

The image is a close-up of a sculpture of a horse's head. The horse has a large, detailed eye with a brown iris and a dark pupil. The fur is rendered in shades of grey and brown. The muzzle and lower part of the face are covered in thick, expressive splatters of paint in various colors, including green, orange, red, and yellow. The background is dark and textured.

# The History Book

On Moderna Museet 1958–2008

MODERNA MUSEET Steidl



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## Between Experiment and Everyday Life The Exhibition Catalogues of Moderna Museet

It was in 1956, when Moderna Museet put on its first exhibition with Pablo Picasso's *Guernica* being shown in premises which were still being rebuilt prior to the inauguration two years later, that the first catalogue was published: Moderna Museet catalogue no. 1. It was also assigned a number in the catalogue list of Nationalmuseum: no. 237.<sup>1</sup> This is a slim booklet consisting of a foreword by Otte Sköld; an essay by Daniel Henry Kahnweiler; a poem by Picasso; newspaper articles about the bombing raids on Guernica; reproductions of Picasso's works and, of course, a list of the works being shown. The ingenious cover, with its fold-out front leaf, displays the entire painting when fully extended – it has no frame and no text. In photographs of the exhibition several visitors can be seen holding the catalogue and reading from it. The catalogue was intended to guide the visitor around the exhibition.

An exhibition catalogue has to meet a number of specific requirements. Its design is governed by its content, which, classically, consists of a foreword, an essay, a section of illustrations and an inventory of the works on show. These components may vary and be supplemented by other features, such as a biography and a bibliography. The composition of the contents often depends on whether the catalogue in question is a monograph or for an exhibition of a collection. As a rule, monographic catalogues are briefer, and there is greater freedom in the way the component parts are put together to form a whole.<sup>2</sup> The catalogues for group exhibitions are particularly important because they provide the curator with a means of presenting the exhibition concept, and for this reason the texts they contain tend to be more wide-ranging. The classical structure has its origins in the history of the catalogue. As academic exhibitions, salons and private collections were opened up to visitors, an inventory of the works exhibited was needed for this new public.<sup>3</sup> The catalogues were intended to help the visitor find his or her way around the exhibition and used a numerical system for the purpose of orientation; initially they were simply numbered lists.<sup>4</sup> With the passage of time this list, which still remains the nucleus of today's catalogues, was increasingly supplemented by illustrations of some, or all, of the works on display.<sup>5</sup> This development is linked to the history of both exhibitions and museums, and to changes in the conditions of production and technological progress.

A catalogue is created for an exhibition and therefore does not simply exist in a vacuum. It forms part of a context and needs, in fact, to be experienced as part of a whole – or

does it? A paradoxical situation arises here. The exhibition catalogue is a supplement to the exhibition, i.e. for the duration of the exhibition it is the exhibition itself which is seen as important.<sup>6</sup> But once the exhibition has been taken down, the catalogue remains and can still be read. Here is the key aspect of the double role played by the catalogue: as a conveyor of information in relation to the works exhibited and as a document or a form of remembrance once the exhibition is over.<sup>7</sup> Given that catalogues are usually produced prior to the opening of exhibitions, they enjoy a peculiar status as documents, since they may differ from the exhibition once it is up and running.<sup>8</sup> Seen in this perspective, the best catalogues would be those which are published after the exhibition and which also include documentary material. Catalogues of this kind have also been produced at Moderna Museet.<sup>9</sup>

The historical roots of the exhibition catalogue can also be traced through the publications of Moderna Museet. Over the last fifty years, Moderna Museet has published several hundred numbered exhibition catalogues as well as a large number of unnumbered publications.<sup>10</sup> There is a great degree of variation, and it is almost no exaggeration to say that no catalogue is like any other. They differ in terms of design and the nature of the contents and, above all, in terms of to whom they are addressed and what role they play in relation to the exhibition in question and to the museum as a whole. This also means that the differences between the various decades may not always be that considerable, which becomes apparent when comparing 4 *amerikanare* (no. 22, 1962) with *På Tiden* (no. 265, 1996). The museum has simply been experimenting with a large number of different strategies for conveying information. Despite this multiplicity, can specific trends be discerned in the catalogues of Moderna Museet over the years? What conclusions can be drawn as to the role played by the catalogue in the activities of the museum?

There has not been a great deal of research into exhibition catalogues as such within the field of art history. There are a number of studies mainly in the field of library science, but there is little in the way of other forms of research into the significance of catalogues.<sup>11</sup> Two publications have been of importance for my understanding of the role of the catalogue in the context of the exhibition. One of these is by Iris Cramer who tackles the pedagogical aspect in *Kunstvermittlung in Ausstellungskatalogen* (1998), tracing its roots through a description of the historical background to the evolution of the catalogue; the other is *Der Ausstellungskatalog* (2004), an anthology in which various authors deal with a broad spectrum of relevant issues. Given that so little research exists, it is remarkable that the publications of Moderna Museet have been presented and discussed in considerable detail in such a variety of contexts, even though this has primarily been in terms of the contributions made by particular individuals: as exemplified in the designer John Melin and, above all, in Pontus Hultén.<sup>12</sup> While there is some literature about the

← Visitor with the catalogue *Guernica*, 1956

Cover designed by Roy Lichtenstein for *Amerikansk pop-konst*, 1964

catalogues of the museum, it is not of a scientific nature, but consists rather of anecdotal, albeit informative, presentations that convey a sense of Hultén's thinking about the production of catalogues. It is also important to examine the catalogues of Moderna Museet from an international perspective, in relation to aesthetic and technological developments, for example.<sup>13</sup>

### *Producing a Catalogue*

As mentioned above, Moderna Museet has published over three hundred numbered catalogues and a hundred or so additional publications. Interestingly – in terms of the catalogues alone – the largest number was published during the 1970s, and the smallest number during the 1990s. The level has nevertheless remained relatively stable and varies between seventy and one hundred titles per decade. However, if the number of catalogues is related to the number of exhibitions, it emerges that it was during the 1960s that exhibitions were most frequently assigned a catalogue – the rate is almost 80 per cent. The corresponding figure for the 1990s is 40 per cent, and for the 1970s, 66 per cent.<sup>14</sup> Fewer and fewer exhibitions are being allocated a catalogue of their own. This is also connected with the marked rise in the number of exhibitions: from around 120 to 190 per decade. These figures must, however, be taken with a pinch of salt since there are differences between the decades in terms of what is assigned a catalogue number and what is not. Posters, for example, were counted as catalogues during the 1960s, but the information sheet in A3 format which accompanied *The 1st at Moderna (Den 1:a på Moderna)* was not. It is also important to remember that the scale of the catalogues is increasing, that is, the number of pages is always rising. Nevertheless the production of substantial catalogues for major exhibitions remains relatively constant; the size of monographic catalogues is also increasing while those for the exhibitions of collections have always been more extensive.<sup>15</sup>

“Things were a lot better before,” as is often heard in relation to Moderna Museet as a whole, and to the catalogues in particular. What is being referred to here are “the Swinging Sixties” and a “totally unbureaucratic, imagination-led creativity”.<sup>16</sup> The fact that various writers, Thomas Lindblad and Leif Eriksson, for instance, have chosen to write solely about the catalogues of the 1960s up until 1973 when Pontus Hultén left the museum, can be interpreted in the same sense – “an epoch was drawing to a close”.<sup>17</sup> What, however, is the real state of affairs pertaining to the *experimental* and *liberated* 1960s and those “unmatched” catalogues that are always being mentioned as examples of the freedom to cross genre boundaries that existed then but – the implication is – no longer exist? By first examining the actual production of Moderna Museet, the possibilities that existed and the limitations in force can be established in order for a more detailed examination of individual catalogues to follow. A well-documented example can illuminate the transition from the initial concept to the finished exhibition catalogue.

The Edward Kienholz exhibition 11+11 *Tableaux* opened on 17 January 1970. Pontus Hultén was the exhibition curator

and the editor of the catalogue, no. 85. The fact that the exhibition was sent off on tour had an effect, to some extent, on the way the catalogue was produced, primarily in that the costs for the expensive illustrations could be shared. Skåne-tryck in Malmö produced all the black and white images; the colour images were offset-printed.<sup>18</sup>

Mounting a Kienholz exhibition had been under discussion since 1967 at least, but the plans were vague.<sup>19</sup> During the spring of 1969, Pontus Hultén became much more explicit, once he had a goal to work towards. In a letter of 15 April he wrote to Kienholz, asking him for detailed images of the works while also indicating that he had plans to include one colour illustration per tableau which would be supplemented by illustrations of the detail in black and white.<sup>20</sup> He also asked if Kienholz had written anything of his own, which Hultén said he would prefer. While ideas as to the design of the illustrative material were clear some six months or so before the opening of the exhibition, the way in which the textual material in the catalogue would be laid out remained unclear and was the subject of negotiation. Hultén wrote to Kienholz again on 22 August and attached three different catalogues he considered exemplary and on the basis of which he would like to devise the Kienholz catalogue.<sup>21</sup> The catalogues that were sent were *A Document* by Paul Thek and Edwin Klein, *Hon – en historia*, and *Andy Warhol*.<sup>22</sup> What sets these three catalogues apart is the substantial and dominating illustrative material they contain; there is hardly any text. They are unusual as exhibition catalogues, more closely resembling artists' books; books, that is, created by artists in which the character of the work of art is dependent on the form of the book.<sup>23</sup> At the end of October, Hultén flew to Los Angeles to discuss matters on site and work with Kienholz. It was then that the interview took place about the particular works that form the subject for the brief entries which precede each work of art in the catalogue.<sup>24</sup> Kienholz and Hultén had opted for this textual form as a hybrid between artist's text, art-historical essay and interview.<sup>25</sup> Their correspondence continued after the trip to Los Angeles. Hultén put forward various ideas about the binding in November and, by the end of that month, he had spoken to the printer Gösta Svensson who provided them with a blank dummy.<sup>26</sup> They chose a thick book-cover cardboard for the base of the catalogue. The financial situation meant that the cover could not be an exclusive one, and Gösta Svensson was trying to find alternatives; the outcome was ultimately to use print in blue ink on thin card, which was meant to resemble a blueprint.<sup>27</sup> Hultén informed Kienholz about developments and asked him for comments on the text. The museum did not receive the tender from Skåne-tryck until 19 December, a month, that is, before the opening of the exhibition.<sup>28</sup>

A great deal of work preceded the publication of the catalogue, and the correspondence between curator and artist was frequent, demonstrating the close nature of the dialogue – this applies to the oral dialogue as well, which cannot be produced in evidence. Kienholz was given considerable influence over the design and, in particular, on the text about him: a key aspect which should be borne in mind for the following

discussion. Even though Hultén steered the process in a particular direction, by choosing the books, for example, that Kienholz was shown as possible models (although Kienholz had already seen *Andy Warhol*), he left a number of issues open. It is also interesting to note that certain elements of the production process were decided at a very late stage, which was closely connected with the financial freedom of manoeuvre that existed. The closeness of the dialogue with Gösta Svensson and the search for alternatives are among the aspects of the process that indicate a sense of freedom and of possibilities.<sup>29</sup> It is also clear that there were only a few people involved in the production process itself, and that these individuals worked closely together. As Ulf Linde put it: the printer Hubert Johansson might, for example, ask Linde to write two extra lines to make the text-face look more harmonious.<sup>30</sup>

Up until 1998, when David Elliott appointed a production manager to oversee the catalogues, it was the curator, essentially, who would prepare the catalogue together with an assistant/secretary.<sup>31</sup> There were few people involved and few individuals in the circuit. The curator developed the concept, decided on the artists and the writers, discussed the design with the printers, or – in recent years – with a designer. Living artists also took part in the process at all levels. This meant that the curator enjoyed both freedom and control, while the financial framework remained much the same throughout the years. In today's museum there is a production manager who serves as a link between curator and designer and, by extension, with the printer. The work of the curator is also influenced by views mediated through a catalogue group and through the public relations department of the museum, which may, for example, have a view on the external design, the size of the print-run and so on.<sup>32</sup> The influence of the artists remains a constant, however, and is a crucial factor to consider. Moreover, as part of the work to prepare the exhibition, further individuals may be involved in working on both exhibition and the catalogue, such as assistants, photographic technicians and the exhibition registrar. Ultimately, the curator has overall responsibility, and can to a certain extent decide how much of the work should be shared, although this freedom is curtailed by the scale of the matters under consideration. To this extent, it is correct to maintain that there was greater freedom during the 1960s and that the curator was not subject then to the same control mechanisms as today.

#### *Artists and Monographic Catalogues*

Catalogue no. 12, for the Sam Francis exhibition of 1960, is a slim booklet. Both the introductory and concluding four pages are printed on grey-green paper that resembles blotting paper. The rest of the pages are white. Colour images have been pasted onto blank pages but these contain neither captions nor comments on the illustrations. The foreword Pontus Hultén wrote verges on the lyrical and is distinguished by a degree of freedom in relation to orthographic rules.<sup>33</sup> The other texts in the catalogue were written by poets and friends at Francis's behest – Brion Gysin, Sinclair Beiles

and Yoshiaki Tono.<sup>34</sup> These texts are poetic and provide no concrete information about either Francis or the art. The catalogue concludes with a biography and a list of works. A further peculiarity of the catalogue is the cover: it does not show a work by Francis but a photograph taken by Hultén of a poster he had placed in a bathtub and then photographed under water. The wording on the poster is "Sweetbeat", a term that has no reference in Francis's oeuvre. Tellingly, there is no indication in the catalogue that the cover was made by anyone other than the artist whose works are being exhibited.<sup>35</sup>

Sam Francis, born in 1923, was 37 years old and not yet established as one of the great American artists (although he was on the verge of his major breakthrough), and few catalogues of his work had as yet been published in 1960.<sup>36</sup> There was not a lot of material to take into consideration, nor was there any reason to present an exhaustive biography and bibliography (the latter is entirely lacking), which was included in the case of Jackson Pollock, for example, who had already died.<sup>37</sup> The critics had yet to formulate any significant body of interpretative writing about the living artist that would have needed referencing. Nor had the young artist produced such a large number of works that a selection would have to have been made with some explanatory comments. Instead the curator was free to relate to the artist in his own way. The artist was also allotted a great deal of space and was free to take liberties with the character of the texts. It should nevertheless be pointed out that it would have been entirely possible in 1960 to write an analytical text on Francis and to place him in an art-historical context, discussing his position as an American in Europe, for example.

