

The background of the cover is a detailed sculpture of a horse's head. The horse has a large, expressive eye with a brown iris and a dark, vertical pupil. The fur is rendered with fine, light-colored hairs. The muzzle and lower part of the face are covered in thick, textured splatters of paint in various colors, including green, orange, yellow, and red. The overall composition is a close-up, focusing on the horse's face and the vibrant, abstract paint work.

The History Book

On Moderna Museet 1958–2008

MODERNA MUSEET Steidl



Photography and Art On the Moderna Museet Collection of Photography from a Historic Perspective on the Institution

The Swedish state purchased the Helmut Gernsheim Duplicate Collection in 1964 and the Helmer Bäckström Photohistorical Collection in the following year to create the foundations for a photographic museum in Sweden. The historical background to these purchases is interwoven with that of the powerful pressure groups which came into being during the 1940s and subsequently formed themselves into Fotografiska Museets Vänner (the Friends of Fotografiska Museet, abbreviated here and in the notes as FMV). Fotografiska Museet (the Museum of Photography, abbreviated similarly as FM) was set up in 1971 as a separate department within Moderna Museet. For the first time, this made possible the exhibition of photographic images on a continual basis. Eventually Fotografiska Museet was given exhibition space of its own in the west wing of the annex to the former drill-house of the Swedish Navy, which had become Moderna Museet's building on the Stockholm island of Skeppsholmen. Its offices and library were, however, located in Prästgården, previously the priest's residence, beside the museum itself. Fotografiska Museet functioned as an autonomous department within Moderna Museet until the latter's reorganisation and move into the new building in 1998. The collection of photography then became an integral part of the collection of Moderna Museet, and the name "Fotografiska Museet" was dropped. That is the history in brief of how photography came to be incorporated within Moderna Museet and of its position at the museum – a history that has obviously been affected by many key decisions, many choices and many individuals. This study is an attempt to capture a sense of some of the exhibitions, events and debates that have played a significant role in the development and exposure of the collection of photography. The archive material touching on Fotografiska Museet and its Friends is extensive and has hitherto remained largely unexplored. There is a great deal of information which it would have been interesting to examine closer, but which it has only been possible to deal with summarily.

Since the world of photography in Sweden is a small one, it was a rather narrow group of individuals who were initially involved with the museum issue and who continued to campaign in various ways both for and against a museum of photography. In order to gain access to that early history, I have interviewed some of the activists within FMV as well

as several of the people who worked on photography over long periods at Moderna Museet.¹ As part of some previous research, Ulf Hård af Segerstad, who was a key individual in the debate on photography during the 1950s and 60s, had already been interviewed, as had the members of the Tio fotografer (Ten Photographers) group.² The interviews provided information which led me further and enabled me to develop several themes which touch on this aspect of the history of Swedish photography.

The reason the museum question is, and has been, such a burning issue has to do with status and resources. A museum of photography, as an institution, with a dedicated building of its own, was considered by many people to be vitally important as a means of ensuring the preservation and documentation of the history of photography and in order for photography to be seen as art. The desire on the part of photographers to have a permanent site to show their pictures, and thus a more official seal of approval for their work, was a powerful one. When considering the international scene, what emerges is that photography became institutionalised during the 1960s and 70s through the opening of a number of museums of photography, while the market for photography became greater and more people became interested in seeing and evaluating photographic images.³ Fotografiska Museet in Stockholm was part of these changes. But the debate about the museum was not to be over once the museum was founded in 1971. Instead, its operations were the object of discussion for the entirety of the almost thirty years an autonomous department of photography existed at Moderna Museet. It is interesting to note that part of the criticism from the start and into the 1980s was tied up with the notion that Fotografiska Museet had a much too aesthetic view of photography, and that all it did was show art-photography, while documentary photography was poorly represented. A perusal of the exhibition programmes makes clear, however, that most of the photographers exhibited belonged – from a photohistorical perspective – to a tradition that could be defined as that of documentary photography. At the beginning of the 1990s, the accusation was, instead, that the museum was not keeping up with the latest developments and was not showing staged photographs but only documentary photographic work, or just classic black and white photography. A period of transition had arrived. The new photographic art brought with it a change in the way the medium was seen and this, in turn, led to a desire for different kinds of exhibitions and acquisitions. These alterations in the way art and photography are seen form part of the history of the medium and of photographic institutions.

← From the exhibition 11 *Photographers Look upon the Swedes*, 1962

Bill Brandt
Jean Dubuffet's right eye, 1960
Gelatin Silver Print, 33.6 × 28.8 cm
Purchase 1977

Photographic Institutions

International models for a Swedish museum of photography were to be found primarily in the United States. The Museum of Modern Art (MoMA) in New York was named

by almost everyone as a source of inspiration – by photographers, curators, writers and collectors. From its opening in 1929, MoMA had shown photography and was both a pioneering institution and a prototype in this regard, as it was in the majority of areas affecting the modern art museum. The historian of art and photography Beaumont Newhall was the first person in charge of the department of photography at MoMA. In 1940 he was appointed “curator of photography”, although he had already served as the museum librarian since the mid-1930s.⁴ A few years later the photographer Edward Steichen was appointed head of the department of photography, and he was succeeded in turn by John Szarkowski.⁵ In a variety of contexts, several of the famous Swedish photographers who travelled to New York in the 1950s to study and work have described their visits to MoMA, whose photo exhibitions functioned as a second school.⁶ There they enjoyed the opportunity to study the great masters of photography of the last century, as well as the new up-and-coming names.

Another example of the interest in what was happening in the field of photography in the US is provided by Pär Frank’s article for *Fotografisk Årsbok* 1966 (Photography Yearbook) in which he described three major American photographic centres: the Library of Congress in Washington, George Eastman House in Rochester and the Museum of Modern Art.⁷ In the course of a trip to the US, he had met and interviewed Beaumont Newhall, then head of the International Museum of Photography at George Eastman House, which the latter had been building up since 1949. Frank also had a meeting with John Szarkowski, who was at that time presenting his celebrated exhibition *The Photographer’s Eye* (1964) at MoMA.⁸ In the article, Frank presents the former’s views:

*John Szarkowski, who has been head of the photography department since 1962, was also keen to point out that a new photographic institution would have a lot to gain by being associated with an already established museum, such as Moderna Museet, because in that case one could appeal to a wider and more informed public and perhaps avoid the enthusiasts and their one-track minds. The department would also be in a more powerful position vis-à-vis photographers and other influential groups.*⁹

This statement is of particular interest in the light of the debate that developed about Fotografiska Museet, and what kind of institution was being envisaged. It is quite apparent that MoMA and its “Department of Photography” served as the prototype for a future Swedish museum of photography. The problems relating to the merger with Moderna Museet in particular are an unmistakable theme in the debate surrounding FM. On the other hand, what is also clear is that merger was not seen as a problem in articles about the department of photography at MoMA. On the contrary, what was important was the inclusion of photography within such a prestigious arts institution.¹⁰ From the beginning of the 1970s, comparable departments of photography were being set up, for example, at the Centre Pompidou Musée national

d’art moderne in Paris, the Museum Folkwang in Essen, the Stedelijk Museum in Amsterdam, the Art Institute of Chicago and the National Gallery of Canada in Ottawa.¹¹

From 1969, a “Fotografische Sammlung” was put together at the Museum Folkwang in Essen based around the purchase of the collection of the legendary German photographer and educationalist Otto Steinert. His exhibitions, books and Swedish students had made Steinert well known in Sweden.¹² He came to the country in 1966 to work on the selection of images for the exhibition *Young Photographers ’66 (Unga fotografer ’66)* organised by FMV, and his work was exhibited at the museum in 1977.¹³ In the light of the scale of Steinert’s contacts in Sweden, it is a little surprising that neither he nor the Museum Folkwang are mentioned when enquiries are made about possible models for FM. Nor were any of the French photographic institutions mentioned, despite the fact that at an early stage Paris had become a centre for photographers and people interested in photography from all over the world. However, the curator Leif Wigh did mention Jean-Claude Lemagny who helped to set up the modern photographic collection at the Cabinet des Estampes at the Bibliothèque nationale in Paris from the 1970s onwards.¹⁴ He also highlighted John Szarkowski at MoMA, the department of photography at the San Francisco Museum of Modern Art and the International Center of Photography in New York as models for his work at Fotografiska Museet. For Åke Sidvall, it was the activities and publications of MoMA and George Eastman House that were the major influences.¹⁵

At the same time (the 1970s), entirely separate photographic museums were also being established at various sites around the world, with facilities for research and archives. These included the Musée Nicéphore Niépce in Chalon-sur-Saône, the Center for Creative Photography in Tucson, the Museum voor Fotografie in Antwerp and the Tokyo Metropolitan Museum of Photography. Developments in our neighbouring Nordic countries took a slightly different turn than in Sweden. In addition to the Museet for Fotokunst in Odense (founded in 1985), Denmark has also had the National Museum of Photography since 1996, which is part of The Royal Library and located in the “Black Diamond”.¹⁶ The Preus Museum, a national museum of photography, was set up in Horten, Norway in 1995, built around the purchase by the Norwegian government of the photohistorical collection of the photography dealer Leif Preus. A museum of photography was founded as early as 1969 in Finland, but it was not until the mid-1990s that the Finnish Museum of Photography was to function as a body devoted entirely to photography, with premises of its own. Iceland has both the National Museum of Iceland with its extensive photography collections and, since 1987, the somewhat smaller specialist Reykjavík Museum of Photography. In parallel with the above named Nordic museums of photography, other museums and institutions also exhibit photography in their respective



countries. In Sweden today, at the beginning of the twenty-first century, there are several art institutions that have collected and/or exhibited photography on a continual basis and over a long period: the Hasselblad Center in Gothenburg (opened in 1989), Malmö Museer, Västerbottens Museum, Bildmuseet (the museum of Umeå University), Fotomuseet in Sundsvall (founded in 1994 through the purchase of the Swedish Camera Collection), the Museum of Work (Arbetsmuseum) in Norrköping, Kulturhuset and the Royal Library of Sweden (Kungl. biblioteket) in Stockholm, the Stockholm City Museum (Stockholms Stadsmuseum) and Nordiska museet. The latter has been collecting cultural-historical photography since its founding in 1872 and has housed the Foto-sekretariatet since 1993, which serves as a national forum.

The Friends of the Museum of Photography

The group that was to be of enormous importance for the creation of a museum and which conducted activities of its own well into the 1990s was the Friends of the Museum of Photography (FMV). The early history of the creation of a friends' association and of the first years of Fotografiska Museet has been quite well documented. There are nevertheless certain points of particular interest worth highlighting in this context. Interest in the history and historiography of the medium was very marked on the occasion of the centenary of the birth of photography in 1939. The first attempts to write comprehensive handbooks on the history of photography were made during the 1940s.¹⁷ Concrete proposals for a museum of photography in Sweden appeared at roughly the same time, and these led to an intense debate initiated by the periodical *Foto*.¹⁸ This led in turn a little later to the mounting of the first exhibition of photography, *Modern svensk fotokonst* at Nationalmuseum in 1944.¹⁹

The formation of the FMV interest group and its first practical efforts were initiated in connection with the exhibition 11 *Photographers Look upon the Swedes* (*Svenskarna sedda av 11 fotografer*, 1962–63) at Moderna Museet. It opened on a holiday, 27 December 1962, and wishes for a Happy Christmas were included on the invitation to the private view. The idea was to present pictures from Sweden of people, work, technology and leisure in various registers and emotional moods. The result was almost 300 black and white photographs by some of Sweden's most successful photographers at that time.²⁰ In terms of styles, the selection represented the whole gamut from reportage, portraits, pictures of children and classic *street photography* to architectural studies. In terms of both content and design, it was reminiscent of the highly successful American photography exhibition *The Family of Man*, which was produced by Edward Steichen for MoMA in 1955.²¹ The members of the exhibition committee were Kurt Bergengren, Stig Claesson, Carlo Derkert and Pontus Hultén together with the eleven photographers. In the foreword to the catalogue, Hultén wrote:

Our hope is that this collection of photographs will incite so much discussion and interest that the question of a museum of photography will be on the agenda once more. Why not in

*combination with a film museum financed by the government? It could be located on Skeppsholmen.*²²

In tandem with the exhibition, the periodical *Foto* invited readers once again to take part in an open debate, and in the spring of 1963, FMV was founded.²³ An interim committee was appointed with Ulf Hård af Segerstad as chairman, although Carl-Adam Nycop would be the first elected chairman in 1965.²⁴ The members included prominent representatives of newspapers, associations of photographers, publishers, museums and government ministries. The association deliberately set out to form links with individuals who could help financially, or who had photographic skills or important political and institutional contacts.²⁵ Victor Hasselblad, for example, in Gothenburg, had supported 11 *Photographers Look upon the Swedes* to the tune of 50,000 SEK, and similar sums were no doubt envisaged. The aim was to develop a network of people whose shared aim would be to work for the betterment of photography.

