



# The History Book

On Moderna Museet 1958–2008

MODERNA MUSEET Steidl



## Routine and Selection The Genesis of the Moderna Museet Collection

The guiding principle of Lars Nittve's vision for Moderna Museet is that the apparently paradoxical juxtaposition of "museum" and "the contemporary" provides the institution with a dynamic force. The collection – its museal activity – serves as memory and history, while the contemporary is what takes place at the museum in the form of the new art that is exhibited, as well as in the application of a contemporary perspective on older works of art. The distinction between modern and contemporary art has become obsolete nowadays, according to Nittve.<sup>1</sup> This notion was formulated barely fifty years after the founding of the museum. At the half-way point, Olle Granath drafted what was a somewhat similar version of the museum's mission. This he did against the background of the questioning of the museum's role that took place in politically radical circles during the 1970s. The significance of Modernism as the avant-garde had waned, and it now appeared to represent the elite culture of the bourgeoisie. The task facing Granath was to defend both the collection, the core activity of the museum, and a way of looking at art that was entrenched in the form of Modernism that emphasised the authentic nature of the artistic act. For Granath, too, it was the interplay between the collection – as a form of memory, history – and the contemporary that was the driving force behind the museum: "No creative act can exist without a specific relation to the past. Even when it is troublesome to be reminded of this reality, it is the task of the museum to insist that such is the case", he wrote in the jubilee publication of 1983.<sup>2</sup>

This notion was much less self-evident when Moderna Museet was inaugurated by Otte Sköld in 1958. The idea that art was a process of continual development, during which artistic oeuvres of enduring quality would gradually crystallise, meant that the door was left open for Moderna Museet to become "the Museum of the Living", from where the work of certain artists would eventually be transferred to the historical museum, i.e. Nationalmuseum.<sup>3</sup> This view was soon, however, to change. Moderna Museet developed into a "period" museum: the museum of modern art. When considered from this perspective, it is the collection that constitutes the very core of its activities.

The following study is an attempt to describe the

formation of the collection and to discover what explicit, or tacit, ambitions existed which would leave their mark on the process of collecting. If the museum – and the collection – are now seen as a vital resource for the preservation of memory and the historical record, then the issue of what has been collected takes on a key importance. The collecting process is unpredictable in parts, governed by accident and subjective choices, but not arbitrary in consequence. There are avowed intentions on the part of the directors of the museum, and guidelines have been set out by central government. The collection has also grown considerably as a result of donations from individual donors and of donations and acquisitions made in consultation with the Friends of Moderna Museet (Moderna Museets Vänner, MMV). No distinctions are made between the purchases made by the museum and these donations, and this choice may be regarded as an outcome of this survey of the material. Making a distinction between purchases and donations proved not to be fruitful since the collecting process is governed by the same interests. What emerges is a picture of a relatively homogeneous network in which ties of friendship and a shared view of art have set their stamp on the collection.

The collection forms a whole in which various techniques, such as graphic art, photography, video, painting and sculpture are represented. In this study, however, the focus is on the collecting of painting and three-dimensional works – even though drawing boundaries in this way is no longer relevant today when a combination of different techniques is often found in works of art. This cleavage reflects both the fact that the other techniques are dealt with in other chapters in this volume and that a distinction of this kind does have significance for the discussion of how the collection has changed over the years. The museum started life in a period when the Modernist view of the differing natures of the various media still applied, a view that has been renegotiated in the course of the decades.

A survey of the purchases and donations of the museum and of Moderna Museet's exhibition catalogues together with other material it has published forms the foundation of my study. Records and documents proved not to contain any formally drawn-up protocols in relation to the purchases, which is interesting in itself and indicates the rather informal way of operating that applied to purchases. Interviews with both current and former curators and department heads have also provided a key source of information.<sup>4</sup>

### *Modern Art and Contemporary Art*

With the opening of Moderna Museet in 1958, a boundary was drawn in the collection of Nationalmuseum at the point modern art was deemed to have begun. Henri Matisse and the men of 1909 came to represent the break with tradition.<sup>5</sup> Since the first surveys were published in the 1950s, this dividing-line has permeated practically every presentation

← Constantin Brancusi  
*Le nouveau-né II*, 1919–21  
White marble, 16.5 × 25 × 17.5 cm  
Purchase 1961

A.R. Penck  
*Turner & Benjamin West – romantische Vision*, 1976 (detail)  
Oil on canvas, 285 × 285 cm  
Purchase 1981

of the development of modern art.<sup>6</sup> These surveys form a genre of their own within art history, in which the major lines are drawn up that establish a coherent narrative about “the development of art”. The museums, in the manner in which they organise works of art, serve as a counterpart to these surveys. The Museum of Modern Art in New York has been of decisive importance in this regard.<sup>7</sup> In its way of presenting art history, the oeuvres of key importance for the development of a style, such as those of Pablo Picasso and Henri Matisse, have acquired iconic status. The drawing of boundaries has thus been made on the basis of the oeuvre of an artist or artists rather than on the basis of specific periods. So what then characterises modern art and the break from tradition? The English art theorist and historian Herbert Read, who was highly regarded in 1950s Sweden, wrote of his starting-point:

*It [modern painting] has a unity of intention that completely distinguishes it from the painting of earlier periods: the intention, as Klee said, not to reflect the visible, but to make visible. That is, at any rate, the criterion of modernity I have adopted, and my exclusions are determined by it.*<sup>8</sup>

Read excludes naïve or figurative art and art that is didactic or has some other non-aesthetic function, such as Russian Socialist Realism or Mexican mural painting. As an honorary member of Sweden’s Royal Academy of Fine Arts, Read gave the keynote speech at the annual ceremonial meeting of the Academy in 1960, and his view of art history stands here for the High Modernism characteristic of the formative period of Moderna Museet. The generation which would set its stamp on Moderna Museet in the 1960s was still much influenced by this form of Modernism, while actively exploring the new American painting that Read regarded with suspicion. For both generations, however, Modernism was an avant-garde movement. Pontus Hultén’s close friendships with the artists with whom he initiated cross-genre collaborations were very different from those of the usual museum director. As early as the 1950s, he had been involved with the humorous student magazine *Blandaren*, in which the artists P.O. Ultvedt and Öyvind Fahlström also participated and with whom he would continue to collaborate. Together with Hans Nordenström, he made experimental films in the spirit of Sergei Eisenstein, with the Swiss artist Jean Tinguely, whom Hultén had become acquainted with in Paris, playing the role of a policeman. Ulf Linde characterises Hultén’s way of working in the following terms: “Modern art appeared to him to be an experimental field in which human freedom was taking form in a new era; the period of application was now at hand and examples had to be available to all.”<sup>9</sup>

The 1958 collection held no interest for the younger generation, and it is not hard to understand why when it is compared with the new art that was exhibited at Moderna Museet during the 1960s. Today, however, as we attempt to apply new perspectives to the history of art, and when curators explain in unison that the aim of the collection is to make different narratives visible, it may perhaps be

interesting to take a look at the picture those “pretty awful collections”, in the words of Pontus Hultén, can show us of their time.<sup>10</sup> A quantitative survey of the collection of painting and sculpture reveals two clear trends with regard to the international art that was collected up until 1958. During this period the museum had been collecting both French and Nordic art. The contrast is striking in relation to the following two decades when the acquisitions of American art form the predominant grouping. This change is linked to the renegotiation that took place at this time with regard to the nature of the art that constituted the avant-garde. During the latter part of the 1950s, American Abstract Expressionism came to appear identical to contemporary eyes with the most progressive form of Modernism, a view that has largely been shared by posterity. In the shadow of the Cold War, this shift has been ascribed to political causes, but also to internal conflicts in the European art world.<sup>11</sup> In the Paris of the early 1950s – when Pontus Hultén spent time there – both French and American avant-garde art was in evidence, although as he himself writes, it was not until a few years later in New York that his encounter with the new American art “was to be a major experience”.<sup>12</sup> In any event, this experience of his would be of decisive importance for the future collection of the museum.

The distinguishing feature of the collection of modern art Moderna Museet took over from Nationalmuseum in 1958 was the considerable element of Nordic art. The collection then contained the work of as many Finnish as French artists, while acquisitions of works by Danish and Norwegian artists tied for third place. In other words, it was taken for granted that the modern art of our neighbouring countries had a place in the museum alongside French and Swedish art. Of these Finnish artists, only Helene Schjerfbeck is known to a wider audience today. Other key names in Finnish modern art with a prominent role in the collection were Wainö Aaltonen, Marcus Collin and Tyko Sallinen. Similarly, modern art in Denmark and Norway was represented by a handful of works by key artists such as Oluf Høst, Harald Giersing, Per Krogh and Henrik Sørensen.

Interest in the art of the Nordic countries would appear to have been a vigorous tradition ever since the 1870s when Scandinavian artists formed a colony of their own in Paris and shared a broadly similar view of art. The energy underpinning what is known as “det moderna genombrottet” (the Modern Breakthrough) in the Nordic Countries of the 1880s is to be found in the shared nature of this view, which would lead to the creation of a greater role for the arts in those same nations.<sup>13</sup> These feelings of solidarity were to continue into the new century, and by the 1910s and 20s a new colony of Nordic artists was to be found in Paris who came to represent the next modern breakthrough. In the winter of 1926, the idea occurred to some of these artists that Scandinavian exhibitions should be held at regular intervals in the Nordic capitals under the rubric *Unionalen*. On the Swedish side, it was artist Birger Simonson who was the driving force behind the project. *Unionalen* was held on three occasions: at Liljevalchs konsthall in 1927, in Oslo in 1928 and in Copenhagen in 1931.<sup>14</sup>



Germaine Richier  
*L'hydre*, 1954  
Bronze, 78 × 34 × 35 cm  
Purchase 1955

Although this Scandinavianism was perhaps to play an ever diminishing role in artistic terms, the Nordic countries nevertheless constituted an important community for art collectors and the art market. The gallery Färg och Form exhibited Nordic art and Föreningen för Nutida Konst (Society for Contemporary Art), which would subsequently develop into the Friends of Moderna Museet, purchased numerous works of Nordic art, which were then donated to the museum in 1953. The activities of the Finnish art dealer Gösta Stenman also had an important influence on the prominence of Finnish art in the collection.<sup>15</sup> Many of the Swedish and Nordic works in the collection were donated by private individuals who collected art. In his memoir *Mina konstnärsänkor och andra konstminnen* (1999), the art historian Rolf Söderberg highlights the importance of art-collecting in the inter-war years as a social event. The collectors belonged to a middle class that was in the ascendant; they were proud of their collections and would hold “open days” every now and then to show off their “jewels”. Liljevalchs konsthall also organised a *Collectors Exhibition (Samlarnas utställning)* in 1937. A “very beautiful exhibition” as Söderberg puts it laconically, writing about an epoch that came to an end with the war.<sup>16</sup>

The dominance of French art in the Swedish reception of European Modernism is well known.<sup>17</sup> The critic Peter Luthersson has called attention to the fact that German, Italian and Russian art in their avant-garde forms were even seen at times as subversive. He maintains that an art critic such as August Brunius was in fact accommodating the arts institutions when he gave prominence to the formalisation of “Modernism” as a style; in doing so he was emptying Modernism of its non-aesthetic intentions which were levelled at bourgeois society. Luthersson maintains that what Sweden received was a cultivated form of Modernism.<sup>18</sup> The glimpses of the inter-war years provided by Rolf Söderberg lend support to the notion that certain forms of Modernism were considered extreme and also linked to revolutionary activities. Warnings about an “artistic bolshevism” that threatened to drag the people into “perversity” could be found in the magazine *Vecko-journalen*.<sup>19</sup> While the ultimate causes of Sweden’s orientation towards France and its suspicion of movements such as Dada and Futurism may remain unresolved, Luthersson does point out something vital: the stylistic agenda became identical with Modernism, and Isaac Grünewald came to be considered as a forerunner of Modernism in the visual arts. This also meant that French Expressionism enjoyed precedence over other movements, which is very much in evidence with regard to the early acquisitions in the collection. Here we find such major names represented as: Henri Matisse, by the works *Paysage marocain* (1912, donated 1917), *Deux odalisques dont l’une dévetue, fond ornemental et damier* (1928, donated 1929) and *Étretat* (donated 1931); Georges Rouault by *Au cirque* (1915, purchased 1930) and *Magdalena* (undated, donated 1935); Maurice de Vlaminck by *Landskap* (1914, purchased 1930) and *Vinterbild* (1928, donated 1931); Othon Friesz by *Le Jardinier, Toulon* (1922, donated 1924), *Fågelburen* (1922, donated 1930) and *Hamnen i Toulon* (1928, donated 1930); and Albert Marquet

by *Utsikt mot Djurgårdsbron* (1938, purchased the same year) and *Hamnen i Alger* (1922, donated 1929).<sup>20</sup>

