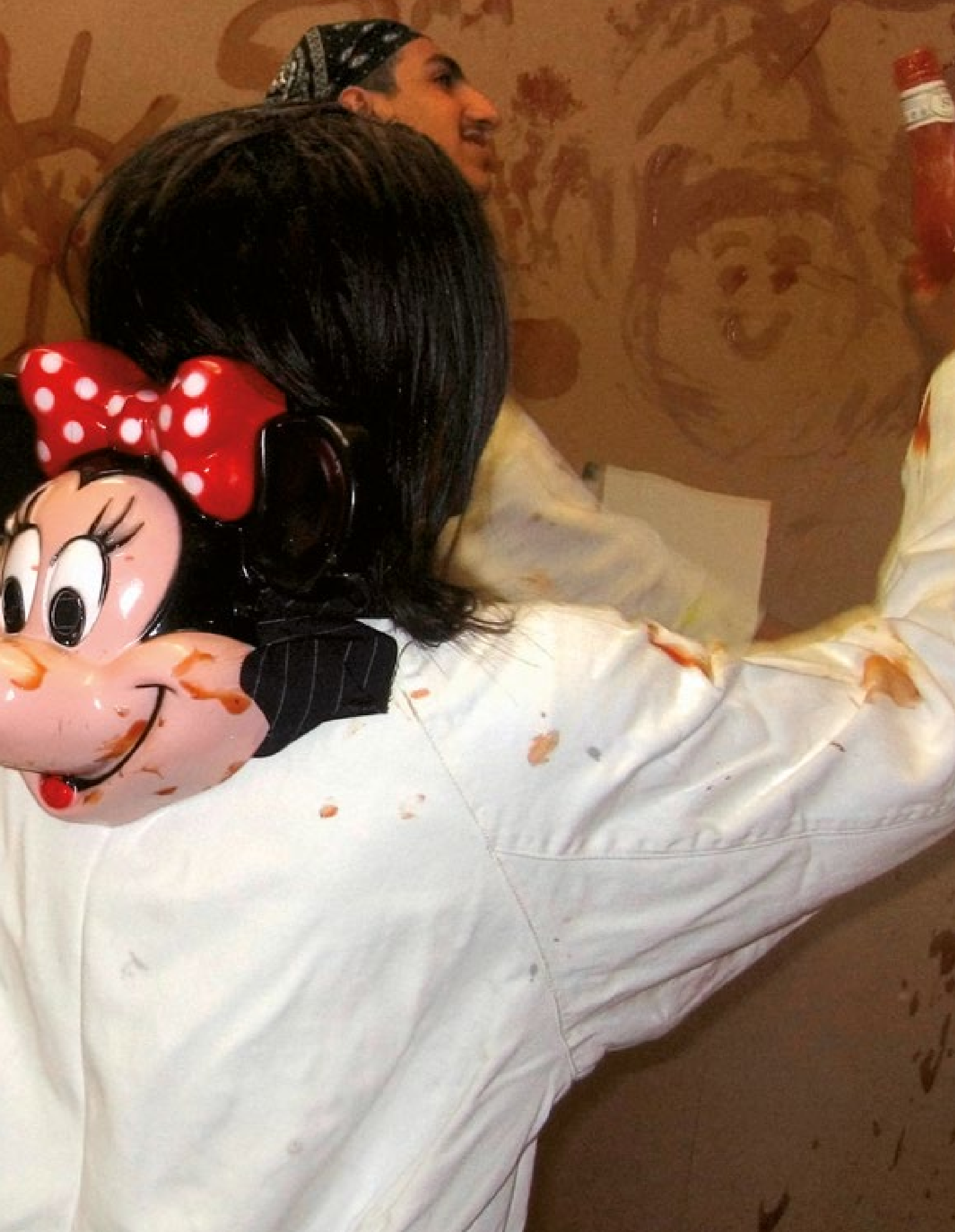
In *Moderna Museet. Boken*, Lars Nittve writes that "the museum must offer an access to art and its history suited to every age and level of knowledge". He maintains that the educational function of the museum is self-evident, given the notion that "you see what you know".[16]

Space is Made for Children at Moderna Museet
Carlo Derkert had read art history at Stockholm University before starting work at Nationalmuseum in 1945.[17] As the son of the artist Siri Derkert, he had grown up surrounded by art and artists. When Carlo Derkert showed art to groups of visiting children, his aim was to provide them with knowledge about the various works. But he also wanted the visit to the museum to be like a voyage of discovery, as part of which the children would be given the opportunity to discover themselves and their own experience in what they looked at. This was why he wanted them to do a drawing of their own before they left the museum. In this way they would be enabled to reflect on their experience.[18] He was also keen to get a dialogue started with the children; listening to them was important to him. With the opening of Moderna Museet, he started work there at the behest of Pontus Hultén and continued to show art to children, young people and adults. Derkert returned to Nationalmuseum in 1973.

Derkert's guided tours were very popular and in 1964 he was vividly described in an article in *Dagens Nyheter* of 1964 as forming an "art movement" all of his own, "He would then show the collections to the public like a ballet dancer." The pseudonym Kristin writes:

Carlo Derkert surrounded by children, 1961





Carlo Derkert is probably one of the most entertaining art-guides you could meet. […] He is perhaps at his most imaginative and inspiring when the auditorium is filled with children. If you are lucky enough to be able to accompany a group of schoolchildren on a guided tour of this kind, it can feel as though you have suddenly put on a pair of enchanted glasses like in the fairytale. Lions and bears weave in and out through the canvases; chairs come alive, the lines start to talk and the most everyday objects become filled with meaning and associations. This might seem "childish" to an aesthete of a rigorously analytical bent. And people can think what they like about that. All the same there is something to be gained from seeing art through a child's eyes and perhaps experiencing it in a new and fresh way.[19]

This picture of Carlo Derkert tallies with many accounts of Derkert as an "entertainer". But this does not mean that he improvised his guided tours. He was, in fact, very well prepared and would adapt every tour and lecture to the audience he faced.[20]

Herbert Read's ideas to the effect that there was an artist in every human being and creative power in every child were among the cornerstones of the educational theories Derkert introduced to Moderna Museet. If children were left undisturbed to deal with this energy, they would blossom. In Read's view, this was vital for individual psychological development, and would lead in the long term to a better society.[21] Derkert was also a personal friend of Jan Thomaeus who had inspired him. While Thomaeus also championed Read's ideas, he nevertheless introduced the tradition of the *Living Workshop* (*Levande verkstad*) to Sweden. The Living Workshop is based on ideas developed by the German art school Bauhaus, whose central concept is that creative exercises and experiments can develop the talents of a human being and liberate his or her individuality.[22]

Carlo Derkert was enormously impressed by the work Ramses Wissa Wassef conducted with children in the village of Harrania in Egypt. Wissa Wassef's works were shown at Moderna Museet on three occasions, in the exhibitions *Children from Egypt Weave* (*Egyptiska ungdomar väver*, 1960–61) and again in 1966, and *Children Weave. The Ramses Wissa Wassef School, Harrania in Egypt* (*Barn väver, Ramses Wissa Wassefs skola, Harrania i Egypten*), in 1979.[23] Encouraged by Ramses Wissa Wassef, a professor of architecture, a group of children in the village of Harrania in Egypt had started weaving tapestries. The children did their weaving without any models and had not been to museums or seen art. They had been taught, however, by Wissa Wassef using a method that was based on their discussing and reflecting on what they experienced and saw in the environment in which they lived. At the heart of this educational experiment was the conviction that "art is born with the human being".[24] The outcome was images that confounded visitors, who found it all but impossible to believe that they had been created by children without any artistic training.[25] These exhibitions also inspired the artist Birger Forsberg to open a weaving workshop for children in Hedesunda in the Swedish province of Gästrikland. Young people from Hedesunda took part in the exhibition of 1979 when they demonstrated weaving techniques in the Workshop, while during the opening week there were weavers from Harrania present, weaving as part of the exhibition. Carlo Derkert's ideas about children and art were vital to space being specially created for children at Moderna Museet. A further contributory factor was the notion of the museum as a "public living-room", and of the importance of its being an open museum, accessible to all. In a conversation with Ingela Lind, the former curator (1960–73) and museum director (1978–79) Karin Bergqvist Lindegren described the situation thus: "[…] you could go straight into the whole thing with prams and wheelchairs. There were no raised steps, halls or staircases. The museum was unencumbered by tradition and could be daring."[26]

Mette Prawitz arrived at Moderna Museet in 1964 to take charge of children's activities. She pointed out the need for children to have a space of their own to Pontus Hultén, and in 1967 she was able to set up a Children's Museum in part of the premises. The motto here was "Look – Touch", and the idea was that children should be allowed to express themselves with their entire bodies. They could jump on soft cushions or draw, cut out and glue. Since there was no water – it was not a true workshop as yet – they had to make do with pencils and chalk. Mette Prawitz describes her aims for the Children's Museum in a 1968 issue of *Meddelande från Moderna Museet*. She wanted to get away from the restrictions that are inherent in the museum context:

Increasingly I felt the need to change the design of the guided tours to do greater justice to spontaneous expressions of interest. What I also wanted was a different sort of premises in which children could remain on their own terms, without the works of art being broken.

The aim was to bring art closer to the children; although works from the collections were placed in line of sight, they were raised to just below the ceiling. But further down the walls, there were reproductions and specially-created tactile artworks the children could build things with on their own. There was also an educational approach underpinning the arrangement of the paintings:

When children look at art together they want to point out what interests them and show it to each other. Then you get the following situation: the child rushes up to the painting, I push my way through and say, "No touching". The child feels interrupted and loses interest. His classmates may no longer get to hear what he was keen to say. Inside the Children's Museum they do the same thing, rush forward and point – but they can't reach. So they use other means, i.e. they talk and start to explain (that one, under that red thing, can you see it?) and after a while their friends have understood. These are the two things I think are essential here. That no one should intervene and spoil the whole thing for the children, and that they have to find words to describe both the picture and their feelings.[27]

← From *Zon Moderna*, 2006

Here we see once again the conceptual importance accorded to creating an encounter between art and children while providing the children with the opportunity to express what they are experiencing – in words, as well as in other ways.