The results of a questionnaire were published in *Fotografisk Årsbok* 1964, for which a selection of photographers, museum staff, writers on photography and others interested in photography had been required to answer the question: What do you expect from a museum of photography?²⁶ Some viewpoints recurred repeatedly in the responses. While several responders were hoping for rapid development and expansion, they felt the museum would be more likely to be an archive that collected and inventoried all kinds of photography. Other phrases that recur are: collection point, centre and living museum. Some also championed the idea of coordinating the museum with Moderna Museet and/or a museum for film. The following year, Bo Lagercrantz published an article in which he summarised the plans for a Swedish museum of photography.²⁷ He briefly described the vicissitudes surrounding the purchase of Helmut Gernsheim's collection of duplicates, and concluded with a reflection on what the photographer's dream museum would be:

*This matter must be considered in more detail. The issue is how to steer a straight course between the old pictures and those of our own time, while putting together a well-balanced operation for mounting exhibitions and planning it carefully.*²⁸

The first volume of *Fotografisk Årsbok* was issued in 1945 by the publishers Nordisk Rotogravyr, and the yearbook continued to be published until 1970.²⁹ Prototypes could be found abroad, such as *Das Deutsche Lichtbild*, *U.S. Camera* and *Photograms of the Year*. It contained articles about "The Past Year in Photography", photographers, topical discussions, new books on photography, articles relating to the history of photography, and the latest technical developments. Each issue was richly illustrated and contained a picture gallery. The names of several writers and photographers recur

Oscar Gustave Rejlander

No title, circa 1860

Albumen Silver Print, 19.1 × 13.7 cm

Purchase 1965 from Helmer Bäckström's estate



time and time again when one surveys the entire edition. The group involved with the annual were more or less the same people who would become the Friends of the Museum of Photography. Pär Frank who became the secretary of the FMV was also the editor of *Fotografisk Årsbok*. The first issue of the membership leaflet produced by the Friends' association (*fmv* no. 1 March 1965) was an off-print from *Fotografisk Årsbok* of the above-mentioned questionnaire and the article by Bo Lagercrantz. The contents of the yearbook provide an indication of what many people were thinking about the photographic medium at the time, a factor which also influenced the museum issue. What was known as the new way of seeing the image was debated throughout the 1950s.³⁰ Fundamentally, this was about ideology and aesthetics, about photography and art. These discussions continued throughout the 1960s, although with some changes to the names of the debaters and the photographers, and the process can be followed through *Fotografisk Årsbok*.³¹ The way in which the photographic medium was perceived – as a visual language for all or more as a means of artistic expression – obviously influenced the view that was taken of what should be collected and what kind of institution the new Museum of Photography should be.

The stories behind the purchasing of the Helmut Gernsheim Duplicate Collection and the Helmer Bäckström Photohistorical Collection are both interesting and difficult to explore in detail.³² Several of the actors in the Friends of the Museum of Photography were involved in the purchasing. Nevertheless at this remove from the events, it should be emphasised that it was the central government that actually made these two purchases, which is evidence in itself that those who were behind the move towards a museum of photography had useful contacts at ministerial level. Helmut Gernsheim counts as one of the pioneers of research into photography; the first edition of his *The History of Photography* was published in 1955. He had previously published monographs about the photographers Julia Margaret Cameron, Lewis Carroll and Roger Fenton: photographers whose pictures he also collected. Over the years he managed to put together an extraordinary collection dealing with the history of photography. Gernsheim first came into contact with Swedish photography as part of the wide-ranging *Welt-Ausstellung der Photographie* held in Lucerne in 1952, at which large parts of his collection were shown. Rune Hassner and Ulf Hård af Segerstad were among those attending, and both reported on the exhibition in the Swedish press and about meeting Gernsheim.³³ Subsequently Bo Lagercrantz got in touch with Helmut and Alison Gernsheim and showed a selection from The Gernsheim Collection at the exhibition *100 Years of Photography (Fotografiet under 100 år)* held at Nordiska museet in the spring of 1957.³⁴ Bo Lagercrantz had worked as a research assistant and museum lecturer at Nordiska museet since the end of the 1940s and was appointed city archivist and head of Stockholm City Museum in 1966. He was one of the founders of FMV and was a member of the first committee. The Gernsheims were looking for a permanent site for their large collection, and Lagercrantz saw

in this a possibility for a Swedish museum of photography. He initiated negotiations, and premises were suggested at the Novilla building next to the main entrance to Skansen, which Gernsheim accepted. The problem was money. Gernsheim subsequently received an offer from the University of Texas in Austin, which bought the collection in 1963.³⁵ At roughly the same time the Swedish Ministry of Education and Ecclesiastical Affairs had been persuaded, through Åke Meyerson, who was also a member of the support troops for FMV, to come up with the funding but by then it was too late. Instead, Gernsheim offered his duplicate collection, which was acquired by the Swedish government in 1964 for 6,000 pounds (about 85,000 SEK) using lottery receipts.³⁶ The Helmut Gernsheim Duplicate Collection contains early photohistorical literature from the nineteenth and early twentieth centuries, including some forty exceedingly rare items with original photographs pasted in. It also contains almost 300 vintage prints from the second half of the nineteenth century, including works by Hill & Adamson, Herbert Rose Barraud, Julia Margaret Cameron, Roger Fenton, Francis Frith, Félix Tournachon Nadar, William Henry Fox Talbot and Carleton E. Watkins.³⁷

The Helmer Bäckström Photohistorical Collection was purchased in 1965 from his widow Olga Bäckström for 33,709 SEK.³⁸ Bo Lagercrantz was also involved on this occasion in the negotiations, and the money was made available after much urging from Kungafonden (a Royal fund). Helmer Bäckström was a researcher, collector, photo historian and amateur photographer. He was an active member of the Photographic Association and in 1948 was appointed professor of photography at the Royal Institute of Technology. The collection was put together around his considerable interest in technology and the practical conditions of early photography. It contains about 13,000 items and has an interesting international section, including Oscar Gustave Rejlander's *The Two Ways of Life* (1857), although the Swedish section is its forte. A book presenting the contents of the collection and Bäckström's activities was published in tandem with the exhibition *Bäckström's Pictures! (Bäckströms Bilder!)*, 1980.³⁹ The collection was inventoried by way of introduction by Per Hemmingsson, who was also the man behind several of the photohistorical exhibitions based around the two collections which were organised under the aegis of the Friends during the 1960s.⁴⁰ The collections of FMV were initially housed in an air-raid shelter on Sigtunagatan, and subsequently moved to the warehouse of the City Museum in a railway tunnel in the centre of Stockholm. But since the collections were the property of the state, they had to be moved to the warehouse of Nationalmuseum, before finally being placed in Prästgården on Skeppsholmen during 1971.

FMV organised ten or so exhibitions of their own and were very active during the second half of the 1960s. During those first years, their externally oriented activities were conducted at Galleri Karlsson which was situated at Vidargatan 5 close to Odenplan. Åke Sidvall's association with the FMV was as a caretaker at the gallery on an hourly rate and he worked on the first exhibitions. His contact at the FMV was

Pär Frank, but it was through Lars (Lasse) Swanberg that he got the job. Swanberg was a photographer and teacher at Stockholm's School of Photography, where both Sidvall and Leif Wigh were students. Wigh would subsequently also become a teacher there. Sidvall accompanied the collections to Skeppsholmen and became the first salaried employee at Fotografiska Museet. Lasse Swanberg, whose studies included training at the Institute of Design in Chicago, was an active participant in FMV and the photography debate during these years.⁴¹ He went on to work as a film photographer and was associated with the Swedish Film Institute from 1968.

Together with Moderna Museet, FMV organised a series of exhibitions under the heading *Young Photographers*, an allusion to the celebrated exhibitions of the *De unga* group at the beginning of the 1950s.⁴² In the first of these, held in 1965, 44 photographers (two of whom were women) in the age range 15 to 35 were shown, whose images had been chosen by the art critic Bengt Olvång. On the back of the catalogue, it states that *Young Photographers* was intended to become an annual salon and that the pictures exhibited would form part of the collections of a future museum of photography. The following year there was a second exhibition *Young Photographers '66* on the same theme, but this time Otto Steinert had been invited to make the selection. A third edition followed, *Young Photographers -67*, with the photographer Stig T. Karlsson as the juror, and, finally, the last exhibition *Young Photographers 1969* was held at Gröna Lund, with a jury made up of the three young photographers Agneta Ekman, Walter Hirsch and Anders Petersen. FMV sent out a registration form, and the whole procedure was reminiscent of the photographic competitions that were so popular during the 1930s and 40s, such as the Swedish Tourist Board's *The Pictures of the Year* (Svenska Turistföreningens Årets bilder) and the many competitions arranged by the Swedish Association of Photographers (Fotografiska Föreningen). Although there were many amateurs among the photographers selected, the lists of entrants contain several names who would continue in the field. Håkan Alexandersson, Eric Dyring and Åke Hedström participated in 1965, for example; Jan Delden, Annagreta Dyring, Anders Engman, Jean Hermansson, Gerry Johansson and Georg Sessler in 1966; Agneta Ekman, Anders Petersen and Ulf Sjöstedt in 1967 and Christer Landergren was one of the 18 participating photographers in 1969. Walter Hirsch took part in all four *Young Photographers* exhibitions.

While the *Young Photographers* exhibitions were to point the way forwards and represented the first stage in implementing FMV's motto "Stimulating the new – preserving the old", the second stage would be embodied in exhibitions such as *The Era of the Artist. An Epoch in the History of Swedish Photography (Konstnärstiden. En epok i svensk fotohistoria)*, shown in 1966, and compiled by Per Hemmingson using photographs from Helmer Bäckström's collection. An additional example is provided by the exhibition *Us in Pictures (Vi i bild)* of 1967, which aimed to present a graphic survey of the history of the art of photography in Sweden from the 1840s until the mid-twentieth century.⁴³ Harald Althin of Pressens

Bild was employed by FMV to organise *Us in Pictures*. Both exhibitions were collaborative projects with the Stockholm City Museum, where they were displayed. A few years later, in 1970, *D. O. Hill & Robert Adamson. Two Camera Classics (D.O. Hill & Robert Adamson – två kameraklassiker)* was shown at Galleri Karlsson. Pär Frank presented the association's plans for the future in *Fotografica 67* (1966), an ambitious yearbook published by the Friends. The aim was to save photohistorical images and apparatus, to encourage new developments in Swedish photography, but above all to get the government to provide the resources for a Swedish museum of photography.⁴⁴

The official transfer of the collections of the Friends of Fotografiska Museet to Moderna Museet took place on the occasion of the association's Annual General Meeting held on 20 October 1971 in the screening room of the museum.⁴⁵ In the minutes of the board meeting of Nationalmuseum held on 21 December 1971 and signed by Carlo Derkert, the donation from Friends of Fotografiska Museet is recorded together with the deed of gift and an appendix with an inventory of the Friends' collections.⁴⁶ This is the first occasion on which photography is mentioned in minutes of a board, and Moderna Museet would subsequently be referred to as the Department for Contemporary Painting, Sculpture and Photography. The transfer had been preceded by discussions, various negotiations and several meetings. There are a number of articles containing interviews in which the individuals involved were required to give their views of the new museum. The internal debates relating to the transfer can be followed in the minutes of the Friends' committee meetings. The fundamental question was, of course, what a museum of photography should contain and how it should be run.

Pontus Hultén was present at several meetings of the committee held in 1971 prior to the transfer. The financial situation was discussed, and it was agreed that the funds of the association would be used for the purchase of collections, disseminating information and the production of exhibitions, while Moderna Museet would be responsible for salaries and the maintenance of the buildings.⁴⁷ Comparisons with the Friends of Moderna Museet were made, and Hultén recommended that contributions from the Friends of Fotografiska Museet should be creative and consultative.⁴⁸ It emerges that an exhibition committee was also formed within FMV, but that Hultén was unwilling to be in a position of dependence in relation to the exhibition programme.⁴⁹ Hultén was also interviewed for the membership leaflet.⁵⁰ There he proposed that it was very advantageous that Fotografiska Museet should have its premises on Skeppsholmen near to Moderna Museet, and that the museum would now be able to start functioning. His replies are rather unspecific but it is apparent that Prästgården was the site intended for the collection and the archive and that other solutions would have to be found for the exhibition premises in the interim.