Dada, Surrealism and Abstract art were seen as belonging to the extremes, and no examples of acquisitions from these genres can be found prior to 1960. In contrast, works by other Modernist icons such as Pablo Picasso, Georges Braque, Fernand Léger, Wassily Kandinsky, Edvard Munch, Oskar Kokoschka and Marc Chagall were acquired before 1950. It would nevertheless be fair to say that the collection manages to provide a fairly broad picture of French art in the inter-war years. The art, that is, that Swedish artists of the period and others involved in art would have seen and been influenced by, but which is rarely on show in the collection or reproduced in the catalogues nowadays, and which features artists such as Charles Despiau, André Derain, Jean Osouf, Robert Delaunay, Albert Gleizes and André Lhote. An interesting category of artists whose works were being acquired at this time are painters whose works are now on show at Nationalmuseum but who were listed in the 1976 catalogue of Moderna Museet: Pierre Bonnard and Edouard Vuillard. Other artists who were also transferred include the sculptors Aristide Maillol and Antoine Bourdelle. This brings into focus the issue of where to draw the boundary for “modern” art while also emphasising the fact that this is not set in stone but depends on various different perspectives.<sup>21</sup>

Significant parts of the French collection had been acquired during Ragnar Hoppe’s time as curator of the modern department from 1926 to 1932. Together with Föreningen för främjandet av förbindelserna mellan svensk och fransk konst (The Association for the Promotion of Ties between Swedish and French Art), he made a range of purchases. As the person responsible for making purchases in the engraving section, he proved rather audacious in his acquisitions which included names such as Käthe Kollwitz, Emil Nolde and Pablo Picasso.<sup>22</sup> Hoppe was also an able art critic and one of the few to write a positive article about the exhibition *Art concret* at the Stockholm Exhibition of 1930.<sup>23</sup> Funding was at a low level during the 1930s, and it was not until after the Second World War that acquisitions started to pick up again. Bo Wennberg was then in charge of the modern department, while Otte Sköld was curator in chief of Nationalmuseum. Sköld championed the French modern tradition and found it difficult to relate to the new post-war art that Wennberg was attempting to purchase. Wennberg did succeed on occasion, and then Sköld would write sour comments in his diary: “Wennberg on purchases at the Salon de Mai. Germaine Richier et al. I can only smile at the idiocy of believing that everything ‘placental’ is expressive.”<sup>24</sup> When Sköld died shortly after the inauguration of Moderna Museet in 1958, he was succeeded by Wennberg although there was only a brief intervening period before Pontus Hultén took over. The contrast in the direction of the museum between the 1950s and the 1960s was to be a striking one. This contrast is also evident in the donations made by the Friends of Moderna Museet. Having purchased and donated exclusively Swedish and Nordic art – with one exception, Juan Gris’ *Man with Violin* of 1953 – acquisitions were now focused on international

art. Symptomatically, the first of these would be *The Forest is the Best Place* (1945) by the American artist Alexander Calder, donated in 1958.

“It was as if everything was in motion,” writes Leif Nylén of the decade during which Pontus Hultén was head of Moderna Museet in a Blå Tåget text of 1998:

*The Sixties came and went  
wide-open as the moment  
Rebellion and seduction  
As if everything was in motion.*<sup>25</sup>

The activities of Moderna Museet were at the centre of debate. In 1961 the exhibition *Movement in Art (Rörelse i konsten)* introduced kinetic art, and this was followed by the introduction of contemporary American art in celebrated exhibitions such as *4 Americans (4 amerikanare, 1962)* and *American Pop Art (Amerikansk pop-konst, 1964)*. Interest in art was being broadened and revitalised. The story of how quickly initiatives at this point could be converted into action and of how a beneficent central government thought it important to take part in the radical transformation of a cultural institution has become the stuff of legend. This transformation lent both parties an air of being radical and energetic and occurred at a moment in history when “modernity” was something unambiguously positive.

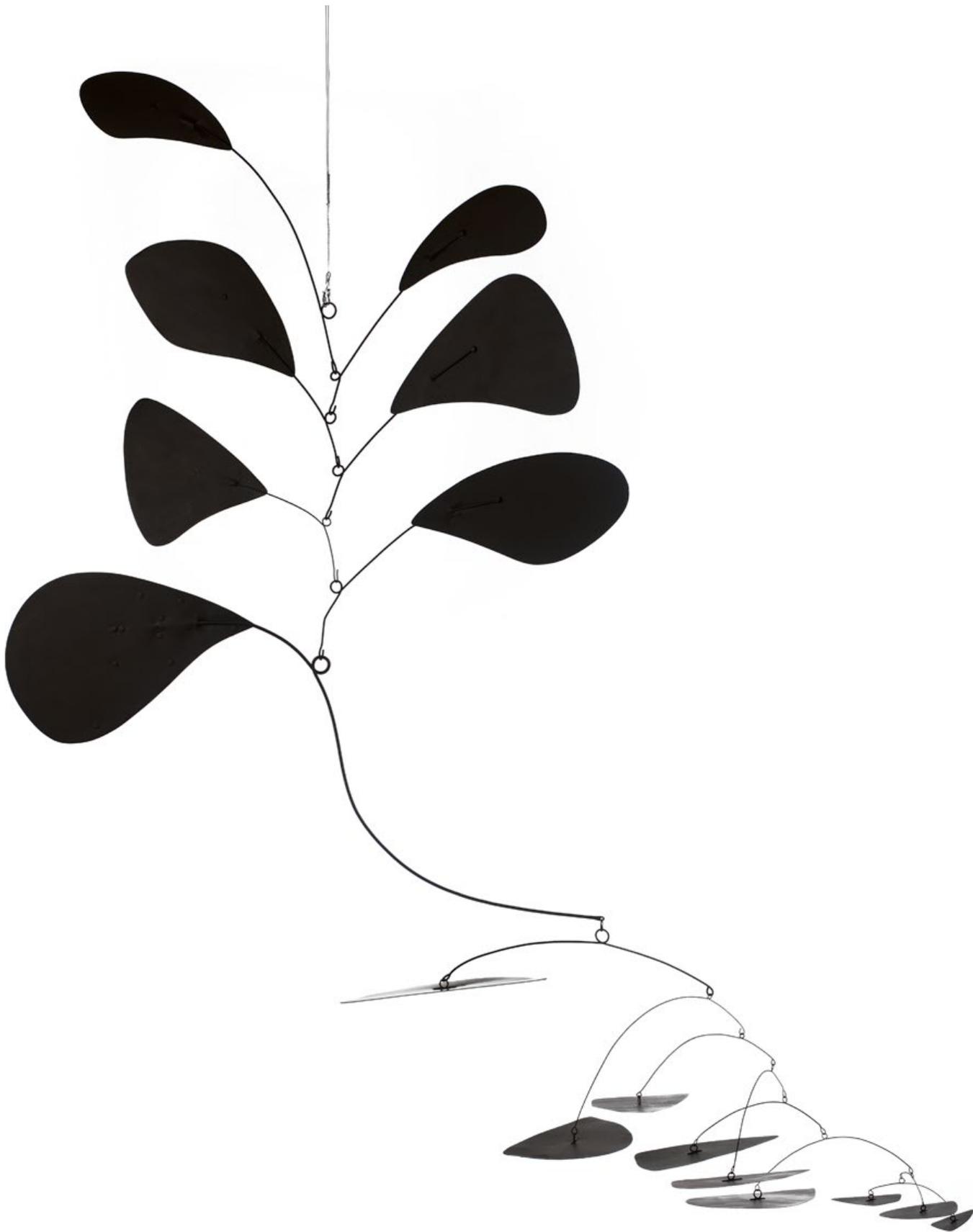
What is particularly interesting here is how all these active influences converged. Together with the Friends of Moderna Museet, Ulf Linde took the initiative to set up the exhibition *Museum of our Wishes (Önskemuseet)* in the winter 1963–64. The aim was to show what a “really” modern museum would look like, in which all the key artists were represented by pioneering works. Or in Linde’s own words: “we were to try to find works that had set the imagination on fire, in which a new idea had been expressed – in which a sense of risk-taking could be felt.”<sup>26</sup> The exhibition comprised 186 works of art, of which a handful were the museum’s own while the rest were loaned by art dealers, collectors and, in a few cases, by other museums.<sup>27</sup> The actual process of bringing together the works of art is narrated most drolly by Olle Granath in an article called “At the distance of forty light-years”. He was the exhibition assistant and drove around Europe together with Karl-Axel Hultström, the chauffeur of Nationalmuseum, picking up works by artists who included Pablo Picasso, Giorgio de Chirico and Kasimir Malevich in the museum’s delivery van.<sup>28</sup> As a result of *The Museum of our Wishes*, Moderna Museet would incorporate within its collections a series of the works that have since become classics with the public: e.g. Giorgio de Chirico’s *Le cerveau de l’enfant*, Salvador Dalí’s *L’enigme de Guillaume Tell* and Robert Rauschenberg’s *Monogram*. A one-off grant from central government of five million Swedish kronor made possible the acquisition of thirty-six works by prominent Modernist artists for the collection.<sup>29</sup>

*The Museum of our Wishes* represented an explicitly stated desire to fill in the “large number of perceptible gaps” in the collection.<sup>30</sup> In the catalogue Ulf Linde presents

the various ideas behind the “isms” and who their major representatives were. The majority of these artists would come to be represented in the museum as a result of *The Museum of our Wishes* and today they constitute the core of the collection, by which is meant that the works are among those shown in survey exhibitions which present the history of modern art. The exhibition and its various outcomes can legitimately be said to be one of the reasons Moderna Museet developed into the period museum so much effort had gone into making it become. Pontus Hultén described it as “a threat” when one of the speakers at the gala dinner at the inauguration put forward the idea that works should be transferred to Nationalmuseum once they had become classics.<sup>31</sup> The need for classic works can also be considered against the background of Hultén’s restructuring of the museum, which primarily involved the inclusion of the new American art within the collection. At stake was providing contemporary art with a suitable framework, to inscribe it in a context that would make it meaningful to the public.<sup>32</sup>

As was pointed out earlier, the collecting of contemporary art increased during the 1960s: mainly of works by American artists. In tandem with celebrated exhibitions, works were purchased or donated by Sam Francis, Jasper Johns, Alfred Leslie, Richard Stankiewicz and many more. The exhibition *New York Collection for Stockholm* (1973) marked a high-point for this interest in American art. It also developed into a homage to Pontus Hultén, the museum man, on the part of the artists, while serving to underline the importance of the role he played in introducing American art not just to Sweden but also to Europe. The original idea for the exhibition came from Billy Klüver, the founder and director of the organisation Experiments in Art and Technology (E.A.T.), who wanted to create a collection of key works by artists who had been active in New York and donate this collection to an appropriate institution. With the above in mind, it is perhaps no accident that this institution turned out to be Moderna Museet. This was made possible by central government once more contributing what was then the considerable sum of 500,000 Swedish kronor, needed to guarantee the project. For their part, the artists published a portfolio of prints which covered in part the costs of the purchases, while gallery owners refrained from taking their commission.<sup>33</sup> The works that formed part of this exhibition of thirty-one artists were large and impressive. Works by twenty three of the total number of artists represented were donated to the museum. A few examples of major acquisitions that currently form part of the core collection, i.e. works that are often shown, are George Segal’s *The Dry Cleaning Store*, Dan Flavin’s *Monument 7 for V. Tatlin* and Nam June Paik’s *TV-Chair*.<sup>34</sup>

