



Migration: Traces in an Art Collection 14.5–22.9 2019

How have artists over the past 150 years related to the concepts of exile and migration? By following their traces in a museum's collection, in this case that of Malmö Konstmuseum, we discover compelling answers to this question. This exhibition focuses on various experiences of migration and displacement from the perspective of art, and on the museum as a source of knowledge.

Malmö Konstmuseum originated as a study collection at a private school in Malmö in the 1840s. There were archaeological finds, stuffed birds, rare coins, minerals and artworks that the teachers would use in their teaching. In the 1880s, the collection had become so extensive that the city of Malmö decided to take over its administration. At the turn of the century, the foundation was laid for the art collection, today considered one of the foremost in the country, and in 1937 it was moved to a brand-new building close to Malmöhus Castle, which was built during the Danish Renaissance. For many years, the museum emphasized Nordic contemporary art in its exhibitions, although the international and more art-historical dimensions of the collection remain to be rediscovered.

A key starting point for the work presented in 'Migration: Traces in an Art Collection' is the events of spring 1945, which took place at the museum at the Slottsholmen island in Malmö. After the end of the Second World War, the city of Malmö was inundated with refugees arriving from the concentration camps on the White Buses of the Swedish Red Cross. The city's public buildings quickly became overcrowded. Overnight, Ernst Fischer, the director of the museum, decided to transform it into a refugee center, providing hundreds of beds. This event is depicted in a monumental painting from the same year by the artist Sven

Xet Erixson, reflecting the scene as it occurred in his mind's eye. But those who found accommodation in the museum left behind drawings, as well, which remain in the collection. Many were small works on paper, depicting life in concentration camps, including, among other things, portraits of other prisoners, a strong testimony of an abominable period in history.

Another group of works recalls relations between Sweden and the Baltic countries before and after World War II. In 1939 Malmö Museum received a private donation slated for the establishment of a Latvian collection in the museum. A selection of forty-five artworks was purchased as a greeting, or a gesture of solidarity, to the young Latvian nation. Seven months later, Latvia had been occupied. Many Latvian artists escaped to Sweden, leading the museum to acquire, in 1946, a group of their works, now exhibited for the first time in sixty years. These unique paintings tell stories about the artists' experiences of war, escape and everyday life in Latvia, but also about the exile in Sweden. The Latvian collection is presented in a separate publication, edited by Lotte Løvholm.

A third group of works sheds light on the increasing political consciousness and engagement in world events that was formative for much of the art world in the 1960s and '70s. It also includes a number of contemporary works that comment, in different ways, upon the image of migration and translocation in a globalized world—one of the most discussed topics of our time.

For one year, Tensta konsthall, together with CuratorLab at Konstfack University and under the supervision of Joanna Warsza, studied public art collections, with a particular focus on Malmö Konstmuseum. In its final stage, the course concentrated on the terms 'migration' and 'exile' from an art perspective, which form its

contribution to the exhibition during a programme the 14–17 of May. The exhibition design, created by Luca Frei, consists of a number of freestanding screens and colour fields. The colors are inspired by *Rythme Couleur*, a painting by Sonia Delaunay-Terk from 1952. For Frei, it goes without saying that the work of Delaunay, a Jewish-French artist, is suitable as a starting point, considering her eventful life and her idea of color as something that can transform in its meaning, depending on the material it appears in. Luca Frei's artistic practice often begins with an investigation of archival material, which he then transfers into three-dimensional form. The exhibition design is titled *Contrappunti* and will also be used when this exhibition is shown in Malmö later this year.

Curators:

Maria Lind and Cecilia Widenheim

Artists:

Meriç Algün, Muhammad Ali, Sahar al-Khateeb, Albin Amelin, Pia Arke, Kārlis Baltgailis, Maja Berezowska, Carlos Capelán, Sonia Delaunay-Terk, Eduards D Dzenis, Ewa Einhorn / Jeuno JE Kim, Sven Xet Erixson, Öyvind Fahlström, Jörgen Fogelquist, Luca Frei, Leon Golub, Jāzeps Grosvalds, Isaac Grünewald, Maxime Hourani, Marija Induse-Muceniece, Charlotte Johannesson, Björn Jonson, Käthe Kollwitz, Jakob Kulle, Runo Lagomarsino, Lotte Laserstein, Lars Laumann, Franco Leidi, Per-Oskar Leu, Janis Karlovic Liepins, Lage Lindell, Sven Ljungberg, Sirous Namazi, Endre Nemes, Gerhard Nordström, Minna Rainio / Mark Roberts, Ninnan Santesson, Vassil Simittchiev, Jadwiga Simon Pietkiewicz, Niklavs Strunke, SUPERFLEX, Olle Svanlund, Paola Torres Nuñez del Prado, Birgitta Trotzig, Ulf Trotzig, Tage Törning, Peter Weiss, Jacques Zadig and Anders Österlin.