Pontus Hultén appears in the documents that have come down to us as open, positive and forceful in relation to the incorporation of photography within the operations of Moderna Museet. According to Olle Granath, this was in keeping

with his fundamental premise that the collection of Moderna Museet should encompass what the prototype for his museum, the Museum of Modern Art in New York, had in its collections.⁵¹ Leif Wigh is of the view that the incorporation was not a problem in itself for Hultén, but that he never had any intention of agreeing to an autonomous department of photography.⁵² Annagreta Dyring maintains that it was not the photographs as such that Pontus Hultén was interested in but rather that the incorporation simply reflected the broad view he took of art and images.⁵³ This open attitude was expressed in the exhibition *Visible and Invisible. The New Images of Science (Synligt och osynligt. Vetenskapens nya bilder)*, which was produced in 1973 for Moderna Museet in collaboration with Fotografiska Museet. The curator was Eric Dyring, who was at that time editor of the periodical *Forskning och Framsteg*, and together with his wife Annagreta he had been active in photographic circles since the mid-1950s.⁵⁴ The exhibition was devised around a basic concept of images gathered along a timescale, a spatial scale and a spectral scale, and in the first room photographs of different sizes were hung together with electron microscopes and other forms of apparatus. Images of the microcosm (close-ups) were shown and the macrocosm (stars and planets) and computer images. Lennart Nilsson's photographs that depicted human reproduction were presented separately in the museum's screening room. An exhibition of the work of the photographer Lennart Nilsson had been advocated early on by Hultén, but what was produced instead was this many-faceted exhibition containing images from the natural sciences, technology and medicine.⁵⁵ Hultén wrote in the foreword to the catalogue:

*Since 1 July 1971 Moderna Museet has undertaken the task of collecting and exhibiting photographs. The reason we have taken this on is that it hardly seems appropriate any longer to try to make distinctions in principle between different categories of images. They get mixed up far too often. Conscious collaboration is more fertile than artificially constructed distinction. It seems self-evident for a museum of art to deal with every type of image. Used either as a means of expression or as a mediator of more primary information, the image has triumphed over other ways of presenting reality in the course of this century.*⁵⁶

In other words, at the beginning of the 1970s both the interest and the ambition to display all types of photography could be found at Moderna Museet. The problematic aspect may rather have concerned the fact that it was vital to Pontus Hultén to be able to choose what was displayed, and yet here was a Friends' association in the picture which wanted to have their say and a collection of photography that contained both interesting and less interesting images. Hultén continued to operate in this vein and in 1980 he produced *Cartes et figures de la terre* for the Centre Pompidou, which dealt with the history of cartography. Annagreta Dyring wrote in an essay on these two exhibitions (1973 and 1980) of her hopes for a museum of photography which would deal instead with contemporary events, while keeping in touch with various

research avenues and issues to do with new social developments.⁵⁷ A key idea would also seem to have been a belief in the educational opportunities offered by the photographic image and the exhibition to describe complex scientific methods and results, a better means of understanding the world in other words. At Moderna Museet, Björn Springfeldt produced a follow-up exhibition entitled *Earth. Global Change (Jorden – globala förändringar)*.⁵⁸ The Dyrings also contributed on this occasion both in terms of the concept and the contents. Fotografiska Museet did not, however, go on to create any more exhibitions of scientific images, instead the focus was on individual photographers or themes such as sport, reportage, the classics and photography from the collection.

The first exhibition produced by Fotografiska Museet was *André Kertész. Fotografier 1913–1971* in the autumn of 1971. The curatorial committee for the exhibition, as it was referred to in the catalogue, was made up of Rune Hassner, Douglass Kneedler and Åke Sidvall. Hassner was also the editor of the slight but extensive catalogue, in which he concludes his essay on the photographer with the following statement:

*The fact that the new Swedish museum of photography should launch its first autumn season with an exhibition of images by André Kertész should be seen therefore as an important event, and it is hoped that it will initiate a continuous process of informing the public about the work of major photographers, both to fill the gaps in the historical record but also in order to show the most important images and reportage that are currently being produced in other countries – before they can become part of the history of photography. The images of the “rediscovered” Kertész should provide food for thought.*⁵⁹

The exhibition consisted of 150 photographs and was shown in the gallery next to the restaurant. Just over 17,000 individuals visited the exhibition, a rather high figure when compared with the museum's other exhibitions, and in the spring of 1972 it was sent to the Finnish Museum of Photography. A number of major and minor exhibitions followed, all mounted under the aegis of Fotografiska Museet.

During these hectic first years, there was criticism from several directions that the starting point for the new Fotografiska Museet was far too narrow and that efforts should instead be focused on creating a larger institution – a Bildinstitut or Swedish Institute of the Image – where images of every kind would find a home, along with educational programmes and information.⁶⁰ The members of FMV were criticised for being too one-sided and exclusive in their view of the photographic image. The Swedish Film Institute which was founded in 1963 would appear to be the institution many people had in mind. In other words, there were conflicts right from the start, and many unresolved issues in terms of what

Sune Jonsson
Johan Engman, lyssnande till Esperanto-
hymnen på grammofon, 1957/1983–86
Gelatin Silver Print, 32.9 × 24.8 cm
Donation 1988 from Sune Jonsson







Ansel Adams
Gates of the Valley, Winter, circa 1940/1985
Gelatin Silver Print, 19.2 × 24 cm
Purchase 1985

the activities of the new museum should be. Expectations on the part of those who had been working for many years within FMV were high. The primary goals that had been initially set out when FMV was founded, and which were more permanently defined once Fotografiska Museet had been in existence for just over a year, are clear.⁶¹ Fotografiska Museet was supposed to collect photography in all areas, to mount exhibitions while working to ensure that photographic collections in Sweden were inventoried, registered and preserved; it was also to collect literature on photography for teaching and research and serve as a phototheque.

One of the most powerful personalities to take part in the debate was the photographer Rune Hassner, who had organised an exhibition of the work of the celebrated French photographer Edouard Boubat at Moderna Museet in 1967. This was Boubat's first major retrospective abroad.⁶² They had known one another ever since Hassner lived in Paris from 1949 to 1957, when he met many photographers and photo-historians. Hassner organised an exhibition of the photographer Rolf Winquist at Liljevalchs konsthall in 1970 and, as we have seen, was responsible for the Kertész exhibition at the newly established Fotografiska Museet the following year. He also participated in the work on two photohistorical exhibitions: *How the Other Half Lived* (*Hur den andra hälften levde*, 1972), a socially-critical visual documentation including images by Jacob A. Riis, and *Lima* (1973) which contained documentary images by rural photographers of the people living in the parishes of Lima and Transtrand around the year 1900. The *Rädda bilden!* campaign (*Save the Picture!*, a collaboration between FM, the Association of Swedish Professional Photographers (SFF) and FMV) was another project he was involved in and whose outcome was a compendium (1974) for the archiving, treatment, reproduction and restoration of photographic archives, compiled by Runo Kohlbeck. Hassner may be taken to represent a generation of photographers who turned increasingly after the war to writing about the history of photography, producing photo exhibitions and establishing photohistorical collections in Europe and the US. Cornell Capa, Helmut Gernsheim, L. Fritz Gruber, Beaumont Newhall and Otto Steinert should all be numbered among these pioneers. Leif Wigh had also worked as a photographer for a decade before he began working on a more permanent basis for the museum. Most of these men had started out as photographers and were acquainted with the other members of this male photographic network. Hassner was a member of FMV's management committee; he was its chair for two hectic years, but would come to be increasingly critical of the direction of the museum and might actually have preferred to be more involved in the planning and exhibition work of the museum.⁶³ Instead he pursued the promotion of his contacts and ideas at the Hasselblad Center in Gothenburg when he was appointed its first director in 1988, a post he occupied until his retirement in 1994.

The MUS 65 report appeared in January 1973, which was the report on museums by the committee of inquiry set up in 1965 and composed of experts in the field of exhibitions and museums (*SOU 1973:5 Museerna*). The committee of inquiry

proved to be a disappointment from the viewpoint of Fotografiska Museet. The management committee of FMV wrote in their responding submission that they found it strange that the inquiry failed to dwell on the position and status of Fotografiska Museet, or its field of operations or developmental problems.⁶⁴ The submission also contains a summary of the operations of the first two years as part of Moderna Museet. It stated that funding was inadequate and less than that at the disposal of the Friends' association, that the number of photographic exhibitions had decreased, that the premises in Prästgården were too small, that there was still only one salaried employee to work on the collections, and on their care, inventory and restoration. The submission concluded by informing the Ministry of Education that a special inquiry into the future of the museum was required.

To sum up, the non-profit organisation FMV managed nevertheless to put together an impressive photohistorical collection in the course of a decade. Through donations and purchases, the members collected just over 100,000 photographs, together with literature and periodicals. This still forms the base of Moderna Museet's collection of photography. A further strategic choice was to call the department "Fotografiska Museet", which lent it status in photographic circles both at home and abroad.⁶⁵ To the outside world, the department appeared to be an autonomous photographic institution.

Fotografiska Museet within Moderna Museet

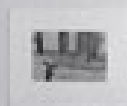
When Fotografiska Museet moved into the premises at Prästgården in 1971, the last priest, Pastor Gustaf Adolf Brandt, was still living on the building's upper floor. During the first years, the photographic exhibitions had been displayed in Moderna Museet's main building, but as of 1973 they were housed, together with related activities, in Kasern III, a branch of Moderna Museet, on Skeppsholmen. The department was awarded its own permanent exhibition premises in the west wing of the Moderna Museet building in 1976. Acquiring a gallery of its own was, of course, of crucial importance if Fotografiska Museet were to provide a continual series of exhibitions. After the reorganisation of Nationalmuseum and Moderna Museet in 1976, when Statens konstmuseer were created, Åke Sidvall was appointed superintendent of FM by the new director Philip von Schantz, and in 1977 Leif Wigh was awarded a permanent position as curator for photography.⁶⁶ The department also had the services of a secretary and a librarian. It was not until 1982 that a conservator specialising in photography was appointed. Throughout the period until 1998, the offices and the library remained in the former Prästgården next to the museum itself.

One way of gaining insight into the operations of FM is to read the periodical *Fotografiska Museet Meddelande*, which was published between 1976 and 1988. It reflects the view the museum took of its own activities over these years and what it sought to highlight among its operations. Current and

FOTOGRAFISKA MUŠEET



Exhibition by
Hilmi Laiti
1911-1981
Photography in Finland
The exhibition presents a selection of Hilmi Laiti's most significant works, including his early experiments with photography and his later, more mature compositions. The works are displayed in a chronological order, allowing visitors to trace the development of Laiti's artistic vision and his contribution to Finnish photography.





planned exhibitions were presented in its pages, as were new acquisitions and developments in care and research. The premises were described, information provided and appeals of various kinds were launched.⁶⁷ Some of the issues were meant to serve as catalogues and contain, for example, texts about several photographers from the museum's series *Photography Classic* (*Fotografiklassikern*). The first volumes also contained advertisements for subscriptions to the catalogues of Fotografiska Museet. After a few years, *Meddelande* also served to provide information from FMV: as of issue 1–2, 1982, which led to it being distributed to a thousand or so members. Leif Wigh and Åke Sidvall were the authors of the majority of articles. The nature of the collaboration with FMV would change at the end of the 1970s, as many of the members of the original committee had left the association along with many of the active members.⁶⁸ Leif Wigh (the secretary) and Åke Sidvall (committee member) became active members of the management committee during the 1980s, and FM and FMV collaborated primarily on various programmes and support for purchases. From 1966 onwards, the Friends of Fotografiska Museet were entrusted with awarding the so-called Gullers Stipendium to a photographer: a grant made up of donations collected for the fiftieth birthday of K.W. Gullers. However, when Gullers donated his photography collection to Nordiska museet in 1990, he also wanted the grant to be more clearly oriented towards documentary reportage and for its administration to be transferred to Nordiska museet.⁶⁹ A generational shift in the management committee would occur once again around 1990, and the new board became increasingly critical of the direction taken by the museum in relation to its exhibition programme and acquisitions, which was connected with a widespread change taking place in terms of theory and historiography at this time. It was decided that the Friends of Fotografiska Museet should merge with the Friends of Moderna Museet at the meeting of members held on 2 March 1998.

A survey of the list of photographic exhibitions since the start makes clear how impressive this was in terms of both numbers and content. Fotografiska Museet produced four to five exhibitions every year, and there were several recurrent series, such as “selections from the collection”, “Photography Classic”, and “new acquisitions” in addition to monographic and group exhibitions. The spring programme of 1975 is presented in a pamphlet: *Hammarkullen* by Jens S. Jensen, *Tsito* by Odd Uhrbom, *Photographer in Ethiopia* (*Fotograf i Etiopien*) by Bo-Erik Gyberg, *Kurdistan* by Lars Hesselmark and Göran Lundin, and *Thailand* by Walter Hirsch.⁷⁰ Having a photographic exhibition always on display was a deliberate strategic move, according to Leif Wigh, and efforts were made to keep the change-over intervals brief.⁷¹ *A Thousand and One Pictures* (*Tusen och en bild*, 1978), *Bill Brandt. Fotografier 1930–1970* (1978) and *Look Around in Happiness. Six Photographers – Six Temperaments* (*Se dig om i glädje. Sex fotografer – sex temperament*, 1981)

From the exhibition *Visible and Invisible*, 1973

Leif Wigh in the installation of the exhibition *A Thousand and One Pictures*, 1978

are all examples of renowned and popular exhibitions, the latter including the work of six women photographers.⁷² The museum presented monographic exhibitions of a considerable number of Swedish photographers, such as Yngve Baum, Dawid, Carl Johan De Geer, Gerry Johansson, Tore Johnson, Ulla Lemberg, Hans Malmberg and Hasse Persson. The exhibitions *Fotografer: Emil Heilborn, Sven Järlås, Gunnar Sundgren, Arne Wahlberg* (1977) and *Fotografer: Curt Götlin, Anna Riwkin, Karl Sandels* (1978) represented two major efforts to display the work of the older generation of photographers. The articles in the classic blue, or yellow as the case may be, catalogues were written by authors whose names have already been encountered many times in connection with Fotografiska Museet and its Friends.⁷³