In the view of Birgitta Arvas, who was in charge of art education from 1973 to 1989, it was the fact that the museum welcomed children right from the start which set it apart from other museums. "We were rather at the leading edge, it's true," she says and observes that other factors had a role to play such as the fact that there was any money invested at all in their activities, such as in the establishment of posts in art education. Because there were permanent jobs, longer-term planning was made possible which was important if the art educators were to consolidate their role. Moderna Museet set greater store by its art education operations than many other museums at that time, according to Birgitta Arvas.[28]

Arvas also highlights the opportunity provided to allow children to work together with artists on various projects. *Dietman Collects* (*Dit man samlar – Dietman samlar*) was a project that Erik Dietman carried out together with children from Stockholm schools and the museum's art educators in 1978. Children and adults participated by contributing various objects to the project. Piles of clothes and fabric, hats, umbrellas, toys, saucepans and old radio sets were bought from flea markets and junk shops and the children then transformed them in the Living Workshop with Dietman and the art educators into something quite new. The children were allowed to do the kind of thing they would not normally be allowed to do: hit a nail through a doll or pour a pot of red paint over a coat. It was all joined together and hung up in the Navy's old bullet-catcher in the courtyard outside the Workshop and christened the Scrap-Metal Ballet.[29]

Arvas also highlights *Ararat* of 1976 as a cooperative project in which children had a prominent place. The *Ararat* workshop was certainly aimed at both children and adults, and formed an active part of the exhibition, allowing visitors to test out and experiment with a range of activities from firing clay and bread-making to looking after chickens. Ararat – which stood for Alternative Research in Architecture, Resources, Art and Technology, is also the name of the mountain mentioned in the Bible as the place Noah and the Ark were stranded after the Flood. *Ararat* was, in fact, much more than an exhibition. It may be considered as a contribution to the wider social debate about environment, energy and what we would nowadays call sustainable development and sustainable design. The exhibition attracted a great deal of attention in the press, which not only dealt with what was on show inside and outside Moderna Museet, but also the seminars and debates which were conducted in connection with the exhibition. In *Dagens Nyheter*, Leif Nylén declared *Ararat* to be "the most remarkable exhibition of the year".[30] Both *Arkitekttidningen* and *KRO* (3:1/76) published issues that focused on the exhibition. In *Arkitekttidningen*, they considered the exhibition and the Workshop from the perspective of the child in particular:

The exhibition Ararat on Skeppsholmen deals with individual responsibility for a future of a different kind, in which what is – in relation to human beings and the natural world – the deeply primitive use of our high technology has been abandoned. It is our children who will carry out this change. Are we providing them with the tools? Are our schools good enough? The Workshop, which forms part of the exhibition, is a means of questioning the role and the access to knowledge we provide our children with.[31]

"Does this have anything to say to architects?" Gunilla Lundahl went on to ask in her leader. The answer is "yes", since the future of children affects architects. Schools and education are not simply a matter for "educators" is the view she takes along with the interior architects Bengt Carling and Michael Crisp, who were also responsible for the Ararat-Workshop. The Workshop ("a pedagogical situation under construction") is presented in words and images: "the activities in Moderna Museet's Workshop during the Ararat exhibition are underpinned by the idea that visitors of all ages can create experiences through physical work relating to the the natural world, natural forces, materials and technology."[32]

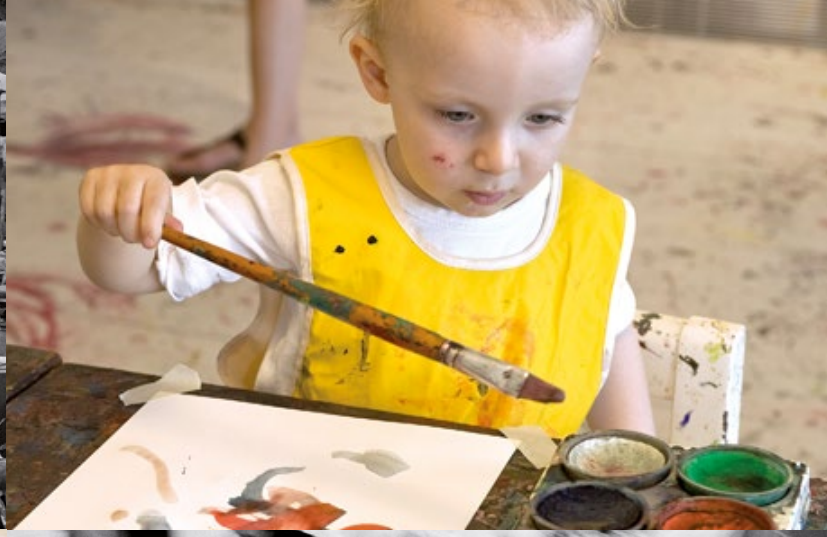
A preparatory project for the exhibition is described in the article "Fjorton dagar med några Stockholmsskolor". Carling and Crisp collaborated for a fortnight with pupils at the Adolf Fredrik school and the Ålgryte school on practical, exploratory and creative work on the subject of the environment and different lifestyles.[33] The environmental camp that was held in August 1976 on the island of Ven also attracted significant press coverage as a direct offshoot of *Ararat*. Once again, children were highlighted as key participants, and a special "children's group" was organised by several members who had previously been actively involved in the exhibition.[34]

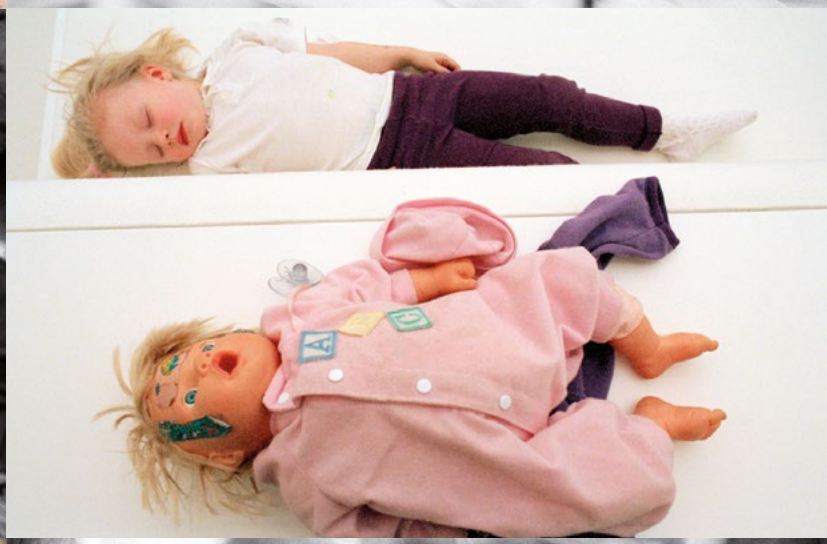
The Workshop

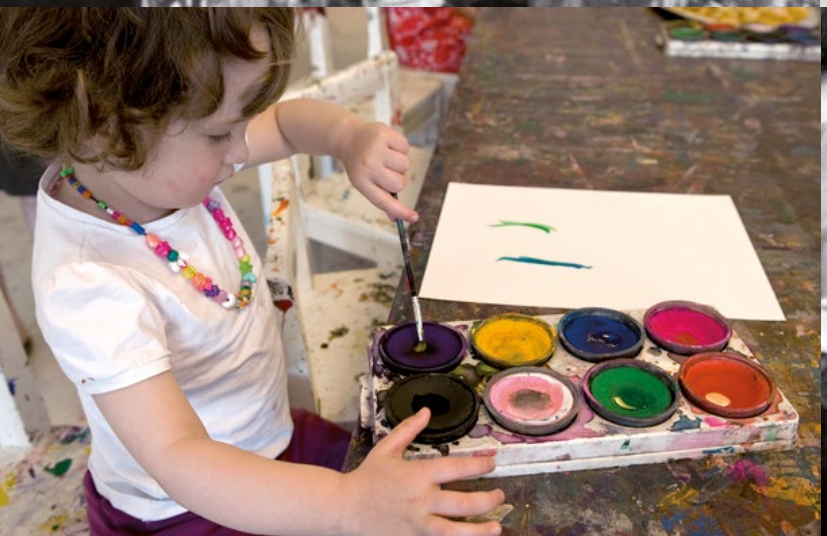
Although the Workshop played a prominent role in *Ararat*, its story began earlier in 1968 with the exhibition *The Model*, which also attracted extensive press coverage. Focusing on children – and the child in the adult – was very much in keeping with the spirit of the times in 1968. During the entire radical period from circa 1968 and into the 1970s, Moderna Museet was an active participant in social debate. If a strictly child-oriented perspective is maintained, the most obvious examples that emerge are *The Model* and *Ararat*.

The Model. A Model for a Qualitative Society came into existence at the instigation of the Danish artist Palle Nielsen. A large wooden construction – a giant climbing frame – was erected inside one of the exhibition rooms; children could jump off it into a sea of plastic foam. There is a frequently reproduced photograph of the then Minister of Education Olof Palme who can be seen in shirt-sleeves and stockinged feet taking a leap into the sea of foam, his tie flying above him. It was this foam plastic that was to cause so much commotion when it was discovered that it was flammable. Several

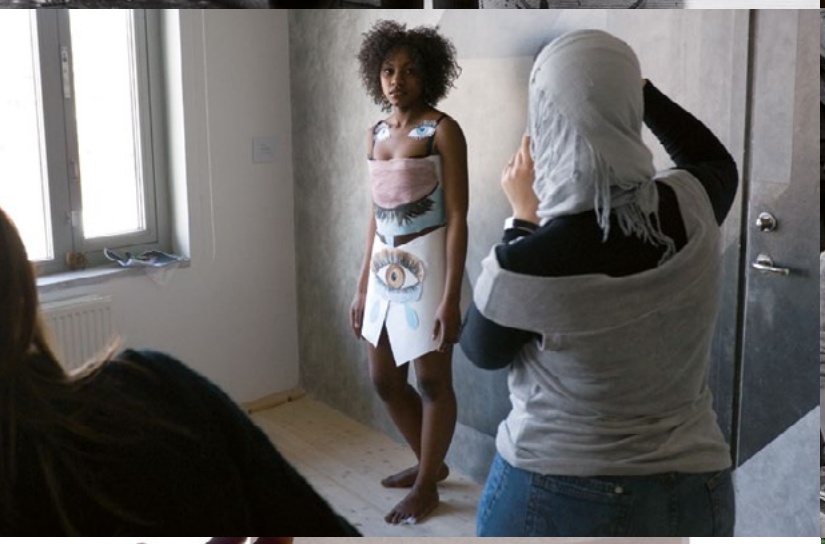
Children in the workshop in the years 1978, 2008, 1998, 1968, 1978, 1999, 2008, 1990, 1968, 1968, 2006, 1976, 2006, 1998, 2000, 1968 →

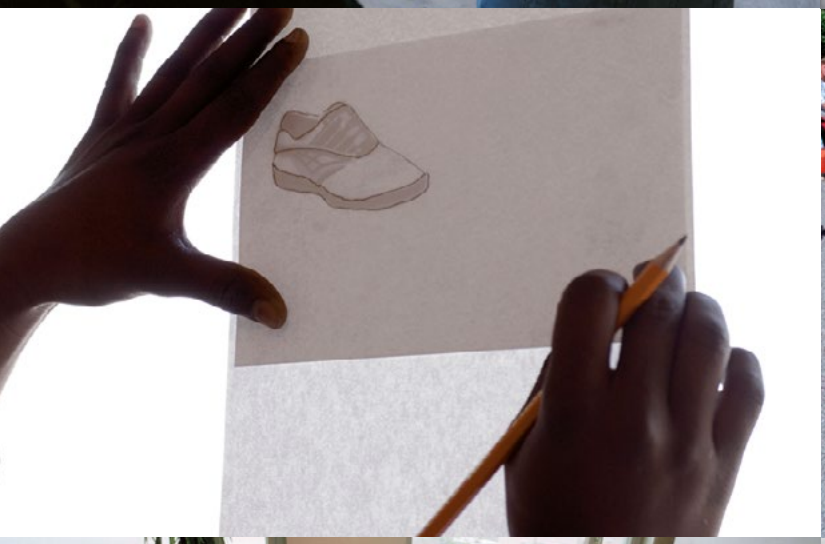


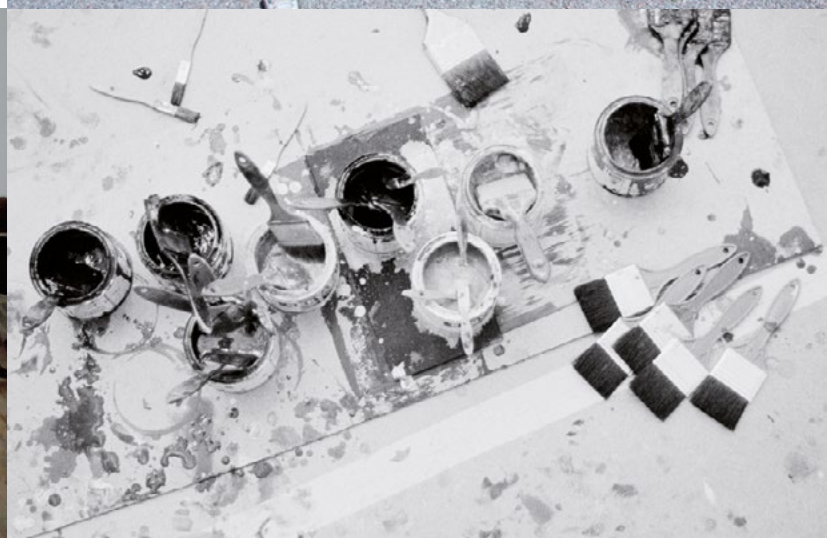










of the newspapers commented on it and on the disappointment expressed by hundreds of queuing children before the exhibition managed to re-open. Without foam plastic this time – slides were built instead with soft landings. Materials for building were also available to the children outside in the museum's courtyard. The foreword to the catalogue states:

The idea is to create a framework for the particular creative games of children. Children of all ages will continue working on this frame. Inside and outside – in games of all kinds – they will be entitled to tell us about their capacity to express themselves. The game is the exhibition. The exhibition is the work of the children themselves. There is no exhibition. There is only an exhibition because children are playing at a museum of art. It is only an exhibition for those who cannot play. This is why we call it a model. Perhaps it will turn into the model of a society the children want. Perhaps children can tell us so much about their own world that it will also become a model for us. We hope so.[35]

Once again we are presented with the image of the competent child, and of a child who can formulate an alternative model. The foreword by the artist is formulated as a critique of the modern capitalist society of consumption – and as a protest against the adult world that fails to provide children with any alternative.

In a postscript the director of the museum Pontus Hultén criticised the schools of the time for focusing unilaterally on "the collecting of knowledge, the encouragement of uniformity, a way of marking progress based on the individual's capacity for fitting in," and because schools neglect the creative and artistic dimensions of human beings. The current education system was a "reactionary element":

We have seen few models of a different kind of educational system. This Model is, of course, also a model for a new kind of society. Creating space for this form of experimental model must surely be among the more important tasks facing the new museums.[36]

The museum was thus supposed to be an active participant in the social debate.

The exhibition opened on 30 September and, as mentioned above, attracted a good deal of press coverage. It was referred to as a hit with the children, and in *Dagens Nyheter* of 8 October, it was stated that the number of visitors at that point had reached eleven thousand, of whom seven thousand were children.[37] *The Model* was not only to find an echo in the press but also in a wider public discourse. It led in particular to a discussion of the environments provided for children's play. Seminars and debates were organised and not solely by the museum. *Dagens Nyheter* arranged an "interdisciplinary debate" between various expert groups, whose aim was to arrive at "new ways of thinking about how daycare centres, playgrounds and other environments for children should be planned."[38] Anyone who attended a daycare centre at the beginning of the 1970s is bound to remember how play-rooms and workshops were set up, while adventure playgrounds were created outside. These are the tangible effects left behind by *The Model*.

From what can be gleaned from newspaper articles, the focus ended up to a large extent on children's play in particular, and dealt rather less with what the artist, and the Minister of Education, were keen to emphasise, namely issues relating to democracy and participation.[39] The magazine *Form* nevertheless brought out an issue about "Offentlig miljökonst: dekorera eller aktivera?" (Public Environmental Art: to Decorate or to Activate?), in which art and society were discussed and for which Palle Nielsen contributed an article.[40]

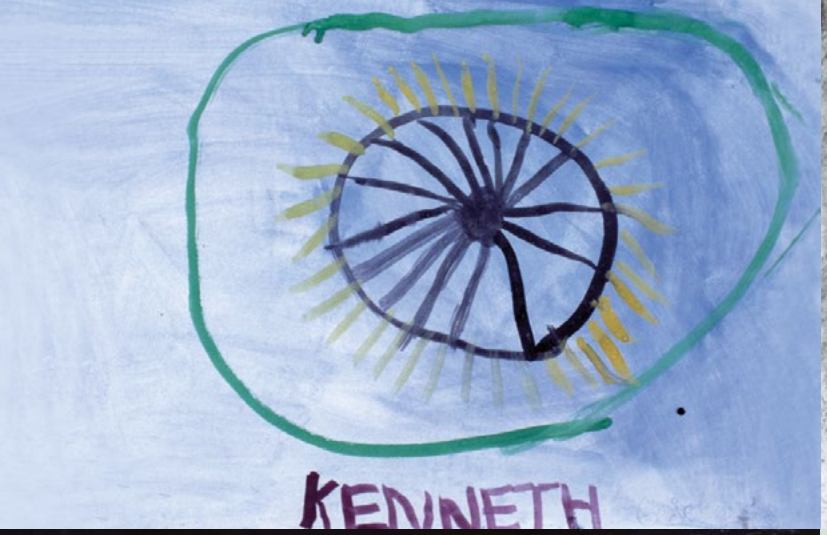
Just as in the example furnished by *Ararat*, it emerges that this type of exhibition and project involved various actors outside the museum. The Department of Education at Stockholm University, for example, conducted a seminar on the subject, and students from the then Institute for the Training of Teachers of Drawing (Teckningslärarinstitutet) at the University College of Arts, Crafts and Design (Konstfack) took part in the work with children. Budding psychologists from the Department of Child Psychology at the Stockholm Institute of Education studied the playing habits of children throughout the exhibition. "Psychology students observing children" were interviewed in *Dagens Nyheter* about their observations, while previously it had been stated that, "Parents can discretely withdraw to the lobby and watch them playing on a television monitor."[41] A desire to capture in a "scientific" manner what "natural" children can teach cultivated and "artificial" adults clearly emerges here and in the observations made by the psychologists.

The Legacy of The Model

There are few art museums nowadays that do not have some floor-space or part of the premises set aside specially for children. A consideration of the physical scale and design allocated to a children's workspace, for example, has much to say about the significance assigned to children. When Moderna Museet was rebuilt in 1975, the Workshop was also redesigned and turned into a "real" workshop in its own new premises with large windows looking out onto the natural world. Even during those periods when the museum has been temporarily relocated (to Spårvagnshallarna from 1994 to 1997 and in the Postal terminal at Klarabergsviadukten from 2002 to 2003), efforts have been made to ensure that the Workshop could keep operating in the temporary premises.

In the current building dating from 1998, the Workshop is to be found one floor down from the entrance level. There is a reading corner immediately outside with books available on the walls. The emphasis on the light and airy is retained in the spacious premises with a wall of windows giving on to the waterfront. There is a room further back with counters at child height. A partition divides what is actually an enormous space, and *Zon Moderna* is housed in the other section. Inside *Zon Moderna* is another room at the back, but this

Children in *The Model*, 1968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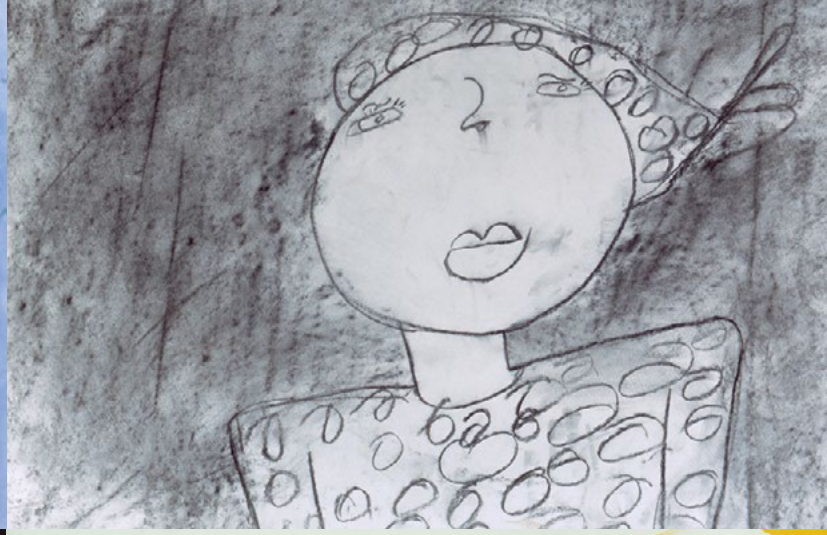