The booklet was the most common form of catalogue during the 1960s. It was mostly slim and small in size. In this sense it was related to the poster which was the cheapest option during the 1960s and one that was usually implemented. Leaflets or information sheets are still produced today, as exemplified in the series *The 1st at Moderna*, but they are not, as has been mentioned, assigned a catalogue number.<sup>38</sup> The early posters served both as catalogues and as posters since they were printed on both sides and had a large image and a small amount of text on one side, and several images and more text on the other.<sup>39</sup> The use of different coloured papers and qualities of paper meant that variation and a division into sections could be created in the booklets. While lengthy texts were unusual in the early catalogues, they did occur – particularly for group exhibitions such as *Movement in Art (Rörelse i konsten)* and *The Inner and the Outer Space (Den inre och den yttre rymden)*. Nor was it particularly noteworthy for literary authors to write for a catalogue, although these were usually supplemented by other types of text. This was not the case here. Instead, Hultén adapted his text to the general tone and he, too, wrote a very personal commentary.

In many ways *Evert Lundquist*, no. 121 from 1974, resembles *Sam Francis*: the catalogue is unbound, small in scale but thicker, containing 84 pages. A preface by Philip von Schantz is followed by a foreword by Ulf Linde, who also wrote the detailed biography. This is followed in turn by the catalogue list which is divided into techniques and arranged

# Sam Francis





- 1923 Sam Francis född i San Mateo, Kalifornien.  
1941-42 studerar medicin vid University of California.  
1943 tjänstgör i U.S. Air Force. Störst och ligger en lång tid på sjukhus, där man frekvar att han skall bli invald. Börjar måla. Besöker efter tillfrisknande California School of Fine Art.  
1946 ställer målningar i museum i San Francisco.  
1948-50 studerar konsthistoria vid University of California och tar en examen, Master of Art.  
1950 gör en kort studieresa till Paris och besöker sig för att stanna där. Träffar Jean-Paul Riopelle och de andra yngre amerikanska målarna, som bor i Paris. Utställer på Salon de Mai.  
1952 har sin första separatutställning i Galerie du Dragon hos Nina Drouot. Följande sommaren i Aix och inspireras starkt av landskapet i Provence.  
1954 reiser på besök till Kalifornien.  
1955 Konsthall i Bern visar på sin utställning *Tendances actuelles* sju av hans största målningar. Separatutställning i Galerie Rive Droite i Paris.  
1956 utställningar i Rive Droite och hos Martha Jackson i New York.  
1957 påbörjar i januari en resa jorden runt som tar ett år. Besöker New York, Mexiko, Kalifornien, Japan, Hongkong, Siam, Indien. Målar en stor väggmålning i Tokio. Japan och den japanska konsten inspirerar honom mycket. Utställningar i London och i Bern (Kliperstein & Kornfeldt) och i Tokio. Gifter sig med den japanska målaren Teruko.  
1958 målar i februari en stor triptyk för trappehuset i konsthallen i Basel. Den visar första gången på en utställning av modernt amerikanskt måleri där samma år, det var den första stora utställningen i Europa av *action painting*. På vintern i New York, sommaren i Paris, hösten i New York.  
1958 ställer tillsammans med Shirley Jaffe och Kinsley Smith i Centre Culturel Americain i Paris.  
1959 gör en ny resa runt jorden med uppehåll i Japan, Indien, Kalifornien och New York. Målar en stor väggmålning i Chase Manhattan Bank på Park Avenue i New York. Utställningar hos Kliperstein & Kornfeldt i Bern och i Konsthall i Düsseldorf.  
1960 besöker sig åter med sin familj i Paris. Utställning i Konsthall, Bern. Har utställt följande i Paris, också i New York, Los Angeles (Kalifornien), Bern och Tokio, som han då och då besöker.



Sam Francis och Jean-Paul Riopelle  
i Paris omkring 1952.

# OLJEMÅLSNINGAR / OILPAINTINGS

|    |   |           |                               |
|----|---|-----------|-------------------------------|
| 1  | Turkos och skärt, 1950<br>Turquoise and pink                                    | 100 x 65  | Jean-Paul Riopelle, Paris     |
| 2  | Röd och skärt, 1950<br>Red and pink   | 162 x 130 | Shirley Jaffe, Paris          |
| 3  | Röd och skärt, 1951<br>Red and pink   | 200 x 167 |                               |
| 4  | Grönaktiga, blåa, skära borskipper, 1951<br>Greenish, pale, pinky mountain tops | 285 x 174 | Privat ägo, Zürich            |
| 5  | Vitt grått, 1952<br>White grey  | 129 x 96  | Jean-Paul Riopelle, Paris     |
| 6  | Grått, 1952<br>Grey   | 148 x 97  | Georges Dufrenoy, Paris       |
| 7  | Gulaktigt grått, 1952<br>Grey yellowish   | 200 x 323 |                               |
| 8  | Vitt, 1952<br>White   | 297 x 173 | E.J. Power, London            |
| 9  | Grått, 1952<br>Grey   | 294 x 170 | Severing Monti, Milano        |
| 10 | Vitt, 1952<br>White   | 242 x 130 |                               |
| 11 | Svart, 1953<br>Black  | 254 x 153 | Georges Dufrenoy, Paris       |
| 12 | Vitt, 1953<br>White   |           | Kliperstein & Kornfeldt, Bern |
| 13 | Anemka, 1953<br>Anemka  |           | Privat ägo, Zürich            |
| 14 | Gult, 1953<br>Yellow  |           | Privat ägo, Zürich            |
| 15 | Gennomsiktligt blått, 1953<br>Saturated blue                                    | 195 x 114 | Privat ägo, Zürich            |
| 16 | Röd över grått, 1953<br>Red over grey   | 195 x 97  | E.J. Power, London            |
| 17 | Utan titel, 1954<br>Untitled  | 65 x 54   | Direktör H. Igel, Stockholm   |
| 18 | Svart, 1955<br>Black  | 190 x 162 | Privat ägo, Zürich            |

## YOSHIDA TONDO

*The completely calculated Innocence.*

*The leaves falls, falls, falls, falls . . . after the "original" white perfection. Perfect, perfect, perfect, perfect. What is, however, Perfection? It is the way to doubt everything so delightfully with bloody pain . . . that is the completely calculated Innocence.*

*Sam saw once the God of money, the resonance of all the world, opening bare eyes through the enormous magical window, of Mother's maybe. A Raymond Rodiguet was listening to the hoarse, dreadful and mischievous echo at the plays of Pacific. After that white "original" Perfection, Sam still survives, nevertheless.*

*And he falls, falls, falls, falls, retracing the whole serious and continuous life of Henri Matisse, for example, maybe. Maybe. Maybe. An existing Commedia dell'Arte, which has nothing but the mask of delightful doubt, made in USA.*

*What a paradoxical profound wish for the Ritual furnished with cruel Coca-Cola! Vire "le Balcon"!*

*The metaphysics and the vulgarity continue to fight and to coexist with dreadful tension in this most disguised heart of Innocence.*

*What a damn pity!*



















**EDWARD KIENHOLZ**

**11+11 TABLEAUX**

**MODERNA MUSEET**





chronologically.<sup>40</sup> A classical structure in other words, apart from the fact that the biography is comprehensive and placed before the inventory. The texts have been translated into English and the translations are located at the end. Of the catalogues discussed here, this one has the most detailed biography. It is also interesting to note that Linde not only cites fixed points and events for various years, but that these are formulated in running text. The artist is quoted very frequently. The fact that it is actually an autobiographical text (edited by Linde) is made clear in a concluding comment, which is barely accentuated typographically and which states that the basis for the article are Lundquist's autobiographical notes.<sup>41</sup> Since this commentary merges with the whole, it is very easy for the reader to miss this information. This is a source of confusion and allows the artist even more scope than has been accounted for.

The colour illustrations have been pasted in (the black and white ones are printed on the page) and they occur throughout the entire catalogue. Various types of images occur in the biography, such as photographs of persons and places together with paintings and drawings. In this section the text has been set in a narrow column nearest the spine so that space is made for a large number of illustrations. This is a richly illustrated catalogue as a whole, and it was very advanced and expensive for its time. Its structure is nevertheless straightforward and reader-friendly, easy to survey and comprehend.

*Evert Lundquist* is also interesting in that the financial details provide a range of information about the way catalogues were conceived. The catalogue was reprinted twice, for a total of some 6,000 copies. When the exhibition was over, a total of 5,625 copies had been sold, which may be compared with the total number of visitors of 26,839. Printing the catalogue cost SEK 52,000 for all three print-runs. The overall cost of the exhibition was SEK 93,000, which demonstrates what a large proportion was devoted to the catalogue – and that despite the fact that the catalogue is in no way exceptional and that the colour illustrations, for example, have only been pasted in.<sup>42</sup> By way of comparison, some of the figures for the Kienholz exhibition can be highlighted. Only 2,710 copies of the *Edward Kienholz* catalogue were sold while the number of visitors was almost twice that of the Lundquist exhibition: 41,626. The catalogue cost SEK 58,725 to produce (compared with the total exhibition costs of some SEK 170,000) and brought in SEK 45,075, which would have to be considered an acceptable result nonetheless.<sup>43</sup> To make a comparison with a more contemporary example: 1,500 copies of *Lars Englund* were printed at a cost of approximately SEK 420,000.<sup>44</sup> Although this was a catalogue that sold well, it was not reprinted.

How should these figures be interpreted? First, it is clear that the costs have risen.<sup>45</sup> Second, that the size of today's editions is small compared with previous catalogues. However, these print runs are normal or even rather large when compared with other art books. *Kienholz* and *Englund* are large, exclusive catalogues and not as obviously classically structured as *Lundquist*. *Kienholz* is the more experimental

and does not have as many colour illustrations, while *Englund* is not a volume that is easy to handle and it makes great demands on the reader. Since both Lundquist and Englund were well-known Swedish artists, enjoying the support of a broad public, it is not surprising that the catalogues sold well. Yet the number of visitors to the Kienholz exhibition was much greater than for Lundquist – so why did the public not buy as many catalogues?<sup>46</sup>

The work of Torsten Andersson was shown at Moderna Museet in 1986 in an exhibition that then transferred to Malmö konsthall. Catalogue no. 211 is unbound and comprises forty-eight pages. The format is larger than both *Evert Lundquist* and *Sam Francis*, but since the catalogue is slim it does not feel large. The pages in *Torsten Andersson* are divided into two horizontal halves. The artist wrote all the texts in the upper portion; Olle Granath and Lars Nittve wrote the essays in the lower section. Where illustrations do not occupy the entire page, they are placed between the texts. A large chunk of mainly colour illustrations separates Granath's and Nittve's texts. There is also a biography and a list of illustrations, but no real list of works. The artist is also quoted on (the inside of) the rear cover and on the first page.

What the reader is presented with is a relatively thin booklet. The emphasis is on the works, which are given a great deal of space, but also on the texts which the design has made prominent. In contrast to both Francis and Lundquist, it is the artist's voice that is accentuated. Andersson is given a great deal of space to express his views on the works, and he is also given the first and last words. The catalogue provides a broad overview with more specialised detail on the early stages of his artistic career but contains no critical commentary on the artist. In Nittve's dialectical essay, Andersson's art is put in relation to contemporary painting, and he is labelled a postmodernist. The text bears a close relationship to Andersson's own interests and his ways of expressing himself. Like Andersson's own texts, it is a commentary on his position in the Swedish art-world.

The Torsten Andersson catalogue differs somewhat from the other catalogues Moderna Museet published during the 1980s. It is exceptional in being slim and unbound. It was otherwise customary during the 1980s for the books to be bound and given hard covers. This had not applied earlier, and above all not on this scale. It can be interpreted as a sign of a greater ambitiousness on the part of the museum, which wanted to assert a degree of respectability that had not been on the agenda in the previous decades. A lavishly produced volume was felt to be more significant than a poster or a thin booklet, while the progression from booklet to book was not a huge step.<sup>47</sup> And it is therefore not surprising that during the 1980s the museum should have started to collaborate with printing houses in a different way than before. This was not so much a question of gaining access to distribution channels – which is currently of fundamental importance in terms of the museum's collaboration with the German publishers Steidl – but rather of providing the museum with a different profile and weight in art-historical contexts. Catalogues such as *Hilma af Klint* and *Kandinsky och Sverige* provide two



examples of collaborative efforts – external projects which were incorporated into the museum's series of catalogues even though they were also books which would lead a life of their own.<sup>48</sup> The texts they contain are lengthy and written by a single author rather than short essays by various individuals.<sup>49</sup> The artists in question were not given the same freedom to plead their case, through quotations, in these volumes – other than through the illustrations.

A further step towards the larger catalogue was taken during the 1990s. Collaborative projects were also a frequent phenomenon during this decade, particularly with Rooseum under the helm of Lars Nittve. *Ola Billgren* provides a good example as this catalogue consists of two volumes – one containing texts and the other illustrations.<sup>50</sup> Separating texts and illustrations by placing them in different volumes was a procedure that had not been employed previously, but was beginning to be used to a greater extent on the international scene.<sup>51</sup> Presumably, this had to do with the fact that catalogues had become greater in scope, and it was most evident in the group exhibitions such as *Documenta* in Kassel and the Biennale in Venice.<sup>52</sup> By separating text and illustration, the catalogue and the reading process were further refined. This was essentially nothing more than the consistent implementation of a division evident in the catalogue since its first inception. It allowed readers to immerse themselves in either the world of images or that of the text. Simultaneously, separating the two made it possible to consider an illustration while the text was being read since the reader could keep a volume open at a particular page.<sup>53</sup> This also had an effect on the production process, which was made easier in that the two sections were differentiated and did not require the same degree of graphic design – it is easier to lay out text and illustrations when the two are not combined.

*Ola Billgren vol. I* contains reproductions and a list of works. The illustrations are prefaced solely by a text consisting of a discussion between Lars Nittve and the critic Douglas Feuk, which has also been translated into English. *Vol. II* contains the texts and is printed on matt paper in contrast with the illustrations which are printed on gloss paper. The difference is accentuated by the covers and also because the cover of the volume of text is a black and white photograph of Ola Billgren and not a painting. Interestingly, texts by various authors are combined with texts by Ola Billgren himself, which means that they do not come together to form a whole. To some extent, this has the effect of relativising the artist's voice, while also tending to give a misleading impression – if the text is read quickly, a distinction may not be drawn between Billgren's own comments and the voices of the critics. For the most part the texts had already been published, making the volume resemble in this regard a compilation of various voices from various periods.<sup>54</sup> While this makes for a wide range of views, it also creates a piecemeal impression since an overarching and synthesising voice is lacking.