1. Meriç Algün

Born in Istanbul, based in Stockholm

The Concise Book of Visa Application Forms, 2009, book 580 pages, furniture

The questions and personal experience of migration are of major importance to the artistic practice of Meriç Algün. By exploring the situations of travelling or what constraints she has experienced when migrating from Turkey to live in Sweden, she deals with issues of migration and its limitations as expressed in political and bureaucratic challenges. In the handmade *The Concise Book of Visa Application Forms*, she has collected all the visa application forms in the world. This work reveals the absurdity of constraints constructed to control people's movement. In the exhibition, the artist displays the book offering the audience to browse it wearing white gloves, referring to the proper treatment of an archival item. In other displays of Algün's work excerpts from the visa application forms have been used for huge billboards exposing decontextualized and sometimes comical questions such as 'Do you want to live temporarily or permanently?' V S

2. Muhammad Ali

Born in Al-Malikiyah, based in Stockholm

Fears Fresh, 2009–2011, 9 prints

When Muhammad Ali was studying at the Faculty of Fine Art at Damascus University in the early 2000s, the curriculum focused mainly on traditional techniques, painting chief among them. Conceptual or video art was as-yet unheard of, but Ali started to look for resources about contemporary art abroad, research which led him to explore the moving image. In 2005, Syria's

first organization for contemporary art, AllArtNow, was cofounded in Damascus by Nisrine and Abir Boukhari. Through AllArtNow, Ali developed his artistic practice, exhibiting in many projects in Syria and abroad. It was also during this residency that he discovered the impulse for what would become the series *Fears Fresh* (2009–11).

In 2009, when Ali was living in London, it was a daily routine of his to browse the newspapers in order to stay updated about the world. An effect of this habit was that he seemed to develop a sense, without actually 'reading' or 'seeing' any concrete signs, for when upheaval was approaching. In the financial reports, an ominous shadow of contemporary developments in Syria and the Middle East seemed to slowly emerge. From these hints and clues, Ali processed photographs from the *Financial Times* into images that later came to serve as models for *Fears Fresh*, a series of prints that he worked on for two years back in Syria, where by then the war and the Arab Spring had, in fact, broken out. In the midst of the turmoil, Muhammad Ali fled his homeland across the Mediterranean, making his way to Sweden. P S

3. Sahar al-Khateeb

Born in Ramallah, based in Stockholm

Neutralitet / Neutrality / دايح, 2017, found furniture, mixed media

The installation *Neutralitet / Neutrality / دايح*, is composed of used wooden furniture, carefully selected and transformed by using various tools in a collage of forms floating between ceiling and floor, and organized to reflect on the shape, meaning, and construction of household objects such as chairs and tables. The title of the work refers to Sahar al-Khateeb's perspective on the installation, positioning the artist as

a viewer and questioning the status quo. In the majority of her projects al-Khateeb uses parts of domestic furniture as a medium to explore the topics of human existence and identity, issues of absence and the present, and the notion of 'the other' in society. Consequently, the practice of the artist is evolving over time, in particular reflecting life in Palestine and in Sweden. *Neutralitet / Neutrality / دايح*, was commissioned by Malmö Konstmuseum for the occasion of the Show and Tell exhibition in 2017. The artist made the work during the installation period, using tools from the technical crew installing at the museum. K S W

4. Albin Amelin (1902–1975)

Born in Chicago, based in Stockholm

Mänsklighet (Humanity), Nr 1–2, 1934, journal, ed. Clarté

The radical journal *Mänsklighet (Humanity)*, produced in 1934, drew together a collection of drawings, poems, and satirical commentary by a number of artists and writers based in Sweden, most of them connected to the progressive left-leaning political spectrum. Among them were Rudolf Värnlund, Bror Hjorth, Harry Martinson, Pär Lagerkvist, Sven Xet Erixson, and Artur Lundkvist. In the 1930s, a time of rapid political change, many artists in Sweden began to acknowledge and take a stand against escalating social problems such as heavy unemployment, oppressive actions of the Swedish military guard, and the rise of National Socialism in Germany. In response, painter and cartoonist Albin Amelin (1902–1975) largely led the journal and its commentary of resistance against censorship. Contributions were made from several painters, graphic artists, and writers with prints and writing often depicting oppressive and austere imagery. Perhaps one of the most notable images captured in the journal

was Amelin's work *De sista arierna*, (The Last Aryans), a linocut illustrating two German soldiers, one forcefully restraining and throttling the other while surrounded by the skulls and bones of the deceased. Gallows stand in the background with the noose free from its victim while the two soldiers fight in the foreground. Although the publication was meant to be spread widely around the country, only two editions were ever published after the nationwide *Pressbyrån* stopped its distribution because of its radical content. J H

5. Amnesty International

Foreword by Birgitta Trotzig (1929–2011). Prints by Jörgen Fogelquist (1927–2005), Lage Lindell (1920–1980), Ulf Trotzig (1925–2013), Tage Törning (1925–2012) and Anders Österlin (1926–2011)

Five prints published in 1974 by Amnesty International for the benefit of political prisoners in Chile. Gift from Malmö Konsthall 2016

Our time: a moment in history that is also created through us and our participation and non-participation, also consisting of our thoughts our roots our being/.../ Somewhere in the world, someone else is taken to be interrogated in my place. My denied life partner: the forgotten, denied world, reality: my shadow

Quotes from Birgitta Trotzig's foreword for the portfolio of prints *Amnesty International till förmån för politiska fångar i Chile*, published and sold by Amnesty in 1974 for the benefit of those imprisoned by the Pinochet regime after the military coup in Chile in 1973. The artists Anders Österlin, Jörgen Fogelquist, Lage Lindell, Tage Törning, and Ulf Trotzig all contributed with a print each, an act of solidarity of the times. The prints could easily be multiplied and distributed, one of the reasons the medium flourished as an

artistic means of expression. Similar portfolios were produced as a protest, for example against the apartheid system in South Africa and against the war in Vietnam. Artist actions were organized locally on a grass root level through organisations such as the Malmö branch of Amnesty, the Committee for Swedish Art Abroad (Nunsku), and the Print Association (Grafiska sällskapet). One of the bigger manifestations for Chile was the International Resistance Museum Salvador Allende, an international collection of artworks that had been donated to the Chilean people by artists from all over the world. Jörgen Fogelquist and Lage Lindell contributed works in this context as well. While waiting for Pinochet to be overthrown, the art was shown at different sites as an act of solidarity. The aim was to build a museum in Santiago which would honour Salvador Allende. Amnesty International is a human rights organisation founded in 1961 to bring attention to the people imprisoned for their political views. The Swedish branch was founded in 1964. It was followed by the Amnesty Fund a few years later on the initiative of the famous actors Hans Alfredson and Tage Danielsson to support imprisoned people and their families. During the 1970s the funds were directed towards Chile in particular through concerts, artwork sales, theatre performances, and special thematic evenings. H N