Other exhibitions in the west gallery that have been both significant for the participants and representative of the museum are Ralph Gibson (1976–77), Helen Levitt (1985), Larry Clark (1986) and Roy DeCarava (1988). Once a visitor had passed the hall housing Moderna Museet's permanent collection and the bookshop, the entry to Fotografiska Museet lay to the left. The space allocated to Fotografiska Museet consisted of a separate room in which smaller exhibitions, frequently from the *Photography Classic* series, were shown, followed by another room, the loading dock – with large glazed doors which gave on to the main premises. The gallery was divided into six rooms, making use of temporary walls, screens in various shades of grey and display cases. The first exhibition in the new gallery was of work by the American photographer Ralph Gibson. Forty or so photographs from his series, *The Somnambulist*, *Déjà vu*, *Days at Sea* and *Quadrants* were on show. The exhibition *Fotografier av Helen Levitt* was actually her first one-woman show in Europe.⁷⁴ The choice of pictures was made by her together with her friend Marvin Hoshino and Leif Wigh. Among the records of the exhibition are letters and cards from Levitt, which allow the reader to follow the selection process. The exhibition was divided into four sections: one in which most of the photographs had been made during the 1940s in New York, another sequence was of Mexico City in 1941, the third from the 1970s and the fourth consisted of a suite of coloured images from the 1980s. The photographs were hung in simple straight rows, without frames but under glass. The following year, *Larry Clark. Fotografier* was shown, with FM being one of the first European institutions to exhibit his photography. Clark came to Stockholm and talked about his life and photography in the Cinema at Moderna Museet. The exhibition offered some seventy images, mainly from his books *Tulsa* and *Teenage Lust*. The exhibition *Seasons* (*Årstider*). *Fotografier av Roy DeCarava* also comprised seventy black and white photographs spanning his entire career. Sherry Turner DeCarava was a collaborative partner on this project, although Roy DeCarava did come to the private view and talked about his life in photography. American photography and photo history were the predominant features of the international photography selected for the exhibition programme, including names such as the above, and images by Walker Evans, Robert Frank and Ansel Adams were also



Robert Frank
Canal Street New Orleans, 1955
Gelatin Silver Print, 23.5 × 34.3 cm
Purchase 1982



Robert Frank
Rodeo Detroit, 1955, from *The Americans*
Gelatin Silver Print, 22.1 × 32.8 cm
Purchase 1982

shown. Leif Wigh was awarded an artistic scholarship in 1975 and travelled around the United States, meeting photographers and visiting several photographic institutions. Among the people he met was Duane Michals, who came to be shown at Fotografiska Museet in 1980, and the exhibition of Gibson's work would be another tangible outcome of a personal meeting during this trip.⁷⁵ Many of the exhibitions led to the museum buying parts of the collections, and on occasion to donations being made. Major European photographers were also exhibited, as in the celebrated exhibition *Henri Cartier-Bresson: fotograf* (1983), which was one of the first sponsored exhibitions to take place at Moderna Museet.⁷⁶ This was a retrospective exhibition made up of 156 photographs and organised by the International Center for Photography in New York; the European tour was supported by the American Express Foundation.

The exhibition *A Thousand and One Pictures*, shown in the summer of 1978, represented a major investment on the part of Fotografiska Museet and was important for the development of the collection. The exhibition was made up of a cross-section from the history of photography from 1840 to 1978 and included both Swedish and international photography. In the new room for temporary exhibitions, works by 139 photographers were hung on dark brown screens. The photographs were glazed in passepartouts but had no frames. In the centre there were display cases of pictures with the screens placed round about them.

At this exhibition older photography was shown, primarily from the Gernsheim Duplicate Collection, such as work by Julia Margaret Cameron, Eadweard Muybridge, Nadar, W.H. Fox Talbot and Carleton E. Watkins. The idea behind the exhibition was that it should eventually become a means of expanding the international collection so as to include photography from the twentieth century. Contact was made with a large number of well-known photographers, as is shown by the many letters preserved in the records of the exhibition. The curators Sidvall and Wigh corresponded with Berenice Abbott, Brassai, Bernhard and Hilla Becher, Lotte Jacobi, André Kertész, Lisette Model and others. They managed to get the addresses to several of the American photographers by contacting John Szarkowski. The letters to the photographers contained an enquiry about participation in the exhibition and whether there would be a subsequent opportunity of buying a representative collection of photographs for the permanent collection of Fotografiska Museet. The letters also explained that the museum's purchasing power was very limited and that the museum was keen to avoid having to purchase through a dealer if possible. Most of the photographers written to replied positively to the enquiries. When it came to a number of deceased photographers, the museum borrowed picture collections from the Lunn Gallery (Washington), Galerie Schürmann & Kicken (Aachen), the Light Gallery (New York), the International Center of Photography (New York) and Galleri Camera Obscura (Stockholm). The exhibition led to the establishment of many useful contacts that benefited the museum's subsequent operations, and several of

the photographers were to reappear in monographic shows during the following years. It was through this project that Fotografiska Museet gained for itself an international reputation.

The exhibition *A Thousand and One Pictures* has been variously described as a photographic equivalent to *The Museum of our Wishes* (Önskemuseet, 1963–64).⁷⁷ In the exhibition catalogue, Åke Sidvall explained that the idea had been knocking around for a number of years and had originally been proposed by Pontus Hultén, who in 1971 wanted to demonstrate the museum's new collection field with a more extensive photographic exhibition.⁷⁸ The exhibition led to the museum being given a three-year special grant from the Ministry of Education in order to purchase works. Many of the photographers who took part in the exhibition have since been represented in the collection and form part of what is sometimes referred to as the "Elite Collection", i.e. a smaller part of the collection that contains more famous names and has been collected as a result of more deliberate choices on the part of the curators. In numerical terms, the collection of photography constitutes the largest single part of Moderna Museet's collection, followed by the collection of prints and drawings. Like most of the major well-known photographic collections around the world that have become established over a longer period, the collection is uneven and contains photography from the 1840s until the present day with a mixture of more or less well-known photographers, different genres and pictures produced by means of a range of different techniques. There are photographers who have bequeathed their entire photographic estates, including the negatives, such as Anna Riwkin-Brick. Moreover, a number of organisations have transferred their picture archives containing several thousand items to the museum: Fotografiska Föreningen, Svenska Turisttrafikförbundet, Pressfotografernas klubb, the Association of Swedish Professional Photographers (SFF), Sveriges Centralförening för Idrottens Främjande, the Swedish Tourist Association (STF) and Riksförbundet Svensk Fotografi/Sveriges Fotoklubbar. Various viewpoints have been put forward as to whether negatives should be collected or not.⁷⁹ The collection of negatives amounts to some 300,000 items and derives primarily from the donation made by the FMV. Like other parts of Moderna Museet's collection, the largest part of the collection of photography in the possession of the museum has come about as a result of donations and gifts, in the case of FM from photographers and organisations. The vital work of making an inventory of the entire collection was begun when Fotografiska Museet opened and the collection moved to Prästgården. This operation is one of the fundamental aspects of good museum practice and essential for the credibility of the museum: it is essential to know what is in the collection and to maintain control of this. Åke Sidvall, and later on Leif Wigh, faced an enormous task in having to tackle this on their own, while also having to produce all the exhibitions. This time-consuming work was not apparent and was therefore occasionally overlooked in the

[Images removed due to copyright restrictions]

Robert Mapplethorpe
Self Portrait, 1980/1989
Gelatin Silver Print, 35.5 × 35.7 cm
Purchase 1998

[Images removed due to copyright restrictions]

Robert Mapplethorpe
Self Portrait, 1980
Gelatin Silver Print, 35.3 × 35.3 cm
Purchase 1998

debates on the external operations of the museum. After nearly ten years, the department acquired a photography conservator. Håkan Petersson was employed on a yearly basis in 1982 and became a permanently salaried employee in 1986. A studio for the conservation and restoration of photography was set up in Building 104, where other restorers also worked in what was known as Skeppholmsateljén.⁸⁰ The primary tasks were to make an inventory and organise the collection, supervise storage, make passepartouts and establish a plan for conservation. The collection itself was moved after a while from Prästgården and Kasern III to the prison building (Arresten) which was situated closer to the museum.

The Photography Library was set up in parallel with the picture collection and the museum itself.⁸¹ The development of the photobook and the ability to print photographic images are closely inter-related with the history of the medium and its dissemination. There was a powerful movement behind a photographic archive from the start, as has been pointed out above, and the creation of a library was a natural consequence of its development. There are similar collections of books linked to a museum at other sites, and here too MoMA is the obvious prototype, as is the library at the photographic museum in Antwerp. A more recent example would be the library at the Maison Européenne de la Photographie in Paris. Like the picture collection, the basis for the book collection was composed from the Gernsheim Duplicate Collection, Fotografiska Föreningen's library collection and Helmer Bäckström's book collection. Early photographic literature from the nineteenth century and the beginnings of the twentieth century are a particular strength of all three of these special collections. Among the twentieth-century works are original editions of books by Berenice Abbott, Eugène Atget, Henri Cartier-Bresson, August Sander, Alfred Stieglitz and Edward Weston to name but a few. The collections of the library cover all the fields within the subject of photography: photohistory, literature on/by individual photographers, collected and thematic works, the theory of photography and aesthetics, technology, preservation, product catalogues, reference works and periodicals. The book collection served as a key part of photographic exhibitions from the very beginning, and hangings were often combined with the photographer's books and periodicals displayed in cases.

At the initiative of Rune Hassner, a start was also made at putting together a photographic archive containing various documents, primarily articles from newspapers and periodicals, a variety of invitation cards and pamphlets on photography. The archives contain some eleven thousand suspension files arranged by name of Swedish and foreign photographers and institutions, museums, galleries and their exhibitions and activities. The archive runs from the early 1970s until 2001 when the collecting process ceased, although older cuttings and material have also been collected.⁸² Peter Schultz has been working as the librarian at Fotografiska Museet since 1987. At that time he succeeded Ulla Bergman who had been there since 1977. Over the years Peter Schultz

has moved from the card catalogue, via a local computer catalogue he developed himself, to working on the current catalogue which is linked to Libris.⁸³ From 1990 onwards Leif Wigh, together with Håkan Petersson and Peter Schultz, would work on several of the museum's photohistorical exhibitions such as *The Venice Carnival (Karnevalen i Venedig)*. *Fotografier av Ralph Nykvist och Anders Petersen* (1991), *Trivia*. Gerry Johansson, *Carl Johan Malmberg och Gunnar Smoliansky* (1992), *Seen Subjectively (Subjektivt sett)*. Hans Hammarskiöld (1993), *The Desiring Eye (Ögats åtrå)*. *Fotografier ur Moderna Museets samling* (1998), *Oscar Gustave Rejlander 1813 (?)–1875* (1998–99), *Sten Didrik Bellander. Fotografier 1939–1999* (2000) and *Anna Riwkin. Porträtt av en fotograf* (2004).

A new actor appeared on the photographic market in the form of the Camera Obscura gallery, which was run by Lennart Durehed and Lars Hall at Kåkbrinken 5 in Stockholm's Gamla Stan from 1977 to 1983.⁸⁴ This was Sweden's first commercial photo gallery and its operations were inspired by the many photo galleries that had developed and become established in the US at the end of the 1970s. Relations with FM were good and the museum bought the work of several photographers through the gallery. Fotografiska Museet and the gallery collaborated on two lectures featuring the photographers Ralph Gibson and Duane Michals, who both took part in the *A Thousand and One Pictures* exhibition and had monographic exhibitions devoted to them at Camera Obscura in the same year. But this was criticised in a series of articles, and some of the contributors to the debate considered that the museum should only purchase works directly from the photographers and should not collaborate with commercial organisations or interests.⁸⁵ These comments may seem somewhat antiquated in the light of the current situation in which state museums are exhorted to seek sponsorship in various forms and are dependent on their success in doing so. The problem was rather that there was only a single photo gallery operating in this way. These views also reflect the fact that during the 1960s and 70s Swedish photography had a very marked documentary orientation, which was represented by such organisations as Fotograficentrum. In tandem with this debate, FM showed the exhibition *Blinding Images. Young New Swedish Photography (Bländande bilder. Ung ny svensk fotografi)*, 1981, as part of which Leif Wigh introduced the new photographic concept of "romantic realism", which attracted attention in several articles.⁸⁶ This is just one example of the many debates that were conducted about Fotografiska Museet. It flared up again in the mid-1980s when *Dagens Nyheter's* photo-critic Peder Alton wrote that the hopes that FM would be both a centre and an experimental studio for Swedish photography had not been fulfilled.⁸⁷ He criticised the fact that only more recent photography with "artistic ambitions" and very little documentary photography was shown, and he found the historical efforts made by the museum uninteresting. Åke Sidvall and Leif Wigh defended the museum's operations and concluded their response with the statement:

*The activities of Fotografiska Museet are aimed at describing the images of the photographer. At his or her best, the photographer sees what others cannot. It is this perhaps straightforward circumstance that Fotografiska Museet depicts in its arrangements with a historical flavour or in its thematic exhibitions of photographers' images of the present.*⁸⁸

Alton replied, criticising above all the exhibition of the photographer Guillaume Berggren and Leif Wigh's book about him.⁸⁹ He wanted the only existing museum of its kind in Sweden to adopt a comprehensive perspective in relation to photography. Pål-Nils Nilsson, the newly appointed professor of photography at the University of Gothenburg, then entered the fray with an article in which he returned to the Friends of Fotografiska Museet and its operations. He wanted to see a more open photographic museum which collaborated with other museums and showed thematic exhibitions, and he observed, "Whether photography is art or not is uninteresting. Photography is a living, exciting means of communication that is shaped by thoughts, feelings and ideas. We live, after all, in a visual age."⁹⁰ This was picked up by Bengt Olvång, who criticised the entire operations of Moderna Museet in an article in *Aftonbladet*, while drawing parallels between photohistory and the visual arts.⁹¹ A further unpublished response by Sidvall and Wigh is contained in the archives, in which they maintained that a comprehensive perspective on the photographic image was proved by the totality of the activities of the museum.⁹²