A few years later, Moderna Museet went one step further in relation to the scale of the catalogues. Lars Englund and Paul McCarthy were given major one-man-shows in 2005 and 2006. The catalogues are bulky, dense and small in

format. *Paul McCarthy* (no. 336) is introduced by a number of essays that had been specially commissioned for this publication, ranging over some fifty pages. The following section is six hundred pages long, consisting purely of illustrations, printed-to-edge and without text – a visual profusion the like of which had rarely been seen before. There is no direct link to the works being exhibited; rather, the illustrations provide a survey of forty years of production. Not until the very back of the catalogue does the reader find information about what has been depicted. The list of illustrations can be folded out so that it can be consulted while the images are being looked at. The catalogue is also supplemented by a very brief biography, a more extensive inventory of the pieces on display and a comprehensive bibliography together with a list of works. To that extent it meets all the requirements of a catalogue, and while these sections are complex, they do not burst the bounds of the genre – only the section that consists entirely of illustrations does that.

What is particularly apparent is that the catalogues have become thicker. If the 1960s are compared with the first years of the current decade by piling the catalogues on top of one another, *McCarthy* and *Englund* in combination are thicker than all those of the 1960s put together.<sup>55</sup> Such catalogues cannot be used as catalogues were originally intended to be used; they are far too cumbersome and unwieldy for use as guides to exhibitions. But for the individual with the patience to read them thoroughly, they provide a balanced picture of the oeuvres of the artists in question. The proportion of text to illustrations in these catalogues is such that the text appears to vanish, even though the texts they contain are more extensive than those in *Evert Lundquist* and *Torsten Andersson*, for example, in which there is a more balanced distribution of text and illustrations. As a reader, one feels like someone looking at a picture-book. This imbalance also gives the reader the impression that the texts are less important than the illustrations, and that, here too, the primary purpose of the catalogues is to convey a visual message. Once again, a further step has been taken away from the frequently text-heavy catalogues of the 1980s and 1990s, with the result that these catalogues accord more closely with the catalogue production of the museum as a whole.

Even though the exhibition catalogues all belong to the same genre, it is interesting to note the various forms of expression they take and the different trends evident during the fifty years Moderna Museet has been in operation. The five catalogues presented here provide telling examples of how the artists were treated and of the ambitions the museum entertained. All the artists are allotted a great deal of space, but in different ways: Paul McCarthy is given a great flood of illustrations, Ola Billgren volumes of text and illustration, Torsten Andersson the first and last words, Evert Lundquist a covert autobiography, and Sam Francis a catalogue made by his friends.<sup>56</sup>

The friends of Sam Francis did the writing; they created the cover and they put together the material. The catalogue is slim, lacks art-historical information and explanatory texts and contains few reproductions in relation to the number of



1971. 1971.



1971. 1971.

Men Rudeas var inte särskilt intresserad av konstens tekniska aspekter, den låg sig i själva verket på en annan nivå än den som Rudeas var intresserad av. Han var intresserad av konstens innehåll, av den som Rudeas var intresserad av. Han var intresserad av konstens innehåll, av den som Rudeas var intresserad av. Han var intresserad av konstens innehåll, av den som Rudeas var intresserad av.



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#### OGÅ BELGIEREN

##### Intervju

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works on display.<sup>57</sup> The failure to supply the colour images with captions is very indicative of this catalogue. The purpose of the catalogue is to convey an image of the artist to a Swedish audience. The fact that Pontus Hultén could permit himself the liberty of creating the cover speaks volumes about the relation between curator and artist – or, perhaps, rather more about the spirit of the age.<sup>58</sup> The catalogue is not aimed at a wider audience, but at those who are already interested. There are no ambitions to make the art more accessible to the uninitiated spectator in any of the texts.<sup>59</sup> This is the catalogue as playground. The result is poetic and exciting; it is appealing as a catalogue-booklet with a great deal of scope accorded to the artist (Francis is indirectly able to plead his case through the voices of his friends). But the reader has to look elsewhere for information about Francis as an artist, about his sources of inspiration and his frames of reference. In terms of the exhibition, the catalogue functions almost as an artwork in its own right. Containing the bare minimum of information, the catalogue becomes autonomous, precisely because it conveys a mood.

Francis was awarded his tribute and allowed to claim his space. Torsten Andersson, in his turn, really does lay claim to a lot of space. The artist is given the first and last words; he gets the upper half of each page and all the illustrations. The amount of space allocated to the artists in *Sam Francis* and *Evert Lundquist* may be considerable but it is not as striking (though this may be deceptive). Although there are two texts in *Torsten Andersson*, they are quite literally subordinate. The catalogue is, like *Sam Francis*, a slim one, which is hardly the case for *Ola Billgren*. The scale of the latter has been extended; it has been made more profound, while the two volumes make it much more comprehensive. The deliberate separation of the pages of text and illustrations has been a marked feature of the catalogue from the very beginning and is a recurrent element over the years (with the possible exception of *Evert Lundquist*). *Ola Billgren* represents the logical development of this trend. In terms of the amount of space allocated to the artist, it resembles previous catalogues in which the artist and others are cited from already extant texts.<sup>60</sup> While it contains a large number of commentaries by other writers, the artist's voice is constantly being interposed. The flow is continually being interrupted as a result, although the artist's voice nevertheless remains a recurrent and striking feature. The list of works is negligible in relation to the rest of the volume, and it proved to be a catalogue that was of little use during the exhibition itself, but rather more suited to its purpose once the show was over. It is more a source of documentation about Ola Billgren than a documenting of the exhibitions held at Rooseum and Moderna Museet.

With *Paul McCarthy* there is a continuation of this trend of publishing a book that only corresponds to the label catalogue insofar as it contains a list of works. This is a book that provides an insight into McCarthy's work over forty years through its use of illustrations, and not through texts, a factor that distinguishes it from other retrospective catalogues. It is also a catalogue that makes it obvious that producing

and printing illustrations is no longer the costly and complicated business it once was. This visual profusion is a radical departure from the refined aesthetic that is the hallmark of *Sam Francis*, for example. The fact that Paul McCarthy is also named as one of the two editors says much about the influence he brought to bear on the catalogue, and marks a transition that brings the catalogue closer to the category of the artists' book.<sup>61</sup>

Ulf Linde took another route in *Evert Lundquist*. This is a textually dense catalogue that is richly illustrated. Texts are interspersed with illustrations, and several of the illustrations in Linde's essay are reproduced in combination with the part of the text where they are discussed. In contrast to the majority of its predecessors, this catalogue is text-heavy as the biography is so exhaustive, and particularly as it is replete with the artist's own utterances. *Sam Francis* is representative in that it contains only a small amount of text and because the emphasis is on the illustrations.<sup>62</sup> The trend towards a small amount of text was maintained throughout the 1970s, as in *Alberto Giacometti* and *Torsten Renqvist*, for example, another two of Linde's classical catalogues.<sup>63</sup> The simplicity of the structure make the Lundquist catalogue easy to follow. Its readability made it less suitable as a guide to the exhibition and more appropriate as a work visitors could take home afterwards in order to better inform themselves about Lundquist. It is informative and places the artist in an art-historical context, demonstrating and explaining the links between Lundquist and his predecessors, while placing great emphasis on an interpretation of Lundquist's relation to the material. This catalogue represents an evolutionary stage in the development of the catalogue towards the status of an independent book, which would become customary during the 1980s. Still a slim volume, with a generous list of works, it was simple enough to be carried around during a visit to the museum. The serious nature of the texts lends it a value all its own.<sup>64</sup> While all the catalogues are clearly structured and accessible in their own ways, *Paul McCarthy* nevertheless proves hard to use while *Ola Billgren* is too comprehensive for use during a visit to the exhibition.

This selection represents a cross-section of the museum's production in typographical terms. One unusual feature is that all these catalogues are set in a serif typeface. A sans serif typeface was normally used, and this was particularly true during the 1960s and 1970s.<sup>65</sup> A pair of typefaces has been mandatory since 2004: the designers must employ MM Gridnik and MM Times.<sup>66</sup> Although *Sam Francis* is a spacious catalogue, with plenty of room around texts and illustrations, the margins are narrow (this is evident in the foreword, for example). During the first decades in particular, the entire page was made use of, being filled with texts and illustrations.<sup>67</sup> This is a trend that has declined over the years (even though *Paul McCarthy* may not support that impression). Instead of filling the pages and making full use of the space, the reader is given the impression of sparsely-worded pages and a generous use of margins and empty surfaces.<sup>68</sup> Filling up the pages was clearly a goal Pontus Hultén cherished.<sup>69</sup> Usually this went hand in hand with the use of well-defined

[Images removed due to copyright restrictions]



[Images removed due to copyright restrictions]

typefaces, together with a pronounced density across the entire type (without shadows and thin strokes) in order to make it easy to read.<sup>70</sup>

Works of art by the exhibiting artists were always depicted on the covers (the exceptions being a number by Hultén).<sup>71</sup> In all the examples discussed, the images on the covers have been printed-to-edge, which was very common. Other catalogues sport smaller illustrations, and these are usually centred. *Francis Bacon*, with its fold-out postcard, provides another example of an unusual solution. Otherwise, Moderna Museet has come up with very few unusual or striking solutions over the years when creating the covers. One interesting variant are those covers on which the artist is shown in portrait, a phenomenon that recurs throughout the decades.<sup>72</sup> Highlighting the artist in this way is a mark of distinction. It may be considered as an aspect of the creation, or the accentuation, of the myth of the artist. Hans Namuth's images of Jackson Pollock and the significance they have had for the interpretation of his work provide, perhaps, the best example since the extent to which the image of Pollock has been mediated by photographs of an artist in the act of painting is both the stuff of legend and the object of research.<sup>73</sup> Moderna Museet portrays Pollock on both the front and back covers and in such a way that the reader has to turn the catalogue over in order to see the images the right way round.<sup>74</sup>

The catalogues in these examples are unbound, which was generally the norm for Moderna Museet's catalogues. It was not until the 1980s, and primarily during that decade, that bound volumes were published. According to Olle Granath, bound books were made for popular exhibitions, with the explicit aim of creating catalogues which would last as display copies.<sup>75</sup> In financial terms the difference was marginal for the larger print-runs.<sup>76</sup> At other museums, and particularly when dealing with collaborative projects with publishing houses, it is customary to produce two editions: one unbound for the museum and one bound for the bookseller. Certain catalogues lend themselves to the impression that the aim has been to create a sense of solidity by furnishing the catalogue with hard covers. This plays down its impermanent nature and makes it less obvious that the catalogue is linked to a specific event, while also making it less useful as a guide to the exhibition. Its durability increases in several senses. It is aimed at those visitors to the exhibition who want to immerse themselves in the work of an artist after the visit to the exhibition, and not at the visitor who wants information during the visit.<sup>77</sup> Over the years there has been a definite trend towards the bulkier catalogue and, nowadays, very few of the catalogues published are slim booklets. Moderna Museet Projekt provides an example of a smaller catalogue format, but it is nevertheless an extensive work when compared with the posters that were assigned catalogue numbers in the 1960s.

The space allotted to the artists in these monographs is considerable – not in the sense that they dominate the catalogue, which would be natural since the catalogues are about them, but in that the artist has been allowed to plead his own

case and to influence the contents. Considering that Moderna Museet has published so few artists' books and, as a rule, has shown little interest in artists who are engaged in this field, it is surprising that they have not taken this step to its logical conclusion. And this despite Lutz Jahre writing that one of Hultén's watchwords was to allow the artist, where possible, to participate in determining the design.<sup>78</sup>

The space claimed by the artist has to do, rather, with establishing an interpretive precedence. Their activities are not questioned; they are not subject to a surgical examination. This statement is, of course, a broad generalisation, but those catalogues which tackle an artist's oeuvre from an analytical perspective are few in number. It is important here to note that the artists whose catalogues have just been discussed were all alive when the books were published. Unlike Karl Isaksson or Edvard Munch, for example, they were all able to become involved in the process and to influence it. They could be interviewed, they could make suggestions and offer points of view – particularly on the choice of writers. Olle Granath mentioned something interesting on the subject of Marc Chagall, when explaining why it was the artist's voice that was given the greatest amount of space. This reflected the fact that so much research already existed, making it impossible for Moderna Museet to present anything new, and for this reason Chagall's writings were highlighted: this would also be in keeping with a general responsibility on the part of the museum to educate the public.<sup>79</sup> This was, however, not done in the case of Picasso or Hilma af Klint. It is understandable when it comes to retrospective exhibitions of the "classics" that the museum does not present new research and opts instead for a popular educational approach, but this ought to be possible in other cases, while focusing on certain defined areas. This problem is aggravated of course by the often brief period of forward planning available and the ensuing lack of time.

The museum is, however, obliged to some extent to take account of living artists, and presenting nuanced interpretations is difficult where an objective view of the artist is lacking. Although this can hardly be said to apply since the museum can choose to exhibit the artists it is interested in. The use of quotations and artists' texts is widespread in almost all catalogues. Frequently the artist's voice may be the only one that gets heard. This situation is to some extent a reflection of the choice of artists to be exhibited and to what extent they are writers as well. Ola Billgren was also active as an art critic, and it seems entirely natural that he should have been given such a great amount of textual space.<sup>80</sup> Evert Lundquist was interviewed in detail by Ulf Linde and was known as a writer of diaries and similar texts. Although a great deal of space was made available to him, he did not feel obliged to present texts as a result. Other artists, who are not known for their writings, are quoted much less frequently, but it is striking that a hunt almost always seems to be on for statements by the artist.<sup>81</sup>

In-depth studies may well not exist, and this may not be of importance in context, but the fact that it is the artists who frequently speak most extensively about themselves seems







Boken, Teckning, 1974.



Handen, Teckning, 1974.