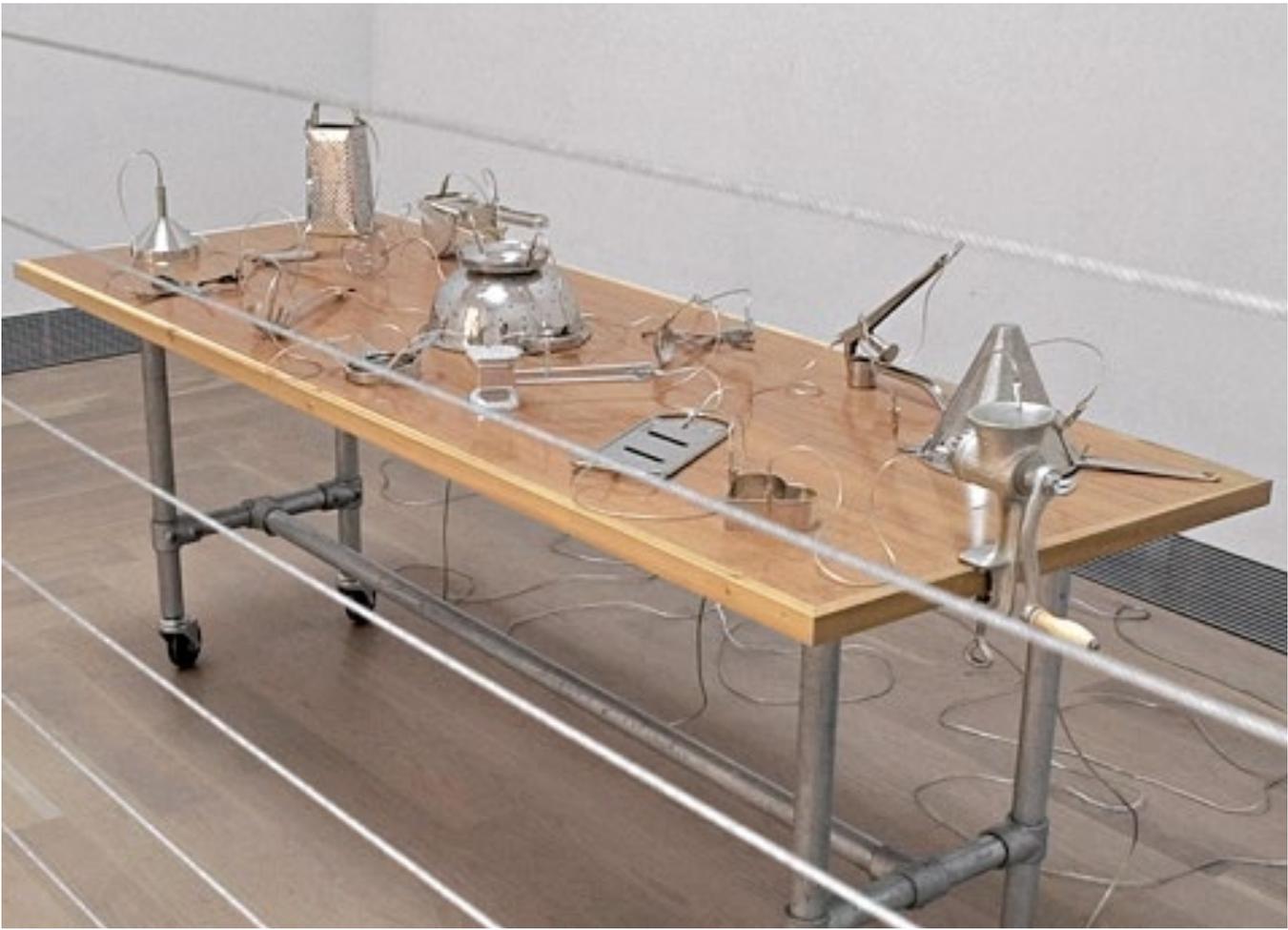
A perusal of the material shows moreover that much of the remaining art that was acquired during the 1960s and until 1973, when Hultén ceased to be in charge, was of the same character as the American acquisitions. Frequently this involved artists who experimented with the limits of “the purity of the medium” as well as a large number of artists specialising in mixing techniques. Two of the acquisitions that were



Alexander Calder  
*The Forest is the Best Place*, 1945  
Painted iron, 278 × 222 cm  
Donation 1958 from MMV



Dan Flavin  
*Monument 7 for V. Tatlin*, 1964  
Fluorescent light and metal construction,  
244 × 66.5 × 10 cm  
Donation 1973, New York Collection



typical of their period were the Polish artist Piotr Kowalski's *Sculpture* of 1967, a construction in steel using acrylic tubes and blue neon lighting, and the Belgian Panamarenko's objects made from diverse materials, including two propellers as in *Prototype Portable Air Transport* of 1970. Another element typical of the period was the interest in multiples, a phenomenon that arose from a desire to transcend the traditional boundaries for media such as painting and sculpture. The typical multiple was an object created in a large number of copies, all numbered and signed by the artist, but preferably produced by machine and consisting of trivial and everyday materials or artefacts.<sup>35</sup> Two collections of multiples were purchased in 1966: the second and third series of Edition MAT (Multiplication d'Art Transformable), published in 1964 and 1965. The first series of Edition MAT had been organised in 1959 by the artist Daniel Spoerri, an advocate of the French *Nouveau Réalisme*. Spoerri was a close friend of Jean Tinguely and one of the artists that Pontus Hultén became acquainted with in Paris. Like Tinguely, he was also actively involved in the exhibition *Movement in Art*. Galerie Edouard Loeb in Paris exhibited the first Edition MAT, after which other galleries were involved.<sup>36</sup> For the artists, this was a way of experimenting with a new form of art, or rather an anti-form, while there was of course a financial aspect for the gallery owners. Edition MAT was published in a hundred copies and, as far as Moderna Museet was concerned, meant that the collection was enlarged by twenty-four works by artists such as Arman, Enrico Baj, Davide Boriani, Pol Bury, François Morellet, Julio le Parc, Man Ray, Jesus Raphael Soto, Daniel Spoerri, Gabriele de Vecchi, Christo and Roy Lichtenstein.

However, it was not only Pontus Hultén who helped to form the character of the collection. Linde, too, had a decisive influence. He was not, however, employed by the museum during the 1960s but mainly active through the Friends of Moderna Museet. In his book *Spejare* (1960) he introduced Spontanism and French informal art, and this also left its mark on the collection. Works by the French artists Jean Dubuffet, Jean Fautrier and Henri Michaux were acquired during the 1960s and 70s and further additions of works by the same artists have subsequently been made. Linde also worked as an art critic on *Dagens Nyheter* and in general played a major role in the art world of his time. His approach, moving the focus to the observer, had a major impact, but also met with criticism. Among the most negative responses were those of his colleague on *Dagens Nyheter*, Torsten Bergmark.<sup>37</sup>

Moderna Museet's activities and its purchases in

Mona Hatoum

*Home*, 1999

Wood, galvanised steel, stainless steel, electric wire, dimmer unit, amplifier, loudspeakers, 77 × 198 × 73.5 cm

Donation 2000 from MMV

Marc Chagall

*Le Vieillard et le chevreau*, 1930

Tempera on paper mounted on board, 52 × 66 cm

Donation 1989 in the testament from Gerard Bonnier

particular were drawn into the debate that has become legendary as “the Great Art Debate”. “Icarus and the Tight-rope Walker, a Defence of Classicism”, the speech by Rabbe Enckell at the annual ceremonial meeting of Sweden's Royal Academy of Fine Arts in May 1962, initiated a whole host of discussions in the press: on the new Realism and other trends of the age, on the experience of the observer as against the intentional aspect of a particular work of art, and on the role of the museum as an institution. The contributions to the debate were put together and published in the Tribun series – writings on matters of political and cultural debate published by the Bonniers publishing house – under the title *Is Everything Art?* For the cover, the clever choice was made of Duchamp's *Bottle Dryer*.<sup>38</sup> Today the book provides interesting reading as it bears witness to the role of Moderna Museet as the introducer not only of contemporary art, and a broader concept of the work of art as assemblage and collage, but also of the input from Dada and Surrealism. Folke Edwards wrote about this as a particular trend, which he also defended, while Torsten Bergmark, who was one of the more critical voices in the debate, referred to a “mentality of drivel and hodge-podge” at the museum which, while it might have caused a stir, did so at the cost of other more enduring artistic qualities. Moderna Museet defended itself in terms of being more versatile with regard to exhibitions and acquisitions than Bergmark asserted, while also insisting that, as a museum, it had to remain “neutral” in the sense that “no censorship of extreme movements” should be made.<sup>39</sup> And the issue which formed the subject of animated debate as to whether the museum should be actively involved in the art of its time or to be providing works with a museal sanction was answered by the museum's practice – the museum was an active participant in artistic life. Bergmark had a point here: the acquisitions of the museum during the 1960s were dominated by French and American art of a clearly defined tendency; however, this is now considered to be the hallmark of the collection and its strength.<sup>40</sup>

### Collecting

When studying the stories of how various works were made part of the collection, one is frequently struck by the haphazard nature of many of these narratives. They involve chance events, cunning and patience, but also a knowledge of art and the history of art. Another aspect that runs like a connecting thread through these stories is the considerable importance of individual networks of contacts and how informally much of the process of collecting takes place. The works of art become trophies in these stories. Issues to do with policy and executing tasks in accordance with the regulations fall rather flat in such contexts.

The collecting of art has a long history, and that of the art-loving connoisseur can be traced back to seventeenth-century Rome.<sup>41</sup> Characteristic of the connoisseur was an ability to distinguish originals from copies and a mastery of the oeuvre of various artists, often apparently on an intuitive basis while making use of a practised sensitivity. The art of argument also formed a significant aspect of

connoisseurship.<sup>42</sup> In the context of the museum, this ability has been professionalised and is frequently associated with older artworks and in particular with work on the catalogue raisonnée. But connoisseurship is also an important part of the practice of the modern art museum. It is works of quality that are being sought, the key works by a particular artist, and these are discovered by virtue of an acquired sensitivity to art. While arguments about the significance of a work are conducted in an artistic context, the element of subjective identification is of prime importance. Concerning the principle of selection with regard to the collecting process Ulf Linde writes: “So all you are left with is to focus your efforts on what has swept you off your feet.”<sup>43</sup> Björn Springfeldt reiterates the same theme, “the work has to be of such quality that someone will rave about it.”<sup>44</sup> This means that it is the keen eye of the individual curator/collector that can ferret out the works of quality, while the guarantee that subjectivity is not leading the individual astray is provided by a shared discussion, the process of collective debate with colleagues.

Since 2002 a policy document has been available that helps narrow down to some extent the criteria that apply to collecting. It was published in *Moderna Museets Vänners tidskrift* 2003 (no. 1) and describes in formal terms the practice that has prevailed for many years. Stricter quality criteria apply to international art than to Swedish art since one of the aims of the Swedish collection is to represent Swedish art in a broader sense. No such considerations apply to the international part of the collection, instead the issue here is the collecting of international art as a whole. Either the new work should contribute to strengthening already existing parts of the collection or else it should create an interesting point of contrast. In other words, the works should relate to each other in some way. The acquisition in question should also be important in terms of the work of a particular artist. In addition to these criteria, long passages of which describe how the collecting process has been seen by the museum until the present day, there are new ones which articulate and reflect the broader issues under discussion in recent decades in relation to contemporary art: including the questions of gender, the global perspective and cultural diversity. Moderna Museet intends to monitor the gender balance in future acquisitions, while also ensuring that acquisitions are made of works by artists from outside the usual Western art-centres as well as by artists with a different cultural background.<sup>45</sup>

Donations have played a decisive role in the collecting process. They may consist of an individual painting, a collection of works or the financial resources with which to purchase art. A key individual in this context is Gerard Bonnier who, both through his work with the Friends of Moderna Museet and through his 1989 donation of his own collection to Moderna Museet, has actively contributed to the depth of the collection. Bonnier was the kind of collector characterised in Ulf Linde’s terminology as “asocial” in the sense that he did not collect art in order to show it to others, “He resembled a lonely child in the sandpit, preoccupied by the construction of his own reverie, a work with laws of its own that he wished to discover and to which he wanted to submit – he

was, in Duchamp’s words, an artist squared: one who created an artwork out of works of art.”<sup>46</sup> Linde emphasises Gerard Bonnier’s intuition and his feeling for the wholeness of the collection – his and that of Moderna Museet. His donation was carefully thought out and planned with Moderna Museet in mind, and each work became part of a greater whole. Among the frequently exhibited and reproduced works that Bonnier donated are Marc Chagall’s *Le Vieillard et le chevreau*, Yves Klein’s *Sculpture éponge* and *Monochrome or sans titre*, Joan Miró’s *Tête de paysan catalan*, Jean Dubuffet’s *Carnation sanguine* and Piet Mondrian’s *Composition with Blue and Yellow*.<sup>47</sup>

The importance of the Friends of Moderna Museet cannot be overestimated in terms of the growth of the museum’s collection. The Friends was formed in 1953, and its antecedents lay in Föreningen för Konst (The Association for Art), set up in 1925, and Föreningen för Nutida Konst, which was launched in 1937 with the aim of establishing a modern art museum. Initially the association collected art for itself but these works were donated in 1953 when it became clear that a modern art museum was in the offing. Purchases were subsequently made in close collaboration with the directors of the museum, and this led to the creation of one of the more informal channels still available to the museum with regard to making acquisitions. In the 2003 jubilee publication of the Friends’ Association, Andreas Gedin described the co-existence of the Friends with the museum,

*The image that comes to mind when Pontus Hultén attempts to explain to me how he and the Friends’ Association reached agreement about which works the Friends would donate, are a few gentlemen (Pontus Hultén, Gerard Bonnier, Ulf Linde and Carlo Derkert) discussing things over a glass of wine. “We weren’t that formal in those days,” says Hultén. What a small world emerges when I go through all the old numbers of the Friends’ magazine. The same names recur over the years.*<sup>48</sup>

This homogeneity has, of course, left its mark on the profile of the collection, where a convergence of views has largely prevailed.