6. Pia Arke (1958–2007)

Born in Ittoqqortoormiit, Greenland, worked and lived in Copenhagen

Perlustration, 1994
Silver/gelatine on baryte paper

Tupilakosaurus: An Interesting Study about the Triassic Myth of Kap Stosch, 1999, video 9,18 min

Untitled (Put your kamik on your head so that everybody can see where you

are from), 1993, black/white photo paper
Untitled (Play with national costume), 1993, black/white photo paper

Pia Arke's work *Perlustration* is a black and white photograph depicting a bookshelf. The photograph is taken at the Danish Naval Library, which hosts a book collection by early explorers and missionaries in Kalaallit Nunaat (Greenland), currently part of the Danish commonwealth together with the Faroe Islands. The work's title refers to a book by Hans Egede (1686-1758), a Dano-Norwegian missionary and founder of the country's colonial capital Nuuk, titled *The Old Greenland's New Perlustration* (1729). *Perlustration* is the act of inspecting a place thoroughly and the book served as a testament of Egede's Christianisation and colonisation of Kalaallit Nunaat. The work is representative of Pia Arkes' way of approaching colonial history in her art practice: she studies it curiously, almost like an odd curiosity, like the explorer would study 'the natives'. In the video *Tupilakosaurus* Pia Arke makes a visit the Geological Museum of Copenhagen interviewing the geologist Svend Erik Bendix-Almgreen, head of the Section of Vertebrate Paleontology. The title of the video is referring to the 1954 scientific treatise, *Tupilakosaurus Heilmani n.g. et n.sp. : An Interesting Batrachomorph from the Triassic of East Greenland by Danish paleontologist by Dr. Eigil Nielsen*. The video is crucial in understanding Pia Arke's lifelong artistic engagement with the silence that surrounds Denmark's colonial presence in Greenland since 1721. Pia Arke was born on the east coast of Kalaallit Nunaat in a settlement from 1925 planned by the colonial power of Denmark to win sovereignty against Norway over the country's northern territory. Arke moved to Denmark at the age of 12 with her Greenlandic mother and Danish Father. She held an MFA from the Royal Danish Academy of Fine Arts in Copenhagen. L L

7. Kārlis Baltgailis (1893–1979)
Born in Vidzeme, based in Cesis

Two Friends, 1938, tempera on paper
Gift 1939 with support from Oscar Elmquist

In this grey, intimate scene we are confronted with the brutal destiny of two friends. The survivor is holding his dead friend in his arms while light descends from above, embracing them both. Baltgailis, who was inspired by J zeps Grosvalds' artistic style, fought like Grosvalds as a soldier in the Latvian Riflemen unit, and the painting perhaps serves as a tribute to a friend and a testimony to a mourning process two decades later. The composition resembles a pietà, the Christian depiction of Jesus being held by Mary after his crucifixion. Biblical motives are seen throughout Baltgailis' oeuvre from 1940 as well as war imagery. Most of his paintings were lost in a fire in Jelgava in 1944, and he reconstructed many of them from memory later on. L L

8. Maja Berezowska (1893/1898–1978)
Born in Baranowicze, based in Paris, Malmö and Warsaw

ICI Paris, no 4, 1934
Journal

ICI Paris is a weekly magazine founded in the 1930's in Paris which continues to be published today, both in France and in Algeria, and covers celebrity and entertainment news. Issue number 4 was illustrated with cartoon caricatures by Maja Berezowska, a painter, graphic designer, and scenographer from Poland who lived in Paris between 1933 and 1936, and who is known for working with human affection and acts of love in her illustrations. The series of cartoons published in ICI Paris titled 'Sweet Adolf's amours' demonstrates Adolf Hitler in intimate embrace with lovers

in various public and private spaces. The caricatures are drawn with subtle lines and watercolour shades of grey and black paint. In 1935, the artist was officially sued by the German embassy in Paris, which claimed that the drawings were a punishable insult to the head of state. In 1942 Berezowska was captured by the Gestapo in Warsaw and imprisoned in the Ravensbrück concentration camp and was sentenced to death. The camp was liberated by the Soviet army in 1945 and the artist went to Malmö for rehabilitation organized by the Swedish Red Cross at Malmö Museum. In 2019 the Polish artist Paulina Ołowska brought new light on Berezowska's work by reconsidering the legacies of historical female intellectuals in the exhibition Amoresque: an Intellectual Cocktail of Women Erotica in Warsaw. K S W

9. Carlos Capelán
Born in Montevideo, based in Costa Rica and Lund

Untitled I-II, 1986, ink on book page
Untitled I-II, 1987, ink on book page
Untitled, 1987, ink and pigment on book page, photocopy
Untitled, 1992, soil and ink on map
Untitled, 1993, soil, ink and pigment on canvas