– bland andra Erik Blomberg som också skrev en stor del av hans konst 1963. Något omarbetat tryckeriet den på nytt i Svenska kulturskaparen 1966. Texten är viktig när man vill läsa sig en uppfattning om hur Evert Lundquist upplevde sin situation under framtidsstudiet första år, eftersom hans teckningar tydligt taget uppblev här. – Erik Blomberg skriver:

„Konstruktivismen, särskilt den kallade abstrakt och konkret, ger sin skapare en profil på 40-talets svenska måleri. . . Den rationella formens tyngre kom att dominera domstolens stödlinan även hos äldre och mer moderata konstnärer som Ragnar Sundberg och Olle Nyman. Rum- och perspektiv-, perspektiv- och kompositionsprinciperna skiftade mot en i principen, medan färgen som material och uttrycksmedel fick ett tillhåll. . . Bildnär har fått mer sig varmare vindar både i en ord- och bildkonst. Det repas åter på natur, människligt, känsligt, känsligt, till och med romantiskt. . . I såväl måleri som i konstens övriga grenar – har Lundquist kommit till den övertygelsen, att den abstrakta eller konstruktivistiska konsten har rikats in i en övermåttad och måste ta sig fram på nya vägar. . . Han ansluter sig till den kritiska konstvärldens som i tiden kom av utspjälkande konst som en ansvarighet till de individuella konstnärerna med sin i betydelse som delaktighet och ett övermåttad känsligt. Han skriver en spontant naturupplevelse, en äkta känslighet, som återspeglar konstens tron på vad han ser och förmågan att låga sig i vad han känner.“

I det nya kulturklimatet fick Evert Lundquist konst stor personlig betydelse. Under hela sin konstnärskarriär hade han varit dyster, eller rent av visad, till 'konsten' – nu blev han själv till en del av de främsta framtidsstudier för den, i sin ambition att ge konstnären representativ för en tidens rikande kritiken kom att bli till 'nykonstruktivism' – det så sällsynta konstnären som Evert och Sui Darkert också rikades – men till de s.k. Sui Darkert-Darkertarna, en post posten: konstruktivist grupp där han själv, Olle Nyman och Roland Krage skulle ha gjort klar-

men. – Det är visserligen sant att de tre ungarna på 40-talet, och att deras målningar den gången upptäckte en del yngre konstnärer, men i början av 50-talet – då konstnärerna Sui Darkert-Darkertgruppen upptäckte – var deras strömningen mycket olikartade.

Så blev Evert Lundquist knäppt i diskussionen. Han arbetade i avdelningen ut i sin ateljé i Drottningholms. Han tecknade kanske mer än för och perioden ägnade han sig med stor iver till en för honom av uttrycksform, teckningsgräns. Ansett hade hans konstnärskarriär en stabil, seriös och gav inte några något större stoff till hans självbiografiska anteckningar. Han noterade en del – bl.a. till Spanien där han såg Goya på Prado, framför allt mållagen med den berömda bruden från Den döda kon. – Utan gjorde han sig gillande endast genom sina teckningar, särskilt genom den stora utställningen på Konstakademien 1957 – 'den mest imponerande referens som någon målar i hans generation kommit under sig till' (Erik Blomberg).

Mot slutet av decenniet framstod hans 'aktualitet' som något större än i den tidigare. – Den internationella konstnärskommunen dominerades nu av den riktning som kallades abstrakt expressionism, eller – i Frankrike – 'l'art informel'. Hans ofta vidtagna personliga och postuma följ fick honom att känna som en självständig konstnär till skillnad från de konstnärer och Dufour, och därför var det också naturligt att han nu skulle skicka till Milano, Paris och London. Utställningen i London 1960 blev en betydande framgång: 1964 utgjorde han att delta i utställningen '54-64, Painting & Sculpture of a Decade' anordnad av Tate Gallery. Än så länge har ganska mycket av en internationell utställning av hans namn inte var vid ett pris. – Och inom kort hade man också brett kunnat på scenen.

På hösten 1960 tillträdde han en av professorerna i målning vid Konstskolekolan. Han fick omedelbart en mycket god kontakt med eleverna, av vilka många blev hans elever, han läste sig också av



Barnet I, 1960.



Kvinnans huvud, 1974.

- 204 Kötterskycket III, 1973.
- 205 I vit hatt, 1973.
- 206 Koppen II, 1973.
- 207 Havet i sol, 1973.
- 208 I hacket, 1973.
- 209 Kvalarna, 1973.
- 210 Genom fönstret III, 1973.
- 211 Den vita figuren, 1973.
- 212 Yvan I, 1973.
- 213 Fågeln, 1973.



Barnet II, 1963.

- 214 På stranden, 1973.
- 215 Genom fönstret IV, 1973.
- 216 Anasofrakten, 1973.
- 217 Stafflet, 1973.
- 218 Stolen III, 1973.
- 219 Bordet III, 1973.
- 220 Oskroppen II, 1973.
- 221 Yvan II, 1974.
- 222 Stegen IV, 1974.
- 223 Redskapsgögen, 1974.



more problematic. The interpretive privilege they enjoy is an expanding trend. The accentuation of the artist's voice goes hand in hand with a sense of belief in the artist and, by extension, with the idea that the work of art speaks directly to the viewer. On the one hand there is a value in the particular voice of an artist, while on the other an interpretative possibility is being lost, an external perspective on the artistry – albeit a friendly one. The notion of the autonomous artwork becomes self-propagating in the autonomous voice, and the museum does nothing to break this pattern, instead it supports it.

#### *Experimentation – the Active Reader*

On the basis of the exhibition catalogues presented above, it is not possible to assert that things were better before, or that there was greater freedom, or that there was a greater degree of experimentation than today. Even *Sam Francis*, which is to some extent a more radical exception, complies with the conventions. And yet frequently interesting solutions and minor variations were devised, capable of turning even some of the more straightforward catalogues into individual and distinctive products.<sup>82</sup> They differ from the standardised form of the series published by other museums. In this sense, they are exciting catalogues capable of adapting to the needs of individual artists. Moderna Museet's group exhibitions during the 1960s brought it prominence for the experimental formats and unusual solutions it invented. Interestingly, this contradicts Iris Cramer's statement that there is a greater degree of freedom in monographs than in the catalogues for group exhibitions since the latter have to take the needs of different individuals into account.<sup>83</sup>

*Movement in Art* was one of the early major exhibitions mounted by Moderna Museet; the catalogue has also become legendary for its peculiarities. Its format is unusual, to say the least: it is tall and slim, 11 × 57 cm, and a "long" catalogue according to its editor and to Hubert Johansson, the printer.<sup>84</sup> The text is laid out in columns, but here and there sections of the text have been turned by ninety degrees. The illustrations are inserted into the text and are only in black-and-white and rather small because of the format. Not only is the format odd but the structure too. First, various philosophers, artists and architects are quoted with reference to kinetic art. This is followed by a "brief glossary" of artists who work on movement in art, consisting of brief biographical entries and articles together with photographs of the artists and particular works. This section is followed by the list of works which is spread across two pages. Then comes the colophon; however, the catalogue does not come to an end here, since a fold-out poster has been pasted onto the last page containing an essay by Hultén on movement in art. It is printed in blue ink on both sides, but otherwise follows the same pattern as the catalogue. The format is the most striking feature and makes this catalogue a unique publication. According to Billy Klüver, the format was inspired by French baguettes and the reader/visitor was supposed to be able to tuck the catalogue under his or her arm while walking around town and in so doing automatically advertise the

exhibition.<sup>85</sup> On the one hand this is a format that no reader is ever likely to forget, on the other it is impractical in that the catalogue (upright) will not fit onto a bookshelf and can easily be damaged. Despite its modest contents, this is a versatile, thorough and informative catalogue which provides various kinds of reader information. It serves both as an introduction to a specialised field in the visual arts while also dealing with it in-depth. Considering that the exhibition became one of the mileposts in the history of the museum, it is hardly surprising that the catalogue has become a classic too. This exhibition vividly exemplifies the fact that the life of a catalogue after an exhibition is also dependent on the status the exhibition has acquired. However, it is probably the design that has ensured the special status accorded this catalogue among book collectors.

The catalogue *Amerikansk pop-konst. 106 former av kärlek och förtvivlan*, no 37, is not particularly striking in itself. The pages have been quite obviously sewn onto a stiff piece of board, and the format is small and horizontal. The insert is, however, special in that it is printed throughout on coloured paper, and the colour of the text varies with the shift in colour of the paper. The illustrations are, moreover, printed in coloured inks, red on orange, blue on green and light blue on pink, for example. However the illustrations that have been pasted in are printed in multicolour on white paper to convey a good likeness of the works of art. It also contains fold-outs. It is a very colourful catalogue in other words. There is nothing on the cover apart from an image of Roy Lichtenstein's picture of an admonitory index finger pointed at the viewer. The catalogue is true to the spirit of Pop Art in a sense, and the designers have been at pains to pick up on its aesthetics and design language in producing the catalogue. Thus Lichtenstein's index finger, for example, recurs as an exhortation in the publicity pages at the end of the catalogue. The contents are nevertheless structured fairly conventionally: with one section per artist, each of whom is introduced by a brief text.<sup>86</sup> Then come the pages of illustrations. The list of works itself, with which the catalogue begins, is reproduced on a few pages that are not as wide as the others, lending them a special status. The texts and illustrations have been set out in a straightforward and repetitive manner which offers little in the way of surprise. In the light of the colour combinations, it is likely that a choice was made to devise a simple catalogue and to work with the colours as the distinctive element. As the catalogue manages to convey a representative image of American Pop Art by itself, it must count as a successful and exciting catalogue. Like *Rörelse i konsten* it engages the reader, forcing him or her to relate to the art on display. It is difficult to remain indifferent to these catalogues.

Nor does *Den inre och den yttre rymden* allow the reader to remain indifferent, demanding as it does the reader's active involvement. This catalogue must be the best conceived and cutting-edge book Moderna Museet has published. It is housed in a cardboard box on which the title of the exhibition has been printed over and over again in several languages, covering the entire surface. The book is held together by three bolts screwed all the way through. To put it simply, the

catalogue is divided into four parts through the use of different paper formats. They are arranged in order of size, with the uppermost part being smallest so that all the sections can be seen from above. White plastic covers the uppermost section dealing with Kazimir Malevich, transparent plastic covers the section on Naum Gabo, blue paper the section on Yves Klein. These three monographical sections are followed by a survey of the other artists in the exhibition. This section with its thirty-five artists is distinguished by thirty-five raised points on the right of the paper. At the very beginning of the catalogue is an inventory of works by Malevich. This is followed by a quote from Herman Melville's *Moby Dick*, an essay by Troels Andersen, texts by Malevich, a biography and a section of illustrations. This structure is retained in the other sections. The survey is reminiscent of *Rörelse i konsten* with its brief entries about the artists and works together with some quotations and illustrations.<sup>87</sup> The texts linked to Moderna Museet, a "concluding introduction" by Hultén and essays by Joost Baljeu, György Ligeti and Ulf Linde come last. This section is accentuated in that the upper corner of the introductory page is folded inward and covered in a small piece of aluminium foil. The concept of the exhibition with Malevich, Gabo and Klein as both exemplars and pioneers for artists working with "inner and outer space" is reflected in the structure of the catalogue, which is easy to take in despite its breadth. The various sections are clearly distinguished, although some initial orientation is required to gain an overview of the entire catalogue, and this may take some time as the system is fairly complex and there are no numbers on the pages, but once the principle has been understood all the reader has to do is turn the pages. This is, in other words, a catalogue that is both simple and complex. It makes considerable demands on the reader including his or her active engagement, but proves very rewarding once the structure has been understood. The contents, too, are ambitious and voluminous in a manner that is surprising for the 1960s. The catalogue was the most extensive (and expensive) to be produced during the first decades of the museum's history.

These three catalogues for group exhibitions during the 1960s provide good examples of the ways in which catalogues can be highly experimental and innovative without having to focus exclusively on a single artist. It was the museum's own Pontus Hultén who was responsible for the unusual design in these three instances, and it was his collaborative efforts with John Melin, Anders Österlin and Gösta Svensson in particular that made the catalogues so distinctive in international terms as well. Even when compared with subsequent group exhibition catalogues, such as *Ararat*, *Implosion*, *Utopi och verklighet*, and *Modernautställningen*, the former clearly demonstrate that catalogues that stood out from the rest were being produced during the 1960s.<sup>88</sup> While these latter catalogues are all informative, well-researched and well-planned, they lack design features to make them distinctive. They are typical of their time and are similar, in aesthetic terms, to the monographs under discussion.

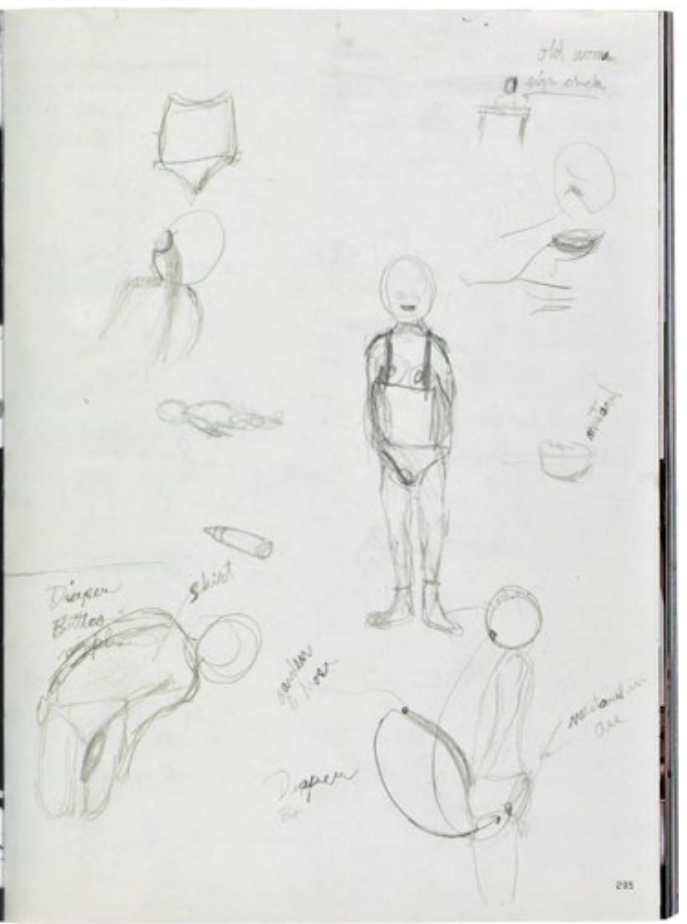
Unusual and extraordinary catalogues have been published by Moderna Museet, with many of the atypical

solutions appearing, as has been shown, during the 1960s. To that extent it is legitimate to maintain that the catalogues of the 1960s were more experimental, but to assert therefore that it was a period of liberation would be going too far. On the basis of what has been revealed in interviews and after examination of the catalogues, a set of circumstances may be identified, which led to the creation of the various catalogues. First, Pontus Hultén was very interested in the art of book-making, and his work on *Blandaren* provided him with a foundation for the unusual solutions he devised.<sup>89</sup> Second, he had contacts with individuals who could implement his ideas and who would look for alternative solutions – nothing was impossible for Gösta Svensson, Olle Granath said.<sup>90</sup> This was an especially close form of collaboration that evolved over many years, and it was owing to that closeness and the immediacy of their communications that problems could be solved. The collaboration with Svensson would also continue during the 1970s and 1980s, but the catalogues no longer had the same experimental character. There may well have been ideas along those lines even then, but the changes referred to in terms of production costs necessitated other, simpler solutions.<sup>91</sup> Resources at that time were no greater than they are now and, in fact, printing technology and quality have since been considerably improved. However, technological progress and the increasing rationalisation of production, together with the fact that craftsmanship has become too expensive, have meant that it is more difficult for the uninitiated to know what the options are and how to circumvent the limitations imposed. Specialisation has also led to the curator having less overall control of the process than previously, nor is he or she in a position to have it. Collaboration with publishing houses imposes further limitations since additional factors have to be taken into account, and an outside publisher may, for example, intervene with suggestions to the designer. There are still creative and exciting catalogues being produced today. It is not the case, after all, that current catalogues seem monotonous or boring. But they have less of an individual profile as a result of the enormous production of titles that are on offer to today's readers and museum visitors. Furthermore, the difference between one catalogue and another is currently not as great as between, say, *Den inre och den yttre rymden* and *Wifredo Lam*. In other words, it has become more difficult for a catalogue to be distinctive and to make its presence felt.