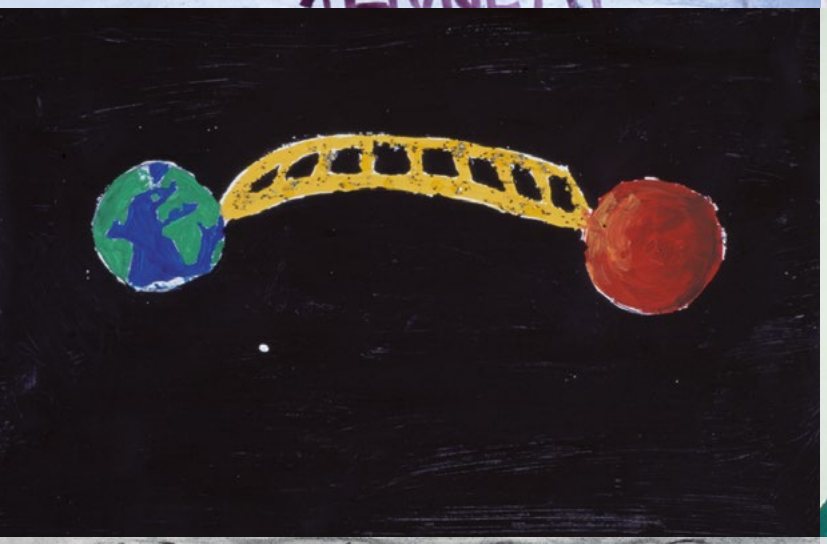

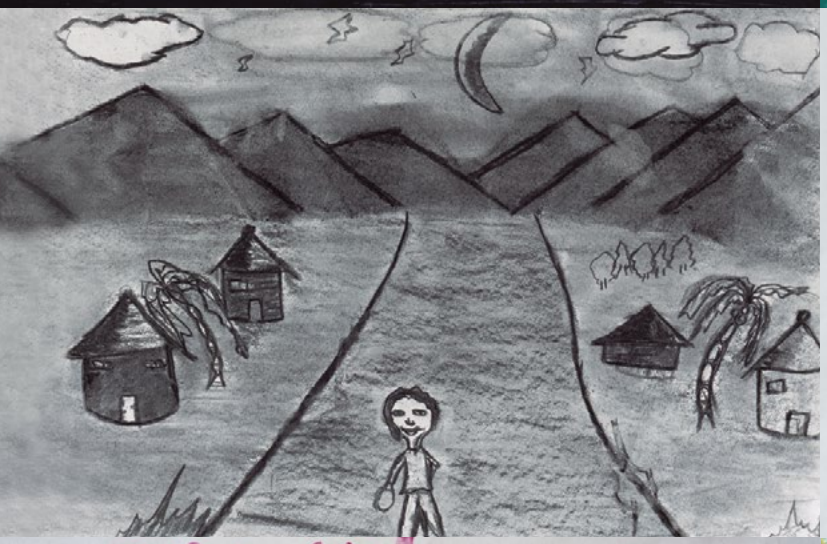

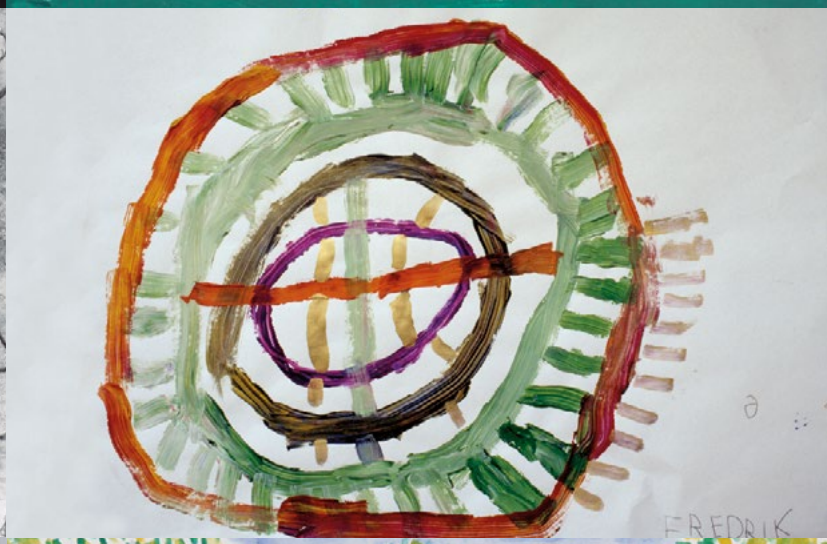
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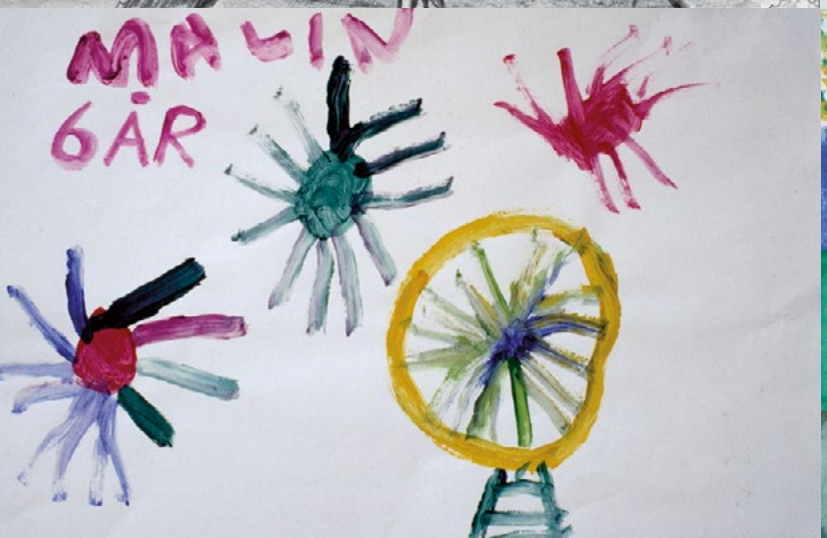
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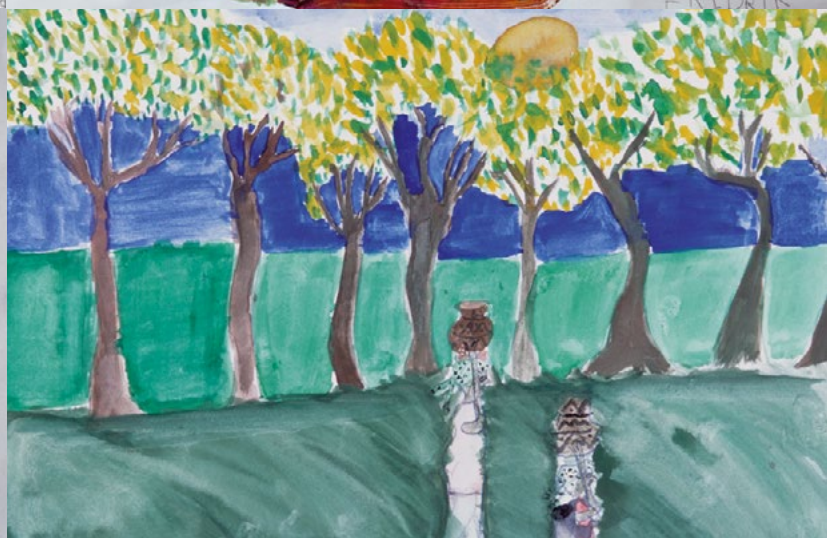


has largely been converted into a kitchen, with counters of normal height. A computer room can also be found here, the Digital Workshop.

From the beginning the Workshop was an open workspace, without any attendant guided tours. This led to a number of parents feeling that it was "a parking spot for children". It was partly to get away from this notion that the Guided Tour and Workshop (Visning och verkstad) programme was developed during the mid-1970s. The idea was that the children who came to the museum, either together with their parents or with their school, would be able to process what they had seen and discussed during the tour in words and images.[42]

The Guided Tour and Workshop concept has become an established part of Moderna Museet's practice. This is also a programme that attracted a great deal of attention for its way of working with children and its focus on the questions children raise in relation to art. No exhibition is deemed too "difficult" for children. Åsa Wall drew attention to the Workshop in an article in *Svenska Dagbladet* in 1988:

So much is said and written about how fantastic Sweden is, to the point of banality in fact. But I do know of one thing that really is fantastic about Sweden and that is the Workshop at Moderna Museet. At the exhibition Implosion last autumn children stopped in wonderment in front of Allan McCullom's [sic] plaster surrogates, an entire wall covered with small paintings […].

Dardel's paintings with their Surrealist content and their often bloody scenes made a powerful impact on the children. Their pictures gush with blood, blood and more blood.

The children were able to make paintings as horrible as they wanted. No one is allowed to do that. Blood is taboo. Painting blood is wonderful, says the Workshop's Maria Taube.[43]

Maria Taube started at the museum in 1978 and has been working with the Workshop for a long time. Together with other educators, who include Hillevi Berglund, Hannah Glaumann, Malin Hillberg, Catrin Lundqvist and Pernilla Stalfelt, she has worked both with the Workshop and on guided tours, as well as on various courses for children and adults. A key concept is that everyone should be able to experience art, which is why Taube has developed tour material for the visually handicapped and a Guided Tour and Workshop programme for those with cognitive impairments. In the course of her long experience as an art educator at the museum, Maria Taube discovered that even the smallest visitors, the ones in prams, were interested in art. She started with "babyvisningar" (guided tours for babies), which were aimed both at the adult and the child. These might be tours around the theme of how artists have depicted children and childhood in art, but they also include current exhibitions.

Kenneth, 6 years, *Cykelhjulet*, 1988; Julia Chivine, 12 years, 2002; Moa, 14 years, *Broar*, 1999; *Källan*, 1999; Tufa Abdul Yamino, 13 years, 2002; Fredrik, 6 years, *Cykelhjulet*, 1988; Malin, 6 years, *Cykelhjulet*, 1988; Loureco Adelino, 14 years, 2002

Maria Taube has been able to see the way children react to the various works, "I will never forget the large video projection by Ann-Sofi Sidén, 3*MPH – Horse to Rocket*, which depicted a riding trip through Texas. The little children were very interested in the work and especially interested by a kitten and some trolleys outside a shopping centre."[44] The idea that little children are clearly capable of experiencing the images of art has inspired other museums, both inside and outside Sweden, to start baby tours of their own.[45]

When courses are held for children and parents in the Workshop (or for grandparents), everyone – large and small – gets painting. The focus may be on the creativity of children; it is what they have produced that Maria Taube finally shows (even though the parents are also invited to display their pictures) while those children who want to talk about what they have painted are given the chance to do so. But it is the parents she has to work on. The important thing is to get the parents "to see the children", to see their creative process and not to stop or inhibit the child. In her view this is something that parents, like schools and daycare centres, do far too often.[46] Once again it is the encounter we see being emphasised here: the encounter, between the parent, the child and art. Once adults and children have painted in Indian ink in the Workshop, they all go in to the William Kentridge exhibition to have a look at some of his works. "His hat's come off! The old guy's fallen over!" The children laugh.[47]

While Moderna Museet's courses in the Workshop may be popular, doubting voices are nevertheless sometimes heard in relation to the Guided Tour and Workshop concept. Birgitta Arvas thinks that one of the key insights from the Reggio Emilia methodology was that if you really are going to work from the child's perspective, you have to turn things round – and start with the work the children do in the Workshop and then go into the exhibition, as was done in the above example with the Kentridge exhibition.[48]

In a debate in *Dagens Nyheter* in 2001, the art educator Elisabet Skoglund, who had previously worked at Moderna Museet, raised the question of whether the Workshops in museums were a relic of the 1970s. Skoglund writes that museums and art centres need to develop further their pedagogical practice and ask themselves more frequently the didactic questions What, Why and How learning takes place. The art educators then working at the Museum responded that the Workshops of the museums are important as they provide a place for an "equal conversation" based on the encounter with art and the creativity of children.[49]

Pictures by Children – Pictures from the Heart

The legacy of Carlo Derkert continues to live on, and this is particularly visible in the books and television programmes produced either by museum employees or in which they are interviewed. In a review of the programme *Tusen och en värld* on Utbildningsradion, for which works from Moderna Museet and Nationalmuseum were chosen by the art educators of the museums, Ingela Lind writes: "the art education in 'Tusen och en värld' is based on the idea of getting children so involved that they dare to wonder, and not on telling them

how things are. Although quite a lot of facts managed to be squeezed in around the edges. The spirit of Carlo Derkert can be sensed hovering behind the whole thing."[50]

The television series focuses on paintings that depict clear and exciting stories that children can ask a lot of questions about, or supply many alternative stories to. In the vignette the children rush into the museum, rush through the halls of Nationalmuseum, looking around wide-eyed. In the halls of Moderna Museet, children are more active in their relationship with the works – they touch them; they explore them. As an observer, this could be perceived as a way of signalling that modern art is more "permissive", and the children feel closer to it. Whether deliberately or by accident, a distinction is created in the vignette between the way children encounter art at Nationalmuseum and at Moderna Museet.

In Ingela Lind's view, the pedagogical and descriptive structure chosen for the series works less well for contemporary art. She considers it more difficult to create juicy stories around Yves Klein's *Monochrome bleu* than around Gustaf Cederström's *Karl XII:s likfärd*.[51] My own observation is that what works better on the whole is when the producer and director allow the children to take over the narration. In section five, "What happened then?", the work *Madame söker kontakt i barer* by Ria Pacquée of 1988 from Moderna Museet is shown. First a man's voice tells a story in such a way that it can be perceived as the story the artist wanted to tell. Then a child's voice launches into an alternative version: the child reads the images in the reverse order. This is followed by a third child's voice. Now the girl is setting up pictures of her own, providing her own version of the artwork, in which she gets dressed, goes to a café.[52] It is the child's performative interpretations of the work that remain with the observer.