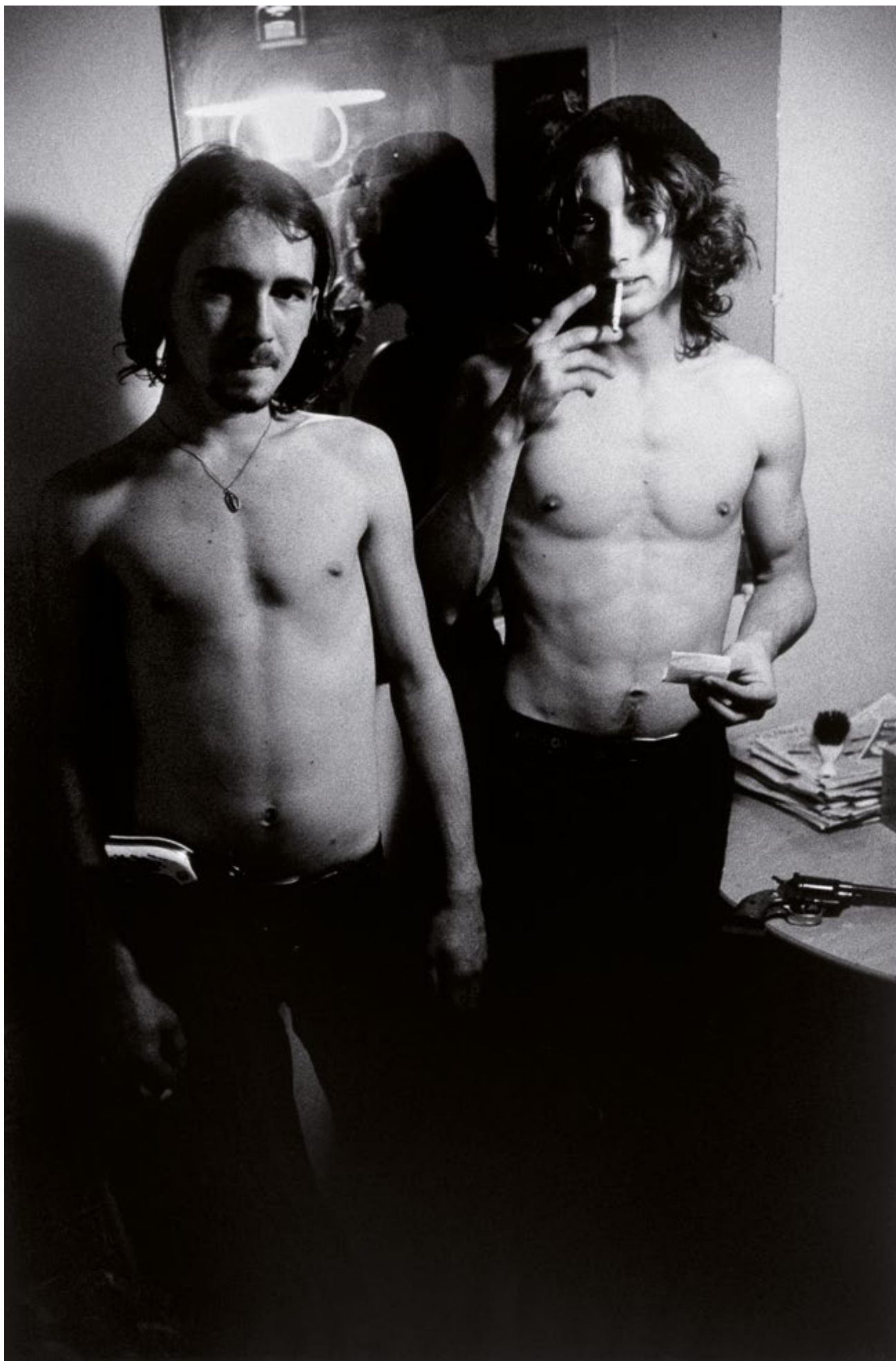
The debate continued instead in *Folket i Bild Kulturfrent* with several contributions from a number of actors within the field of photography: Donald Boström (the photographer and picture editor at FiB/K), Carl-Adam Nycop (chairman of Friends of Fotografiska Museet from 1965 to 1973), Per-Uno Ågren (county antiquarian at Västerbotten Museum), Bo Nilsson (curator at Stockholm City Museum), Rune Hassner (photographer), Gösta Flemming (photo journalist), Bengt Wanselius (chairman of the Swedish Association of Professional Photographers), Göte Ask (teacher at Nordens Fotoskola), Pål-Nils Nilsson (photographer and professor) and Runo Kohlbäck (research engineer).⁹³ The contributions provided swingeing criticism of the activities of the museum, and several of the contributors picked up on the fact that it was difficult to get to and closed. The Friends of Fotografiska Museet were mentioned and the goals set out by the association for the museum in 1973 were reproduced in this issue. An appeal was made for the creation of a central museum and for the appointing of the post of director. By way of conclusion an article on the debate was published in *Expressen* and signed by Per Wiklund, Jacob Forsell, Bengt Wanselius and Pål-Nils Nilsson, in which the same criticisms recurred. The article concluded with the words, "Of course we need Fotografiska Museet. But it needs to be open, both literally and figuratively. Change the attitude and/or the staff. Make the museum a living thing. Open the doors to photography of every kind!"⁹⁴

It was during this period that Christer Strömholm's celebrated exhibition *Nine Seconds of my Life* (9 sekunder av

mitt liv, 1986) was shown. The exhibition was to be the major breakthrough for the sixty-year-old photographer with a broader public.⁹⁵ Several of the participants in the debate mentioned above commented that the exhibition was not produced by Fotografiska Museet but by Moderna Museet, and this was perceived as an implied criticism of FM. However, a perusal of the exhibition records reveals that Strömholm had received confirmation of an exhibition at Fotografiska Museet as early as 1983, signed by Åke Sidvall.⁹⁶ Sidvall sat in on planning meetings with Olle Granath and the photographer; they corresponded intensively and the invitation to the private view names both Fotografiska Museet and Moderna Museet as hosts. The exhibition was, however, displayed in the first hall for temporary exhibitions at Moderna Museet. Presumably, it was the location which led people to believe that FM was not part of the project. By this time the left-hand corridor had become fully established as "Fotografiska Museet". A number of photographic exhibitions were also produced in which Moderna Museet's staff played a more considerable role in planning and production. The previously mentioned exhibition *Visible and Invisible* provides one example. Another is the photographic exhibition in 1982 of works by Robert Frank, Robert Rauschenberg and Andy Warhol. Only the part of Robert Frank was organised by Leif Wigh, while the other two were organised by Moderna Museet.

A proposal was made during the spring of 1987 by the board of Statens konstmuseer (Nationalmuseum, Moderna Museet and Östasiatiska museet) to "mothball" Fotografiska Museet. Sections of the staff would be relocated; no new photographic exhibitions would be mounted and no new purchases or new catalogues made. The administrative authority had been ordered to save 1.2 million SEK and FM was put forward as the solution. This led to a host of articles in newspapers and the specialist press in defence of the museum, expressing outrage at the decision. Some of the authors were the same writers as had criticised the operations of the museum in the previous year.⁹⁷ Others were new, but the common thread was a demand that the state should invest considerably more in photographic images and that the museum should become an autonomous institution.⁹⁸ The proposal to shut down the museum may possibly be regarded as a reflection of the massive scale of that criticism. In a commentary, Sidvall observes that all the criticism was, of course, not good for the museum's continued operations.⁹⁹ Much of the substance of the debates and the history was summarised in the 1987 double issue (no. 7–8) of *Fotografisk tidskrift*, which also contains a digest of a discussion between Åke Sidvall and Leif Wigh, Peder Alton (*Dagens Nyheter*), Bo Nilsson (now at the Swedish Arts Council), Otmar Thormann (photographer and chairman of the Friends of Fotografiska Museet), Georg Sessler and Per Adolphson (members of the Association of Swedish

Larry Clark
Armed Robbers, Oklahoma City, 1976
 Gelatin Silver Print, 30.5 × 20.2 cm
 Purchase 1986





Professional Photographers), Gösta Flemming and Bodil Österlund (*Fotografisk tidskrift*).¹⁰⁰ The discussion clearly reflects the various views and the fixed positions of the participants, depending on what role they played in the field of photography.

Around 1990, the debate picked up again about what a photographic museum should contain and what should be done with the existing Fotografiska Museet.¹⁰¹ In an official letter to the Swedish Arts Council, the Association of Swedish Professional Photographers had put forward a proposal for a new photographic museum.¹⁰² In the letter, the current FM was described as a provisional solution, while the Association's desiderata included a photographic institution with a more independent role within Statens konstmuseer, the establishment of a museum council, more salaried positions, a proper exhibition space, auditoriums, a site for collections with improved access and facilities for systematising and more resources: "so that the museum can reflect the changes in the nature of photography as a means of expression, both the historical and the contemporary, and be the dynamic centre that photographic Sweden has been waiting for so long".¹⁰³ These words sum up what many, photographers in particular, had been wanting from Fotografiska Museet on Skeppsholmen for so many years.

Photographic Art

Photographic art derives from a postmodernist conception and can be said to have made its definitive breakthrough in Sweden with the 1987 exhibition *Implosion – A Postmodern Perspective* at Moderna Museet.¹⁰⁴ On display were works by such artists as Cindy Sherman, Laurie Simmons, Barbara Kruger and Sherrie Levine, representatives, that is, of the group of postmodern American artists who emerged at the beginning of the 1980s. These artists commented on the products of consumer society while exploiting it in various ways and made art out of photography and the mass-produced image. *Untitled #123* (1983) by Cindy Sherman from the *Fashion* series was bought for the collection in 1989; however, it was not registered in the photography collection but in the collection of Moderna Museet and assigned a so-called MOMB number.¹⁰⁵ A new generation of photographic artists in Sweden, inspired both pictorially and theoretically by their American predecessors, made their debut at the beginning of the 1990s. It was characteristic of the period that some of the most successful Swedish artists were women.¹⁰⁶ Taking the work of two artists as examples, a study of the purchases made in the middle of the 1990s reveals that whereas Annica Karlsson Rixon's series *Untitled I–VI* (1991) was assigned a Fotografiska Museet number in the records, Annika von Hauswolff's work *Hey Buster! What do you Know about Desire* (1995) was given a MOMB number. All the works were created using the same technique, namely Colour Photography Type C. A change was on the way.

Cindy Sherman
Untitled #123, 1983
Colour Photography Type C, 88.9 × 62.23 cm
Edition of 18, purchase 1989

One of the first photographic exhibitions at the museum to take up the new ideal of staged and conceptual photography was *Equal To. Swedish Contemporary Photography (Lika med. Samtida svensk fotografi)* which was shown in 1991. A mixture of various types of photography within the fields of fashion, press, art, advertising, the family and science was displayed. The exhibition was produced by the Association of Swedish Professional Photographers in collaboration with Fotograficentrum. Irene Berggren was the exhibition curator and Carouschka Streijffert and Lena Rahoult designed it.¹⁰⁷ The photographs were displayed hung on simple wooden screens in four slightly curved rows. *Equal To* presented almost 200 images grouped under four themes – value, identity, desire, transformation – by a hundred or so Swedish photographers both young and old. The selection is also interesting in terms of technique, since it took place before the breakthrough of digital technology.¹⁰⁸ The only digitally mastered image was a satellite picture from Kiruna AB of Chernobyl in 1986. Once again we find a photographic exhibition not mounted solely by FM and presented in the large hall for temporary exhibitions at Moderna Museet.¹⁰⁹ Another interesting piece of information is that the exhibition came about at the behest of the Minister of Culture Bengt Göransson, who encouraged (provided funding for) the exhibition.¹¹⁰ *Equal To* was, in other words, the outcome of SFF's appeal in 1989 for a new photographic museum and a visit to the minister of culture.