#### *Memory and Tools*

A great range of different ideas and desires are expressed in the multiplicity of catalogues published by Moderna Museet, and so, too, are the limitations. Aesthetic ideas have changed and technological advances have affected the way catalogues are produced, while social and market conditions have obviously altered over the last fifty years. In contrast, the way the contents are conceived and the classical structure of the catalogue have not been subject to the same changes, and it is striking how little a catalogue of today differs overall from one produced at the beginning of the 1960s. An increase in size and scale is what most distinguishes a





Two spreads from *Paul McCarthy*, 2006

catalogue produced after 2000 from one created in the 1960s. The external design has also influenced the contents, or to put it more simply, the evolution from exhibition catalogue to book is a factor here. The list of works, the very heart of the exhibition catalogue, has been marginalised in relation to the other parts. While the structure remains the same, the list of works exhibited is laid out in a way specifically designed to save space when compared with many previous catalogues in which the list was seen as the quintessential element. The amount of text has increased in other parts of the catalogue. The essays, which ever since the 1980s have become more specialised than before, have become longer.<sup>92</sup> When catalogues served as guides, they were easy to use and their style was presentational and lucid, rather than expansive.

Moderna Museet's catalogues of the 1960s are often put forward as examples of a particular experimental and liberated form of creativity, and as examples of a go-ahead spirit in which anything was possible. As has been made clear in this study, this was primarily a result of Pontus Hultén's profound interest in the book arts, and to his close contacts with designers and printers which actually made it possible to devise alternative methods. The direct nature of this dialogue led to interesting solutions and allowed for the immediate implementation or rejection of ideas. This would appear to be more difficult today when there are a number of intervening stages between the curator and the finished catalogue. However, what is often overlooked is that the catalogues that get highlighted for their design are few in number and inevitably the same ones. A great array of catalogues was produced during the 1960s which were not in any way noteworthy, but instead conventional and straightforward. It should also be pointed out that Hultén, unlike Johannes Cladders, never went so far as to maintain that the catalogue was a work of art in itself.<sup>93</sup> Experiments in design are still being made today, but there has been a shift here from the museum to external designers. This results in the museum's catalogues being individually designed products despite the prescribed guidelines. The fact that the museum has a template for the format can be seen as an attempt to create a form of identity that allows readers to recognise a catalogue as being from Moderna Museet.

One of the answers to the question as to which catalogues the visitor remembers and which catalogues go on to live a life of their own once the exhibition has been taken down lies in the design of the catalogues. A visiting bibliophile will remember the unusual catalogues: the ones that are distinctive in terms of their creative design. They are discussed in any number of contexts to do with books, and also point forward to new ways of developing the book arts. During the 1960s, the unusual catalogues also made a name for themselves on the international scene. On the other hand, some catalogues will live a life of their own thanks to the exhibition itself once it is over. If the exhibition is a success, there is a considerable likelihood that the catalogue will continue to be used in future. The catalogue need not necessarily be remarkable as a book, but it will make its mark and acquire significance unlike the catalogues to all the exhibitions that have been forgotten.

What has emerged is that over the years a particular vision has prevailed which is focused on giving the artists precedence in the interpretation of their work. They have frequently been allowed to plead their own case, and rather than publish texts about the artists, the decision was taken to publish texts by the artists themselves. In recent years there has been a tendency to do this less extensively than before. However, rather than refrain from publishing the texts by the artists, more space has been allocated instead to other texts. In other words, while the space available to the artist remains considerable, it has not been reduced at the cost of texts by other individuals. Compared internationally, it is remarkable that Moderna Museet should allow the artist so much space. Other museums, such as the Museum of Modern Art or the Stedelijk Museum (not to mention museums in Germany and France which often include long essays in their exhibition catalogues), are more restrictive, preferring to present essays relating to the artists' oeuvre. This trend is a distinguishing feature of the publications of Moderna Museet, and may be interpreted in a historical context. It suggests that the aim of Moderna Museet, unlike the Nationalmuseum, for example, which complies with the traditional guidelines for comparable museums, has been to accentuate the contribution of the artist rather than art-historical research. The museum works with living artists and considers the freedom to use them as source material as both an asset and an obligation; it sees its task as being to document for posterity what they are currently saying. In this sense its catalogues will become the source material of the future and can serve as the documentary basis for the research which will develop around artists currently considered to be "young". Moderna Museet's publications on contemporary art can thus be likened most closely to those of a gallery, rather than a museum. This is not to say that no exceptions exist, or that there are no exhibition catalogues with different aims and in which historical contexts are presented. But the way art and the artist are seen remains to all intents and purposes a Modernist one. There is a profound belief in the autonomy of art.

In terms of the readership, one conclusion that may be drawn from the comparison of the monographical exhibition catalogues is that, all in all, there has been a degree of change in the way the target group is conceived. Originally intended to be bought before the exhibition and to function as a guide-book for a broad general public, the exhibition catalogue has become more comprehensive and aimed at those visitors who want to read about the exhibition afterwards and whose interests are more specialised. Concurrent with the increased publication of illustrated books and the technological development of the means of reproduction, there appears to have been a deliberate move towards providing the museum with the means to assert its presence in a vast and highly competitive market. But even though the target group has become smaller, the texts remain for the most part accessible. A catalogue like *Sam Francis* is actually not designed for a large audience, since poetry has replaced information. During Hultén's period in particular, minor details testify to a sense



of playfulness and humour directed toward the initiated. As a reader it can be difficult to understand certain elements unless one is familiar with what people were thinking and what the motives were behind various decisions.<sup>94</sup> There is a spirit of consensus, of friendship, of the “in” joke. This would disappear with Pontus Hultén’s departure from the museum. Something of that notion of exclusivity is to be found in *Paul McCarthy*, in which the illustrations exclude those not familiar with the artist’s work and include those who can interpret the context of the illustrations. The wealth of information, however, increases the utility of the catalogue after the exhibition and suggests that a particular, specialised group of readers was being aimed at.

The catalogues have evolved, so to speak, from guides to become tools, and live a fuller life after the exhibition and not, as before, while it is being staged. This is a development that, on the one hand, excludes those visitors who want an easily accessible guide during their visit to the exhibition, while on the other hand providing a great deal of information for readers who want to improve their knowledge afterwards when the catalogue serves as a means to introduce the artist’s work.<sup>95</sup> It is as though the exhibition catalogue has become a hybrid between a book and a catalogue. Considered as tools, the exhibition catalogues of Moderna Museet are of interest to those who want to discover what the artists thought of their own work. They serve as source material, as introductions of the oeuvre of particular artists to a Swedish audience.

An aspect worth highlighting in terms of the museum’s role in the writing of art history is whether certain publications also serve as course literature in educational programmes. Unsurprisingly, this happens very rarely. Apart from publications that directly address teaching staff, this involves catalogues that address art history in a focused and fundamental way, such as *Utopi och verklighet*. It is important, moreover, to draw a distinction between the work of international and national artists. An international audience would find little of interest in *4 amerikanare*, *Pablo Picasso*, or *Marc Chagall* when so much has already been written about them and the museum made use of extant texts. On the other hand, the museum plays a vital role in publishing catalogues that deal with artistic careers that are still developing at the time of publication, such as *Edward Kienholz*. In the longer term, it would also seem more important that the museum should present new and comprehensive textual material rather than aim to reproduce a large number of illustrations. And yet, ultimately, a balance needs to be found between reproductions, new texts, texts by artists and general information in order to present a catalogue that will hold its own for many years. When it comes to Swedish art, the museum has played a different and more significant role, since the former rarely enjoys any major international reception. While these catalogues have addressed themselves for many years to what is primarily a Swedish audience, translations into English, even though they have always existed, have been marginalised. Measures have been taken to counteract this shortcoming in certain cases, primarily through

the international collaboration with Steidl. Successful artists, such as Jockum Nordström and Karin Mamma Andersson, are presented in a different way than Karl Isakson, Evert Lundquist and Vera Nilsson, for example. The fact that they are being shown at Moderna Museet is, however, much more important for Swedish artists, and the publications are nevertheless significant at the national level. The museum’s publications probably play a minor role in international terms, and this is the primary reason why the museum does not show foreign artists who have not already made a name for themselves abroad.

One of the most vital qualities of the exhibition catalogue – at least as far as Moderna Museet is concerned – is that they serve as reminders of what has been exhibited at the museum. Even if most of them are created before the exhibition, and can therefore not take everything into account, the catalogues serve their purpose to a very considerable degree. The proportion of exhibitions with catalogues to those without would have to be seen as positive, while all the major exhibitions have been accompanied by a publication. The reader is provided with a useful survey of the works exhibited, a number of viewpoints on their backgrounds and, for the most part, an extensive body of illustrations. The catalogues have been treated as supplements to the exhibitions, while in a number of cases, which have then attracted attention on the international scene, also functioned in their own right. They are a parallel medium to the exhibitions and embody the opportunity to spread information about exhibitions outside the confines of the museum. The exhibition catalogues provide rich source material covering the fifty years of the museum’s operations, a temporal archive which demonstrates both stringency and variety, alterations and ambitions.