Carlos Capelán's works often consist of several layers, materially as well as thematically. His paintings invite the viewer to enter into the works. The big painting consists of ochre, soil, and stylized faces. Handwritten texts reminiscent of quotes appear on the canvas as if carried by cloud formations. The texts are taken from the art historian Thomas McEvilley's famous collection of essays Art and Otherness: Crisis in Cultural Identity from 1992. In his texts, McEvilley questioned the idea of Western culture, which for centuries had focused on the hegemony of white male art that had dominated the

art world. He expressed the need to challenge these reigning structures with a more inclusive, less centralized idea of art. Similarly to Capelán's works, the quotes are not finished. In this way he throws the ball back to the viewer, so to speak, to participate in the intellectual process. The work is from 1993, a period when the field of painting, which had until then been considered the finest form of artistic expression, was strongly challenged by certain scholars. Capelán began painting freshly on the walls and using earth, ink, old books, and maps as canvases. 'Hands that hold a book is typical for my images. I work with quotes, a sign meaning "to read". The difference between seeing and reading is blurred. I put layer on layer on layer of information to demystify painting', says Capelán in an interview. Carlos Capelán grew up in an artistic family in Montevideo. As a young man, he travelled for a period in South America at a time when the political conditions there worsened. In the 1970s Carlos Capelán had to flee the dictatorship and in 1973 he arrived in Sweden. Shortly after, he began his studies at Forum print school in Malmö. For many years he has been based in Lund, and he can look back on many exhibitions, mainly outside of Sweden. Through working with existing maps and encyclopedic images, he early on formulated a post-colonial approach that has been influential for his art as well as for his curatorial practice. P S

10. Sonia Delaunay-Terk (1885–1979)

Born in Odessa, based in St. Petersburg, Paris, Lisbon

Rythme couleur, 1952, gouache on paper

Gift 1983 from Karin Schyl, Malmö

Sonia Delaunay-Terk was a pioneer of abstract art who contributed fundamentally to the 20th century European avant-garde. Inspired by Russian folk art, urban life, and the

modern world at large, she left a legacy of bringing art into everyday life through painting, embroidery, fabric design, furniture, fashion, mosaics, cinema, theatre, and numerous other genres. In the 1920s she even had her own fashion store, *Atelier Simultané* in Paris. Together with Robert Delaunay, an artist as well as her husband, she explored the power of colour, light, and movement. They called it 'simultaneism', a utopian aesthetic and vibratory language through which they made 'pictorial interpretations', or 'synchromatic presentations' as she called it, with rhythms of bright contrasting colours. They wanted to free painting from the burden of mimeticism: their friend and poet Guillaume Apollinaire termed it 'Orphism', a kind of unarticulated song of light which becomes an autonomous pictorial language. This is exemplified in the gouache which belonged to the Schyl family and later donated to Malmö Konstmuseum. Born into a Jewish family of modest means in a village outside Odessa, Sonia Delaunay was adopted by an uncle and grew up in an affluent family in St. Petersburg. After studying in Karlsruhe and Paris, she settled in the French capital. During WWI, she and her husband were exiled in Portugal and Spain, after which they returned to Paris and the lively literary and artistic circles there. During WWII they fled to the south of France where Robert died in 1941. M L

11. Eduards D Dzenis (1907–1999)

Born in Cesis, based in Riga, Stockholm and Toronto

Refugees, 1947, pastel on paper

Gift from the artist, 1947

The composition in *Refugees* is rather unusual with a very narrow framing, almost cutting out a figure behind the carriage. The figures are blurry and it seems they have been painted with quick strokes. This technique

makes the painting seem inhabited by ghosts. The framing and the ghostly characteristics of the figures suggest a continuous event rather than a singular incident. As the title suggests, the figures are fleeing from something but from what or whom is open. The painting was painted right after World War II in 1947, however both style and figures look as if they come from a much earlier era. There is not much information available about Eduards Dzenis, who fled from Latvia to Sweden during World War II and later migrated to Canada. His painting **Refugees** is a reminder of the painful history of people having to leave their homes across different times, but in this narrative a small hope is inserted in the shape of a brighter sky. During the war, Dzenis' talents were put to work in the underground resistance movement, where he provided graphics, documents, sketches, and paintings. L L

12. Ewa Einhorn Born in Klodzko, based in Malmö and Berlin
Jeuno J E Kim Born in Seoul, based in Malmö and Copenhagen

Whaled Women, 2013, animated film, colour, 9 min

Whaled Women is the first pilot animation for 'Krabstadt', a feminist animation project (2013–17) initiated by Ewa Einhorn and Jeuno JE Kim. 'Krabstadt' is an artistic examination of Nordic political and cultural history through the medium of animated comedy. The project uses sound, satire, graphic design, as well as journalistic research in order to reframe current issues, including xenophobia, tolerance, feminism, and unemployment. Krabstadt is a fictional frontier town in the Arctic to which all the Nordic countries have sent their unwanted people and problem. The project (mis)uses the Arctic as a place for wonder, projection, and imagination. Krabstadt is isolated,

but due to its desirable location, it connects to other regions that have territorial interests in the Arctic, such as Canada, the United States, Russia, and China. In **Whaled Women**, Einhorn and Kim subvert the dichotomy of inclusion/exclusion. By juxtaposing the rhetoric of modern bureaucracy with the effusive display of good will, the film constructs solipsistic dialogues and absurd conflicts. The protagonists of the film are the **Whaled Women**, who have been stranded on Krabstadt's shores after their island sank due to global warming. The **Whaled Women** are so named for the literal whales they wear on their heads. The dialogue is in English, but the characters have various Nordic accents, reflecting a Swedish habit of mispronouncing the English 'W' as 'V', as in 'whaled'/'veiled'. This linguistic double entendre invites both proximity and distance to the polarizing issue of the veil, as well as that of whaling. J C