This exhibition was followed by several similar ones in which an alternative to classic black and white photography was shown. In 1993, Maria Lind and Jan-Erik Lundström created *Prospects – Contemporary Swedish Photography* for Moderna Museet; this was followed the year afterwards by Steven Henry Madoff's *Stranger than Paradise. Contemporary Scandinavian Photography* which was shown at the International Center of Photography in New York and toured the Nordic countries.¹¹¹ In October 1992, Jan-Erik Lundström was appointed superintendent of Fotografiska Museet. His post was financed in part by the Swedish Arts Council, which had given him the task of looking into the future role of Fotografiska Museet's operations as part of Statens konstmuseer. Åke Sidvall had left his post in 1990, and this led to official letters from organisations including FMV anxious about the future and worried about cutbacks.¹¹² Lundström's first task was to take charge of the already planned *Robert Mapplethorpe* exhibition, which was shown in the spring of 1993 at Moderna Museet. It attracted a great deal of attention and was visited by some 65,000 people. Lundström succeeded in the exhibitions he went on to mount by representing a different way of presenting and writing about photography; he was strongly influenced by the intense discussion and research that took place during the 1980s and 1990s relating to photographic images and vision as culture, as well as by the blossoming of photographic theory.¹¹³ An exhibition of work by Alfredo Jaar was shown from January to March 1994, and this was the last exhibition to be shown in the west gallery. For this installation all the intervening walls had been blasted out, and a large space had been created for Jaar's works,

several of which consisted of light-boxes showing huge slides. The exhibition and the alteration of the space signalled the end of an epoch and sounded the death knell for the previous mode of operation.¹¹⁴

The inquiry undertaken by the Swedish Arts Council was complete by the spring of 1994; in its report the history of the Fotografiska Museet was summarised and a proposal put forward for a new organisation.¹¹⁵ The basic ideas it contained were for a permanent gallery for the collections of photography, a photographic research centre and that Moderna Museet should consist of two departments: one for painting and sculpture and one for photography. The departments would each be headed by a chief curator. The inquiry also proposed a change of name to “Department of Photography” since the previous name had been confusing. It is also interesting that the inquiry takes up the idea of a Bildinstitut (Swedish Institute of the Image) in its concluding discussion.¹¹⁶ The first sod for the new building would be turned in the summer of 1994, and the inquiry put forward a proposal relating to the division of labour during the years until 1998. The staff at Fotografiska Museet was much involved in the planning of this new museum building. The original plan, which was the basis from which the architect Rafael Moneo worked, was that the lower galleries on level two should consist of one for photography, and one for prints and drawings. Plans were also made for offices for the photographic staff, a library and a research room, a conservator’s studio, study room and storage for the photographic collection, all on level two. The only part of this that was actually realised was the Photography Library and the so-called research “attic” on the mezzanine above the library, which was located at the very centre of the museum building from 1998 until 2007 when rebuilding started for Pontus Hulténs Study Gallery. Leif Wigh is of the view that had they been given the specially adapted premises the issue of a separate photographic museum would have been resolved – since FM would have had what was needed to be able to work on the photographic collection and show it in a satisfactory way.¹¹⁷

During the years in Spårvagnshallarna, several major photographic exhibitions were shown, including *Allan Sekula. Fish Stories (Fiskhistoria)*, 1995 and *Irving Penn. Fotografier. En donation till minne av Lisa Fonssagrives-Penn* (1995).¹¹⁸ Jan-Erik Lundström left Moderna Museet in 1997 to become head of Bildmuseet in Umeå. When Moderna Museet re-opened in 1998, it was with a new director – David Elliott – and a new organisation. In the new set-up there was no “Department of Photography” but a “Department of Modern Art, Photography, Film and Video”.¹¹⁹ The individual in charge of the photographic collection was Leif Wigh. David Elliott pointed out that there was nothing in his job description to say he was both “Director of Moderna Museet and Fotografiska Museet”, and he continued:

So de facto Moderna and Fotografiska were the same thing administratively and considering the fact that the distinction between “art” on the one hand and “photo” on the other was also becoming eroded it made no sense to maintain two illusionary

*separate bodies but rather combine them conceptually as parts of a single strong organization.*¹²⁰

Elliott came in from outside and actually found it easier to implement what was, for FM, a radical change. To those involved it came as a shock and was very much not what they had imagined at the beginning of the 1960s when FMV was founded. An exhibition that was shown during David Elliott’s first year as head of the museum and which provides an example of his ideas concerning the collection of photography was *Iskuggan av ljuset. Fotografi och systematik i konst, vetenskap och vardagsliv*, 1998. The exhibition was an extended version of *In Visible Light. Photography and Classification in Art, Science and the Everyday* which was mounted at the Museum of Modern Art in Oxford in 1997 with Russel Roberts as curator.¹²¹ It showed photographic images from the 1840s until the present day in all the genres of photography and was divided into seven sections: the museum, mankind, crimes and madness, death, nature and science, everyday life and beauty and desire. The exhibition picked up once again the scientific theme we had previously seen on display at the museum, but from a more historical and artistic perspective to show how photographs have been classified and used in various contexts.

The Moderna Museet Collection of Photography

How has the position of photography at Moderna Museet changed over the years? Having been housed in a separate part of the museum, photography is now presented together with the other works that are shown in the galleries devoted to the collection. In a broader international perspective, this also reflects how the role of photography has changed and the extent to which in recent decades it has become a prominent genre within contemporary art and thus occupies an obvious place at the major museums of modern art. This development is related to the ideas concerning photography in the expanded field where it may be understood as an art historical object but also as a cultural-historical document or a cultural category.¹²² Photography has a role to play not only in the photohistorical context but also in many others. The fact that an institutional change was necessary to ensure the survival of photography at Moderna Museet in the twenty-first century has become pretty clear.

The dream of creating a photographic museum in which every kind of photography and the entire history of the medium could be shown, together with cameras and other apparatus, has remained a powerful one. This dream still remains alive in the hearts of many photography enthusiasts, and the debate starts up again at regular intervals.¹²³ As has been said, the issue of whether the solution to all the problems relating to the care, preservation and display of our photographic treasure is a special museum is a complex one to which there are many alternative answers. What is striking in the debate on FM is that the advantages are almost never mentioned: the fact that photography has been on show year in-year out at an arts institution which has meant that the great art-going public has always been able to see

photographic images as part of a visit to the museum. In the interviews, this was a reply that was repeatedly heard to the question of what the benefits of merger had been, as were the practical gains for FM in having access to staff and shared resources for technology, packing, transport, caretaking and press releases.¹²⁴ Photography was made an integral part of the collection of Moderna Museet as part of the re-organisation that took place in 1998 and no longer came in for special treatment. But in the view of the photographic lobby, classic black and white photography has been marginalised and has all but disappeared from the programme of the museum; the lobby also misses the west gallery.¹²⁵ A permanent photography gallery would, of course, provide greater freedom to mount new exhibitions more quickly and to show older photography, since Moderna Museet is a museum for modern art – from 1900 onwards.

The collection donated by the Friends of Fotografiska Museet was put together on the basis of a broad frame of reference within which all types of photography were represented: press, advertising, art, amateur and scientific. For many years, this mixture created problems in terms of the identity of the department of photography and its place in Moderna Museet's activities. In order to adapt, it was forced to focus on the relationship between art and photography. In many ways this entire story has to do with the old question of whether photography is art or not, and who is entitled to decide this matter. Photography is a broad medium serving many functions and encompassing many forms of expression and should therefore be represented at several different museums and institutions, working in co-operation with one another.

One may well wonder why Moderna Museet expanded the areas of its collections at a relatively early stage to include photography and film, but not design, with drawings and prints not being included until after 1998. In terms of design, it should be mentioned that in 1970 Moderna Museet acquired for its collections the *Lotus 25/33 R7 Formula 1* sports car (1963) as the start of a department of design and its associated collection. But the issue of a new Design Museum belongs with Nationalmuseum, whose Department for Arts and Crafts and Design continues to collect contemporary objects. The incorporation of photography had to do with a specific historical situation, in which Moderna Museet was made an offer it happened at that time to be in a position to accept. It had the interest, the time, the space and the finances. The Moderna Museet collection of photography is one of the most significant in Europe, and its possession has ensured that the museum is in a position to show photography both as part of established art history and as visual medium with a history, a technology, an aesthetics and a future of its own.

- 1 Interviews were carried out with the following individuals: Leif Wigh, 14 Sept. 2007; Pär Frank, 21 Sept. 2007; Annagreta Dyring, 26 Sept. 2007; Peter Schultz, 6 Dec. 2007; Rune Jonsson, 11 Dec. 2007; Håkan Petersson, 17 Dec. 2007; Åke Sidvall, 15 Jan. 2008; and a joint interview with Olle Granath, 13 June 2007. I would like to thank them most gratefully.
- 2 The interviews with Ulf Hård af Segerstad, 15 Nov. 1994 and with the others were carried out between 1992 and 1995, see Anna Tellgren, *Tio fotografier. Självsyn och bildsyn. Svensk fotografi under 1950-talet i ett internationellt perspektiv* (diss.), Stockholm 1997, p. 311.
- 3 Stuart Alexander, "Photographic Institutions and Practices", *A New History of Photography*, ed. Michel Frizot, Cologne 1998, pp. 695–707.
- 4 In 1937 Beaumont Newhall produced the exhibition which became the starting-point for his history of photography: *Photography. A Short Critical History*, New York 1938.
- 5 For an interesting analysis of the history of the department of photography at MoMA, see Christopher Phillips, "The Judgment Seat of Photography", *The Contest of Meaning. Critical Histories of Photography*, ed. Richard Bolton, Cambridge, Massachusetts 1989/1993, pp. 14–47. Heads of the department of photography at MoMA: Beaumont Newhall (1940–47), Edward Steichen (1947–62), John Szarkowski (1962–91), Peter Galassi (from 1991).
- 6 Interviews with Sten Didrik Bellander, Hans Hammarskiöld, Georg Oddner and Pål-Nils Nilsson, see Tellgren 1997, pp. 79–106.
- 7 Pär Frank, "Fotografiska museer och arkiv i USA", *Fotografisk Årsbok* 1966, Stockholm 1965, pp. 46–49.
- 8 John Szarkowski, *The Photographer's Eye*, New York 1966.
- 9 Frank 1965, p. 48.
- 10 Although, of course, operations at MoMA have come in for criticism, see e.g. several of the essays in the anthology *The Contest of Meaning*. The art historian and feminist Abigail Solomon-Godeau has taken an interest in how photography has been accepted as an artistic and museal object and studied inter alia operations at the department of photography at MoMA under John Szarkowski, see her anthology *Photography at the Dock. Essays on Photographic History, Institutions, and Practices*, Minneapolis 1991.
- 11 Concerning these collections of photography see: *Collection Photographies. Une histoire de la photographie à travers les collections du Centre Pompidou, Musée national d'art moderne*, eds. Quentin Bajac and Clément Chéroux, Paris 2007; *Ein Bilderbuch. Die fotografische Sammlung im Museum Folkwang*, ed. Ute Eskildsen, Essen 2003; 100×Photo. 100 Photographs from the Collection of the Stedelijk Museum Amsterdam, text by Hripsimé Visser, Bussum 1996; *The Art of Photography. Past and Present from the Collection of the Art Institute of Chicago*, text by David Travis, Osaka 1984; James Borcoman, *Magicians of Light. Photographs from the Collection of the National Gallery of Canada*, Ottawa 1993.
- 12 Among the Swedish photographers who studied under Otto Steinert at the Schule für Kunst und Handwerk in Saarbrücken were Francis Bruun, Jan Fridlund, Anders Holmquist, Per-Olle Stackman, Christer Strömholm, Ola Terje and Bo Trenter. See Tellgren 1997, pp. 186–216.
- 13 *Otto Steinert. Fotografier 1929–1973* (exh. cat.), ed. Otto Steinert, Moderna Museet, Stockholm 1977. See also Ewald Karlsten's article "Om Otto Steinert", *Fotografisk Årsbok* 1964, Stockholm 1963, pp. 53–57.
- 14 Interview with Leif Wigh, 14 Sept. 2007.
- 15 Interview with Åke Sidvall, 15 Jan. 2008. Åke Sidvall has spelt his surname with a "v" for the last few years and he would like us to use this spelling. During his years as an employee at Fotografiska Museet, he spelt it with a "w". I have therefore consistently used "v" in the main body of the text, while using "Sidvall" in the references to published sources.
- 16 Ingrid Fischer Jonge, *Fotografi i Diamanten. Utvalgte værker fra det nationale fotomuseum*, Copenhagen 2004.
- 17 Raymond Lécuyer, *Histoire de la Photographie*, Paris 1945; Beaumont Newhall, *The History of Photography, from 1839 to the Present Day*, New York 1949.
- 18 Lars Wickman, "Eget museum för fotografen", *Foto*, no. 3, 1941, pp. 5–6; "Enighet kring museitanken", *Foto*, no. 4, 1941, pp. 14–17; "Ett fotografiskt museum?", *Foto*, no. 8, 1942, pp. 17–20.
- 19 An issue of *Foto*, no. 11, 1944 served as the catalogue. The next exhibition of photography at Nationalmuseum was *Svensk fotografi av idag, svartvitt* (1954–55), see Tellgren 1997, pp. 247–252.
- 20 The following photographers took part in the exhibition: Sten Didrik Bellander, Jan Delden, Hans Hammarskiöld, Sune Jonsson, Tore Johnson, Stig T. Karlsson, Lennart Nilsson, Pål-Nils Nilsson, Lennart Olson, Lennart af Petersens and Rolf Winquist.
- 21 See *The Family of Man* (exh. cat.), The Museum of Modern Art, New York 1955. The exhibition arrived in Sweden in 1957 and was shown for the first time at Liljevalchs konsthall in Stockholm, and then at the International Photography and Cinema Fair *Kamera 57* held in Gothenburg, and finally at Konstindustrihallen in Helsingborg, see Tellgren 1997, pp. 109–147.
- 22 K.G. Hultén, "Förord", *Svenskar sedda av 11 fotografer* (exh. cat.), eds. Carlo Derkert and Pontus Hultén, Moderna Museet, Stockholm 1962, unpaginated.
- 23 "Fotografiskt museum nödvändigt", *Foto*, no. 4, 1963, pp. 75–76. Interim Committee (1963): Ulf Hård af Segerstad (chairman), Eric Hagbrink (deputy chairman), Bertil Elfström (treasurer), Pär Frank (secretary), Bo Lagercrantz, Alf Nordström and Lars H. Swanberg.
- 24 P. F. (Pär Frank), "FMV – ett första steg", *fmv*, no. 2, 1965, p. 4. In Rune Jonsson's view, the election of Carl-Adam Nycop was partly to do with the close contacts he had with Olof Palme, which it was hoped would prove useful. Interview with Rune Jonsson, 11 Dec. 2007. Åke Sidvall agreed with this and regretted that Ulf Hård af Segerstad was replaced, as his understanding of the nature of the collection was greater. Interview with Åke Sidvall, 15 Jan. 2008. Ulf Hård af Segerstad told me that he had been active for a few years within FMV, but had then got tired of the indifference and lack of interest the group encountered. Interview with Ulf Hård af Segerstad, 15 Nov. 1994. Committee (1965): Carl-Adam Nycop (chairman), Bo Lagercrantz (deputy chairman), Pär Frank (secretary), Eric Hagbrink, Kerstin Bernhard, Tore Falk, Ulf Hård af Segerstad, Mats Rehnberg and Jan-Adam Åstrand.
- 25 Interview with Pär Frank, 21 Sept. 2007.
- 26 "Äntligen ett fotografiskt museum?", *Fotografisk Årsbok* 1964, Stockholm 1963, pp. 17–21. The following responded: Hans Alenius, Kurt Bergengren, Gunnar Bråhammar, Olof Byström, Kurt Dejmo, Eric Dyring, Karl-Erik Granath, Bo Haagen, Pontus Hultén, Ulf Hård af Segerstad, Åke V. Larsson, Gunnar Lindqvist, Lennart Lindqvist, Åke Meyerson, Alf Nordström, Lennart af Petersens, Karl Sandels, Gösta von Schoultz, Ulf Sjöstedt, Alfred Westholm and Lars Wickman.
- 27 Bo Lagercrantz, "Grunden till ett svenskt fotomuseum", *Fotografisk Årsbok* 1965, Stockholm 1964, pp. 42–45.
- 28 Ibid., p. 45.
- 29 Lars Wickman from Nordisk Rotogravyr was the initiator and was editor from the year of the first issue in 1945 until 1960. He was succeeded by Pär Frank who was editor from 1961 until 1965. Thereafter Rune Jonsson was the editor from 1966 until 1969 and Åke Enqvist was editor for the final yearbook in 1970. From 1966 Nordstedts published *Fotografisk Årsbok*.
- 30 Tellgren 1997, pp. 21–45.
- 31 Two celebrated articles on this subject are Rune Hassner, "Lövsång till fotografien eller hänförande harmonier och helt förvirrade dissonanser", *Fotografisk Årsbok* 1951, Stockholm 1950, pp. 8–22, and Sune Jonsson, "Med fotografens kulturella himmelfärd som anledning", *Fotografisk Årsbok* 1957, Stockholm 1957, pp. 8–30. Also of interest in this context are: Ulf Hård af Segerstad, "Ett års fotodiskussion", *Fotografisk Årsbok* 1954, Stockholm 1954, pp. 23–27; Kurt Bergengren, "Den tänkande dokumentärfotografen", *Fotografisk Årsbok* 1957, Stockholm 1957, pp. 55–80; Annagreta and Eric Dyring, "20 års svartvit fotografi", *Fotografisk Årsbok* 1965, Stockholm 1964, pp. 204–214; Rune Jonsson, "Berätta, berika och bevara", *Fotografisk Årsbok* 1970, Stockholm 1969, pp. 25–29.
- 32 There is a considerable amount of written material about the acquisition of the Helmut Gernsheim Duplicate Collection. A primary source is provided by Bo Lagercrantz's articles: "Grunden till ett svenskt fotomuseum", *fmv*, no. 1, 1965, unpaginated (also in *Fotografisk Årsbok* 1965, Stockholm 1964, pp. 42–45) and "Möten med Helmut och Alison Gernsheim", *Fotografica* 67, Stockholm 1966, pp. 68–72. Leif Wigh is the author of the articles "Helmut Gernsheim und seine fotografische Sammlung in Schweden", *Helmut Gernsheim. Pionier der Fotogesichte*, Ostfildern-Ruit 2003, pp. 53–61 and "Helmut Gernsheim in Sweden", *Helmut Gernsheim Reconsidered. Symposium* 2003 Mannheim, Passau 2004. I attempted to explore the contacts between Gernsheim and Swedish photography in my dissertation, see Tellgren 1997, p. 216–229. The latest addition is Annette Rosengren's study: "Fotohistorien som inte förvärvades. Om Helmut och Alison Gernsheims unika samling", *Brokiga samlings bostad*, Stockholm 2007, p. 175–193.
- 33 Articles: Rune Hassner, "Fotografiskt födelsekalas", *Aftonbladet* 24 May 1952; "Luzern", *Nordisk Tidskrift för Fotografi*, no. 8, 1952, p. 201; Ulf Hård af Segerstad, "Världsutställningen i Lucerne", *Foto*, no. 7, 1952, p. 7; "Helmut Gernsheim, fotograf, samlare, författare", *Foto*, no. 8, 1952, p. 38.
- 34 *Fotografiet under 100 år. The Gernsheim Collection* (exh. cat.), ed. Bo Lagercrantz, Nordiska museet, Stockholm 1957. The exhibition *A Century*