Rolf de Maré was a collector of quite a different stamp to Gerard Bonnier. If the former could be likened to the art-loving connoisseur, de Maré could be likened to a patron – if such an antiquated epithet may still be used. He himself said of his collecting that he wanted to “live the epoch while creating it”, which he would also succeed in doing.<sup>49</sup> Through his friendship with Nils von Dardel, de Maré was introduced to the Cubist artists in the Paris of the 1910s and, in the course of barely ten years, he had put together a collection that comprised works by Georges Braque, Pablo Picasso, Fernand Léger and Georges Papazoff, as well as works by additional artists including, of course, Nils von Dardel. Rolf de Maré went on to be “epoch-making” through his new project the Swedish Ballet in Paris. From 1920 to 1925 he ran the avant-garde ballet company in competition with the Russian Ballet and commissioned costumes and stage designs by artists including Fernand Léger, Francis Picabia,

Giorgio de Chirico and Pierre Bonnard. One of the successes of the Swedish Ballet was the show *Midsommarvaka* in 1920 with sets by Nils von Dardel and music by Hugo Alfvén.<sup>50</sup> In Sweden, Rolf de Maré's collection was, of course, seen as something very exclusive and he was conscious of its value. Otte Sköld mentions in his diary that at a lunch de Maré had told him in confidence that his collection would be given to the museum, as long as he was not forced to sell it before he died.<sup>51</sup> And, in 1966, it was left in his will to Moderna Museet, although by then parts of it had already been sold, including Constantin Brancusi's *Le nouveau-né* which was sold to the museum in 1961. This acquisition gave rise moreover to a wave of popular outrage at how much a work of art could cost.<sup>52</sup>

The low level of interest in German and Russian Modernism among Swedish collectors and museum officials helped to account for the preponderance of French art in the museum's collection of early Modernism. Over the years a few of these works have been acquired by the museum, the reconstruction of Vladimir Tatlin's *Letatlin*, for example, but on the whole it is through donations that the German and Russian avant-garde have come to be better represented at the museum. In 1958, the Swedish artist Nell Walden donated two under-glass paintings by Gabriele Münter and a collage and sculpture by Archipenko. She was an artist in her own right and married to Herwarth Walden, the founder of the avant-garde periodical *Der Sturm*. The marriage lasted from 1912 to 1924, while Walden was active in Berlin's Expressionist circles.<sup>53</sup> The work of Paul Klee also forms part of German Modernism and was to be relatively comprehensively represented at the museum as a result of a donation made in 2004.<sup>54</sup> The element of Russian Modernism has also been increased in recent decades through a number of donations and the purchases of works by artists who include Alexandra Ekster and Nina Kogan. In connection with an exhibition of his collection at Moderna Museet in 1983, the Graeco-Russian collector George Costakis donated Kasimir Malevich's painting *Portrait of Una* (1930–33), and the following year a further work by a Russian modernist, Ivan Kljun's *Composition with Yellow Sphere* (1921) was acquired through a donation. In recent years, the Russian collection has been expanded through the donation in 1999 of works by Alexander Rodchenko by the Rodchenko family, while with the donation of Kasimir Malevich's *Black and White: Suprematist Composition* (1915) another work of iconic status has been added to Moderna Museet's collection.<sup>55</sup>

Pontus Hultén lived and breathed art and his vast collection of works bears witness to his close relationships with many of the artists he exhibited and whose work he acquired on behalf of the museum. This is not the collection of a patron but rather that of a good friend, in which consensus and reciprocity set the tone. In 2005 he donated large parts of his collection to Moderna Museet, fully 700 works. In the catalogue for the exhibition held at Moderna Museet in 2004 which presented a selection of these works, he wrote that chance had governed the collecting process, and not a plan.<sup>56</sup> But it can only be described through contradictions – “the thought that hesitates”, in Hultén's own words. His collection

contains works by many of the artists whose works the museum purchased during his time, and parts of the collection will be made available in a study gallery. A solution of this kind calls the old Moderna Museet to mind, where works of art were accessible on pull-out screens.

While many other people have donated key works, such as Picasso's *La source* and Matisse's *Paysage marocain*, what is important in this context is to point out how crucial donations are to the process of collecting.<sup>57</sup> Although the museum is a state institution, the international collection would be considerably smaller without support from individuals and associations such as the Friends of the museum, and in recent years from companies as well. This fact can be considered from various perspectives: as evidence of the way in which social positioning can be promoted by donations to museums or as criticism of the rhetoric of cultural policy pertaining to funding for the arts. Since the 1950s, modern art has played an important ideological role: a phenomenon that was touched on in the course of the introduction. Modernism no longer seemed revolutionary, but instead embodied freedom and individuality in a strongly polarised world.<sup>58</sup> The modern art museum bestrides an apparent paradox: it represents the modern idea of the absolute freedom of art and, on occasion, its transgressive nature, while it is also supported and maintained in part by the social elite.<sup>59</sup> The art museum has developed at best into a battlefield for many different and competing interests.

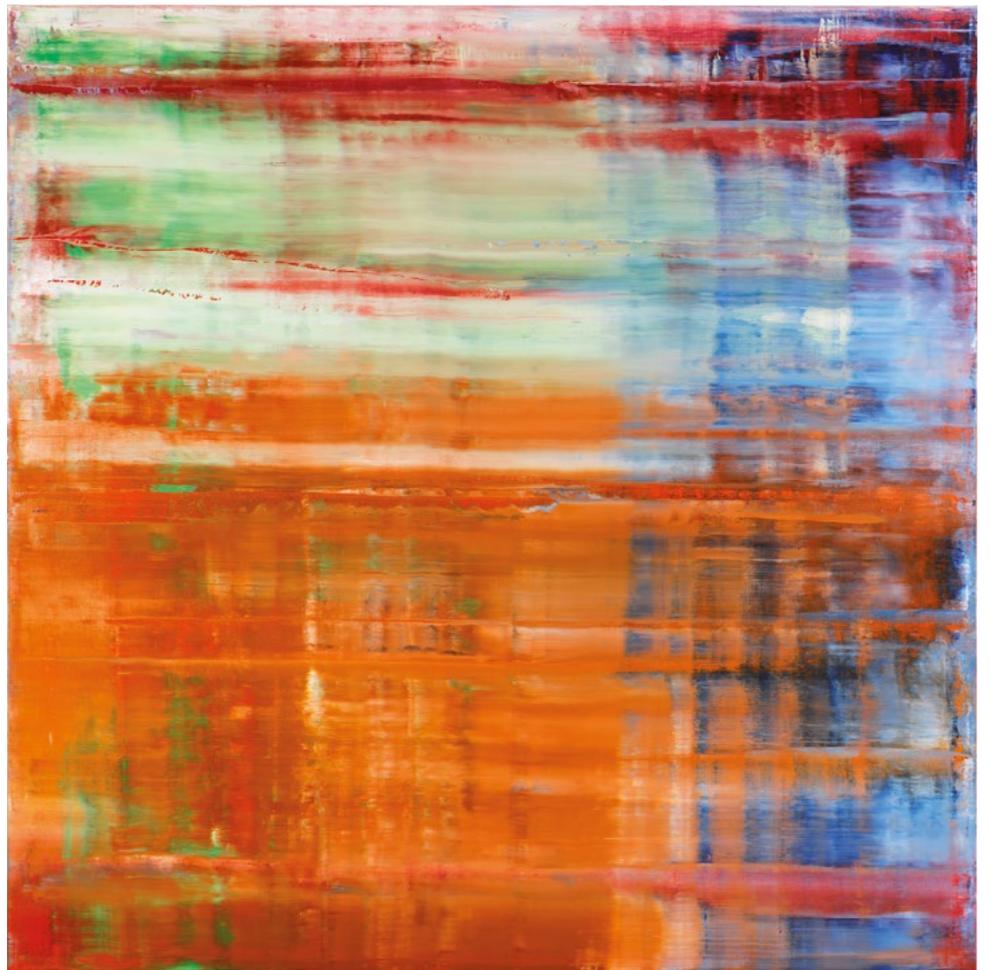
#### *Exhibitions and Collecting*

The fact that the process of collecting and the exhibition activities of the museum are to some extent interconnected becomes clear on the upward slope which leads to the museum buildings. Here the visitor is met by the sculptural group *Paradis* created by Niki de Saint Phalle and Jean Tinguely. The sculptures date from 1966, the same year that the celebrated exhibition *She – A Cathedral (Hon – en katedral)* was shown at Moderna Museet. The artists donated the group of works to the museum in 1971, and in the following year a retrospective exhibition of Jean Tinguely's sculpture was held, while Niki de Saint Phalle's work was shown once again in 1981. Olle Granath, who was the head of the museum during the 1980s, emphasised that during his era the objective was that a major exhibition should leave its mark on the collection – “otherwise we'd done something wrong”.<sup>60</sup> In the policy document that currently forms the basis for acquisitions the importance is mentioned of occasionally incorporating works that have been shown in an exhibition and have therefore formed part of a context that creates meaning for the wider public.<sup>61</sup>

In November 1975 Moderna Museet acquired major new exhibition spaces, and the premises were reinaugurated with an event that included an exhibition of Henri Michaux's paintings, drawings and prints. Three works by this artist were acquired which can be deemed to belong among the defining highlights of the museum's collection. In contrast, an exhibition that appears to serve as a mere parenthesis in the museum's repertoire, and as such indicates a limitation on its operations, was the exhibition in 1978 of the paintings



Gerhard Richter  
*Bach 1-4*, 1992  
Oil on canvas, 300 × 300 cm for each  
Purchase 1994 with help from MMV



of the Italian artist Renato Guttuso. His figurative and politically-themed art with its roots in the neo-realism of post-war Italy falls outside the Modernist definition of modern art: it should not imitate and it should not have any non-aesthetic aims.<sup>62</sup> This collection does contain one painting, however, with a classical motif, *Nudo su drappo rosso* (1959), which was donated by the artist himself. A third example of an artist who exhibited during the late 1970s and whose work was added to the collection is the Japanese sculptor Keiji Uematsu. His sculptures of glass, stone, iron and rope suit the profile of the museum admirably.

Olle Granath's aim with the exhibition *Vanishing Points* (*Flyktpunkter*) was to link together the 1960s of the museum with what was happening in Minimalism and conceptually-orientated art. Some of the artists on display, such as Eva Hesse and Sol LeWitt, were already represented in the collections but work by the others was added later. This latter group included Mel Bochner, Dan Graham and Ruth Vollmer. This was a retrospective exhibition, and Olle Granath considered that the museum had "gone off the rails a bit".<sup>63</sup> A collage by Joseph Kosuth, one of the prominent figures in conceptual art, had been purchased in 1979, and in 1980 a retrospective exhibition of On Kawara's art called *Continuity/Discontinuity 1963–1979* was shown. Interest from critics and public was lukewarm, apart from Bengt Olvång in *Aftonbladet* who called the exhibition a "scandal".<sup>64</sup> The basis of his criticism was the calling into question of Modernism that took place in the 1970s, which is of interest in this context since it partially explains the late development of the interest in conceptual art shown by the Swedish art world. Torsten Ekbom, the critic on *Dagens Nyheter*, also had reservations about On Kawara, and as he saw it, the lack of artistry.<sup>65</sup> Three works by On Kawara were, however, added to the collection. Other conceptual artists that were shown and whose works were acquired for the collection were Marcel Broodthaers in 1982 and Daniel Buren in 1984. Walter de Maria's *The square of the large rod series* (1985) was purchased with the help of donated funds in 1986, and three years later the exhibition *Walter de Maria. Two Very Large Presentations* (*Två mycket stora prestationer*) was held.<sup>66</sup> The exhibition of works by Mario Merz, a representative of Arte Povera should also be included among the idea-based art presented in the 1980s. The museum acquired one work by Merz.