- 1 In this article, references to the catalogues of Moderna Museet are by number and year of publication. The titles of the catalogues will not be translated. Further bibliographic information can be found in the list of publications of Moderna Museet and in the chronology contained in this volume.
- 2 This was pointed out by Iris Cramer in a study of catalogues. In her view, catalogues of this kind enjoy a greater degree of freedom; the artist might, for example, be asked to design the catalogue in the form of an artists' book. The contents of a thematic catalogue have to be accessible to a larger and more diverse readership. It is not aimed at a particular group to the same extent as a monograph, which may only address itself to specialists (as, to a certain extent, it can permit itself to do). Iris Cramer, *Kunstvermittlung in Ausstellungskatalogen. Eine typologische Rekonstruktion*, Frankfurt am Main 1998, p. 17.
- 3 A very brief historical account is provided in an article by Krzysztof Z. Cieszkowski, "The resistible rise of the exhibition catalogue", *I cataloghi delle esposizioni. Atti del terzo Convegno europeo delle Biblioteche d'Arte (IFLA)*, eds. Giovanna Lazzi, Artemisia Calcagni Abrami, Eve Leckey, Florence 1989, pp. 1–9. Using catalogues for exhibitions in London as his examples, he provides information of fundamental importance. The fact that the lists they contained became more and more extensive was a result of the gradual inclusion in these lists of technical information and descriptions. It was no great step from there to interpretative commentaries and essays. See also Cramer 1998, p. 43ff. Cramer provides a brief account of the historical development from catalogue list to catalogue.
- 4 According to Olle Granath, enumerative systems were also used initially at Moderna Museet, but it was soon realised that it was more appropriate to use nameplates. Interview with Olle Granath, 13 June 2007.
- 5 This historical development of the list is very apparent in some of Moderna Museet's catalogues, and there are examples of many different forms over the years. In *3 års inköp* (no. 29, 1963) the catalogue is only a list; in *Francis Bacon* (no. 46, 1965) the list has been amplified with commentaries; in *The New York Collection for Stockholm* (no. 111, 1973) the list is a detailed inventory of each work and contains an entry for every artist (illustration and text) and could almost serve as the exhibition catalogue by itself; in *Peter Weiss* (no. 241, 1991) the catalogue, which has a volume all to itself, separate from the texts, is very detailed and extensive; it is also structured by a system of points; in *Einar Jolin* (no. 233, 1990) the catalogue is divided into a list which follows an extensive section of illustrations bearing the rubric "Catalogue".
- 6 The exceptions may be considered a reaction to this circumstance. The celebrated *Xerox Book* is an exhibition which only took place in book form and whose contributors included Carl Andre, Sol LeWitt and Lawrence Weiner. *The Xerox Book*, eds. Seth Siegelaub and John Wender, New York 1968.
- 7 See Cramer 1998, p. 43. She also considers that in recent years, the 1980s, certain exhibitions would appear to have been held because the aim was to publish a weighty catalogue, and that monumental catalogues are a means of combating oblivion: "Der Umfang und das Gewicht heutiger Kataloge übertreffen die historischen Vorläufer um ein Vielfaches. Diese Entwicklung spiegelt die wachsende Bedeutung des Ausstellungskatalogs wider, die dazu führte, daß sich heute das Verhältnis zwischen Katalog und Ausstellung weitgehend umgekehrt hat [...]. Die Vergänglichkeit der Ausstellung wird durch den monumentalen Katalog überwunden", p. 210f. These assertions will need to be examined in relation to Moderna Museet, a subject to which I will return towards the end of this study.
- 8 To name just one example from recent years and from my personal experience: the list of works in *Tio historier. Svensk konst 1910–1945 ur Moderna Museets samling* (no. 340, 2007) encompasses a number of works which were excluded from the exhibition for a variety of reasons; other works were added to the exhibition and were not included on the list. Such occurrences are a result, of course, of the catalogue being produced prior to the installation and of the fact that there will always be unpredictable elements which affect the ultimate shape of the exhibition once it is on display.
- 9 *Moderna Museet Projekt* is a series published between 1998 and 2001 in which the catalogues were produced after the exhibition. Similarly, *Hon – en historia* (1966) is a catalogue published after the exhibition in order to document the installation by Niki de Saint Phalle, Jean Tinguely and Per Olof Ultvedt. For *Hon*, a brief catalogue magazine was also published: *Hon – en katedral* (no. 54, 1966).
- 10 The difference between an unnumbered and a numbered catalogue published by Moderna Museet is that a numbered catalogue is meant to contain a full list of the works exhibited. There are, however, exceptions to this rule, although not many, e.g. *Vems är världen?* (no. 162, 1979 – a catalogue whose perusal does not enable the reader to determine what has been exhibited), *Poesi i sak* (no. 245, 1992) and *Lage Lindell* (no. 251, 1993). An unnumbered publication is, in contrast, not subject to this requirement and therefore texts without any direct link to an exhibition, such as *Samtidskonst för lärare och andra intresserade* (2005), can be published. Some exhibition catalogues produced in collaboration with other museums have not been given numbers either, e.g. *Robert Smithson. Retrospektiv. Verk 1955–1973* (1999) which was published in collaboration with the Museet for Samtidskonst, Oslo, and Arken, Copenhagen. Other collaborative projects, such as *Willem de Kooning. Nordatlantens ljus* (no. 185, 1983), have nevertheless been given numbers. In other words, the division into numbered and unnumbered publications has not been applied consistently.
- 11 An interesting study, which sheds light on early developments primarily, was written by Francis Haskell. He discusses the change from prints of the paintings as reproductions to their incorporation and distribution in book form. This was an early form of catalogue, i.e. a type of book from which the catalogues of collections develop. Francis Haskell, *The Painful Birth of the Art Book*, London 1987.
- 12 *John Melin. Till exempel*, ed. Johan Melbi, Stockholm 1999. This book about Melin is a presentation of his designs in various fields, which allows the reader to compare the catalogues for Moderna Museet with those designed for Malmö konsthall and Lunds konsthall. Hultén also penned a very brief tribute to Melin, "Johnny liked adventure", p. 1. Lutz Jahre, *Das gedruckte Museum von Pontus Hultén. Kunstaustellungen und ihre Bücher*, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn 1996. Lutz Jahre also provides a brief and concise survey of the development of the catalogue on the basis of Hultén's contribution in the article "Zur Geschichte des Ausstellungskataloges am Beispiel der Publikationen von Pontus Hultén", p. 29ff.
- 13 A clear approach to the selection of comparisons is vital. Considering the pioneering role played by the Museum of Modern Art (MoMA) in so many respects, this museum will also be of decisive importance for my understanding here. Hultén referred to the Stedelijk Museum in Amsterdam, headed by Willem Sandberg, and to MoMA under the leadership of the academic Alfred Barr, as two different but key institutions and to the fact that he was seeking a middle way in the process of developing Moderna Museet. The Stedelijk is important as Hultén collaborated closely with this museum at an early stage, e.g. in relation to *Movement in Art*. See the interview with Hultén in Jahre 1996, p. 11f. Olle Granath underlined MoMA's significance in our interview, 13 June 2007. It may, moreover, be pointed out that Michael Glasmeier has emphasised the status of Sandberg, Hultén and Johannes Cladders (at the Städtisches Museum Mönchengladbach) as three pioneers. See Glasmeier "Transformationen des Ausstellungskatalogs", *Der Ausstellungskatalog. Beiträge zur Geschichte und Theorie*, eds. Dagmar Bosse, Michael Glasmeier and Agnes Prus, Köln 2004, p. 198.
- 14 Detailed figures for the current, and as yet uncompleted, decade are not available. The history of the museum, with its attendant changes of premises etcetera, has had a considerable affect on the holding of exhibitions. For the first five years, however, the figure hovers around 40 per cent; the trend is upward with eight catalogues for eight exhibitions during 2004, ten catalogues in 2005 for 21 exhibitions (although twelve of these formed part of the series *The 1st at Moderna*).
- 15 The exception is provided by those exhibitions in which a collection – new acquisitions, for example – is presented. The catalogues for these exhibitions are often little more than lists, pared down to the minimum of information. Examples would be *3 års inköp* (no. 29, 1963), one of the cleanest and clearest catalogues Moderna Museet has published (designed by Melin and Österlin), and *Fem års inköp och gåvor till Moderna Museets samlingar 1980–1985* (no. 199, 1985). Clear differences between the decades and the various groups the publications are aimed at are revealed if *Katalogen över Moderna Museets samlingar av svensk och internationell 1900-tals konst* (1976) is compared with *Moderna Museet. Boken* (2004). The earlier document is a list of the works in the collection with inventory numbers, which is lavishly illustrated, albeit in monochrome. The second presents individual "key works" from the collections and calls contemporary coffee-table books to mind, in which the cover is more important than the contents. These consist of brief texts, accompanying colour reproductions, one to a page; the information is accessible and can be easily surveyed. Both publications fulfil important functions: one book is aimed at the individual who wants to know exactly what the collection contains, while the other serves to publicise the museum by presenting the pearls of the collection.
- 16 These are Pontus Hultén's own words on John Melin, see *John Melin* 1999, p. 1.
- 17 Thomas Lindblad, "Moderna Museets kataloger 1956–73", *Bibliis. Tidskrift för bokhistoria, bibliografi, bokhandverk, samlande*, no. 1, 1998, pp. 33–42,

- quotation from p. 41. Lindblad writes that, “Moderna Museet had created an atmosphere of openness and freedom and helped to shape the way the new generation saw art, culture and society”, p. 38. Leif Eriksson, *Föregångare och favoriter. Moderna Museets kataloger 1956–1973*, Malmö konsthall, Malmö, 2003. Eriksson presented works from his collection The Swedish Archive of Artists’ Books in Malmö konsthall’s Mellanrum from 23 April to 18 May 2003. Leif Eriksson writes, for instance, that this period was the one that “[...] had the greatest significance in terms of the development of modern art in Sweden” and that the catalogues “[...] are unmatched in the whole world of art”, p. 1. He is very enthusiastic about the catalogues and lacks a scientific perspective.
- 18 The exhibition toured to the Stedelijk Museum in Amsterdam, Städtische Kunsthalle in Düsseldorf, Kunsthaus Zürich and ICA in London. *Edward Kienholz. Tableaux*, eds. Pontus Hultén, Katja Waldén and Ad Petersen, Stedelijk Museum, Amsterdam 1970; *Edward Kienholz. 1960–1970*, ed. Jürgen Harten, Städtische Kunsthalle Düsseldorf, Düsseldorf 1970; *Edward Kienholz. 11 Tableaux*, ed. Bernard Bertschinger, Kunsthaus Zürich, Zurich 1971; the catalogue for ICA in London is the same catalogue as for Zurich. The format of the catalogue remained the same; what changed were the texts, the cover and the binding. Stedelijk also set out the illustrations differently and did not, for example, make use of fold-outs. Düsseldorf, which confirmed as late as October that it would take the exhibition (letter from Jürgen Harten to Hultén, dated 8 Oct. 1969), made use of a metal spine and a back cover. This volume was designed by Kienholz himself, which is made clear in the colophon. The question arises why Kienholz did not design the original version published by Moderna Museet. Archive material makes clear that there were plans at least to use rivets, but that this was too costly. Hultén described the way the catalogue would look to Kienholz in a letter dated 23 Nov. 1969, “All this will be held together by fairly thin staple irons shot from front and back, c:a 5 from each side. Riveting unfortunately turns out to be too expensive, the gigttool that has to be built costs 500–600 dollars, they say.” Kienholz wrote back to Hultén, 1 Dec. 1969, “I’m very sorry not to have the rivets as I felt they would make the plastic skin stand off in a more dramatic fashion. What about bolt and nuts?” F1:56, Moderna Museets myndighetsarkiv (MMA). It is not clear what Kienholz meant by plastic since the front cover is blue paper and the back cover is grey cardboard. Presumably the Düsseldorf catalogue corresponds most closely to Kienholz’s ideas about the binding.
  - 19 Pontus Hultén met Kienholz in the spring of 1967, as is made clear in his first letter to Kienholz (15 March 1967) in which he thanked him for a fishing trip, but it was not until October that they started to exchange lists of possible works to exhibit. Letter from Hultén to Kienholz, 30 Oct. 1967. F1:56, MMA.
  - 20 “For the catalogue I will need photographs of everything, also colour, and lots of detailphotos. Maybe we could do one colour reproduction of each and the details in black and white 3–6 of each. Do you have material for this? I think it is important with details in this catalogue. Do you have a text of your own. [sic] I would much prefer that to anything else.” Hultén in a letter to Kienholz, 15 April 1969. F1:56, MMA.
  - 21 Hultén wrote the following in a letter to Kienholz, 22 Aug. 1969, having listed the catalogues: “Maybe we could do something in this style, although maybe less thick, but with more color.” Kienholz had previously asked to be sent the catalogue for *Andy Warhol*. Kienholz in a letter to Hultén, 14 July 1969. F1:56, MMA.
  - 22 Paul Thek and Edwin Klein, *A Document* (no. 98, 1971); *Hon – en historia* (unnumbered, 1967); *Andy Warhol* (unnumbered, 1968). These three examples are atypical in that they have been more influenced by the artists than was usual. *A Document* was created by Thek together with Edwin Klein and published by the Stedelijk, where a variant of the exhibition opened in May 1969, i.e. two years before the exhibition at Moderna Museet in 1971. Moderna Museet’s catalogue was stamped with a number on the back-cover, it also contains a loose, folded screen-print with information about the exhibition. Kasper König prepared *Andy Warhol* in New York (editors were König, Granath, Hultén and Warhol) which meant that two of the catalogues were produced outside the museum, although *Andy Warhol* would have been inconceivable without the contribution of Gösta Svensson who dealt with much of the illustrative material. Svensson’s career also encompassed stints as a commissioning supervisor (1960–66, at Svenska Telegrambyrå in Malmö) and at various printing houses during the 1960s, 1970s, and 1980s in Stockholm and Malmö; he also served as the link between Hultén, for example, and the designers John Melin and Anders Österlin. He went on to typeset several of Moderna Museet’s catalogues and worked closely with other officials at the museum after the departure of Hultén, such as Karin Bergqvist Lindegren.
  - 23 A reflection, no doubt, of the fact that Moderna Museet has not exhibited artists who are known for working with the book as an art-form, such as Richard Artschwager, Hanne Darboven, Edward Ruscha and Richard Tuttle. Another exception on the part of the museum is Niki de Saint Phalle, *My Love* (unnumbered, published in collaboration with Moderna Museet, 1971). Together with the artist, Pontus Hultén and Gösta Svensson were responsible for *My Love*, which was only loosely linked to the publications of the museum. According to Gösta Svensson, the prototype was a Japanese book in leporello form that Hultén sent to Svensson. Telephone conversation with Svensson, 14 Aug. 2007.
  - 24 A telegram (sent 21 Oct. 1969) to Kienholz makes clear that Hultén was arriving in Los Angeles 22 Oct. 1969. F1:56, MMA. The archive folder F1:56 also contains the transcribed interview.
  - 25 In Düsseldorf the choice was made to supplement these short texts with an essay by Jürgen Harten, which was in keeping with the tradition of this museum of also including more comprehensive texts and not simply reproducing the artist’s voice. Harten described this text as a “special introductory text written for our German public.” Harten in a letter to Hultén, 8 Oct. 1969. F1:56, MMA.
  - 26 Svensson came to Stockholm, and they worked together on the illustrations and discussed the selection of material and what the options were. This is made clear in the letter from Hultén to Kienholz, 23 Nov. 1969. F1:56, MMA.
  - 27 Letter from Gösta Svensson, 6 Aug. 2007.
  - 28 Tender from Skånetryck for 5,000 Swedish copies of the catalogue. F1:56, MMA. According to Gösta Svensson the printers were only able to supply a price estimate once all the material had been selected and it was clear what the catalogue would look like. Letter from Svensson, 6 Aug. 2007.
  - 29 A further example dates from when Gösta Svensson worked on *Lucio Fontana* (no. 65, 1967) and was looking for silver-coloured paper. He wrote to Hultén on 17 April 1967 that “We are looking into it”, and enclosed various samples. He wrote the following on 10 June 1967 to Karin Bergqvist Lindegren, “I couldn’t find this ‘Fontana ppr’ in Germany. But I did on the way there. On the tray on the Lufthansa plane. This ‘plastic-paper’ served to stop plates and cups from slipping. We have written to Lufthansa to try to find out where they buy their supplies from.” F1:39, MMA. On the subject of how myths are created: in a conversation of 27 April 2007, Gösta Svensson related the same anecdote but in terms of it being Pontus Hultén who had been the one to see this paper when travelling by plane, i.e. he was always on the look-out for unconventional solutions.
  - 30 Conversation with Ulf Linde, 1 April 2007.
  - 31 When the museum acquired the status of an autonomous administrative agency, its organisational structure expanded and work assignments became more specialised. The production of larger catalogues also necessitated a different staffing structure. Nina Öhman explained that they did everything themselves that was needed for the catalogue, lists, etc. Conversation with Nina Öhman, 1 April 2007. This picture can be enriched through another source, Margareta Helleberg. Helleberg was a secretary from the end of the 1970s and, together with Olle Granath, the editor of *Flyktpunkter* (no. 193, 1984). She pointed out how closely the curators worked together with the others involved, often via the secretary who managed the practical contacts. Conversation with Margareta Helleberg, 8 March 2007. Gösta Svensson, too, confirmed the close nature of the collaboration with the curators when the catalogue was being designed and printed. It was vital to have a clear vision of what was wanted in order to turn it into reality with the help of the printer. Conversation with Gösta Svensson, 27 April 2007.
  - 32 In recent years, those aspects relating to marketing and the commercialisation of the production of catalogues have become more important, particularly in terms of the way the museum is represented by the catalogue. The catalogues have to meet all the traditional requirements while also addressing a large audience. The size of the print-run is based on who is thought likely to buy the catalogue. Teresa Hahr, managing editor at Moderna Museet, has provided information on the development during recent years. Interview with Teresa Hahr, 10 May 2007.
  - 33 The sentences are only occasionally separated by full stops. No capital letters are used except for names. The first sentence provides a foretaste, “sometimes like a section carved out of an endless canvas, the earth which has rolled itself up in its clouds or the inside of a globe or the inside of an angel”.
  - 34 Francis wrote to Hultén in a letter, dated August 1960, “the poet is not bad + the poem is not bad. also it must be used with the gysin then it’s better – as you wish – enclosed is another writing for us by Tono my Japanese friend from Tokyo – it also would go with the others –” Gysin and Beiles (whom Francis would appear to be commenting on) were resident in Paris and ac-