- of *Photography*, *Niépce to Moholy-Nagy* had been shown at Konstmuseet in Gothenburg in 1956.
- 35 Roy Flukinger, "Die historischen Gernsheim-Sammlungen der Universität Texas in Austin", *Helmut Gernsheim. Pionier der Fotogeschichte* 2003, pp. 45–51.
- 36 Correspondence relating to the Gernsheim Collection can be found in E1:1, 2, 5, 6, Moderna Museet, the archive of the Friends of Fotografiska Museet (FMV arkiv). The existence of a duplicate collection thus means that there are counterparts in the major collection in Texas of everything in Stockholm. The Gernsheim Collection in Texas includes some 40,000 photographs.
- 37 Use of the term "vintage print" indicates that a photograph has been produced or approved by the photographer when the photograph was taken or within a few years afterwards. It is often used by collectors for historically important and thus valuable photographs.
- 38 Correspondence relating to the Bäckström Collection can be found in E1:4, FMV arkiv.
- 39 Åke Sidvall and Leif Wigh, *Bäckströms Bilder! Professor Helmer Bäckströms fotografihistoriska samling i Fotografiska Museet*, Stockholm 1980.
- 40 Per Hemmingsson, "Helmer Bäckströms fotohistoriska samlingar", *Fotografisk Årsbok* 1966, Stockholm 1965, pp. 41–45.
- 41 See, e.g. Lasse Swanberg, "Om jag vore en bild skulle jag vilja bli fotograferad", *Fotografisk Årsbok* 1966, Stockholm 1965, pp. 19–23.
- 42 Tellgren 1997, pp. 21–76.
- 43 See the volume *Vi i bild. Svenskarna och deras fotografer*, Stockholm 1967, which also served as a yearbook for FMV in 1968.
- 44 Pär Frank, "Fotografiska Museet och dess vänner", *Fotografica* 67, Stockholm 1966, pp. 83–89. The other authors were: Harald Althin, Kerstin Bernhard, Tore Falk, Karl-Erik Granath, Per Hemmingsson, Bo Lagercrantz, Carl-Adam Nycop, Karl Sandels, Ulf Hård af Segerstad and Lars Swanberg.
- 45 "Fotografiska Museet – en realitet", press release 14 Oct. 1971, B2:1, Moderna Museets myndighetsarkiv (MMA).
- 46 The deed of gift is signed by Carl-Adam Nycop and dated 20 Oct. 1971. A "provisional and concise inventory" of the collections of the Friends was carried out by Åke Sidvall and dated June 1971. Appendix to the minutes of the Board of Nationalmuseum 21 Dec. 1971, Nationalmusei arkiv.
- 47 Minutes of the committee of the Friends of Fotografiska Museet, 10 June 1971, A1:3, FMV arkiv.
- 48 Minutes of the committee of the Friends of Fotografiska Museet, 23 Aug. 1971, A1:3, FMV arkiv.
- 49 Minutes of the committee of the Friends of Fotografiska Museet, 30 Sept. 1971, A1:3, FMV arkiv.
- 50 "FMV till Skeppsholmen", *fmv*, no. 11, 1970, pp. 2–4. Three questions were put to Carl-Adam Nycop, Eric Dyring and Pontus Hultén.
- 51 Interview with Olle Granath, 13 June 2007.
- 52 Interview with Leif Wigh, 14 Sept. 2007.
- 53 Interview with Annagreta Dyring, 26 Sept. 2007.
- 54 Members of the exhibition committee were: Björn Afzelius, Kerstin Fredga, Pontus Hultén, Jan Högbom, Lennart Nilsson, Nils Robert Nilsson, Torleiv Orhaug and Carl-Fredrik Reuterswärd.
- 55 Minutes of the committee of the Friends of Fotografiska Museet, 30 Sept. 1971, A1:3, FMV arkiv.
- 56 K. G. P. (Pontus) Hultén, "Förord", *Synligt och osynligt. Vetenskapens nya bilder* (exh. cat.), eds. Eric and Annagreta Dyring, Moderna Museet, Stockholm 1973, p. 6.
- 57 Annagreta Dyring, "Fotot hör hemma i stora sammanhang", *Moderna Museet* 1958–1983, eds. Olle Granath och Monica Niekels, Stockholm 1983, pp. 166–168.
- 58 The exhibition was an extended version of *Erdsicht – Global Change* which was produced for the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn in 1992 while its artistic director was Pontus Hultén. The project director at Moderna Museet was the curator Monica Niekels and Margareta Helleberg was the project assistant.
- 59 Rune Hassner, *André Kertész. Fotografier 1913–1917* (exh. cat.), ed. Rune Hassner, Fotografiska Museet, Stockholm 1971, p. 8.
- 60 See e.g. Sven Lidman and Ann-Marie Lund, "Fotomuseum eller bildinstitut?", *fmv*, no. 9, 1969, pp. 3–6.
- 61 "Målsättning för Fotografiska Museet", *fmv*, no. 3, 1973, p. 9.
- 62 Rune Hassner, "Ögonblick av lycka", *Edouard Boubat* (exh. cat.), ed. Sonja Martinsson, Fotografiska Museet, Stockholm, 1967, unpaginated. See also *Rune Hassner. Bilder & Ord. Bibliografi, filmografi, utställningsförteckning, med mera*, eds. Rune Hassner and Birgitta Forsell, Konst- och bildvetenskapliga institutionens skriftserie no. 7, Gothenburg 2002.
- 63 Interview with Leif Wigh, 14 Sept. 2007.
- 64 The responding submission (signed by Rune Hassner, Georg Sessler och Per Hemmingsson) was reproduced in its entirety in "MUS 65 glömda Fotomuseet", *fmv*, no. 4, 1973, pp. 4 and 7. See also *SOU 1973:5 Museerna. Betänkande av 1965 års musei- och utställningsakkunniga*.
- 65 In Stuart Alexander's survey of the history of photographic institutions in *A New History of Photography* 1998, p. 699, Fotografiska Museet is mentioned together with the other specialist museums of photography that were founded during the 1970s.
- 66 Leif Wigh was employed on various projects at Fotografiska Museet from 1973. He was awarded a permanent position as curator of photography in 1977, which he occupied until his retirement in the spring of 2004. Åke Sidvall's association with the photographic collection dates from 1971. He was employed as superintendent/curator in 1976 and remained in post until 1990. Jan-Erik Lundström was superintendent of Fotografiska Museet from 1992 until 1997.
- 67 A number of articles are more polemical, such as an article that deals with a daguerreotype by Johan Wilhelm Bergström (a portrait of his wife Charlotta of 1848) which FM failed to acquire: Åke Sidvall, "Daguerreotypen som försvann", *Fotografiska Museet Meddelande*, no. 1–2, 1983, p. 13. Another example is Åke Sidvall, "Nyförvärv till samlingarna – men brist på pengar!", *Fotografiska Museet Meddelande*, no. 1, 1985, pp. 6–8.
- 68 The Chairmen of the Friends of the Fotografiska Museet were: Carl-Adam Nycop (1965–73), Rune Hassner (1973–74), Pär Rittsel (1974–78), Bo Nilsson (1978–79), Bo Palm (1979–80), Sören Hallgren (1981–87), Otmar Thormann (1987–88), Irene Berggren (1988–94) and Susanne Björkman (1994–98).
- 69 Correspondence concerning the Gullers Stipendium can be found in E1:11, FMV arkiv.
- 70 Åke Sidvall and Leif Wigh, *Fotografiska Museet våren 1975* (exh. cat.), ed. Åke Sidvall, Moderna Museet, Stockholm 1975.
- 71 Interview with Leif Wigh, 14 Sept. 2007.
- 72 Kerstin Bernhard, Lotten von Düben, Henny Lie, Julia Pirotte, Birgitta Ralston and Melissa Shook.
- 73 Including texts by Eric Dyring, Pär Frank, Ulf Hård af Segerstad and Carl-Adam Nycop, as well as interviews carried out by Leif Wigh with Karl Sandels and Arne Wahlberg.
- 74 *Fotografiska Museet Meddelande*, no. 3, 1985 served as the catalogue. The reason this exhibition frequently fails to be cited in biographies of Helen Levitt is no doubt because no separate catalogue was published, see e.g. *Helen Levitt. Mexico City*, New York 1997, pp. 135–136.
- 75 Interview with Leif Wigh, 14 Sept. 2007.
- 76 Interview with Olle Granath, 13 June 2007.
- 77 Åke Sidvall, "Fotografiska Museet: Kort historik om samlingarna", *Moderna Museet* 1958–1983 1983, p. 164.
- 78 Åke Sidvall, "Förord", *Tusen och en bild* (exh. cat.), eds. Åke Sidvall and Leif Wigh, Moderna Museet, Stockholm 1978, p. 6. An ambitious catalogue was produced for the exhibition, containing essays by Sune Jonsson and Ulf Hård af Segerstad as well as selected biographies compiled by Leif Wigh.
- 79 There was a difference of views on this point between the two curators at FM. Åke Sidvall considered that the museum ought to collect negatives, which he regards as a form of research material. Interview with Åke Sidvall, 15 Jan. 2008. Leif Wigh was against this, as, in his view, new reproductions may distort the intentions of the photographer. Interview with Leif Wigh, 14 Sept. 2007. See also Stefan Lindgren, "Brandfackla från Wigh: Bränn negativerna!", *Fotografisk tidskrift*, no. 8, 1985, pp. 5, 29. Ever since the beginning of the 1990s Moderna Museet's collection of photography has largely been expanded by positive prints, finished images, and not by negatives. The collection consists of both so-called *vintage prints* and *modern prints*. The term "modern print" indicates that the photograph has been produced or approved by the photographer many years after the image was taken.
- 80 Interview with Håkan Petersson, 17 Dec. 2007.
- 81 Fotografibiblioteket and its roughly 30,000 volumes will be moved to Building 21, Sjökarteverket, on Skeppsholmen in 2008. The idea is that it will subsequently be merged with Konstbiblioteket (the Art Library), which is administered jointly by Nationalmuseum and Moderna Museet.
- 82 In 1981 the photographer and writer Karl Sandels donated a major collection of older articles about photography from the Swedish newspapers and photographic press to the Fotografihistoriska arkivet at FM.
- 83 Interview with Peter Schultz, 6 Dec. 2007. Because of his interest in computers and the demands of his job, Peter Schultz was the first person to have a PC of his own at Moderna Museet. The museum was computerised at the beginning of the 1990s and to begin with had a local network using Richard Hamilton's computer, a Diab DS 010, donated by DIAB Data. See *Richard*