Art of an entirely different kind, and one of which Sweden had remained largely unaware, was the New Spirit Painting: its German protagonists were known as *Die neuen Wilden* and their Italian counterparts as *La Transavanguardia*. The exhibition *The Dog Arrives in the Course of the Week* (*Hunden tillstöter under veckans lopp*) was shown in the spring of 1981 with paintings by Per Kirkeby, A.R. Penck, Markus Lüpertz and Jörg Immendorff. Works by all of them were purchased. The new Italian painting was also followed up. In 1983 Francesco Clemente's *The Fourteen Stations* was shown, although no acquisitions were made. There was also major interest in painting in the Nordic countries during the 1980s. Moderna Museet did not organise an exhibition of its own but purchased works by several of the most celebrated

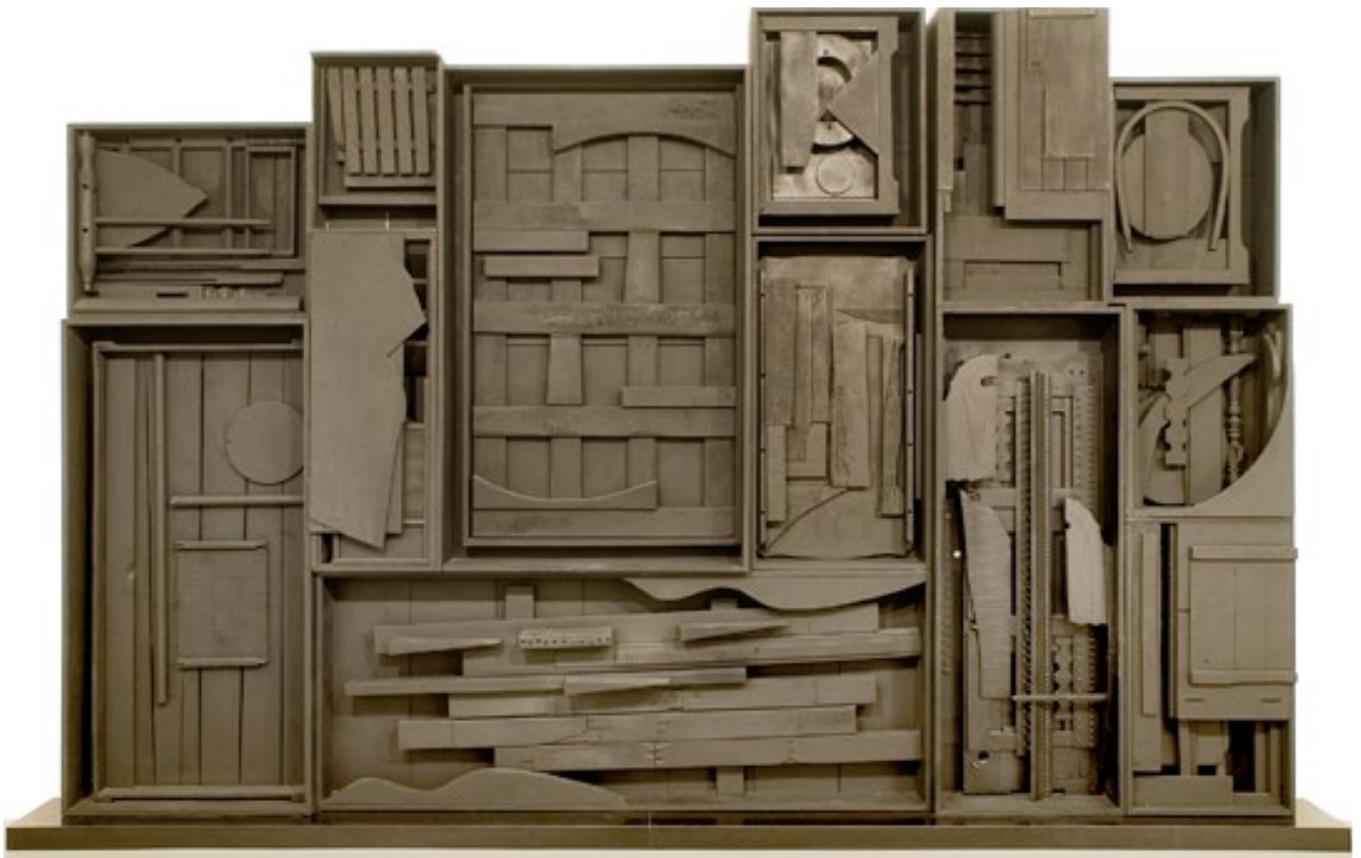
Nordic painters: Marika Mäkelä, Jukka Mäkelä, Olav Christopher Jenssen and Jet-te L. Ranning.

The concept of the work of art and the division into particular media were also changing by the very beginning of the 1960s. Object, collage and other hybrid forms recurred frequently among the purchases, and this interdisciplinary aspect increased as postmodernism gained ground in the Swedish art world. The dividing-line I have used in this article follows the traditional boundaries, but it is impossible nonetheless to ignore the fact that an ever increasing number of works defy this kind of demarcation. At the end of the 1980s, video and installations had become increasingly common and new photographic art was making an impact on all fronts. Among the more renowned acquisitions made by Moderna Museet, and which were also shown in exhibitions, were works on video by Bill Viola and Dara Birnbaum and photographic work by Robert Mapplethorpe and Alfredo Jaar. During the first part of the 1990s, acquisitions were also made of other kinds of art which have become key works in the collection on display: Anish Kapoor's *Mother as Void* (1991), Antony Gormley's *Pore* (1988) and Gerhard Richter's four paintings known as *The Bach Suite* (1994–95).

Art has become globalised during the most recent decade. Artists move between continents; major exhibitions and Biennale are held in all parts of the world, and Moderna Museet has also been affected by these changes.<sup>67</sup> Yinka Shonibare has dressed the walls of the museum's lobbies with colourful materials linked to Africa. The patterns of the cloth come originally from Indonesia, however, and they were initially manufactured in Europe and were then exported to Africa.<sup>68</sup> Shonibare's art thus encompasses the complex history of multicultural society. Its central placement in the entrance signals the internationalisation of Moderna Museet in similar fashion to the way the sculptures by Niki de Saint Phalle and Jean Tinguely outside the museum once did. A few examples of this change are the acquisition of Doris Salcedo's works *Untitled* and *Atrabiliarios*. Salcedo works in Bogotá and has been shown at the major art museums in New York and London as well as at the Biennale held in São Paulo and Istanbul. Mona Hatoum's installation *Home* was donated by the Friends of Moderna Museet in 2000. Hatoum is from Lebanon and currently works in London. Esra Ersen's work on video *Om du kunde tala svenska* is one example of how artists work in close connection with exhibitions. The video was made during a stay in Stockholm within the framework of the *Moderna Museet Project*. Other artists whose works have been acquired are Carsten Höller from Germany, Martha Rosler from the US, Clay Ketter from the US but who works in Sweden, and Katarzyna Kozyra from Poland. The acquisition of Kjartan Slettemark's poodle-dress in 2002 is a nod to the 1970s and the museum's own history.

#### *Gender – the White Spot*

Today the imbalance in the proportions of acquisitions of works by male and female artists can easily be perceived. This is a "major historical mistake", declares Lars Nittve, referring to the "routine" selection of male artists.<sup>69</sup> But the



Louise Nevelson  
*Total - Totality - All*, 1959–64  
 Black painted wood, 258 × 430 × 18 cm  
 Donation 1973, New York Collection

Rosemarie Trockel  
*Untitled*, 2000  
 Metall from kitchen stoves, 192 × 50 × 90 cm  
 Donation 2001 from MMV



Lena Cronqvist  
*Madonna*, 1969  
Oil on canvas, 120 x 106 cm  
Purchase 1970

question is whether routine is all it was. Feminist art history has shifted position radically, and today a great deal of knowledge is available about the women artists who were active during the twentieth century while a critical rereading of art history has also taken place. The criteria and values that constituted the norm have been called into question, and this has made possible the application of different perspectives and thus to some extent undermined the canon which was made up of male artists. It may be illuminating to review the exhibitions of women artists held by Moderna Museet in order to get a picture of which female artists were considered to be worthy of attention. Which women were deemed sufficiently interesting to be exhibited? The question is also of relevance to understand why the acquisitions appear as they do; exhibitions have, as has been mentioned, a close relationship to what has been purchased or donated.

The arrangement presented here is based on the museum's own compilation, and I have selected those exhibitions where the artists are presented by name.<sup>70</sup> Women artists have, of course, taken part in a number of other major and minor group exhibitions but their role in these exhibitions follows the same general pattern, i.e. the work of women artists is in the minority and largely constitutes the exception. Examples of exhibitions of this kind are Louise Nevelson's participation in the exhibition *New York Collection for Stockholm* (1973) and that of Ann Edholm in the exhibition *Nine Questions on Light (Nio frågor om ljuset, 1995)*. The opposite applies to the exhibition *She – A Cathedral*, which has not been included either despite the fact that it was largely distinguished by the presence of Niki de Saint Phalle, but it was a collective display in which Jean Tinguely and P.O. Ultvedt also participated. The inventory ranges from 1958 to 2001. The following year the museum's policy document was formulated which explicitly inscribes gender balance as a criterion of acquisition policy, thus introducing a new phase in the operations of the museum.<sup>71</sup>

- 1960 *Siri Derkert*  
*Anna Casparsson. Embroidery*
- 1962 *Hannah Ryggen. Tapestries 1933–1961*
- 1964 *Sigrid Hjertén 1885–1948. Retrospective*  
*Barbara Hepworth*
- 1966 *Anna Stridh in Torpa*
- 1967 *Meret Oppenheim*
- 1968 *Eva Aeppli*
- 1973 *Louise Nevelson 1955–1972*
- 1980 *5 × 1000 Years. Channa Bankier, Lena Cronqvist, Gittan Jönsson, Margareta Renberg and Lenke Rothman*
- 1981 *Eddie Figge. Paintings and Drawings About Space from the Past Ten Years*  
*Niki de Saint Phalle. Retrospective*  
*Look Around in Happiness. Six Photographers – Six Temperaments*
- 1984 *Barbro Östlihn. Paintings from New York – Stockholm – Paris 1962*
- 1985 *Stina Ekman. Lattice*  
*Toyen*

- 1989 *Hilma af Klint. Occult Painter and Pioneer of Abstract Art*
- 1991 *Elle Klarskov-Jørgensen. Bicycle Sculpture*  
*Barbro Bäckström. Commemorative exhibition from the Collection*
- 1992 *Kiki Smith*
- 1993 *Eva Aeppli. From the Collection*  
*Karen Knorr. A Retrospective*  
*Nan Goldin. The Ballad of Sexual Dependence*
- 1995 *Lisa Fonsagrives-Penn. Sculptures and Works on Paper*
- 1996 *Pia Arke. On display*
- 1998 *Homage to Eddie Figge*  
*Moderna Museet Project: Maria Lindberg*  
*Moderna Museet Project: Koo Jeong-a*  
*Moderna Museet Project: Annika Eriksson*  
*Moderna Museet Project: Emese Benczúr*  
*Moderna Museet Project: Fanni Niemi-Junkola*
- 1999 *Moderna Museet Project: Apolonija Šušteršič*  
*Moderna Museet Project: Miriam Bäckström*  
*Moderna Museet Project: Ann Lislegaard*  
*Cecilia Edefalk*
- 2000 *Moderna Museet Project: Claire Barclay*  
*Moderna Museet Project: Elin Wikström*  
*Moderna Museet Project: Regina Möller*
- 2001 *Rosemarie Trockel*  
*Denise Grünstein. Figures in Landscape*  
*Stina Brockman. Sexy Eyes*  
*Moderna Museet Project: Johanna Billing*  
*In the Age of Aberration. Vera Nilsson's Drawings and Sketches 1910–1970*  
*Moderna Museet Project: Esra Ersen*  
*Moderna Museet Project: Pia Rönicke*

What is perhaps most surprising in a list of this kind is the almost total absence of exhibitions of women artists during the 1970s. This is in stark contrast to the feminist exhibitions that first took place in Gothenburg. *Livegen – eget liv* at Maneten in 1973 and *Verkligheten sätter spår* at the Röhsska museum in 1975. That same year *Livegen – eget liv* was rearranged for Kulturhuset in Stockholm but under the new title *Kvinnofolk*. The next major exhibition was in 1979 when *Modersmyt, moderskap, mänskoskap* was shown at Göteborgs konsthall, and finally, *Vi arbetar för livet* was shown in 1980 at Liljevalchs konsthall and *Andra hälften av avantgardet 1910–1940* the following year at Kulturhuset, both the latter venues are in Stockholm.<sup>72</sup> Although an exhibition consisting only of women was staged for the first time at Moderna Museet in 1980, organised by Ingela Lind for NUNSKU and with a title that might suggest a feminist perspective – *5 × 1000 Years*, the emphasis was on the individual. In the catalogue introducing the five artists Channa Bankier, Lena Cronqvist, Gittan Jönsson, Margareta Renberg and Lenke Rothman, what is highlighted are magic and symbolism interwoven with everyday life, which while presenting the female experience fails to formulate it in feminist terms.<sup>73</sup> This difference between the exhibition at Moderna Museet and the other exhibitions referred to has its roots in the Modernist

attitude of the museum: art has to be free from any non-aesthetic aspects – such as feminism. The fact that many women were working with figuration and occasionally with textile craft-traditions served to distance them further from the view of art that prevailed at the museum as avant-garde and experimental.<sup>74</sup>