In the foreword to *Hjärtats bilder. En modern konstbok*, Marika Gedin and Maria Taube write about Carlo Derkert and the way he saw children and art as an important source of inspiration. "When we ask him why it is important to show art to children, he says, sounding almost upset: 'What do you mean to children? I have always shown art in exactly the same way to everyone, irrespective of how old they are. The important thing is the exchange, the dialogue.' "[53] Dialogue and exchange require a meeting of equals, a shared intellectual construct that finds expression in the majority of Moderna Museet's educational activities. In Derkert's foreword to the book, he states:

We adults almost always identify with the adult world and its culture and regard children as objects. We have to learn to see children as subjects. Publishing the pictures of children involves respecting them. […] Children are not artists. They do not paint and sing in order to be exhibited at a museum or to be awarded a concert. They paint and sing in order to discover their own language. They explore their own thoughts and feelings. They are not painting to be in the public eye. Children are researchers, they are self-correcting. The picture they make has a different function for them; they often put it away or even destroy it when they have finished.[54]

Here we see once again the ideas of the Reggio Emilia philosophy about the exploring child and the need for other languages than the verbal. Derkert also emphasises the idea that children's pictures are not "Art". But in the extract below, the notion is put forward that children's pictures lie "closer" to an original and archaic pictorial language:

In the pictures of children we can discover much of the original force of early art. […] This is a poetic pictorial language. The pictures are sublime, secretive; they depict something primordial, sometimes in a challenging and frightening way. […] In modern art we uncover traces of the pictorial language of early cultures, the same traces we can find in children's pictures. And so the circle is closed.[55]

We can recognise here the same fascination the Modernists felt when confronted with "primitive art" and the art of children, which led to the re-evaluation of simple and naïve forms of artistic expression.

The idea that children's drawings are a form of expression for the child also implies a criticism of the view that the drawings of children should be corrected in order to make them "right". This effectively kills off any pleasure in drawing and "suppresses the distinctive character of the young". This is also the foundation for the notion of the child's need for an untrammelled form of creativity, as advocated by Friedrich Fröbel and later by Read.[56] It is not just children therefore, but also children's pictures and their significance, that are highlighted at Moderna Museet. Its "Summer Exhibition", in which a selection of the works created in the Workshop are displayed that simultaneously present a summary of the exhibitions of the previous year, provides a regularly recurring example of this idea.

A project that drew attention to children's pictures from a comparative cultural perspective was *Love – Children's Painting in Mozambique and Sweden*, carried out in 2002. This was a collaborative project between Moderna Museet and the Museu Nacional de Arte in Maputo and formed part of SAMP (the African-Swedish Museum Network), whose goal is to achieve a greater understanding between different cultures. The educational aspect involved children and young people (between the ages of ten and eighteen) having to look at art, analyse the pictures, paint and so acquaint themselves with various ideas about the creation of images in order to be able to express their own insights in images and discussions about pictures. The children provided the pictures for two exhibitions, one in Mozambique and one in Stockholm. Furthermore, five children from each country visited each other and participated in workshops with specially invited artists. In an interview in *Svenska Dagbladet*, Maria Taube observes that she sees the desire to paint and make pictures as a primeval force that is innate and to be found in all children all over the world. But that the arts education that is undertaken in different countries may be very different in kind. Erasing what he thought was "wrong" in children's drawings, as in the case of one of the teachers in Maputo, would be inconceivable in Sweden.[57] However, the

most important pedagogical aspect of this exchange had to do with the idea of democracy. "My work is political as well", says Maria Taube. "Children are not meant to become artists but free individuals."[58]

The children clearly formed powerful impressions of each other's different worlds. The Swedish children recalled the strict discipline in the schools they visited, the fact that women carried firewood on their heads, and the poverty they encountered. Among the things the children from Maputo mentioned were the sense of security they experienced in Sweden; the fact that you could cross the street without being afraid of being run over, and that the dodgem cars in the fairground had safety restraints for head and neck.[59]

Reggio Emilia at Moderna Museet

Art exhibitions are of different kinds. Some are more "child-friendly" than others, some are explicitly designed for children, while others are more appropriate for teenagers and young adults than for children. Some exhibitions are about children but aimed at adults, such as *A Child has* 100 *Languages* (1981) and *More About* 100 *Languages* (1986). The 1981 exhibition was introduced in *Svenska Dagbladet* as follows:

A child has a hundred languages
But is deprived of ninety nine.
School and culture
Separate the head from the body.
They force you to think without your body
And to act without your head.
Playing and work,
Reality and imagination,
Science and fantasy, inner and outer
Are turned into their opposites.

This verse is from the pen of Loris Malaguzzi, head of the local authority childcare services in Reggio Emilia, in Italy. His ideas have developed into a lodestar for nursery staff and parents. Their children are not going to suffer the reality described in the poem.[60]

And in *Ny Dag*, under the heading "Humour and detachment as a source of knowledge. Pictures from life's voyage of discovery ", Inger Fredriksson writes:

How are we to counter the destruction of the visual environment of our time? The fundamental thing must be to involve children as early as at the preschool stage in a targeted form of pictorial education. A stimulating example of an approach of this kind is currently being exhibited at Moderna Museet in Stockholm – A Child has 100 *Languages – about creative art education at the local authority daycare centres in Reggio Emilia in Italy […].*[61]

Articles presenting the educational philosophy of Reggio Emilia were published in magazines aimed at parents and at staff in schools and nurseries.[62] Loris Malaguzzi was interviewed in several of these and he spoke about the importance of children being able to retain their "hundred languages", i.e. the capacity to learn to know the world and themselves – and to be able to express it – in more ways than the languages of speech and writing, in particular through the act of seeing and in pictures. The theoretical starting-point involves stimulating children's creativity and sensitivity, their eyes and their hands – not in order to create child artists, but in order for children to acquire the tools to allow them to choose between different problem-solving methods. A frequently cited quotation is "Not an artist but never a slave", formulated by the author Gianni Rodari.[63] A variety of artistic methods and pictures in particular play an important role in Reggio Emilia, as does the idea that art educators should observe and take notes on the children in order to understand how children think. The focus is on the curious, exploring and competent child.[64]

The Model and *A Child has* 100 *Languages*, followed by *More About* 100 *Languages*, emerge from a cursory perusal of the press clippings in the archive of Moderna Museet as the exhibitions which made a particular impression on their time – and whose traces are still visible today. I have already referred to Tarja Häikiö's dissertation of 2007, which discusses the significance of the exhibitions for the introduction and rapid dissemination of the Reggio Emilia educational philosophy among Swedish preschools.[65] The fact that these views quickly became established can be seen, for example, in a degree thesis in education, *Från Fröbel to Reggio Emilia. Om bild och skapande verksamhet i förskolan*, which was published in 1985. "The reason I chose to write about the development of creative activities in preschools can be found in the degree of interest in pictures and creative activity which increased markedly – among preschool teachers in particular – in connection with an exhibition at Moderna Museet in 1981."[66]

Moderna Museet was contacted by Anna Barsotti, who is currently project leader at the Reggio Emilia Institute, and by the Living Workshops educator Karin Wallin who had been to Reggio Emilia on the recommendation of an Italian friend of Anna Barsotti. Inspired and exhilarated by what they had encountered, they were intent on sharing their experience.[67] Birgitta Arvas, who was assigned responsibility for the exhibition, travelled to Reggio Emilia to see for herself. Since she too was a trained art teacher, she was very interested in the pedagogical aspect and was able to perceive the strength of this new way of thinking.[68]

Carlo Derkert, too, would take onboard Loris Malaguzzi's ideas, even though initially no obvious link existed with his other sources of inspiration. In Malaguzzi's system, the idea of the child's innate creative capacity is not the starting point for an untrammelled creative process but is considered instead to be a resource that needs developing – and one in which parents play a vital role as attentive guides. In the debate that brought *A Child has* 100 *Languages* to a close, Derkert observed that the teacher in Reggio Emilia does not correct the child's efforts "[…] *they do not instruct*. They stimulate the child to have an experience." He concluded by saying that there was no contradiction between this way of

working and "that of those old radicals Read, Lowefeld [sic] and our own Jan Thomaeus."[69]

Moderna Museet is mentioned in every text which touches on the introduction of the Reggio Emilia philosophy to Sweden.[70] There has, however, been very little discussion of the fact that it took place at an art museum. But the fact that the exhibition was staged at a museum of modern art was of significance for the initial perception of the Reggio Emilia philosophy. It was seen more as an artistic enterprise with its ideas of "free creativity" than as an educational system that emphasised an exploratory way of working. "The Reggio Emilia educational approach encompasses a view of the child that is both consistent and revolutionary. The collision between a view of 'the child as nature' and of 'the child as creator of culture and knowledge' became clear when the Reggio Emilia education system was introduced at Moderna Museet in 1981", writes Anna Emgård.[71]

Birgitta Arvas told me that since the emphasis during the first exhibition was placed on the completed, and in the eyes of many, beautiful children's picture, the educational philosophy of Reggio Emilila was perceived by visitors primarily as a pictorial approach which stressed the artistic creativity of the child using various materials. The picture became a goal in its own right. In *Hundra sätt att tänka*, a preschool teacher describes their first encounter with the pictures: "I was completely convinced that adults had fiddled around with what the children had made. Everyone thought the paintings were quite fantastic. I thought it was awful. I was completely incapable of conceiving that the paintings were entirely the children's own."[72] This is why the 1986 exhibition was put together differently; in this instance, the choice was made to emphasise "the research process" whose end result was the pictures. This gave the public a better understanding of the fact that work on the pictures was used as only one of several tools in educational work with the children.[73]

The Museum and Young People

A number of researchers into youth and culture have described the changes in society that have taken place from about the 1960s onwards as "late modern".[74] Late modernity encompasses both continuity and change. However, it is usually the changes on which attention focuses when discussing what it means to become a young person. Reflexivity and cultural release are two concepts associated with the educator Thomas Ziehe that are often used to describe "the new".[75] The process of cultural release can be described in simple terms as the diminution of the power of tradition, changes to social norms and the individual being made responsible to a greater extent for his or her own life, as part and parcel of the "erosion crisis" that traditional values are undergoing. Reflexivity, in turn, may be considered as part of the process of expropriation that, in Ziehe's view, young people are exposed to. Experience is being colonised, particularly by the media, and young people frequently gain their experience of, say, the adult world via popular culture and the media. On the other hand the latter also provide opportunities for the "mirroring" of experience and the individual's sense of personal identity. Both these trends can be seen as having both positive and negative aspects.

Anna Lena Lindberg considers that such "late modern trends" impose new conditions on art education, particularly since the new generation of young people appears to be more independent in their choices and their questioning of authority.[76] This bears comparison with Helene Illeris' ideas about a performative form of art education which should be seen as a response to the question of how art education might find new ways of relating to the young people of today – who are not prepared to accept a traditional, scholarly "museum ritual". Illeris describes her own idea in terms of her wanting to show how one can replace "rigidly Modernist rituals with open postmodernist performances".[77] Behind such arguments lies an assumption that there is a need to find a form of address that will succeed with a young audience, who "have grown up with the Internet and MTV", as Lars Nittve writes.[78]

Given the educational ideal cherished by museums, it is vital that young people should also encounter art. But how are young people to be persuaded to come to the museum? The age group 16–25 are particularly difficult to capture, and they already possess a wealth of visual and cultural worlds to enjoy, besides the art museum. One strategy for awakening interest and curiosity is to allow contemporary art – with its themes of identity, ethnicity, gender and sexuality – to serve as a link to the visual worlds particular to young people.