- quainted with Hultén; which a number of factors make apparent, including the cordial tone of the letters between them. Letter from Beiles to Hultén, 28 July 1960. Letter from Gysin to Hultén, 18 Oct. 1960. F1:9, MMA. Tono's first name is Yoshiaki, not Yoshiata as written in the catalogue.
- 35 Hultén wrote the following to the artist Raymond Hains, "Pour la couverture je me suis inspiré de votre affiche pour l'exposition Tinguely dans le printemps de 1961 [sic] à la Galerie de Quatre Saisons. [...] Comme je voudrais avoir un effet plus organique qu'avec les verres cannelés j'ai mis le texte SWEETBEAT sous l'eau qui a été photographiée en mouvement." Hultén to Hains, 3 Dec. 1960. F1:9, MMA. See also Jahre 1996, p. 84. He writes that the text is a "typographical work" of Hultén's own. Ulf Linde, when asked how it was possible for Hultén to make a cover of his own for the catalogue of a living artist, underlined the fact that they were friends and that it was "more amusing that way", and that it came about from "the pure and simple desire to do something that was fun" and "undogmatic". Conversation with Linde, 1 April 2007. Another peculiar cover is the one for *Svenskt alternativ* (no. 86, 1970). According to Gösta Svensson, he received the cover at the last moment before it was due to be printed when the insert had already been completed, which is why the only text on the cover is the title. It is not clear from the catalogue who the originator of the image is, and it does not form part of the exhibition. Conversation with Svensson, 1 April 2007. Olle Granath mentions that the picture was found by Ulrik Samuelson and accepted by the editors at the last minute. Conversation with Granath, 7 January 2008.
- 36 In 1950 Francis moved to Paris, where he met Pontus Hultén in 1951. His work was shown at group exhibitions in Europe and the US, including a show at the Museum of Modern Art in 1956 (12 *Americans*). See the biography in Pontus Hultén, *Sam Francis* (exh. cat.), Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn 1993, p. 403ff. The bibliography, p. 442, reveals that minor gallery and art centre catalogues were published between 1952 and 1960 in Paris, New York, London, Düsseldorf, Seattle and Bern. This major catalogue of 1993 is of interest here in that once again, 33 years later, Hultén was responsible for the catalogue. It is particularly comprehensive and contains a substantial body of illustrations but very little text. And what text there is more poetic and essayistic than art-historical and critical. Hultén's essay has a cordial tone and the catalogue appears to be a homage to a friend. Or to put it more dramatically: the only difference between the catalogues is their scale.
- 37 *Jackson Pollock* (no. 27, 1963). The biography and bibliography each take up a page of their own, which is not a great deal. But they contain dense information which is not solely factual but also interpretative and descriptive. The catalogue is unusual to the extent that the pages consist of thick, stiff cardboard, which means that the spine is broken by frequent reading. This gives the book a solid feel, despite the fact that it does not contain that many pages, and calls a children's book to mind. See Jahre 1996, p. 90.
- 38 The museum does not publish a catalogue for a series of exhibitions such as *Den 1: a på Moderna* but instead produces an information sheet in a folded A3-format. Although this is smaller in scale than the posters of the 1960s, the concept is a similar one. It is entirely possible that the series would have been assigned a catalogue number in the 1960s, but nowadays the difference between the large catalogues and the information sheet is considered too great. In terms of the information they contain, the poster of the 1960s and the information sheet of today are equivalent.
- 39 Typical examples are *Anna Casparsson* (no. 13, 1960) and *Bernd och Hilla Becher* (no. 88, 1970). On one side, works are illustrated in a large format together with the title of the exhibition and a small amount of information. On the other, there is a biography, additional exemplifying illustrations, short texts and lists of works, i.e. everything to be found in a catalogue. The closeness of the relationship between the booklet and the catalogue is also borne out by the fact that *Lucio Fontana. Idéer om rymden* (no. 65, 1967), for example, is actually a poster that has been folded and stapled together to form a catalogue. This was brought to my attention by Gösta Svensson. Conversation with Gösta Svensson, 27 April 2007.
- 40 The *Sam Francis* catalogue is also divided into techniques. However, this arrangement is lacking, for example, in *Paul McCarthy* (no. 336, 2006), which is chronological.
- 41 Linde writes that not only did he have access to Lundquist's archive and notes but that he had also edited the notes "[...] although always with Evert Lundquist's permission", p. 41. This, too, is an indication of the scope accorded the artist and the degree of caution exercised by the museum when dealing with an artist.
- 42 All this information has been derived from a "Preliminär sammanställning av Utgifter/Inkomster" (Preliminary Report of Expenses/Income) dated 23 Oct. 1974. F1:73, MMA. In comparison, the production of an expensive catalogue such as the one for *Den inre och den yttre rymden* (no. 51, 1965) was budgeted at SEK 85,000, which was more than half the entire exhibition budget which was set at SEK 157,463. F1:30, MMA.
- 43 All the details about the Kienholz exhibition have been derived from "Economic Statement per April 15th, 1970". F1:55, MMA. The figures worked out better for *4 amerikanare* (no. 22, 1962), for which the costs (SEK 18,052) were lower than the sales revenues (SEK 18,709). The budget was set at SEK 11,000 for 5,000 catalogues and SEK 35,000 in total. F1:14, MMA.
- 44 *Lars Englund* (no. 330, 2005). The size of the print-run was representative of the period. Frequently, it was a case of between 1,000 and 2,000 copies at a cost between SEK 250,000 and SEK 450,000, which would make *Lars Englund* one of the more expensive catalogues. Two thousand copies of *Torsten Andersson* were printed and the printing costs were allocated SEK 100,000 in the budget with SEK 162,000 set aside for the rest of the exhibition. F1:131, MMA. But, as Susan Shom informed me, in the last few years production costs for the catalogues have largely been covered by the sales revenues. Conversation with Susan Shom, Shop Director Moderna Museet, 5 May 2007.
- 45 Allowing for inflation, however, the costs for *Edward Kienholz* were similar to those for *Lars Englund*. The overall budget for the Lars Englund exhibition was set at SEK 830,000, which meant that the catalogue, like *Den inre och den yttre rymden*, accounted for half the funds available.
- 46 It should be borne in mind, when considering the size of the print-runs during the first decade of the museum, that the members of the Association of the Friends of Moderna Museet received the catalogues free as a benefit of membership. While the size of the association was not as large then as it is today, this still involved nearly 500 copies.
- 47 When comparing *Torsten Andersson* with *Hilding Linnqvist* (no. 213, 1986), for example, the differences may be small but they are significant. The structure of *Hilding Linnqvist* is classical: foreword, essay, section of illustrations, biography and list of works. Despite the considerable space given the artist, the catalogue feels more art-historical and traditional than *Torsten Andersson*.
- 48 *Kandinsky och Sverige* (no. 231, 1989) and *Hilma af Klint* (no. 232, 1989). In international terms, it is customary for museums, when collaborating with a publishing house, to publish two editions: one bound for the book trade and one unbound for the museum. This model has not been applied for the most part by Moderna Museet (*Utopi och verklighet*, no. 297, 2000, is one of the rare exceptions), presumably because joint ventures with publishing houses only occurred sporadically until the beginning of the collaboration with Steidl (in the autumn of 2004) with the catalogue for *Ann-Sofi Sidén. In between the best of worlds* (no. 327, 2004).
- 49 The scale of the ambition is also striking in exhibitions of collections such as *Flyktpunkter* (no. 193, 1984) and *Implosion* (no. 217, 1987), for which several writers wrote lengthy texts. These were newly commissioned, in contrast with the many catalogues which included already extant texts.
- 50 *Ola Billgren* (no. 240, 1991) and *Jan Häfström* (no. 260, 1995) are two major catalogues, providing examples of collaborative projects that began at Rookmuseum and went on to Stockholm. As such, they are actually catalogues that were adopted and incorporated into the museum's catalogue list. They can nevertheless be deemed representative of a certain type of catalogue typical of the 1990s.
- 51 *Paul Klee* (no. 16, 1961) might be said to be an early example since the catalogue, a slim booklet, is provided in a folder together with a wall-chart of colour illustrations.
- 52 *Documenta IX*, for example, is divided into three volumes: the first contains essays and biographies of the artists; the second and third, illustrations of the artists' works in alphabetical order. *Documenta IX*, eds. Roland Natchigallier and Nicola von Velsen, (exh. cat.), Kassel 1992. The catalogue of the 49th Venice Biennale is divided into two volumes: the first presents the exhibition *Platea dell'Umanità* by Szeemann and the second, the pavilions of the other countries. 49. *Esposizione Internazionale d'Arte*, eds. Harald Szeemann, Cecilia Liveriero Lavelli and Lara Facco, (exh. cat.), Venice 2001. There are also examples from Moderna Museet, such as *Sår/Wounds* (no. 268, 1998) and *After the Wall* (no. 287, 1999).
- 53 A more flexible solution to this problem is to be found in a number of monographs, in which the works being discussed can be folded out so that they are continually accessible during reading. See, for example, Wieland Schmied, *Giorgio de Chirico. Die beunruhigenden Musen*, Frankfurt 1993. It forms part of a series of organised monographs with fold-out sections.
- 54 The reuse of texts occurs frequently in the catalogues of Moderna Museet from the 1960s and onwards, although this has become less usual in recent years. It is financially advantageous and does not require the same degree of forward planning as when writers are commissioned to write new texts. A