13. Sven Xet Erixson (1899–1970)
Born in Tumba, based in Stockholm
Refugees in Malmö Museum, 1945, oil on canvas

The central staircase in the Malmö Museum appears as a glowing and flowing red diagonal going across this three-and-a-half-meters-wide painting from 1945. With a certain naïvism and bright colours characteristic of the artist, figures dressed in white with introverted gazes wander around in an interior opening up to the city appearing on the right side of the painting. We are at Malmö Museum in the Spring of 1945. The newspapers have reported on the **White Buses**, which had transported survivors, mostly Jewish refugees who had been released from the Nazi concentration camps at the end of the war and would now be placed in temporary refugee shelters in the city. But the need for more rooms for the arrivals was acute. At this point,

the director of the museum, Ernst Fischer, made a decision: to close the museum in favour of the newly arrived people for a period of six months, the museum simply had to transform into a refugee shelter. The scene refers to a real event, but Sven Xet Erixson himself, based in Stockholm, hadn't been present and recreated the moment from his imagination. Nevertheless, Xet's painting sheds light on an extraordinary historical event at a museum, triggered by the decisiveness of a group of people. As Xet understood early on the dark threats that were coming closer during the 1930s in Europe, he together with a group of artists worked against this new political climate that also affected Sweden. Among other things, he published the magazine together with his colleague and friend Albin Amelin. P S

14. Öyvind Fahlström (1928–1976)

Born in São Paulo, based in New York and Stockholm

Memory List (for Dr Schweitzer's Last Mission) / Minneslista (till "Dr Schweitzers sista uppdrag"), 1964, colour serigraph
Sketch for kidnapping Kissinger, 1974, colour serigraph

Suggestions of the Cold War, 1974, colour serigraph

Öyvind Fahlström was born in Brazil to a family of diplomats. On a trip to visit his grandparents he traveled alone to Sweden in July 1939 when only 11 years old. When World War II broke out he was forced to stay, growing up and attending school in exile in a partially foreign environment. In 1961 he moved to New York where he started doing happenings and performances in collaboration with artist colleagues. His visual art practice ranges from semi-abstract sign painting with text to explorations of figural elements in collages, games, and puzzles, creating a form of

play between image and text. After going to the US his work shifted to explore, and directly involve, political and social events. His work uses the ingredients of popular culture, such as graphic novels, television, and the entertainment industry. Toward the end of the 1960's Fahlström's work had developed into explicit critique of capitalism and colonialism situated within the current mass-media and semiotic system. Hidden under the playful facade of Dadaist satire, Fahlström's cartographies dislocate the global geopolitical order. **Sketch for kidnapping Kissinger**, one of the central prints of the 'world map' series produced in the last years of his life, resembles a board game while actually commenting on the risks of transforming the world into a playground for military experimentation. Despite its comic book aesthetics, Fahlström delivers a radical political message addressing the United States' foreign policy, taking an anti-imperialist and pacifist stand. Moreover, the artist's criticality also shows a deep consciousness about the conditions of art production. Fahlström issued 100 copies of this sketch, a dissemination strategy which reasserts his anti-auratic position, resisting the commodifying logics of the commercial art system. **Suggestions of the Cold War** is a representation of political gestures and part of Fahlström's continuous engagement with reflecting on margins, rules, and borders. Fahlström's map paintings of the early 1970s create models of the world where it is constantly, and comically, rewritten and de-territorialized. **Minneslista (till "Dr Schweitzers sista uppdrag")**, (**Memory List for Dr Schweitzer's Last Mission**) is a board game that was printed and published in an edition in 1964. Each print represents a continent and at the bottom there's an arsenal of words of nonsense, a kind of concrete poetry that can be cut out and used by the players. The game is divided into four zones or power blocs, and each zone has access to forty 'agents'.

Dr Schweitzer is the main character in this large variable installation that Fahlström put together when representing Sweden at the Nordic Pavilion in Venice in 1966. Fahlström called his work an 'image organ', referring to the Swiss doctor, musician and missionary Schweitzer, who was awarded the Nobel Prize in 1952. The game was published by Kerberos, which was run by his artist colleague Åke Hodell between 1963 and 1972. J M / S L / C W

15. Luca Frei

Born in Lugano, based in Malmö

Musica Viva Spreads, 2016, 9 unique quilts

With Musica Viva Spreads Luca Frei transposes pages from the journal Musica Viva into nine brightly coloured quilts. The publication, initiated and edited by German conductor Hermann Scherchen in Brussels in 1936, constituted a place for reflection around composition techniques, music criticism, and historical performance practices that would not find space in Nazi Germany. All the texts were published in English, French, German, and Italian, testifying to a will for a European internationalism typical of the artistic avant-garde and increasingly threatened by the forthcoming war. Through his work Frei – grandson of the German conductor – carries out a double act of translation. By associating each colour with a language – orange for English, green for French, red for German, and blue for Italian – and by removing the textual component, he echoes the journal's layout through large colour fields extending on the tactile surface of the quilt. The reflection on musical composition theories and the tension towards cultural transnationalism take shape in the modernist language of the abstract grid. The combinatorial possibilities offered by the quilt intensify the will to transform the