There is an explicit ambition nowadays, albeit one which may not always be successfully implemented in school practice, to emphasise artistic and aesthetic aspects that are crucial to knowledge and understanding. As is the case, for example, in the preamble to the new teacher training regulations which were introduced in 2001. The following statement was issued by the Swedish Teachers' Union:

Contemporary art can inspire schools in non-traditional ways to tackle issues that affect pupils. […] As contemporary art is frequently perceived and interpreted in different ways, it is in line with contemporary debate on how pupils' democratic skills should be developed and how young people can act on the basis of fundamental democratic values.[79]

This quotation from Peter Holfve of the Swedish Teachers' Union was taken from the book *Samtidskonst för lärare och andra intresserade*, which was the result of collaboration between the Swedish Teachers' Union and Moderna Museet. The course "Contemporary Art for Teachers" was held in 2002 and 2003 with the aim of increasing teachers' awareness of contemporary art and inspiring them to use it as part of their work at school. In the introduction to the book, the curator Karin Malmquist writes that there was an enormous need.[80]

This could be interpreted as a sign that Moderna Museet considers it to be part of its brief to meet "educational needs" that are being identified outside its walls. In the museum's annual reports, one of the goals of its Communication section is to develop its educational activities in collaboration with schools, universities and colleges. It is interesting to note the extent to which the museum has been "ahead of its

time" in terms of the issue of the place of contemporary art in schools. The annual report for 2002 says with reference to the course "Contemporary Art for Teachers" that one of the goals was to "attract teachers from various disciplines so that when it comes to contemporary art they can work beyond the confines of their subject," which overlaps with the ideas presented in the new teacher training programme to the effect that aesthetic knowledge is a key area of knowledge for all teachers, irrespective of their specialist subjects or type of school. "Children and young people should increasingly have the opportunity to analyse, present and reflect on their knowledge through various 'forms of language'."[81]

This means that children and young people are to be given greater access to aesthetic and visual forms of expression. The Contemporary Art for Teachers course also aimed at highlighting the interdisciplinary nature of contemporary art and involved both historians of ideas and media theoreticians as well as artists. The book *Samtidskonst för lärare* also contains a broad spectrum of texts about art and new media, art and globalisation, art as social and political commentary and about the loosening of the boundaries between art and other aspects of society and culture.

The strategy of using schools as an interface through which to reach young people is an idea that resurfaces in *Zon Moderna*. This is the museum's art education project, started in 2004, which is targeted at upper secondary schools in the Stockholm area, with the aim of developing new means for bringing together schools and contemporary art.[82] In the foreword to the book about *Zon Moderna*, Lars Nittve observes that the *Zon Moderna* project is the result of insights about the potential art possesses for teenagers, coupled with the realisation that at the same time this is the audience group the museum has done least to attract.[83] The museums of modern art that developed in Europe during the 1950s, such as the Stedelijk in Amsterdam, Louisiana outside Copenhagen – or Moderna Museet – have all invested in art education programmes for children and in children's workshops. Even so, the idea of focusing on young people as a group was by no means self-evident.

But at the same time, they are most likely the group among the museum's audience for whom modern art – and the artist as an alternative role model – may be the most important! […] Like art, the teenager challenges boundaries and conventions, reformulates the given and formulates the new. And we can rest assured that teenagers perceive much more in art than five-year-olds – simply because they know so much more![84]

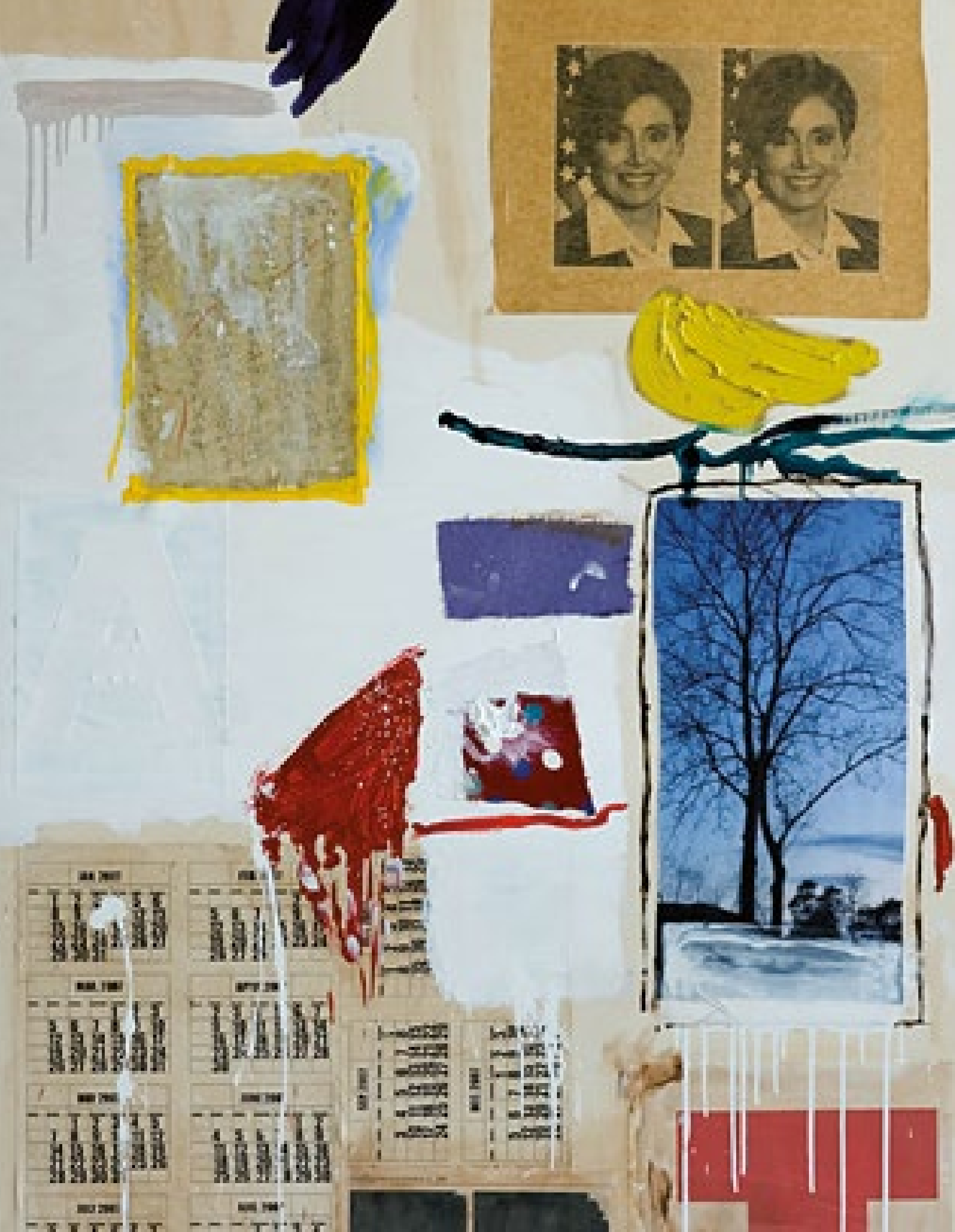
The need to develop a new programme that was targeted specially at young people had been under discussion for some time when *Zon Moderna* was launched by Karin Malmquist, Ulf Eriksson and Matilda Olof-Ors in 2004.[85] In her introduction, Karin Malmquist writes about how important it is to find a form of art educational address that conforms closely to the concept and essence of the exhibitions.[86]

The idea was to be able to offer a more intimate and more extensive exchange with the art in the exhibitions; something more, that is, than an hour-long guided tour. This would also help facilitate not only an educational experience *about* art, but one that was achieved *by means of* art.[87] The structure of the *Zon Moderna* project was specially developed with this in mind. Some four to five upper secondary schools are contacted in the Stockholm area – ideally they should be geographically diverse while also differing in other ways – and a core group of 15 to 20 students are invited to attend.[88] The schools themselves make the final selection. It is frequently schools with a marked interest in art that apply to take part. For this reason, a targeted approach is also adopted to reach those young people who are unaccustomed to museums. Lena Malm, educator at *Zon Moderna* since 2005, relates how boys on a vehicle maintenance course became so enthusiastic after encountering one of the museum's technical staff and then the Robert Rauschenberg exhibition that word about the museum soon spread to other classes in the school, who clamoured to be allowed to attend the show. Work has also been done with "IVIK-pupils" – newly arrived young immigrants who attend a preparatory programme prior to upper secondary school. Encountering Swedish contemporary art, and Swedish art from the collection, becomes a means of acquiring a picture of Sweden.[89] The pupils who become "Zoners" are able to invite their classmates to the museum during the duration of the project, and they are also naturally invited to the private view.

A current exhibition forms the starting point for each project. It serves both as a resource and a source for generating ideas for the pupils and the participating artists. Each project is led by one of the museum's art educators, as well as by an invited artist. The artists selected must be interested in communicating with young people, while they should also be connected to the current exhibition in one way or another.[90] The duration of the projects varies, but the idea is that they should last as long as the exhibitions and be concluded with a private view and an exhibition. It is important that the pupils feel at home at the museum, which means they must be enabled to spend extensive periods of time there.

The participating artist has a key role to play in terms of how involved the young people will feel. Many of the contemporary artists have "natural" links of various kinds to the worlds of young people. Several of them belong to a younger generation of artists who consider new technology and new media, or popular and media culture, as self-evident components of their own artistry. Although for the most part the real issue is how committed the artist is to being able to speak to the young people involved and to engage with them. Jan Håfström, who took part in the *Moderna Exhibition* in 2006 and its attendant *Zon* project, writes about what the encounter with young people meant to him in his contribution to the book about *Zon Moderna*:

For the first time in many years I suddenly wanted to teach, to be in the same room as them, my new friends from the suburbs. Did I feel old? The encounter came to be about that for me to some extent. Did I really have any insights that would be of benefit? I don't know. Who was the pupil and who the teacher?[91]



The fact that both the educators and the artists are "clued in" and are prepared to allow the young people to take responsibility for the project based on their own ideas involves a shift of positions. A traditional teacher-pupil relationship would be beside the point.