With regard to photography, an exhibition consisting solely of female photographers was held in 1981 called *Look Around in Happiness. Six Photographers – Six Temperaments*. But it, too, was promoted as a manifestation of “six individual photographers whose distinctive personalities” formed the basis of the exhibition “in combination with important and interesting collections of images”.<sup>75</sup> The fact that they had something in common as women, which had been emphasised in the previously mentioned feminist exhibitions, was not touched on. Conceivably the 1980 film series *Vi filmar för livet (We Film for Life)* is the only manifestation of that kind. Films were shown over five days in October by such artists as Gunvor Nelson, Mai Zetterling, Chantal Akerman, Ulrike Ottinger, Marguerite Duras and Frida Kahlo.<sup>76</sup>

Furthermore, a perusal of the list shows that the works of the women artists exhibited were clearly well-suited to the activities of the museum as a whole. Siri Derkert, Sigrid Hjertén, Vera Nilsson, Hilma af Klint and Meret Oppenheim can be counted among the classic Modernists and also as pioneers. The Czech artist Toyen is closely linked to French Surrealism and André Breton. She lived and worked in Paris for a large part of her life and exhibited at an early stage at the Galerie Denise René, a focal point for Swedish art interests in Paris.<sup>77</sup> Niki de Saint Phalle and Eva Aeppli are also associated with Paris and the contacts that were made there; both women were also married to Jean Tinguely.<sup>78</sup> Another female artist who either collaborated or worked closely with the male artists Pontus Hultén was interested in was Louise Nevelson, and she formed part of the circle that was shown in the exhibition *New York Collection for Stockholm* in 1973. The works of these women were, of course, exhibited in their own right, but it is obvious that their close relationship to the male artists was of importance to their being recognised. Pontus Hultén was himself to comment on the situation of female artists in a short presentation of Yolande Fièvre’s work *Untitled* (1965) which forms part of Hultén’s own collection: “This female artist has always been especially interesting. What courage it must have taken to realise the dreams and intentions of a woman at a time when the world was mostly ruled by men.”<sup>79</sup> One of those men was indisputably Pontus Hultén himself.

The women artists who were otherwise recognised with individual exhibitions had all worked in abstract art to a greater or lesser extent: Eddie Figge, Barbro Östlihn, Stina Ekman and Barbro Bäckström as well as the English sculptor Barbara Hepworth. The introduction of postmodernism in Sweden came to be synonymous with the exhibition *Implosion*, but that was also the occasion when feminist-oriented art was shown for the first time at Moderna Museet with such artists as Barbara Kruger, Cindy Sherman and Laurie Simmons, who all worked with new photographic

art. Three years later works with a feminist stamp by Ingrid Orfali, Denise Grünstein and Tuija Lindström were shown in the exhibition *Reflections (Spegling)*, and it was primarily women artists working in photographic art who were shown in individual exhibitions during the 1990s: Karen Knorr, Nan Goldin, Pia Arke, Denise Grünstein and Stina Brockman.<sup>80</sup> In addition to these artists, major exhibitions were also shown of well-established women artists such as Kiki Smith (1992), whose *Sperm piece* was acquired at that time thus supplementing previous acquisitions, paintings by Cecilia Edefalk (1999) and a wide-ranging presentation of installations, videos and objects by Rosemarie Trockel (2001). Four works by Trockel were purchased with the assistance of the Friends of Moderna Museet. It is currently generally accepted that women artists made their breakthrough with the advent of postmodern art. Or, in the words of Olle Granath on art today and the situation of female artists, “the revenge is magnificent”.<sup>81</sup>

Participation in the exhibition *About Time (På: Tiden)* was almost equally balanced between men and women artists; the title referred to artistic regeneration and the generational shift rather than to the equality of the sexes.<sup>82</sup> The relevance of these calculations applies to the extent that they indicate partiality or negligence. Moderna Museet Project was a programme intended to introduce contemporary art to the museum and started life with the new Moderna Museet in 1998. The project ran for four years, and the curator in charge was Maria Lind. Her starting-point was to show art that was exploratory and that took place in the borderland between politics, science and other art genres.<sup>83</sup> Although a range of women artists were shown as part of the project, this was as part of contemporary art and not as a feminist project in its own right.

Acquisitions of works by women artists in the international collection account for an estimated ten per cent. Women artists are also not represented to the same extent with regard to the number of works and oeuvres. Three women were represented in the international collection by more than two works in 1985: Helene Schjerfbeck, Niki de Saint Phalle and the Danish sculptor Astrid Noack. And there were two works in the collection by each of the following artists: Eva Hesse, Ellen Thesleff, Meret Oppenheim, Germaine Richier, Marie Laurencin and Gabriele Münter. The remaining twenty-nine women artists were represented in the collection at that time by a single work. Over the years, acquisitions have been made by women Modernists such as the gift by the Friends of Moderna Museet of a work by the American Surrealist Dorothea Tanning.<sup>84</sup> Another donation by the Friends was a painting entitled *Meadow* (1983) by the British artist Bridget Riley, whose roots lie in the kinetic art of the 1960s. This was the category of artistic work that “Det Andra Önskemuseet” (“The Second Museum of our Wishes”) was aimed at. By appealing to central government, donors and the Friends for a considerable one-off sum, the museum aimed to recreate the successful device of focusing its efforts on a demonstration that would “correct” what had once gone wrong. Nittve points out, in contrast, that the

issue was purchasing a number of key works which would form part of the core collection on display.<sup>85</sup> Anything else would, of course, have been impossible, and the historical neglect of women artists will as a result continue to be visible in the collection as a whole. This may be a good point since the collection is also a historical document of a time and its actors. No museum could ever provide a complete picture of all possible histories of art.

Until now the work of six artists has been donated or purchased of the score of more of artists the museum aspires to own: Louise Bourgeois, *Pillar* (1949), Monica Sjöö, *Cosmos Within Her Womb* (1971), Dorothea Tanning *Insomnias* (1957) and *Don Juan's Breakfast* (1972), Carolee Schneemann, *Interior Scroll* (1975) and *Eye Body* (1963/2004), Anna-Chaja Abelevna Kagan, *Suprematistische Komposition* (1922–23) and Tora Vega Holmström, *Strangers* (1913–14).<sup>86</sup>

### Swedish Art

The museum is tasked with purchasing works by living Swedish artists in order to provide a representative picture of Swedish art. And not just a representative one, the museum is expected to have the most complete selection of Swedish art and to be able to show the full range of the more significant oeuvres. Part of the funding from central government is meant to be used for purchases, which further underlines the fact that this is a matter of public record. Until 1988, the Swedish Artists' National Organisation (Konstnärernas Riksorganisation, KRO) and the Royal Academy of Fine Arts were also represented on a purchasing committee, whose members were proposed by national bodies and appointed by the government, and which – together with the head of the museum – decided on what to buy.<sup>87</sup> This organisational structure was put in place to ensure oversight of the procedure and has a long tradition dating back to the turn of the century and to the demand by Konstnärersförbundet (the Association of Swedish Artists) for influence over state purchases of the work of living Swedish artists.<sup>88</sup> The committee, however, came to be seen as a hindrance by the directors of the museum since expressions of loyalty to artist colleagues kept finding their way into decisions made about purchasing. As part of the rationalisation of public administration led by Bo Holmberg at the end of the 1980s, the committee was abolished and nowadays it is the museum alone which decides on acquisitions.

Of course, precisely who decides what works are to be purchased is a sensitive issue, and from the end of the 1960s the museum attempted to introduce a more egalitarian procedure. The aim was to give artists the option to propose their own works by sending in slides. This would also allow the museum to circumvent the galleries and thus “counteract the commercialisation of the art world”.<sup>89</sup> This was a viewpoint that was hardly shared by the gallery-owners. Another argument was that the purchasing committee chose works from a geographic perspective that was too narrow, which Folke Edwards also underlined in the impassioned debate in the autumn of 1962 about the way the museum worked. The museum “had responsibilities outside Stockholm as well”,

Edwards pointed out.<sup>90</sup> Minutes from committee meetings in the 1970s also bear witness to what little recourse was made to galleries or art centres outside Stockholm for acquisitions. This would not seem to have changed until the early 1980s when suddenly the names of galleries in New York and other European cities turn up in the minutes.<sup>91</sup> Ulf Linde recalls that Lage Lindell went off into the countryside to look for new art but came home empty-handed. “None of it was any good”, according to Lindell.<sup>92</sup>

An attempt at achieving more democratic representation at the museum, and one that was typical of its time, was made with the exhibition *KRO Lottery* (*KRO-lotteriet*). In February 1973, 1,500 artists exhibited work over a fortnight while debates were organised as well. The politically radical 1970s attempted to redefine the concept of culture but when it came to the core activities of the museum, of which collecting forms an integral part, representatives of the museum were keen to defend their fundamentally Modernist approach. It was the unique expressive needs of individual artists which had to be safeguarded with the support of the museum and not a more inclusive definition of culture.<sup>93</sup> This view has also left its mark on the ratio of the number of artists active in Sweden during the whole of the twentieth century to the number represented in Moderna Museet. It is difficult to estimate what this ratio is but a relatively limited number of these artists are to be found in the collection. KRO has approximately 2,800 currently registered members in contrast with approximately 3,000 Swedish artists listed in the collection until the present day. That figure also includes photographers and graphic artists. While the museum does aim to achieve a representative balance and while such acquisitions are more broadly-based and more generous than for international art, what is ultimately purchased is art that has made an impression on the Swedish art world.<sup>94</sup>

There is a considerable difference between the Swedish and the international parts of the collection and that lies in its gender cleavage. And it is here that the need for representative balance has in all likelihood had an impact on the selection. The proportion of women artists in the collection was about 30 per cent even during its first twenty-five years and this increased slightly during the 1990s. As already mentioned, an annual review is currently carried out of the gender balance of the purchases that are made. Nevertheless the same pattern of women artists being represented by fewer works still obtains. Until 1985 there were only eleven women artists represented in the collection by four or five works: Maj Bring, Siri Derkert, Mollie Faustman, Eddie Figge, Sigrid Hjertén, Tora Vega Holmström, Birgitta Liljeblad, Vera Nilsson, Siri Rathsmann, Ninnan Santesson and Nell Walden. Apart from Eddie Figge and Birgitta Liljeblad, the other artists belonged to the breakthrough period of modern art and to a canon of female modernists whose work was exhibited and who are mentioned in surveys.<sup>95</sup> Birgitta Liljeblad continued to work as a graphic artist and a number of prints have been acquired over the years. Eddie Figge is one of the artists whose work the museum exhibits on a recurrent basis and is among the relatively well-represented artists in the collection

as a result of several purchases made over the years.

An interesting issue that relates to the participation of the museum in artistic life is the way in which different generations come to form part of the collections of the museum. Among the acquisitions of the artists born in the 1950s and who became established in the early 1980s are Max Book, Stina Ekman, Martin Engström, Rolf Hanson, Håkan Rehnberg, Johan Scott and Dan Wolgers. Later in the 1980s, acquisitions were made by artists of the same generation: Ernst Billgren, Jarl Ingvarsson, Kajsa Mattas, Truls Melin, Lars Nilsson, Ingrid Orfali, Ulf Rollof, Annette Senneby and Stig Sjölund. Several of these artists also had exhibitions at Moderna Museet, e.g. Stina Ekman and the famous *Lattice (Gitter)* of 1985. The powerful return of painting in the work of painters such as Martin Engström, Rolf Hanson and Jarl Ingvarsson is an aspect of the early art world of the 1980s which was recognised by the museum but also by collectors such as Fredrik Roos, who founded the Rooseum in Malmö in 1988. Art collecting was, to put it simply, part of the financial boom of the 1980s. Another aspect of contemporary art was the more conceptually oriented art that can be exemplified by the exhibition at Moderna Museet of works by Håkan Rehnberg, Johan Scott and Gregor Wroblewski: *5 Objects* 1980. The art world of the 1980s which was a dynamic one in so many ways did, of course, encompass women artists, but they won recognition and were incorporated into the collection at a later stage. Works by artists such as Ann Edholm and Eva Löfdahl were purchased in 1990, by Helene Billgren in 1992 and by Cecilia Edefalk in 1994.