original document into space. V F

16. Leon Golub (1922–2004)

Born in Chicago, based in Paris and Chicago

Prisoners II, 1989, oil on canvas

In this large scale painting, five male figures sit stoopily near each other against a yellow brick wall. The figures are frontally depicted with raw and aggressive colours on a canvas that seems cut. Leon Golub lived and worked in Chicago and belonged to a group of artists who were critical towards the dominating abstract expressionism associated with the previous generation of New York based artists. They opposed their lack of interest in current social issues and inequality and their preference for abstract and sublime formal art theories from a position cut off from the rest of the society. As for most people, knowledge of the Holocaust and the horrific prison camps after the Second World War became a turning point for Golub, and with his large scale figurative paintings he took as his artistic life mission to describe human beings in all their vulnerability, as victims of war and political oppression. The men in Prisoners II are Afro-Americans, a group of people who historically have been subjected to one of the most dreadful large scale migrations. Also, Chicago is a more recent migration city, not the least in Swedish history. Chicago is also crucial to the Civil Rights movement. Leon Golub is one of the most acclaimed post-war artists in the United States, and in 2018 the Metropolitan Museum of Art in New York opened a retrospective of his works. P S

17. Jāzeps Grosvalds (1891–1920)

Born in Riga, based in Munich, Riga and Paris

From series **Latvian Riflemen**, undated possibly 1916, tempera on cardboard

Gift 1939 with support from Oscar Elmquist

The lines in this expressionist painting leads the gaze towards a white bird-like shape in the sky, which interrupts the painting's sandy earth colours. It hovers over the soldiers like an angelic presence that guards the Latvian Riflemen in the first war of the industrial age, World War I. The work is part of a series of tempera paintings by Grosvalds depicting Latvian Riflemen, a local volunteer unit, fighting in the army of the Russian Empire against Germany during World War I a few years before Latvia got its independence in 1918. The painter himself was a soldier in the Latvian Riflemen and today he is considered the first modernist painter in Latvian art history. He studied art in Munich and in Paris and was involved in creating the artist group Green Flower, which later became the Expressionist Group and the Riga Artist Group. Coming from a wealthy family he had the means to travel, and apart from his war imagery he is also known for a series of portraits of refugees, colourful and romantic portraits of women in Paris, and street life in the Middle East. Grosvalds died in 1920 at age 28 in Paris from the Spanish flu. L L

18. Isaac Grünewald (1889–1946)

Born in Stockholm, based in Paris and Stockholm

Self-portrait, 1917, oil on board
Gift 1944 from Herman Gotthardt

In this painting the 28-year-old artist elaborates on a compositional scheme used with small variations in different self-portraits realized over the previous five years: the face rotated towards the right, the prominent nose, the hair collected on the right side of the forehead, the eyes arranged on an oblique line gazing at the viewer. The upper body, sharply dressed, lays on the right side of the painting, revealing in the background

an indistinct urban landscape, contributing to deconstructing the centripetal composition characteristic of the traditional romantic self-portrait. The vibrant colour palette, the graphic and constructive nature of the brush stroke, and the attention towards the pictorial surface together demonstrate the influence exerted on Grünewald by French Expressionism and by Henri Matisse – his teacher during a stay in Paris – who encouraged the reception of Expressionism by the young Swedish artist. This proud self-portrait acquires even more value considering that the image of the artist, of Jewish origins, had already been for some years at the centre of a ferocious public anti-Semitic campaign. Nevertheless, Isaac Grünewald represented a central figure for the breakthrough of modernism in Sweden: as founding member of the artist group known as De Unga (The Young) and author in 1918 of the influential manifesto *The New Renaissance of Art*, since the 1920s he started to receive public recognition and an increasing number of major commissions. V F

19. Maxime Hourani

Born in Beirut, based in Malmö and Beirut

Twice Removed, 2017, video 10 min

Maxime Hourani's work *Twice Removed* focuses on the idea of absence and removal as a political gesture. *Twice Removed* explores the changing functions of museums and historical exclusion which omits an extensive view of history. The work traces the history of Malmö Konstmuseum's permanent exhibition which opened in 1973, curated by the pioneering Ingemar Tunander. During the 1970's Tunander was related to a movement of museum directors and exhibition makers interested in how museum and exhibition practices could relate to the public and communicate

a wider set of knowledge through art and culture. The museums should create an interaction between the museum's treasures and the public through politically engaged museum activities that challenged the norms of entertainment and culture. The permanent exhibition looked to equalize lowbrow culture and highbrow culture, mixing the 'humbleness of the layman with the lavishness of the bourgeoisie'. Hourani's work explores the archives, looking at the parts of the exhibition that have since been removed, predominantly the cultural history that highlighted craft as a discipline and the workers history that established the core of the contemporary political principles of the time. Very few traces of the original exhibition remain. Through this exclusion of the exhibition's history Hourani makes comparisons to today's Lebanon and the films *Man of Marble* and *Man of Iron* by the Polish filmmaker Andrzej Wajda. Both films depict the Solidarity labour movement and its first success in persuading the Polish government to recognize the workers' right to an independent union. The films were made during the brief easement in Communist censorship but were eventually banned in Poland 1981. *Twice Removed* poses the question of canon, classification, and museum agency, as well as points out the dilemma of removal of cultural and political history as an important complement to the chronological display of western art history. S L

20. Charlotte Johannesson Based in Malmö and Skanör

Loop B and D, 1983-1984, digitally produced images, Digitalteatern

In 1978 Charlotte Johannesson decided to replace one of her large tapestry looms with an Apple II Plus, one of the first computers on the market at that time. This marked the beginning of a new artistic journey.