- catalogue of this kind might well have to be translated and this would also involve less forward planning since there is no risk of the writer being late. However, it is a less prestigious solution. It is interesting to note that, in relation to the Surrealist artists in particular, the museum quotes from texts by friends. See, for example, *Jacques Villon* (no. 9, 1960, Paul Éluard), *Wifredo Lam* (no. 62, 1967, including texts by Maurice Nadeau, Gherasim Luca and Lasse Söderberg), *René Magritte* (no. 68, 1967, André Breton, Paul Éluard and Paul Colinet) and *Salvador Dali* (no. 113, 1973, André Breton).
- 55 Jahre makes a similar observation based solely on the catalogues Hultén was responsible for at a variety of institutions. Jahre 1996, p. 43.
- 56 As for the bonds of friendship, these are evidently male ones in the world of Moderna Museet. The selection of catalogues is masculine, too, in that it is men whose works have been exhibited and been assigned catalogues. There are exceptions, but they are few.
- 57 There are nine illustrations of individual works, a photograph of Francis in his studio, and a small photograph of the artist and Jean-Paul Riopelle in connection with the biography, together with two studio pictures. A third of the illustrations therefore represent the artist in his studio, or simply the studio with several of his works. The exhibition list comprises a total of 77 catalogue numbers. The photograph of Francis and Riopelle was reproduced at the express request of Francis to Hultén. Letter from Francis to Hultén, August 1960 (no. 173). F1:9, MMA.
- 58 Although Francis was no doubt concerned about the image he was conveying, the fact that the cover was made by Hultén means that there could have been no significant marketing drive behind Francis, nor on the part of the museum.
- 59 Hultén's unfettered phrasing in the preface, referred to earlier, serves to support this assertion, "sometimes like a section carved out of an endless canvas, the earth which has rolled itself up in its clouds or the inside of a globe or the inside of an angel [...] this is painting without limits, a painting of eternity, a painting of being and nothingness [...]". Hultén, *Sam Francis* 1960, unpaginated. This deliberately subjective view of an artist is expressed poetically, but it would be difficult for the man in the street without any previous knowledge about Francis (or about art and culture in California and Japan, the places referred to in the text) to understand what Hultén meant.
- 60 Other examples from the various decades would be *René Magritte* (no. 68, 1967), *Salvador Dali* (no. 113, 1973) and *Willem de Kooning* (no. 185, 1983).
- 61 Forerunners to *Paul McCarthy* can be found among the catalogues produced by Moderna Museet: *Andy Warhol* is a prime example in which a profusion of illustrations dominates – not to say actually constitutes the catalogue. This may be an obvious choice in that both Warhol and McCarthy were artists for whom photography played a key role. A substantial part of their artistic output consisted in documenting and photographing, although in McCarthy's case it is more apparent that this is being done with a documentary aim.
- 62 The exceptions during the 1960s were the catalogues for the thematic exhibitions *Movement in Art* (no. 18, 1961) and *The Inner and the Outer Space* (no. 51, 1965).
- 63 *Albert Giacometti* (no. 145, 1977). The structure is similar in *Torsten Renqvist* (no. 115, 1974): an introductory essay by Linde provides a background, and a chronology is combined with the list of works. The sections are more differentiated, while combining chronology and catalogue into one is an innovative solution. In *Joseph Beuys* (no. 90, 1971), the existence of any text at all is signalled by the fact that the upper right-hand corner has been cut away from the pages containing text. Catalogues that break the pattern are particularly prevalent when the artist concerned works with words a great deal, such as Öyvind Fahlström. The catalogue (no. 164, 1979) for his exhibition contains a large number of texts by various authors.
- 64 The texts have, moreover, been translated into English, i.e. a broader public is being addressed. The texts in *Sam Francis* are in English and have not been translated into Swedish, i.e. sections of the Swedish audience are excluded as a result.
- 65 Typical examples would be *Svenskarna sedda av 11 fotografer* (no. 25, 1962), *3 års inköp* (no. 29, 1963), *Wassily Kandinsky* (no. 47, 1965), *Raoul Hausmann* (no. 69, 1967), *Svenska Baletten* (no. 81, 1969) and *Affischer från Kuba* (no. 96, 1971). Many were designed by John Melin, Anders Österlin or Gösta Svensson and reflect their aesthetic views. Gösta Svensson emphasised that it was Melin and he who designed the typography, with the support, however, of Hultén and Karin Bergqvist Lindegren. It was of primary importance for them that the text should be sufficiently large, not too thin, and easy to read. Conversation with Svensson, 27 April 2007.
- 66 These typefaces are variants of Gridnik and Times New Roman adapted for Moderna Museet.
- 67 Obvious examples are *Emil Nolde* (no. 60, 1966), *Svenska Baletten* (no. 81, 1969), *Vems är världen?* (no. 162, 1979), *Öyvind Fahlström* (no. 164, 1979) and *Francis Picabia* (no. 192, 1984).
- 68 See, for example, catalogues such as *Anna Riwkin* (no. 320, 2004), *Karl Isaksson* (no. 322, 2004), *Mamma Andersson* (no. 339, 2007) – despite their "meatiness" and the fact that the illustrations are printed-to-edge in part, there is a great deal of unused space.
- 69 Hultén wanted the pages filled, with no blank half-pages. *Vladimir Tatlin* (no. 75, 1968), for example, was a success on those terms. Conversation with Svensson, 27 April 2007.
- 70 That was the goal at least. However, as the pages are so full, it is not always easy for readers to find their way through the texts. Gösta Svensson also explained that the techniques of reproduction in the 1960s and 1970s could not cope with difficult styles. Letter from Svensson, 6 August 2007.
- 71 *Sam Francis*, 4 *amerikanare* and *Svenskt alternativ*, as already mentioned. Lutz Jahre asserts, no doubt rightly, that these covers were particularly close to Hultén's heart. Jahre 1996, p. 50. Considering that the cover is the outward face of the exhibition, providing many of the catalogues with a special cover is merely a matter of being consistent. It is, however, notable that Hultén should have created covers of his own for certain catalogues. This could be interpreted, on the one hand, as a desire for total control, or on the other as a lack of confidence in the marketability of the exhibiting artist, although this is less likely in relation to Sam Francis, for example.
- 72 Examples would be *Jackson Pollock* (no. 27, 1963), *August Strindberg* (no. 28, 1963), *Anna Riwkin* (no. 320, 2004) and *Robert Rauschenberg* (no. 338, 2007).
- 73 See also Marcia Brennan, *Modernism's Masculine Subjects. Matisse, the New York School, and Post-Painterly Abstraction*, Cambridge/London 2004), p. 76ff. This is, in general, an exciting field and merits further examination, which is not possible here. How have the museums mediated the image of the artist in their catalogues? It is after all no accident that Sam Francis, for example, (and many others) is depicted in the studio. Based on the international material available for comparison, it would, however, seem that Moderna Museet is following the same path as other museums; this is therefore not a phenomenon unique to this museum.
- 74 A comparison with the Museum of Modern Art's catalogue on Pollock of 1967 may be of interest. Pollock is also depicted on its cover, while the major portion of the text consists of a comprehensive biography, containing quotations and photographs. This lends added value to the biography, making it seem more substantial than if it had merely been a brief chronology. The quotations, in particular, make it longer and lend it a great deal more weight than Moderna Museet's catalogue. Francis V. O'Connor, *Jackson Pollock* (exh. cat.), Museum of Modern Art, New York 1967, p. 11ff. The reader is also presented with a depiction of Pollock painting on the cover of Kirk Varnedoe's catalogue of 1998. Kirk Varnedoe and Pepe Karmel, *Jackson Pollock* (exh. cat.), Museum of Modern Art, New York 1998. Although the article by Pepe Karmel, "Pollock at Work: The Films and Photographs of Hans Namuth", p. 87ff., deals with Hans Namuth's photographs of Pollock in particular, it is nevertheless remarkable how tenacious the photographs of the artist in this context are. In the anthology published in parallel, however, which contains writings by and about Pollock, a detail of a work is depicted on the front and there are no illustrations in the book at all. Jackson Pollock, *Interviews, Articles, and Reviews*, ed. Pepe Karmel, New York 1999.
- 75 A slim booklet is, of course, more fragile, not to mention a poster. Although it is not always the case that a bound volume will work better. *Mamma Andersson* (no. 339, 2007) with all its fold-out pages does not work at all as a display copy, but gets ruined very quickly, which could be observed at the exhibition.
- 76 Interview with Olle Granath, 13 June 2007. The catalogues referred to by Granath include *Marc Chagall* (no. 177, 1982) and *Pablo Picasso* (no. 222, 1988), for example. In contrast, a major exhibition such as *Henri Matisse* (no. 195, 1984) was only assigned a fairly simple booklet, since Ulf Linde was opposed to the catalogue being a book. Olle Granath said that Linde did not approve of "catalogues that played at being books", which was confirmed by Linde. Conversation with Ulf Linde, 1 April 2007.
- 77 Even early on, the size of the catalogues led to the publication of both catalogues and exhibition guides. See, for example, Cramer 1998, p. 77ff, in which she discusses the *Sonderbundausstellung* 1912 in Cologne, for which several items were published. For certain exhibitions, Moderna Museet has supplemented its array of written materials with a brief guide, e.g. for *Africa Remix* (no. 337, 2006). A small companion booklet was published for *Jan Häfström* that contained supplementary information, including details about the selection made by Häfström from the collections in Stockholm, and a text by Sören Engblom.

- 78 Jahre 1996, p. 31. What emerges from the lengthy correspondence between Alfred Leslie and Pontus Hultén to be found in the archives is that things did not always go the artists' way. Among Leslie's proposals were a "pop-up collage" (4 April 1961) and that the "boring" biography should be replaced by a "statement in the form of a letter to you. All this information will be alluded to in the letter, birth, collectors, ect. [sic]". Leslie to Hultén, 3 August 1961. Leslie's letters are very detailed and precise, but none of his ideas were implemented. F1:14, MMA.
- 79 "There were any number of books about Chagall. So there was no point imagining that Moderna Museet would be able to present new research [...] and instead we focused on Chagall's own voice." Interview with Olle Granath, 13 June 2007.
- 80 On Ola Billgren as critic, see Stina Barchan, "Fotografi och retorik – en studie i Ola Billgrens fotokritik", *Om konstkritik. Studier av svensk konstkritik i svensk dagspress 1990–2000*, ed. Jan-Gunnar Sjölin, Lund 2003, pp. 211–233.
- 81 The extent to which the artist is permitted to hold forth is often striking and, although a variety of strategies have been adopted over the years, allowing the artists a great amount of space remains a fundamental principle. In *Saul Steinberg* (no. 73, 1968), which is a simple poster, in addition to the brief biography there is a section introduced by the following sentence, "On the occasion of the publication of his book, *The New World 1959*, Steinberg stated in an interview, [...]" This is followed by a longer quotation which is not discussed, and the curator makes no comment on the artist whatsoever. In *Emil Nolde* (no. 60, 1966), the artist is quoted in connection with the works, using extracts from three autobiographies, although introductory texts by colleagues and the Nolde expert Martin Urban are also included. A half-way house is to be found in *Renato Guttuso* (no. 158, 1978), in which the artist's comments on the works are supplemented by additional explanatory material from the pen of Karin Bergqvist Lindegren, which provides a more balanced view of the artist's oeuvre. "Everything is revealed in his paintings", writes Ulf Linde about Matisse (no. 195, 1984, p. 7), indicating more or less the line taken by the catalogue's rarified texts which were mainly written by Matisse himself. The autonomy of the work of art is asserted in a Modernist spirit, and the list of works dominates this classic catalogue. A final and very interesting example is to be found in *Denise Grünstein* (no. 306, 2001). First, it should be pointed out that photographers are very rarely heard from in the catalogues of Moderna Museet. They are not quoted, and, on the whole, texts are to be found only to a very small extent (since the catalogues are usually little booklets, which is the way Åke Sidvall wanted it, conversation with Gösta Svensson, 27 April 2007). The artist is not quoted in *Denise Grünstein*, as she would be in the case of a painter. Instead a text is included by Leif Wigh who interviewed Grünstein. Lengthy quotations are interspersed with brief comments by the curator and, on page 15, a comment has been extracted and placed on its own on the page opposite a photograph on page 14. In this way at least, a statement by the artist has been accentuated. The interview was a favoured working method of Leif Wigh, and this instance can no doubt be interpreted as a progression towards including more statements by artists in catalogues of exhibitions by photographers.
- 82 Some examples of inventive solutions that are nevertheless simple: in *James Rosenquist* (no. 49, 1965), the long painting is depicted on one side of the fold-out inventory page; postcards are used on the covers for colour reproductions in *Francis Bacon* (no. 46, 1965) and *Wifredo Lam* (no. 62, 1967); in *Paul Klee* (no. 16, 1961) a poster with illustrations is enclosed; in *Hon – en historia* (unnumbered, 1967), the cover can be folded out to make a large illustration; and, not least, Hultén's monograph *Jean Tinguely. Méta* (unnumbered, 1972), one edition of which was provided with handles so that it could be carried like a bag.
- 83 Cramer 1998, p. 17.
- 84 "Hubert Johansson and the editor stood firm behind their plans to design a long catalogue." *Rörelse i konsten* 1961, p. 40.
- 85 "Er [Hultén] stellte sich vor, daß er bei jedem wie ein Baguette aus der Tasche herauschauen würde und daß die Leute ihn so überall in Stockholm auf der Straße entdecken würden, wenn sie spazierengingen." Billy Klüver in Jahre 1996, p. 87.
- 86 Once again, it was often ties of friendship that determined who would do the writing, if the artist were not speaking for himself. Examples would be Öyvind Fahlström on Jim Dine, Alain Jouffroy on Roy Lichtenstein, and Henry Geldzahler on Andy Warhol.
- 87 A certain degree of recycling of texts does occur, as in the following statement about Sam Francis, "When asked what his paintings depicted, at the end of the 1950s Sam Francis would usually reply, 'The inside of an angel.' / Colour, drawing, volume, background, contents, expressivity, presence, joy and other things are all one thing in Sam Francis' painting and cannot be distinguished. This is a painting without limits, a painting of eternity, a painting of being and nothingness." Hultén, *Den inre och den yttre rymden* 1965, unpaginated. This may be compared with what Hultén wrote in the introduction to *Sam Francis*.
- 88 *Ararat* (no. 136, 1976) took place in 1976, *Implosion* (no. 217, 1987) in 1987, *Utopi och verklighet* (no. 297, 2000) in 2000, and *Modernauställningen* (no. 335, 2006) in 2006. For *Ararat*, separate sheets of paper were used, enclosed in a folder: a solution that was reused for *Tänk om* (no. 298, 2000), with posters collected in a box. *Modernauställningen* differs from the others in that the catalogue was printed in bulk and was included in the price of admission; here again is an example of a catalogue that serves as a guide to the exhibition with a brief entry on each artist, being supported in this purpose by the format. Although its resemblance to a periodical makes it a publication of a transient nature, it is also quite clearly a document in and of its time.
- 89 *Blandaren* is a humorous magazine published by students at the Royal Institute of Technology. See Jahre 1996, p. 26, 78. The box design was particularly important, even though it was not one made use of within Moderna Museet, unlike the celebrated catalogues published by the Städtisches Museum in Mönchengladbach between 1967 and 1978. See also Anne Mæglín-Delcroix, *Esthétique du livre d'artiste*, Paris 1997, p. 113ff. And see Michael Glasmeier, "Transformationen des Ausstellungskatalogs", *Der Ausstellungskatalog* 2004, p. 198. It is interesting that Johannes Cladders considered catalogues to be works of art in their own right and not a form of documentation of the exhibition. Olle Granath also emphasised this as part of the background underlying "an unproblematic attitude to layout and the printing arts, and he knew that things could be achieved that the printers often refused to acknowledge as being possible [...]". Interview with Olle Granath, 13 June 2007.
- 90 Interview with Olle Granath, 13 June 2007.
- 91 Gösta Svensson emphasised that the museum remained interested after Hultén had left but that rising costs at the end of the 1970s made it impossible to implement projects of this kind. During the 1980s, Hultén, too, looked for ways to create a new "plåtbok" (metal bound book), as in *The Machine* (exh. cat.), Museum of Modern Art, New York 1968, in collaboration with Svensson. Also worth mentioning is that, according to Svensson, John Melin/Svenska Telegrambyrå, for example, only charged for the production costs, and not for creative work. Conversation with Gösta Svensson, 27 April 2007.
- 92 There are relatively few catalogues of this kind, and they actually start to appear in the 1980s, often as co-productions with publishing houses. A lengthy essay in Vivian Endicott Barnett's book *Kandinsky och Sverige* (no. 231, 1989), published in collaboration with Malmö konsthall, takes Kandinsky's journey to Stockholm in 1915–16 as its starting point. Åke Fant presents a comprehensive overview of the then relatively unknown artist Hilma af Klint (no. 232, 1989), published in collaboration with Raster Förlag. Neither book contains the customary list of works being exhibited. This is, however, included in two more recent, substantial catalogues: Iris Müller-Westermann's *Munch själv* (no. 329, 2005) on the self-portraits by Edvard Munch and Paul Schimmel's *Robert Rauschenberg. Combines* (no. 338, 2007), published in collaboration with Steidl, which focuses on his combines. But the fact remains that if a visitor wants to know something about Picasso, he or she is more likely to turn to *Pablo Picasso* (no. 222, 1988), which includes an extensive biography (chock-full of quotations by and about Picasso) by Nina Öhman and, above all, to a lengthy essay by Leo Steinberg, first published in 1972 (see p. 121), rather than to the little catalogue-booklet for *Guernica* that contains very little information.
- 93 See Glasmeier in *Der Ausstellungskatalog* 2004, p. 198.
- 94 Some examples are provided by a variety of statements concerning the format of *Rörelse i konsten*: that Carl Fredrik Reuterswärd is given space in *Rörelse i konsten* (the sculpture *Mascot* from 1961 is illustrated on p. 40, of a man tied to a chair) despite the fact that his work is not being exhibited; that in *Amerikansk pop-konst*, the publishers Bonniers are publicising the book *VIP* more prominently than the other, simpler advertisements surrounding it (p. 112); and about the covers Hultén created himself (*Sam Francis, 4 amerikanare, Svenskt alternativ*).
- 95 The general development of the texts used at the museum should not be overlooked. Texts displayed on the walls to help guide the visitor have become an important element in recent years. Smaller folders are also produced for exhibitions which provide brief introductions to artists' works or to the theme. Taken as a whole, there is a good provision of shorter texts to supplement the specialised catalogues and to help visitors find their way around.



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Editor, Project manager: Anna Tellgren

Manuscript editor, Project coordinator: Martin Sundberg

Copy editor: Johan Rosell

Project assistant: Anna Lundström

Picture editors: Alice Braun, Claes Britton

Production manager: Teresa Hahr

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