In addition to its representative qualities, the depth of the collection is another key criterion: the need to present major oeuvres as thoroughly as possible. For this reason, additional works by artists already represented in the collection are continually purchased. These artists would include Vera Nilsson, nearly 200 of whose drawings and paintings have been collected. Siri Derkert is also richly represented in the collection by sketches and drawings. Among women artists of later generations, the collection of paintings, prints and drawings by Lena Cronqvist is the most extensive. Other prominent women artists such as Marie-Louise Ekman, Barbro Bäckström, Barbro Östhlin and Birgit Broms are in contrast relatively sparsely represented by between seven and fifteen works. With regard to male artists, an extensive body of material consisting of drawings by Torsten Renqvist is to be found in the collection in addition to his sculpture. Öyvind Fahlström is also extensively represented with sketchbooks in addition to the works preserved in the collection. This is perhaps hardly remarkable bearing in mind Leif Nylén's comment: "if a single connecting thread is to be found there [in the Sweden of the 1960s], it is Öyvind Fahlström, omnipresent whether in art, poetry, theatre or cultural debate."<sup>96</sup> Other oeuvres that are relatively well represented are of the men who were professors at the Royal University College of Fine Arts, which may explain the interest in them. They were appointed professors by virtue of their careers as artists. Here we find Lennart Rohde, Olle Kåks, Hans Viksten, Evert Lundquist, Olle Nyman and Torsten Andersson.

The exhibition *Swedish Hearts (Svenska hjärtan)*, which was shown in the summer of 2004, put its finger on yet another sore point with regard to the representative nature of the collection: multicultural Sweden. This aspect applies to several works that have been acquired in recent years: such as Loulou Cherinet's video *White Women* (2002), in which men of African origin discuss white women. Or Sirous Namazi's *Periphery*: a balcony in corrugated iron with a satellite dish. In other words, the Swedish collection is demonstrating the same trend as the international one; multicultural society is now part of contemporary art. Swedish art is no longer kept separate from the international scene in the galleries in which the collection is shown, as it is in this article and as it used to be in museum practice. Nationality and styles are parameters that have long classified art; gender has been added, for different reasons as a sort factor. These cleavages within art are statistical in nature but they may also be used as interesting and productive starting-points for discussions and for reflection about art – about the various contexts of the work of art and about issues of its representative nature.

It may be stated by way of conclusion that the function of the collection to serve as a form of "memory" is highly selective, while its homogeneity has its explanation in the individuals and the networks that influenced the process of collection. The centre of gravity of the collection is American and French art of the 1960s and 70s, alongside the modern classics. The core of the collection is art that served as a turning point in creating the art of today and a more extensive definition of art and the art-work.

- 1 Lars Nittve, "Det moderna museet – och Moderna Museet", *Moderna Museet. Boken*, eds. Cecilia Widenheim et al., Stockholm 2004, unpaginated.
- 2 Olle Granath, "Ett museum är ett museum är ett museum...", *Moderna Museet 1958–1983*, eds. Olle Granath and Monica Nieckels, Stockholm 1983, p. 8.
- 3 Otte Sköld, "Otte Skölds tal vid invigningen av Moderna Museet d. 9/5 1958 kl. 11.30", *Moderna Museet 1958–1983* 1983, p. 11.
- 4 The curators are Cecilia Widenheim, 24 Aug. 2007, and Iris Müller-Westermann, 14 Aug. 2007, while the former museum director is Björn Springfeldt, 3 July 2007. I have also had access to transcriptions of interviews with Olle Granath, 13 June 2007, and Ulf Linde and Nina Öhman, 22 Aug. 2007.
- 5 Rolf Söderberg, *Otte Sköld*, Stockholm 1968, p. 180.
- 6 Werner Haftmann, *Malerei im 20. Jahrhundert*, München 1954, and Herbert Read, *A Concise History of Modern Painting*, London 1959.
- 7 See Mary Anne Staniszewski, *The Power of Display. A History of Exhibition Installations at the Museum of Modern Art*, Cambridge, Massachusetts 1998.
- 8 Read 1959, p. 8.
- 9 Ulf Linde, "Memoarer", p. 65, and Hans Nordenström, "Preludier på 50-talet", *Moderna Museet 1958–1983* 1983, pp. 22–29.
- 10 Pontus Hultén, "Fragment ur Moderna Museets historia", *Moderna Museet 1958–1983* 1983, p. 34.
- 11 Serge Guilbaut, *How New York Stole the Idea of Modern Art*, Chicago 1983; *Reconstructing Modernism. Art in New York, Paris, and Montreal 1945–1964*, ed. Serge Guilbaut, Cambridge 1990; David Hopkins, *After Modern Art 1945–2000*, Oxford 2000, pp. 10–12.
- 12 Pontus Hultén, "Fragment ur Moderna Museets historia", *Moderna Museet 1958–1983* 1983, p. 35.
- 13 *Northern Light. Realism and Symbolism in Scandinavian Painting 1880–1910* (exh. cat.), ed. Kirk Varnedoe, The Brooklyn Museum, New York 1982. The exhibition was also shown in Gothenburg in 1983. An additional example is provided by *1880-tal i nordiskt måleri* (exh. cat.), eds. Pontus Grate and Nils-Göran Hökby, Nationalmuseum, Stockholm 1985.
- 14 Mogens Lorentzen, "Unionalen", *Konstrevy*, no. 6, 1931, pp. 145–161.
- 15 See Martin Gustavsson on the art market in Stockholm, *Makt och smak. Sociala och politiska motsättningar på den svenska konstmarknaden 1920–60. Disputationsupplaga* (diss.), Stockholm 2002.
- 16 Rolf Söderberg, *Mina konstnärssänkor och andra konstminnen*, Stockholm 1999, pp. 32–33.
- 17 Gösta Lilja, *Det moderna måleriet i svensk kritik 1905–1914*, Malmö 1955, and Bengt Lärkner, *Det internationella avantgardet och Sverige 1914–1925* (diss.), Lund 1984.
- 18 Peter Lutherström, *Svensk litterär modernism. En stridsstudie*, Stockholm 2002. August Brunius was a critic on *Svenska Dagbladet* and wrote the first introduction to modern art in Swedish, *Färg och form. Studier af den nya konsten*, Stockholm 1913.
- 19 Söderberg 1999, p. 10, and Thomas Millroth, *Rum utan filial? "1947 års män"*, Lund 1977, p. 20.
- 20 On the creation of the early collection see: Cecilia Widenheim, "Att samla sin samtid – ett modernt museum med framtiden och det förflyttna i sikte", *Moderna Museet clo Waldemarsudde. Moderna klassiker* (exh. cat.), eds. Göran Söderlund and Christina G. Wistman, Waldemarsudde, Stockholm 2002, pp. 19–27.
- 21 The works of Bourdelle and Maillol were transferred in 1991. The current collection of Moderna Museet contains only a graphic print by Bonnard and a portrait of Misia Godebska by Vuillard, all the other works have been transferred to Nationalmuseum.
- 22 Per Bjurström, *Nationalmuseum 1792–1992*, Stockholm 1992, pp. 240–241. Söderberg 1999, p. 10. Hans Henrik Brummer, *Moderna Museet clo Waldemarsudde* 2002, p. 11.
- 23 Barbro Schaffer, *Analys och värdering. En studie i svensk konstkritik 1930–35*, Stockholm 1982, pp. 70–71.
- 24 Söderberg 1968, p. 173.
- 25 Leif Nylén, *Den öppna konsten. Happenings, instrumentalt teater, konkret poesi och andra gränsöverskridningar i det svenska 60-talet*, Stockholm 1998, p. 7. The concept of "open art" was established in the press in 1964 in order to describe art which operated across the boundaries of different genres. See pp. 111–116.
- 26 Ulf Linde, "Introduktion", *Katalogen över Moderna Museets samlingar av svensk och internationell 1900-talskonst*, eds. Björn Springfeldt, Nina Öhman et al., Stockholm 1976, p. 5.
- 27 *Önskemuseet* (exh. cat.), eds. Ulf Linde et al., Moderna Museet, Stockholm 1963.
- 28 Olle Granath, "På fyrtio ljustårs avstånd", *Moderna Museets Vänners tidskrift*, no. 2, 2003, pp. 36–41.
- 29 The following works were acquired to accompany *The Museum of our Wishes*: Josef Albers, *Evident*, 1960; Francis Bacon, *Double Portrait of Lucian Freud and Frank Auerbach*, 1964; Giacomo Balla, *Velocità d'automobile + luce*, 1913; Alexander Calder, *The White Frame*, 1934; Giorgio de Chirico, *Le cerveau de l'enfant*, 1914; Salvador Dalí, *L'enigme de Guillaume Tell*, 1934; Jean Dubuffet, *Næud au chapeau*, 1946; Raymond Duchamp-Villon, *Portrait of Professor Gosset*, 1917; Max Ernst, *Eislandschaften, Eiszapfen und Gesteinsarten des weiblichen Körpers*, 1920, *Figure humaine*, 1931; Jean Fautrier, *Tête multiple*, 1944–45; Alberto Giacometti, *Cage*, 1930–31, *Nu*, 1932–33, *Grande figure*, 1949; Julio Gonzalez, *Femme se coiffant*, 1930–33; Wassily Kandinsky, *Groupement*, 1937; Ernst Ludwig Kirchner, *Marcella*, 1909–10; Yves Klein, *Monochrome bleu*, 1956, *Suaire*, 1961; Wilfredo Lam, *Tropical Growth*, 1948; Henri Laurens, *Clown*, 1915; René Magritte, *Le modèle rouge*, 1935; Roberto Matta, *Composition*, 1938; Joan Miró, *Le potager à l'âne*, 1918, *La figure rouge*, 1927; Piet Mondrian, *Composition with Yellow, Red and Blue*, 1936–43; Henry Moore, *Three studies for reclining figures*, 1944; Emil Nolde, *Blumengarten*, 1919; Francis Picabia, *Prenez garde à la peinture*, 1916; Pablo Picasso, *Buste de femme*, 1907, *Bouteille, verre, violon*, 1912–13, *La demoiselle*, 1929, *Déjeuner sur l'herbe*, 1962; Jackson Pollock, *The Wooden Horse*, 1948; Robert Rauschenberg, *Monogram*, 1955–59; David Alfaro Siqueiros, *Guardian de la Paz*, 1940.
- 30 Gerard Bonnier, "Företal", *Önskemuseet* 1963, p. 7.
- 31 Pontus Hultén, "Fragment ur Moderna Museets historia", *Moderna Museet 1958–1983* 1983, p. 32.
- 32 Hultén describes, for example, his thinking in relation to the exhibition *Movement in Art*, which contained both a historical section and a contemporary one, so as to illuminate a "Dynamic way of seeing art and life". Hultén, *Moderna Museet 1958–1983* 1983, p. 36.
- 33 See Hultén's foreword in *New York Collection for Stockholm* (exh. cat.), ed. Björn Springfeldt, Moderna Museet, Stockholm 1973. See also Marianne Hultman, "New York Collection for Stockholm", *Teknologi för livet. Om Experiment in Art and Technology*, ed. Barbro Schultz Lundestam, Paris and Stockholm 2004, pp. 159–170.
- 34 The following works of art were bought from the exhibition: Walter De Maria, *Hard Core*, 1969; Jim Dine, *Peaches*, 1969; Alex Hay, *Graph Paper*, 1967; Larry Rivers, *Movie House*, 1972; James Rosenquist, *Surface Tension*, 1973; Keith Sonnier, *Flocked*, 1969; Lee Bontecou, *Untitled*, 1959; John Chamberlain, *M. A. A. B.*, 1969; Mark di Suvero, *Blue Arch for Matisse*, 1962; Öyvind Fahlström, *Världsbanken*, 1971; Dan Flavin, *Monument 7 for V. Tatlin*, 1964; Red Grooms, *The Patriots' Parade*, 1967; Hans Haacke, *High Voltage Discharge Travelling*, 1968; Donald Judd, *Untitled*, 1970; Sol LeWitt, *3C Half Off Piece*, 1969; Robert Morris, *Untitled*, 1970; Louise Nevelson, *Total – Totality – All*, 1959–64; Claes Oldenburg, *Geometric Mouse*, 1972; Nam June Paik, *TV-Chair*, 1968; Robert Rauschenberg, *Mud Muse*, 1968–71; George Segal, *The Dry Cleaning Store*, 1964; Richard Serra, *Untitled*, 1972; Robert Whitman, *Dining Room Table*, 1963. No works by Robert Breer, Ellsworth Kelly, Roy Lichtenstein, Kenneth Noland, Richard Stankiewicz, Frank Stella, Cy Twombly and Andy Warhol were purchased.
- 35 Stephen Bury, *Artists' Multiples 1935–2000*, Aldershot 2001, pp. 37–38.
- 36 Ibid., see the list of works for the distribution of Edition MAT.
- 37 Bergmark writes in his memoirs of the period around 1960 that in his view the way Linde and Hultén saw art was backward-looking. According to Bergmark, this was a form of cultural radicalism that "marginalised" his own art criticism and way of seeing things. Bergmark, *Man med krimmermössa som är trött om vintern*, Stockholm 1993, p. 115ff.
- 38 *Är allting konst?*, ed. Hans Hederberg, Stockholm 1963. Besides the contributions in the press, the closing remarks by Rabbe Enckell have been added.
- 39 Folke Edwards and Torsten Bergmark, *Är allting konst?* 1963, pp. 36, 28–29.
- 40 Moderna Museet was represented in the debate by the curator Carlo Derkert, Pontus Hultén as a member of the committee of the Friends of Moderna Museet, and senior curator Carl Nordenfalk. *Är allting konst?* 1963, pp. 43–48.
- 41 Carlo Ginzburg, *Ledtrådar. Essäer om konst, förbjuden kunskap och dold historia*, Stockholm 1989, p. 21ff; Francis Haskell, *Patrons and Painters. Art and Society in Baroque Italy*, New Haven/London 1980, pp. 98–119, 332–346.
- 42 For the views of various curators regarding the collecting process, see: "Samtal i posthuset", *Moderna Museet clo Malmö Konsthall* (exh. cat.), ed. Björn Springfeldt, Malmö 2003, pp. 100–108.
- 43 Linde, *Katalogen över Moderna Museets samlingar*, p. 5.
- 44 Björn Springfeldt, *Moderna Museet clo Malmö Konsthall* 2003, p. 9.
- 45 *Moderna Museets Vänners tidskrift*, no. 1, 2003, pp. 6–8, and *Moderna Museets Vänners tidskrift*, no. 3, 2001, pp. 18–19.