The most important role the adults have is as initiators: stimulating curiosity and interest, while also serving as a support for the hesitant or those who have got stuck, "How can you find your way in to the creative process? It is here that as educators we can intervene and give guidance", says Lena Malm.[92] She is both an artist and an educator, and sees the benefits of being able to make use of both sets of experience. She knows, for example, that moments such as "getting bogged down, when you've no idea which way to go or what you should do, are not really damaging", they happen in all creative processes. Lena Malm sees being able to allow the process to move back and forth, while avoiding having to be too result-oriented, as a resource and as something that distinguishes what the young people do in the Zone from the work they do in school.[93] "If we want culture and the visual image to play a role in society, we have to give young people a positive view of art. And in that case we have to make our pitch at the right level, a high one," says Lena Malm. "These are young people – you can talk with them about anything. About life and death."[94]

Allowing art to be an active part of that conversation is one of the driving forces behind *Zon Moderna*. In the summer of 2006 an exhibition was shown that had been much talked about in advance and been the subject of much debate in the interim, of the work of Paul McCarthy, "a puke-artist of distinction" as he was referred to in *Dagens Nyheter's* guide to events in the city.[95] How do McCarthy's ketchup-covered and bloody installations of distorted and multilated body parts and twisted Disney-settings fit into an argument about the significance of contemporary art for sixth form students? Many adults felt very dubious as to whether this could serve as "good art" for young people. "That is the very reason we are doing this," Lena Malm responded to *Dagens Nyheter's* reporters. Lena Malm and Anna-Stina Ulfström were two of the art educators who worked at the *Zon Moderna* Summer Camp, which was held for a week during the exhibition's run. Malm explains in more detail:

McCarthy can be easily dismissed as some weird troll fucking with trees. But you only have to get inside his head a bit, get into his world, or even go as far as implementing some of his things, and then we think there is a great deal to get out of him and understand. […] McCarthy's art is about identity, about criticising society, about how Disney controls the way we live. The kind of things that form part of the world of young people.[96]

In Robert Rauschenberg's brain

One of the fundamental ideas behind *Zon Moderna* is to work on what links the worlds of young people and the art that is shown at Moderna Museet. The *Zon*-workshop was transformed into a model of Rauschenberg's brain in tandem with the *Robert Rauschenberg: Combines* exhibition, which was shown from February to May 2007. The artist for the project was Peter Geschwind, who started things off by showing the film *Being John Malkovich*. His idea was that the participating pupils should do something more than look at famous works of art like *Monogram* – "the Goat"; instead, they should reflect on what the artist was thinking and try to imagine their way into his head "and fill it with things of their own".[97]

Joanna Hahlin and Sara Oldenvik, *Factum III*, after Robert Rauschenberg's *Factum I–II*, as part of *Zon Moderna*, 2007

On the occasion of a visit at the beginning of March, which was only the fourth time the "Zoners" had met, most of them were already deeply involved in projects of their own, aimed at filling the large wooden construction that served as a frame for Rauschenberg's brain. Lena Malm and Peter Geschwind were also in full swing. One of the pupils asked about something; "Come on, I'll show you", Malm took some of the boys over to the exhibition, which is always made accessible as a source of inspiration and an educational resource. One of the girls had been inspired by the caption for an interview with Rauschenberg: "I see beauty everywhere". So she was going to go out and photograph the kind of thing she thought Rauschenberg would like. "He thinks even a wastepaper basket can be beautiful."[98] A boy doing a technical course at his secondary school had been a bit doubtful about the project. On this day he and Peter Geschwind were on their way to the car dump. Geschwind described how he asked the boy if it might not be an idea to do something involving engines and showed him P.O. Ultvedt's work in the permanent collection. "I'm going to do something that's way cooler!" was the response. Small engines that normally drive windscreen-wipers were needed for this work, which turned out to be a "vegetable spinner".[99]

A visitor to the *Zon* workshop can readily sense and even see the pride and joy the participants display in the process of learning and creating. Obviously, the big day – the private view – is also going to mean a lot to them. The *Zon Moderna*-exhibition is an important component in the education programme. But the process, the journey there, is actually more important. One of the girls, who had never been to Moderna Museet before she became one of the "Zoners", discovered in the course of just a few days that she was good at cameras and computers, that she could creatively portray her own ideas – this is the kind of thing that leaves its mark. "I really like everything here," she exclaimed with reference to the museum.[100] As Lena Malm says, the outcome of every participant's "journey" may not be the world's greatest artwork – "but [it is] the best story in the world!"[101]

One of the outcomes of the *Zon* projects of particular relevance to the museum is that many of the former "Zoners" keep coming back to visit. This was also something that had been hoped for, since *Zon Moderna* could have been seen as something exclusive given that a only a few people are selected to take part. The programme was, however, intended to have a "ripple" effect.[102] The classmates of the pupils selected are to be found at the margins of the project, while parents, siblings and friends frequently attend the private view.*The*

Since its founding in 1958, Moderna Museet has participated as an actor with a voice of its own in the education debate. By examining in greater detail some of the exhibitions and their attendant activities, I have attempted to identify this "voice". When reading about exhibitions in both catalogues and articles and reviews, there is a recurrent theme that highlights the presence of the museum's younger visitors as active participants and co-creators – exhibitions and activities are not simply produced for children and young people but also by them.

Another common theme among the statements the museum makes about its educational activities is, of course, the idea that art is important: for children, for young people – for everyone. Art is not only to be found in the museum because that body is charged with collecting art to preserve our historical and cultural inheritance, to which contemporary art will belong one fine day. There are other values in art that can be conveyed.

There is actually a contradiction in the use by Moderna Museet of the concept of *learning*, as in "Art and Learning", when it is *dialogue* that is emphasised in its own art educational practice.[103] The Historiska Museet, for instance, calls its educational department "Exhibitions and Teaching". For there to be dialogue there has to be an *encounter*, a concept which emerges as even more of a keyword when educational matters are studied. The museum as a meeting-place is a recurrent descriptive term in both written material, such as *Moderna Museet. Boken* or *Moderna Museet* 1958–1983, and in conversations with those who work with *Zon Moderna* and in the Workshop.

At the start of this study, it was said that no uniform view exists of what art education is or what it should do. Nor is there within Moderna Museet a single, established art educational discourse, or a uniform voice for that matter. It would, of course, be odd if no developments had taken place at an institution such as Moderna Museet over fifty years. To an outside observer, it appears as if two different trends have been developing, particularly in recent years, which coexist side by side. Currently there is, on the one hand, Moderna Museet's Workshop tradition, which has stood its ground over the decades. The notion of the innate creativity and desire to express itself of the child is what is embodied in the Workshop. Even though this capacity is inherent in everyone, pictorial language needs to be developed. This is done by providing support for the exploratory curiosity of children – using their own hypotheses as a foundation; adults are expected to encourage but not supply the answers. The *Workshop* concept denotes a place where children are given the scope for free creativity and experimentation with artistic means of expression, and is an obvious legacy of the 1968 exhibition *The Model*. But the Workshop has also been evolving, and today it also provides guided tours for both babies and for teenagers.

On the other hand, a different approach to art and a younger public has been developing as well. The often very different mode of address of contemporary art and the desire to invite young people to join in this polyphonous, postmodern discussion has inspired, perhaps even compelled, a form of art education that is more like the performative art education Helene Illeris refers to. The young participants in *Zon Moderna* are given the opportunity to challenge the traditional positions of art education. It is here that the Modernist ritual of art education can be experimented with and the stage set for several different kinds of encounter – between the young people and art/the exhibitions, and between the young people and art educators/artists. To refer back to Jan Håfström: it is not always obvious who is the pupil and who the teacher. The "Zon" could then also be interpreted as a free zone – a place outside the established frameworks for art education and one, as such, that allows for negotiations about the contents of the education programmes. Here, as in the Workshop, the driving force is the exploratory curiosity of the young people.

The forms of art education that are embodied in the Workshop or in *Zon Moderna* serve slightly different functions and involve, to some extent, different audiences. The fact that these forms of art education exist side by side may be considered as providing a resource. The educators who work at the museum are able to switch between the different positions and can, as need dictates, employ what Karin Levander described as an art-centred or an experience-centred or an idea-based form of art education.

In *Moderna Museet. Boken*, Lars Nittve writes about how a modern museum has a twofold task as a consequence of the apparently paradoxical circumstance that it has to be both a museum (which we associate with history and the classics) and an arena for contemporary art.[104] This necessitates an approach in which tradition and innovation have to live side by side. If one looks at Moderna Museet's art education programmes over fifty years, the same can be said to apply: on the one hand, the Workshop-tradition has been created while, on the other, a form of art education has evolved which experiments with new ways of creating encounters between contemporary art and young people. It is to be hoped that these boundaries are not absolute. What it means to be a child today is not the same as it was twenty years ago. Is today's twelve-year-old a child or a teenager? Art education has to continue listening to the voices of children and young people.