Johannesson realized that her tapestries could be translated into pixels in the computer world – 239 horizontal pixels by 191 vertical pixels. Her husband, the artist Sture Johannesson, had made connections with IBM already during the 1960s, and when the first PCs began to appear around 1980, they formed the Digital Theatre in Malmö – one of the first computer-based graphic studios in Europe. Their trips to the American West Coast and their contacts with key figures in the early computer industry gave birth to a unique network. The images that Charlotte Johannesson composed at this point were built through the collage of fragments and details. Some were printed, often in strong, sparkling colors against a black background. Some remained as digitally produced images for the screen. Her preference for world maps and images of the earth seen from space stresses her universal, visionary concept in the series: an articulation of the vulnerability of human beings on a planet stricken by rearmament, incessant border controls and violent conflicts such as the Falklands War. Working at the verge of the World Wide Web's explosion, Charlotte Johannesson is regarded as a pioneer within the field of digital art. C W

21. Björn Jonson (1903–1993) Born and based in Stockholm

The Jewish Cemetery, 1945

The Gypsy Camp (original title), undated

The illustrator and graphic artist Björn Jonsson depicted the everyday life of the poor in the labourers' blocks in industrial areas in Stockholm as well as smallish villages in the Swedish south. With the same amount of matter-of-factness and fervour, he described environments where people lived their lives. Björn Jonson gave one of his works the title *Gypsy Camp*,

a terminology no longer in use. Four tents and two cars appear in a snowy landscape where people move on trails on the paths. On the field in front of the carriages some children are playing. In the mid-20th century a so-called gypsy camp existed in the Stockholm suburb Skarpnäck, not far from Tyresö where the artist lived. At this time Roma people in Sweden were denied steady housing and were forced to constantly move their tents and carriages. Infants who froze to death were common and at the same time around one fourth of Roma women were involuntarily sterilized. Between 1914 and 1954 Roma people were forbidden to enter Sweden, not even Romas who had been released from the Nazi camps were let in the country. The Jewish Cemetery was made the same year as the war ended when knowledge of the genocide of Jews and Romas became widespread. Jonsson's art is imprinted with compassion for the vulnerable and oppressed and with solidarity for the working class. He began to work as a thirteen year old and worked as a toolman until 1940 at a Primus factory for kitchen kerosene. 'To draw with one's heart' was his way of describing his art. M L

22. Käthe Kollwitz (1867–1945)

Born in Königsberg, Prussia (today's Kaliningrad, Russia), worked in Munich and Berlin.

Help Russia!, 1921, litograph

Self-portrait by the table, 1893, etching

Social dramas rendered with stark contrasts between black and white are typical of Käthe Kollwitz's two-dimensional work. Women and children are her most frequent motifs, especially protective mothers and exposed children often drawn from her own neighbourhood in Berlin, a poor working class area where her

husband was a medical doctor. Born in Königsberg, today's Kaliningrad, she learned the graphic techniques which would be her trademark. She was drawn to these media for their 'gothic' quality but also because their inexpensiveness had a democratic potential – they were easy to multiply and make available cheaply or even for free. *Help Russia!* is one of many prints she made to rally support for various causes, for example the starving population in Russia in the aftermath of the 1917 revolution and the subsequent civil war. A similar sense of solidarity is expressed in two ambitious series, *The Weavers*, which deals with the 1840 revolt among the Silesian weavers against appalling working conditions, and *The Peasants' War*, which depicts the revolts of German peasants in the early 16th century. Nominated for the gold medal by the artistic jury at The Great German Art Exhibition in 1898 for the latter, Wilhelm II vetoed the decision, thereby securing for the series a place in history. A third favoured motif which was always available was herself – she made numerous self-portraits. The self-portrait in the exhibition shows the artist at the age of twenty-six and was purchased by the museum in 1968. In 1933, the Nazi regime forced her to resign from her post at the art academy, and her works were withdrawn from museums. She was visited and threatened by the Gestapo, but no further measures were taken, probably because at this point Kollwitz was internationally renowned. M L

23. Jakob Kulle (1838-1898)

Born in Lund, based in Lund and Stockholm

A Letter to America, 1881, oil on canvas

Gift 1944 from Adolf Aspengren

A letter from America has arrived. In his oil painting from 1881, Jakob Kulle depicts a devotional moment in a

home where a family has gathered to excitedly listening to someone reading the news from a continent on the other side of the Atlantic Ocean. Between 1840 and 1930 around 1.3 million Swedes immigrated to the United States. Initially the population had been increasing, but when the crops failed at the end of the 1860s, life became difficult for many people. Farming was still the dominant way to make a living, and dreams about open fields to cultivate, job opportunities, and a freer life were some of the reasons people from all parts of the country decided to leave their homes. The peak occurred in the 1880s - when Kulle's painting was made - a period when migration also got a more urban character, when many people chose to head for cities such as Chicago and Minneapolis. In the letters from America, the stories tended to be positive and issues concerning events at home were blended with descriptions of a new life, weather, and health. The letters were circulated between farms and houses, which had a considerable impact on how the image of migration was formed for those who had stayed. The Swedish Emigrant Institute in Växjö opened in 1968 with the aim to administer the Swedish emigration experiences through exhibitions and research. Malmö Konstmuseum placed Kulle's painting at the Institute at the occasion of the opening and it was displayed in conjunction with the permanent exhibition *The Dream About America* until 2016. Before joining the Art Academy in Stockholm, Jakob Kulle had worked as a professional goldsmith. With his interiors and genre paintings, he reflected the lives of farmers with great attention. His journeys to the southern rural parts of the country encouraged him to explore textile techniques and patterns. He managed to collect a panoply of patterns found in the many houses he visited, and eventually he became a teacher at Tekniska skolan (later Konstfack) in the field. His interest in patterns appears clearly in *A Letter from*