- 46 Ulf Linde, *Donationen Gerard Bonnier*, Årsbok för statens konstmuseer 35, Stockholm 1989, p. 13.
- 47 Paintings and sculptures by the following artists were donated in the will of Gerard Bonnier in 1989: Marc Chagall, *Le vieillard et le chevreau*, 1930; Jean Dubuffet, *Carnation sanguine*, 1950, *La garigue*, 1953, *Le viandot*, 1954, and *Stèle (forme de jambe)*, 1968; Alberto Giacometti, *Nature morte dans l'atelier*, 1953, and *Groupe de trois hommes*, 1948–49; Juan Gris, *Le comptoir sur le tapis bleu*, 1916, and *Le guéridon devant la fenêtre*, 1921; Paul Klee, *Die Schlange*, 1923; Yves Klein, *Monochrome or sans titre MG 24*, 1961, *Sculpture éponge SE 169*, 1959; Henri Laurens, *L'automne*, 1948; Fernand Léger, *Le campeur*, 1953; Joan Miró, *Les joujoux*, 1924, *Tête de paysan catalan*, 1925, *Figure*, 1935; Piet Mondrian, *Composition with Blue and Yellow*, 1933; Pablo Picasso, *Le peintre*, 1930, *La femme aux yeux noirs*, 1941–43, *Femme, Boisgeloup*, 1931, and *Le Bras*, 1959; Jacques Villon, *Composition en jaune et bleu (Galop)*, 1921.
- 48 *Moderna Museets Vänners tidskrift*, no. 2, 2003, p. 4.
- 49 *Rolf de Marés samling*, Föreningen för nutida konst, Stockholm 1947.
- 50 On the Swedish Ballet, see also, e.g. *Svenska Baletten. Les Ballets Suédois 1920–1925. Ur Dansmuseets samlingar* (exh. cat.), ed. Karin Bergqvist Lindegren, Moderna Museet, Stockholm 1969.
- 51 See Söderberg 1968 on Sköld, p. 173.
- 52 Unsigned note, *Meddelanden till Moderna Museets Vänner*, no. 7, 1962, p. 1.
- 53 Nell Walden came from Landskrona and in the local museum, a permanent display is maintained about her art and activities.
- 54 Seven works by Paul Klee executed between 1921 and 1938 were donated by Professor Carl Gemzell. Gemzell's collection was shown at Moderna Museet in 1995.
- 55 The work by Malevich was donated by Bengt and Jelena Jangfeldt in 2004.
- 56 *Pontus Hulténs samling* (exh. cat.), eds. Iris Müller-Westermann et al., Moderna Museet, Stockholm 2004, p. 6. Here Hultén writes by way of conclusion about chance: "Descartes based his metaphysical order on a method of hesitation, which meant that all knowledge based on weak foundations was abandoned, and all that remained was the certainty that comes from the thought that hesitates."
- 57 Matisse's *Paysage marocain* was donated by the Norwegian art dealer Walther Halvorsen in 1917. Richard Bergh, who wanted to acquire an "ultra-modern" work for the collection, had asked Halvorsen to procure something in Paris. Picasso's *La source* was donated by Grace and Philip Sandblom in 1970. See Bjurström 1992, p. 217, 345.
- 58 See Kathryn Boyer, "Behind the Scenes: Patronage and the Support of Art", *Perspektiv på samtiden. Samtida perspektiv*, eds. Kathryn Boyer et al., Stockholm 2002, pp. 133–138; Hans Hayden, *Modernismen som institution*, Stockholm/Stehag 2006, pp. 145–156.
- 59 For a critical reading of the modern museum of art, see: Carol Duncan, *The Aesthetics of Power. Essays in Critical Art History*, Cambridge 1993, pp. 169–188.
- 60 Interview with Olle Granath, 13 June 2007.
- 61 "Policy för förvärv av konst till Moderna Museets samling", *Moderna Museets Vänners tidskrift*, no. 1, 2003, pp. 7–8. The policy document is dated 23 August 2002, but it is regularly updated.
- 62 On the position of this art in a post-war Modernism that was dominated by abstract art, see Hopkins 2000, pp. 13–16. The definition is Herbert Read's.
- 63 Interview with Olle Granath, 13 June 2007.
- 64 Bengt Olväng, "Skandalen på Moderna Museet", *Aftonbladet* 23 Oct. 1980.
- 65 Torsten Ekbohm, "Största manifestationen av konceptkonst", *Dagens Nyheter* 26 Oct. 1980. Ekbohm is however positively disposed to the presentation in the work of Kawara while being impressed by its consistency, in contrast to Olväng who dismisses Kawara as a "pedant by the grace of God".
- 66 Gertrud Sandqvist discusses in an article Moderna Museets relationship to the inheritance left by Marcel Duchamp. She maintains that it was his relation to early Modernism that the museum was interested in and not "the sweeping intellectual implications his art and writings had" for the 1950s and 1960s. Sandqvist, "Önskemuseet. Konstmuseet och modernismen", *Utopi och verklighet. Svensk modernism 1900–1960* (exh. cat.), eds. Eva Rudberg and Cecilia Widenheim, Stockholm 2000, p. 133ff.
- 67 On the globalisation of art, see Charlotte Bydler, *The Global Art World INC. On the Globalization of Contemporary Art* (diss.), Uppsala 2004.
- 68 Yinka Shonibare's fabric walls were installed for the reinauguration in 2004, but taken down again in the spring of 2008. The installation does not form part of the collection, unlike his *Vasa Ship* (2004).
- 69 Lars Nittve, "Slentrianmässig prioritering av manliga konstnärskap", *Dagens Nyheter* 18 April 2006. The text was also sent to the government.
- 70 "Moderna Museets utställningar, 1956–2004", *Moderna Museet. Boken*, unpaginated. In the event of any uncertainty, I have also made use of the chronology as set out in *Moderna Museet 1958–1983* 1983.
- 71 This awareness of gender when acquiring new art was also emphasised in conversation with curators who are currently active.
- 72 Thomas Millroth, "Kärlek med förhinder", *Tändmörkret* (exh. cat.), eds. Ulf Kihlander and Ola Åstrand, Göteborgs konstmuseum, Göteborg 2007, pp. 33–35, and *Konstfeminsim. Strategier och effekter i Sverige från 1970 till idag* (exh. cat.), eds. Anna Nyström et al., Dunkers kulturhus, Helsingborg 2005.
- 73 5 × 1000 ans (exh. cat.), ed. Ingela Lind, NUNSKU, Stockholm 1979, p. 3.
- 74 For an account and discussion of feminist art of the 1970s, see: Yvonne Eriksson, "Den visualiserade kvinnligheten ur ett feministiskt perspektiv. Ett 1970-talsprojekt", *Från modernism till samtidskonst. Svenska kvinnliga konstnärer*, eds. Yvonne Eriksson and Anette Göthlund, Lund 2003.
- 75 Åke Sidwall, "Förord", *Se dig om i glädje. Sex fotografier – sex temperament* (exh. cat.), eds. Leif Wigh and Åke Sidwall, Moderna Museet, Stockholm 1981, p. 3.
- 76 Monica Nieckels, "Historik", *Moderna Museet 1958–1983* 1983, p. 132.
- 77 Toyen's painting *Myten om ljuset* was acquired in 1970 by Ragnar von Holten as part of an exhibition on Surrealism. Like Hultén, Ragnar von Holten had spent time in Paris in the 1950s and become acquainted with a range of artists, in Surrealist circles in particular.
- 78 Jean Tinguely got to know Pontus Hultén in Paris in the early 1950s. Eva Appelpi was then married to Tinguely. They separated in 1960 when he met Niki de Saint Phalle; they married in 1971.
- 79 *Pontus Hulténs samling* 2004, p. 94.
- 80 Anna Tellgren, "Fotografi och kön. Om den fotobaserade konsten under 1990-talet", *Från modernism till samtidskonst. Svenska kvinnliga konstnärer*, eds. Yvonne Eriksson and Anette Göthlund, Lund 2003.
- 81 Interview with Olle Granath, 13 June 2007.
- 82 *På: Tiden* (exh. cat.), eds. Camilla Carlberg and Sören Engblom, Moderna Museet, Stockholm 1996. The participating women were Carin Ellberg, Meta Iseus-Berlin, Sophie Tottie, Maria Lindberg, Anna Tegeström Wolgers, Ebba Matz, Maria Miesenberger, Anne Thulin and Stina Opitz. Ten men participated, as did the groups FA+ and Sense.
- 83 Andreas Gedin, "Moderna Museet Projekt", *Moderna Museets Vänners tidskrift*, no. 4, 2001, pp. 5–13.
- 84 She was married to Max Ernst for a number of years and lived in New York and France. As a result she fits in with the museum's attested interest in Surrealism. Her painting *Tango lives* of 1977 was purchased in 1989.
- 85 Lars Nittve, "Det Andra Önskemuseet", <http://www.modernamuseet.se/v4/templates/template4.asp?id=3409>, 28 Jan. 2008, and "Slentrianmässig prioritering av manliga konstnärskap", *Dagens Nyheter* 18 April 2006.
- 86 Acquisitions and donations for "Det Andra Önskemuseet": Dorothea Tanning, *Insomnias*, 1957 and *Don Juan's Breakfast*, 1972 (donation of the artist); Monica Sjöö, *Cosmos Within Her Womb*, 1971; Carolee Schneemann, *Interior Scroll*, photographic sequence of performative action, 1975 and *Eye Body #3*, 4, 5, 20 and 28, 1963/2004; Anna Kagan, *Suprematistiske Komposition*, 1922–23 (purchase); Louise Bourgeois, *Pillar*, 1949 (purchase); Tora Vega Holmström, *Främlingar*, 1913–14 (donation of Birgit Rausing). The original list has been adapted and expanded in relation to new purchases and lately works by Judy Chicago and Lee Lozano have been acquired.
- 87 Olle Granath, *Fem års inköp och gåvor till Moderna Museets samlingar 1980–1985* (exh. cat.), ed. Olle Granath, Moderna Museet, Stockholm 1985. There is also an extract from SFS 1976:439 (Svensk Författningssamling, Swedish Code of Statutes) concerning the purchasing committees of Moderna Museet.
- 88 Richard Bergh, *Hvad vår kamp gällt*, Stockholm 1905, pp. 55–84. See also Maria Görts, *Det sköna i verklighetens värld. Akademisk konstsyn i Sverige under senare delen av 1800-talet* (diss.), Bärnum 1999, pp. 103–124. The issue was revisited in the 1930s on the initiative of Konstnärsklubben.
- 89 Anne-Marie Ericsson, "MM:s nya inköpsystem", *Meddelanden från Moderna Museet till MMV*, no. 38, 1969.
- 90 Folke Edwards, *Är allting konst?* 1963, pp. 36–38.
- 91 Moderna Museets Inköpsprotokoll 1960–69, Moderna Museet Kollektionsprotokoll 1976–80 and 1980–84. Series A1 and A2, Moderna Museets myndighetsarkiv.
- 92 Interview with Ulf Linde, 22 Aug. 2007.
- 93 Olle Granath, *Moderna Museet 1958–1983* 1983, pp. 7–9.
- 94 Interview with Cecilia Widenheim, 24 Aug. 2007.
- 95 See e.g. *Den otroliga verkligheten. 13 kvinnliga pionjärer*, ed. Louise Robert, Stockholm 1994; Barbro Werkmäster, *De berömda och de glömda. Kvinnliga svenska modernister 1900–1930* (exh. cat.), ed. Barbro Werkmäster, Mjellby konstmuseum, Halmstad 2006.
- 96 Nylén 1998, p. 9.

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