1 In her master's thesis, Karin Levander develops the model devised by the Danish artist, researcher and art educator Helene Illeris of how to understand the relatively new and unexplored discipline of knowledge of art education as a field in the sense used by Pierre Bourdieu. The surrounding fields with which art education has to interact are seen to be a political field, a pedagogical field, an art field and a museum field. Karin Levander, *Konstpedagogik på lokala museer och konsthallar. "Ett rolighetsställe, typ."* Master's thesis in Museum Pedagogy, Institutionen för samhälle, kultur och lärande, Stockholm Institute of Education, Stockholm 2006, p. 19.
2 Tarja Häikiö, *Barns estetiska läroprocesser. Atelierista i förskola och skola* (diss.), Acta Universitatis Gothoburgensis no. 24, Gothenburg 2007.
3 Levander 2006, p. 8. Levander is currently museum educator at Västerås Konstmuseum.
4 Anna Lena Lindberg, *Konstpedagogikens dilemma. Historiska rötter och moderna strategier* (diss.), Lund 1991, p. 23. The dissertation was presented in 1988.
5 Veronica Hejdelind, "Behövs konstpedagogen? Reflektioner kring konstpedagogens roll och funktion", *Valör. Konstvetenskapliga studier*, no. 4, 2003, p. 11.
6 Levander 2006, p. 17.
7 Helene Illeris, "Performative positioner i kunstpædagogik", *Valör. Konstvetenskapliga studier*, no. 4, 2003, p. 17ff.
8 *Regleringsbrev för* 2008, Centrala museer: Myndigheter, Moderna museet, Stockholm 2007, p. 1.
9 Lindberg 1991, p. 34.
10 The interested reader can find an exhaustive historical survey in Lindberg 1991.
11 Lindberg 1991, p. 261.
12 Ibid., p. 252.
13 Ibid., p. 253.
14 Ibid., p. 16.
15 Levander 2006, pp. 32, 37. The study does not cover Stockholm, Gothenburg or Malmö.
16 Lars Nittve, "Det moderna museet – och Moderna Museet", *Moderna Museet. Boken*, eds. Cecilia Widenheim et al., Stockholm 2004, unpaginated.
17 Jan Bahlenberg, *Carlo Derkert. Porträtt av en konstvisare*, Stockholm 2005, p. 44.
18 Ibid., p. 107.
19 Article signed "Kristina", "Derkert en rörelse i konsten", *Dagens Nyheter* Dec. 27 1964.
20 Bahlenberg 2005, p. 97ff.
21 Marie Bendroth Karlsson, *Bildskapande i förskola och skola*, Lund 1998, p. 19. Read presented his ideas in *Education Through Art*, London 1943; in Swedish as *Uppfostran genom konsten*, Stockholm 1956.
22 Bendroth Karlsson 1998, p. 26.
23 *Egyptiska ungdomar väver* (exh. cat.), Moderna Museet, Stockholm 1961; *Egyptiska ungdomar väver* (exh. cat.), Moderna Museet, Stockholm 1966; *Barn väver* (exh. cat.), Moderna Museet, Stockholm 1979.
24 *Egyptiska ungdomar väver* 1966.
25 Karin Wallin, "Ett barn har hundra språk", *Form*, no. 3, 1982, p. 12.
26 *Moderna Museet* 1958–1983, eds. Olle Granath and Monica Nieckels, Stockholm 1983, p. 153.
27 Mette Prawitz, "SE TA, museum för barn", *Meddelande från Moderna Museet*, no. 29, 1968, p.4.
28 Interview with Birgitta Arvas, 7 July 2007.
29 E-mail from Birgitta Arvas, 23 Jan. 2008.
30 Leif Nylén, "Rörelse i konsten och Ararat i tiden", *Dagens Nyheter* 28 July 1976.
31 Gunilla Lundahl, "Framtiden i våra händer", *Arkitekttidningen*, no. 8, 1976, p. 2.
32 Bengt Carling and Michael Crisp, "Verkstan – en pedagogisk situation under uppbyggnad", *Arkitekttidningen*, no. 8, 1976, p. 3.
33 Bengt Carling and Michael Crisp, "Fjorton dagar med några Stockholmsskolor", *Arkitekttidningen*, no. 8, 1976, pp. 5–6. Carling's and Crisp's project was also commented on in a report by the participants in the article "Cykelbussen drivs med muskelkraft", *Dagens Nyheter* 4 April 1976, and in the television programme "Lördags" in April 1976.
34 For example, in the unsigned article "Tegelbränning och vindkraft roar de yngre på miljölägret", *Göteborgs Posten* 6 Aug. 1976.
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36 Pontus Hultén, "Museernas nya roll", *Modellen* 1968, p. 32.
37 Marianne Kärre, " 'Modellen' byggs om. Ännu mer skumplast", *Dagens Nyheter* 8 Oct. 1968. The number of visitors to the exhibition was estimated at 25,000 some weeks later in Marianne Kärre's article "Västerås fick Modellen. 'Pyssologer' summerar", *Dagens Nyheter* 25 Oct. 1968.
38 Unsigned article, "Barn gör modell för eget samhälle", *Dagens Nyheter* 1 Oct. 1968.
39 Unsigned article, "Modellen byggs om. Öppnas på måndag", *Dagens Nyheter* 12 Oct. 1968.
40 Special issue "Offentlig miljökonst: dekorera eller aktivera?", *Form*, no. 8, 1968.
41 Kärre, "Västerås fick Modellen. 'Pyssologer' summerar", *Dagens Nyheter* 25 Oct. 1968; "Barn gör modell för eget samhälle", *Dagens Nyheter* 1 Oct. 1968.
42 Interview with Birgitta Arvas, 7 July 2007; e-mail, 23 Jan. 2008.
43 Åsa Wall, "Verkligt fantastiskt i Sverige: Moderna Museets verkstad", *Svenska Dagbladet* 17 June 1988.
44 Maria Taube, "Att visa konst på Moderna Museet för små barn". Verkstans övriga handlingar. F29e:8, Moderna Museets myndighetsarkiv. Unpublished text, 2007.
45 Karin Torgny, "Se barnen! Norge satsar på konst för de minsta", *Göteborgs Posten* 31 Oct. 2001. In Sweden, Uppsala Konstmuseum announces guided tours for babies.
46 Visit to the Workshop and conversation with Maria Taube, 13 Feb. 2007.
47 Ibid.
48 Interview with Birgitta Arvas, 5 July 2007.
49 Maria Taube, Pernilla Stalfelt, Malin Hillberg, Hannah Glauman, "Nytänkande. Museiverkstäderna spelar fortfarande en viktig roll"; Elisabet Skoglund, "Replik. Konst snart bara för de rika", *Dagens Nyheter* 2 April 2001.
50 Ingela Lind, "Åtta minuters ohämmad konstglädje", *Dagens Nyheter* 5 Nov. 2001. The series was produced by Ulla Forneus at Utbildningsradion (public service educational broadcaster) and consisted of 15 programmes. It also resulted in an art educational package for school years 0–6.
51 Ibid.
52 *Tusen och en värld*. Utbildningsradion in collaboration with Moderna Museet and Nationalmuseum, 2003.
53 *Hjärtats Bilder. En modern konstbok*, eds. Marika Gedin and Maria Taube, Stockholm 1993, p. 7.
54 Ibid., p. 8.
55 Ibid., p. 9.
56 Anneli Fredricson, *Från Fröbel till Reggio Emilia. Om bild och skapande verksamhet i förskolan*, Högskolan för lärarutbildning i Stockholm (Stockholm Institute of Education), Institutionen för pedagogik, Rapport no. 8, 1985, p. 14.
57 Karolin Andersson, "Unga målare möts på museum", *Svenska Dagbladet* 30 Aug. 2002.
58 Conversation with Maria Taube, 16 Nov. 2006.
59 Birgitta Fransson, "Ett riktigt konstäventyr", *Pedagogiska Magasinet*, no. 4, 2002; Karolina Andersson, "Unga målare möts på museum", *Svenska Dagbladet* 30 Aug. 2002.
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63 Gianni Rodari, *Fantasins grammatik. Introduktion till konsten att hitta på historier*, Gothenburg 1988/2001.
64 Bendroth Karlsson 1998, pp. 27–31.
65 Häikiö 2007. Despite the fact that more than 25 years have passed since the Reggio Emilia education system was introduced to Sweden, this dissertation is one of the few academic studies that have been carried out on this education system in the Swedish context. See, however, Gunilla Dahlberg and Hillevi Lenz Taguchi, *Förskola och skola. Om två skilda traditioner och om visionen om en mötesplats*, Stockholm 1994; Hillevi Lenz Taguchi, *Varför pedagogisk dokumentation? Om barnsyn, kunskapssyn och ett förändrat förhållningssätt till förskolans arbete*, Stockholm 1997; Hillevi Lenz Taguchi, *Emancipation och motstånd. Dokumentation och kooperativa läroprocesser i förskolan* (diss.), Stockholm 2000; Elisabeth Nordin Hultman, *Pedagogiska miljöer och barns subjektskapande*, Stockholm 2004. Mention should also be made of the project "Pedagogik i en föränderlig omvärld" at the

Stockholm Institute of Education in collaboration with the Reggio Emilia Institute 1993–96.

66 Fredricson 1985, p. 1. Her ideas about why the Reggio Emilia education system was so swiftly adopted by Swedish preschool teachers are based on an analysis of social developments during the 1960s to 80s, which also saw the "nationalisation" of the training of preschool teachers (1962). The rapid expansion of preschooling and the concomitant growth in the number of preschool teachers involved a break with tradition in terms of the transfer of skills and knowledge between younger and older preschool teachers. Established ways of working disappeared without the nature and contents of the new methods being obvious. When the traditional "mouth-to-mouth method" was no longer tenable, younger teachers felt that there was a lack of models from which to work. The Reggio Emilia method provided just such a model.

67 Interview with Anna Barsotti, "Varje enskilt barns förmågor borde lyftas fram", *Dagens Nyheter* 2 Oct. 2002; Tove Jonstoij and Åsa Tolgraven, *Hundra sätt att tänka. Om Reggio Emilias pedagogiska filosofi*, Stockholm 2001, p. 75. Moderna Museet and Utbildningsradion were contacted and, in addition to the catalogue for *A Child has* 100 *Languages*, a film was also made by Carlo Barsotti which was shown on Swedish Television (SVT).

68 Birgitta Arvas graduated from the then Institute for the Training of Teachers of Drawing at the University College of Arts, Crafts and Design in 1973. Interview, 5 July 2007.

69 Karin Wallin, "Ett barn har hundra språk", *Form*, no. 3, 1982, p. 12.

70 The degree thesis *Reggio Emilia-pedagogiken. Att skapa och lära med alla sina sinnen* contains the following by way of summary: "Both the exhibitions at Moderna Museet 'Ett barn har hundra språk men berövas nittionio…' 1981 and 'Mer om hundra språk' 1986 had a crucial influence on its [the Reggio Emilia method] breakthrough in Sweden as did the foundation of the Reggio Emilia Institute in the spring of 1993." Anna Emgård, *Reggio Emilia-pedagogiken. Att skapa och lära med alla sina sinnen*, Department of Art History, Lund University, Lund 1997, p. 45.

71 Ibid.

72 Tove Jonstoij and Åsa Tolgraven 2001, p. 8f. This preschool teacher also reacted in similar fashion to slides of the exhibition in 1986, when efforts were made to emphasise the pedagogical theme. Looking at the images in ignorance of the context may have contributed to the reaction. See also Emgård 1997, p. 11 with reference to "the misunderstandings" concerning the pictures by the Reggio Emilia children.

73 Interview with Birgitta Arvas, 5 July 2007.

74 Modernity and late modernity (an alternative term for "postmodernity" in social and cultural studies) are described and discussed in many different ways, as are their effects. Even though the period referred to by these terms is our own age, most researchers consider that the origins of modernity lie as far back as the seventeenth century. See, e.g. Zygmunt Bauman, *Modernity and Ambivalence*, Cambridge 1991.

75 Thomas Ziehe is a German educationalist and youth researcher. His writings include *Ny ungdom. Om ovanliga läroprocesser*, Stockholm 1982/1986; *Kulturanalyser. Ungdom, utbildning, modernitet*, Stockholm/Stehag 1989.

76 Lindberg 1991, p. 249.

77 Illeris 2003, p. 27.

78 Lars Nittve, "Det moderna museet – och Moderna Museet", *Moderna Museet. Boken* 2004, unpaginated.

79 Peter Holfve, "Förord", *Samtidskonst för lärare och andra intresserade*, eds. Karin Malmquist and Matilda Olof-Ors, Stockholm 2005, p. 7.

80 Karin Malmquist, "Inledning", *Samtidskonst för lärare och andra intresserade* 2005, p. 8.

81 *Årsredovisning* 2002 (Annual Report), p. 13; Holfve, *Samtidskonst för lärare och andra intresserade* 2005, p. 7.

82 As of 2008, *Zon Moderna* is part of the museum's mainstream operations, with a project leader employed as part of the project.

83 Lars Nittve, "Foreword", *Zon Moderna*, ed. Karin Malmquist, Stockholm 2006, p. 121.

84 Ibid.

85 Telephone conversation with Ann-Sofi Noring, 10 Jan. 2008, then head of the Education and Programme department; interview with Karin Malmquist, 31 Jan. 2008.

86 Malmquist, "Inledning", *Zon Moderna* 2006, p. 12.

87 Ibid.

88 In 2007, all upper secondary schools in Stockholm were invited to register an interest in taking part in *Zon Moderna*.

89 Interview with Lena Malm, 30 Aug. 2007. IVIK is an abbreviation for "Individuella programmets introduktionskurser för invandrare" (Introductory Courses to the Individual Programme for Immigrants).

90 The first exhibition to become a *Zon Moderna* project was *Swedish Hearts (Svenska Hjärtan)* of 2004, for which the artist Fia-Stina Sandlund was engaged. Several of Sweden's most famous artists have been associated with the project. See the presentation of the projects, *Zon Moderna* 2006, p. 18ff. Subsequently, Peter Geschwind also worked on the *Zon* project associated with the Robert Rauschenberg exhibition in the spring of 2007; as did Jacob Dahlgren in tandem with the Olle Baertling exhibition in the autumn of 2007.

91 Ibid., p. 116.

92 Interview with Lena Malm, 30 Aug. 2007.

93 Ibid.

94 Ibid.

95 *Dagens Nyheter* 22 June 2006.

96 Ibid.

97 Erik Wahlin, "Sponsrad zon för skapande", *Svenska Dagbladet* 24 Feb. 2007.

98 Field notes, 9 March 2007.

99 Ibid.

100 Field notes, 8 March 2007.

101 Field notes, 30 Aug. 2007.

102 The educators at *Zon Moderna* use the term peer-to-peer, i.e. that ideas and information are disseminated within and by a group of classmates.

103 In the Annual Report for 2006 (p. 5), Museum Director Lars Nittve writes that one of the major organisational changes implemented during the year is the merging of the museum's exhibition and collecting activities with its educational programmes in the new unit Konst och Förmedling (Art and Learning). This would appear to be primarily an organisational solution, in which the terminological usage may not have been considered in any detail.

104 Nittve, *Moderna Museet. Boken* 2004, unpaginated.

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