- Hamilton (exh. cat.), ed. Bo Nilsson, Moderna Museet, Stockholm 1989.
- 84 See Dan Olson, "Galleri Camera Obscura. En utställningsepok i svensk fotohistoria", *Fotobilden. Nuet i historien – historien i nuet. En symposiums dokumentation*, eds. Lena Johannesson, Angelika Sjölander-Hovorka, Solfrid Söderlind, SIC 30, Linköping 1989, pp. 185–222.
- 85 Peder Alton, "Ge Obscura en motpoll!", *Dagens Nyheter* 18 Nov. 1981; Lars Hall, Gösta Flemming, Peder Alton, "3 debattinlägg om utställningsmöjligheterna för dagens svenska fotokonst", *Dagens Nyheter* 26 Nov. 1981; "Fotografiska museet, trenderna och kommersialismen": Leif Wigh, "Trenderna sätts av fotograferna", Peder Alton, "Var finns vidsyntheten", Gösta Flemming, "Alliansen skadar trovärdigheten", *Dagens Nyheter* 22 Dec. 1981; Åke Sidvall, "Flemmings oro obefogad", *Dagens Nyheter* 9 Jan. 1982.
- 86 Leif Wigh, "Från realism till realism", *Bländande bilder. New Trends and Young Photography in Sweden* (exh. cat.), eds. Åke Sidvall and Leif Wigh, Moderna Museet, Stockholm 1981, unpaginated.
- 87 Peder Alton, "Fotografiska museet – ett hopplöst pekoral", *Dagens Nyheter* 10 Jan. 1986.
- 88 Åke Sidvall and Leif Wigh, "En däst 80-talsrapning", *Dagens Nyheter* 11 Feb. 1986.
- 89 Leif Wigh, *Fotografiska vyer från Bosporen och Konstantinopel. Om den svenske fotografen G. Berggren och hans verksamhet under 1800-talet i det ottomanska Turkiet*, ed. Leif Wigh, Fotografiska Museet, Stockholm 1984.
- 90 Pål-Nils Nilsson, "Så mördas bildens själ", *Dagens Nyheter* 21 Feb. 1986.
- 91 Bengt Olvång, "Moderna Mausoleet", *Aftonbladet* 1 March 1986.
- 92 In a commentary on the letter by Leif Wigh, it is stated that they had been asked by Britt Wilson to submit a response but that Lars-Olof Franzén had telephoned to say that the debate was over. The articles are collected in the Fotografihistoriska arkiv in the Photography Library, Moderna Museet.
- 93 "Sover Göransson", *Folket i Bild Kulturfront*, no. 7–8/4–17, 1986, pp. 7, 8–11.
- 94 "Museum, mausoleum? – minns Michelangelo?", *Expressen* 24 June 1986.
- 95 Concerning Christer Strömholm, see Anna Tellgren, "Mänskliga möten – fotografier av Diane Arbus, Lisette Model och Christer Strömholm", *Arbus, Model, Strömholm* (exh. cat.), ed. Anna Tellgren, Moderna Museet, Stockholm 2005, pp. 25–28.
- 96 "Utställningsbekräftelse", 14 June 1983, FM 330, Exhibition records for Christer Strömholm. 9 sekunder av mitt liv. Bilder 1939–1986, MMA.
- 97 Peder Alton, "Lägg inte ner fotomuseet", *Dagens Nyheter* 8 April 1987; Bengt Olvång, "Världen som stilleben och anekdot", *Aftonbladet* 26 June 1987.
- 98 Omar Magnergård, "Nedläggning hot mot Fotografiska Museet", *Svenska Dagbladet* 19 Feb. 1987; Rebecka Tarschys, "Pengabrist hotar Fotografiska museet", *Dagens Nyheter* 21 Feb. 1987; Sune Jonsson, "Värna om bilden", *Västerbotens-Kuriren* 27 March 1987; Thore Sonesson, "Våga satsa, fotomuseet", *Aftonbladet* 3 April 1987; Georg Sessler, "Rädda Fotografiska museet!", *Svenska Dagbladet* 6 April 1987; Olle Granath, "Kring Fotografiska Museet", *Fotografisk tidskrift*, no. 6, 1987, p. 26; Per Lindström, "'Malpåse' värsta alternativet!", *Aktuell Fotografi*, no. 11, 1987, p. 7.
- 99 Interview with Åke Sidvall, 15 Jan. 2008.
- 100 Gösta Flemming, "Dokument: Kritiker och intendent vid samma bord", *Fotografisk tidskrift*, no. 7–8, 1987, pp. 17–19, 48–49.
- 101 Peder Alton, "Släpp in dokument, press och kommers", *Dagens Nyheter* 20 Oct. 1989; Steve Sem-Sandberg, "Ett fotografiskt museum – vad skall det innehålla?", *Svenska Dagbladet* 30 April 1990.
- 102 "Förslag till ett nytt fotografiskt museum", 29 March 1989 (signed by Per Adolphson, Gösta Flemming and Stefan Ohlsson). E1:11, FMV arkiv.
- 103 Ibid.
- 104 See e.g. Sören Engblom, *Svensk Konst. Ut ur det tomma. Om den svenska samtidskonsten*, Stockholm 1999; Folke Edwards, *Från modernism till postmodernism. Svensk konst 1900–2000*, Lund 2000; Mårten Castenfors, *Sveriges Konst 1900-talet. Del 3. 1970–2000*, Stockholm 2001.
- 105 Inventory no. MOMB 139. After 1975, all acquisitions that were not painting or sculpture were registered under MOMB; painting under MOM and sculpture under MOMSK. There are about twenty different numerical series in the collection. A single numerical series has been used for all acquisitions as of 2000.
- 106 See 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, pp. 108–128. On photography in our neighbouring Nordic countries during the same period, see Sigrid Lien, "Fotografiet i den nyare bildekunsten", *Norsk fotohistorie. Frå daguerreotypi til digitalisering*, eds. Peter Larsen and Sigrid Lien, Oslo 2007, pp. 271–312; Rune Gade, "Et solidt fundament. Kunst og fotografi 1980–2000", *Dansk fotografihistorie*, ed. Mette Sandbye, Copenhagen 2004, pp. 367–417. For an analysis of the successful Finnish contemporary photography, see Leena Saraste, "Stars from TaiK? Photographic Education in Finland", *Konsthistorisk tidskrift/Journal of Art History*, vol. 74, no. 2, 2005, pp. 96–107.
- 107 The exhibition was produced by Per B. Adolphson (SFF) and Karina Wärm (Fotograficentrum).
- 108 See Anna Dahlgren, *Fotografiska drömmar och digitala illusioner. Bruket av bearbetade fotografier i svensk dagspress, reklam, propaganda och konst under 1990-talet* (diss.), Stockholm 2005.
- 109 This was commented on by Lars O. Ericsson in his review of the exhibition: "Väl genomtänkt sabotage. Inget smicker i utställningen 'Lika Med' på Moderna museet", *Dagens Nyheter* 2 June 1991.
- 110 Per B. Adolphson, "Efterord", *Lika med. Samtida svensk fotografi* (exh. cat.), ed. Hans Hedberg, Moderna Museet, Stockholm 1991, p. 87. The catalogue also contains articles by Kari Andén-Papadopoulos, Irene Berggren, Marta Edling, Lars O. Ericsson, Eva Hallin, Hans Hedberg, Lena Johannesson, Jan-Erik Lundström and Carl-Johan Malmberg.
- 111 The exhibition was organised by the American-Scandinavian Foundation and coordinated in Scandinavia by Fotografiska Museet as part of Moderna Museet in collaboration with the International Center of Photography. *Stranger than Paradise. Contemporary Scandinavian Photography* (exh. cat.), The International Center of Photography, New York 1994. The exhibition *The Frozen Image. Scandinavian Photography* was a similar project, which toured to six US cities in 1982 and was put together by the Walker Art Center in Minneapolis. The exhibition was shown at Fotografiska Museet/Moderna Museet in 1984.
- 112 Åke Sidvall worked instead for some years at Nordiska museet in Stockholm.
- 113 He introduced several of the prominent researchers and theoreticians in the edited volume: *Tankar om fotografi*, ed. Jan-Erik Lundström, Stockholm 1993.
- 114 Interview with Håkan Petersson, 17 Dec. 2007.
- 115 Jan-Erik Lundström and Gunilla Norming, *Fotografi och fotografiskt museum. En utredning*, Statens kulturråd and Statens konstmuseum, Stockholm 1994. The inquiry primarily involved matters dealt with by two previous inquiries: Per Uno Ågren, *Vem ska rädda bilden? En förstudie till utredning om museernas uppgifter på fotoområdet*, Rapport från Kulturrådet 1980:3, Stockholm 1980 and Margareta Ståhl, *Foto i fokus. Utredning om fotografi vid Nordiska museet*, Stockholm 1992.
- 116 Lundström and Norming 1994, p. 74.
- 117 E-mail from Leif Wigh, 17 Sept. 2007.
- 118 Irving Penn donated 100 photographs to Moderna Museet in 1995. *Irving Penn. Fotografier. En donation till minne av Lisa Fonssagrives-Penn* (exh. cat.), eds. Jan-Erik Lundström and Camilla Carlberg, Moderna Museet, Stockholm 1995.
- 119 Internal memorandum, "Bemanningsförteckning över Moderna Museet 1 januari 1998", Statens konstmuseum, Protokoll MBL § 11, 18 Dec. 1997. See also Gösta Flemming, "Vad händer med fotografien i nya Moderna museet?", *Fotografisk tidskrift*, no. 6, 1997, pp. 19–21.
- 120 E-mail from David Elliott, 27 Jan. 2008.
- 121 See *Iskuggan av ljuset. Fotografi och systematik i konst, vetenskap och vardagsliv* (exh. cat.), ed. David Elliott, Moderna Museet, Stockholm 1998. The curators at Moderna Museet were David Elliott, Maria Lind and Leif Wigh.
- 122 The concept is based on Rosalind Krauss's celebrated essay of 1979 "Sculpture in the Expanded Field", published in: *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge, Massachusetts 1985, pp. 277–290. See also Peter Osborne, "Photography in an Expanding Field: Distributive Unity and Dominant Form", *Where is the Photograph?*, Brighton 2003, pp. 63–70 and Jonas Ekeberg, "Fotomuseets utvidgade fält", *Moderna Museet clo Dunkers Kulturhus. Ögonvittne*, eds. AnnCatrin Gummesson and Kirse Junge-Stevnsborg, Helsingborg 2006, unpaginated.
- 123 A few examples are: Peder Alton, "Fotografien behöver ett eget hus", *Dagens Nyheter* 11 Oct. 1999; Carl Heideken, "Institut, museum, nätverk, myndighet", *Fotografisk tidskrift*, no. 3, 2002, p. 50; and Peter Letmark, "Fotografier saknar eget centrum", *Dagens Nyheter* 6 Sept. 2005. See also Anette Rosengren's concluding words in "Fotohistorien som inte förvärvades. Om Helmut och Alison Gernsheims unika samling", *Brokiga samlingars bostad* 2007, p. 193; or a passage in the foreword to a book published by the Association of Swedish Professional Photographers: Gösta Flemming, "Förord", *Centennium. Fotografi i Sverige. Del 1: 1895–1974*, Stockholm 2007, pp. 5–6.
- 124 Interviews with Annagreta Dyring, Pär Frank, Rune Jonsson, Håkan Petersson, Peter Schultz, Åke Sidvall and Leif Wigh 2007–08.
- 125 For exhibitions of photography at Moderna Museet from 1998 until 2008, see the Chronology in this volume.

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