America, in which walls and furniture are richly decorated with folk art depicted in deep hues of red, green, and blue. Kulle was also one of the founders of Friends of Handicraft/ Handarbetets Vänner in Stockholm and he established weaving schools in Lund as well as Stockholm. H N

24. Kusmievkowa (unknown)

Roma Mother Embracing Her Children After They Have Been Sterilized, 1945, pencil on paper

In contrast to the other Polish artists who arrived with the so-called White Buses to Malmö Museum in 1945, information behind the signature 'Kusmievkowa' is scarce. Kusmievkowa might be a fictional name used by the artist in fear of being harassed and persecuted. On the painting someone, probably the artist herself, has written in Polish: 'Roma mother embraces her children after they have been sterilized'. The drawing was exhibited at Malmö Museum in 1946 together with drawings by Jadwiga Simon-Pietkiewicz and Maja Berezowska that they had made in the Ravensbrück concentration camp. The camp had been established to incarcerate women and children, and according to historical sources 132.000 people were imprisoned there during the war. Women from all of Europe were taken there - Jews, Romas, homosexuals - but also criminals and prostitutes as well as political prisoners. Many of the women died from malnutrition or as victims of medical experiments. C W

25. Runo Lagomarsino

Born in Lund, based in Malmö, São Paulo and Berlin

Las Casas is Not a Home, 2008–2010, mixed media installation, video 5, 19 min

Sea Grammar, 2015, digitalised version of slide projection with 80 perforated

images

The eclectic elements composing *Las Casas is Not a Home* mirror the multifaceted nature of the Spanish Conquest: in Lagomarsino's work colonialism is not only a historical episode but an ongoing project which keeps shaping our present. Far from an innocent word play, the reference to the literal Spanish meaning of "casa" (home) in the installation's title destabilizes the traditional image of the 16th century author Bartolomé de las Casas. The Dominican friar is regarded as an advocate for the rights of the indigenous people, after he defended their human status at the 1550 Valladolid debate. However, if we are to challenge the colonial logic, we can't rely on the language and the narratives of the conquerors. Lagomarsino's practice deals with North/South power asymmetries and condemns eurocentrism. The objects altered and assembled by the artist in this installation - a chocolate box, pieces of gold, a video, press clippings, notes by the artist himself - function as an invitation to draw new narratives and fragmented counter-genealogies outside the framework given by the settlers. Sunbeams filter through the clouds, producing bright shapes on the sea's surface, broken by the presence of two cargo ships in the distance. The image is immediately disrupted by the appearance of bright circular shapes resulting from the holes punched by the artist onto the 80 slides composing the work. As the projection goes on the number of holes increases to the point of making the image almost illegible. The crossing of borders, as invisible as they are impenetrable and paradoxical, is often present in Lagomarsino's work, though here he chooses not to physically undertake the experience of travel. The Mediterranean is portrayed instead from the elevated and safe perspective of the mainland. The gradual appearance of holes, characterized by a strong physical presence, produces a rupture in the mimetic register of the image. Through the violence of the

perforation gesture, reality enters the work to the point of revolutionising its grammar. By poetically relying on light, the artist stages the transformation of the Mediterranean from a space of continuity to that of a dramatic rupture, corporeal as much as geopolitical. It is estimated that more than 3700 migrants drowned in the Mediterranean Sea in 2015 in the tragic attempt to reach the European continent. J M / V F

26. Lotte Laserstein (1898–1993)
Born in Paslek (Prussian Holland), based in Berlin, Stockholm and Kalmar

The Emigré (Dr Walter Lindenthal), 1941, oil on canvas

Landscape, 1950s, pastel

In the 1920 Lotte Laserstein was well established in German cultural circles. She taught painting, was engaged with the working conditions for female artists, and in the 1930s she had a seat on the board for Verein der Berliner Künstlerinnen together with the artist Käthe Kollwitz. But as time passed, the pressure on her as a Jewish artist sharply increased. In 1937, when she was invited to exhibit at Galerie Moderne in Stockholm, she transferred a large part of her production to Sweden. To avoid going back to Berlin, she performed a fictitious marriage with a Jewish businessman in Sweden and eventually began working as a portrait artist to be able to support herself. After escaping the Nazis, she lost contact with the German cultural scene and was not rediscovered as an artist until the 1980s. Walter Lindenthal, or 'der Emigrant' as Laserstein named him, is portrayed with a blanket wrapped around his legs against a light and undefined background. The area around his eyes is painted in a blurry manner. Lindenthal was a lawyer and translator who was forced to flee from the Nazis. In Sweden he made

a living as a librarian and translator. After the war Lindenthal returned to Berlin, and was encouraged to engage in the reconstruction of the German judicial system. The portrait was recently shown at the comprehensive retrospective exhibition of Lotte Laserstein in Frankfurt. In 1944 Lotte Laserstein participated in the exhibition *Konstnärer i landsflykt* (Artists in exile) in Stockholm together with colleagues such as Peter Weiss, Endre Nemes, and Egon Möller-Nielsen among others. Works by some fifty artists were shown in a temporal space at Nybroplan, an event that sparked a debate in the daily papers where some claimed that the 'Jewish artist has profited at the cost of others'. The paper *Folkets Dagblad* praised the cultural politics in Germany and claimed that Swedes should also favour Swedish art. In a letter from 1946 to her friend, the singer Traute Rose, Laserstein wrote: 'Sweden is nice, the people are friendly, but for all their sympathy it doesn't touch them. Nobody can empathise fully, and as for me, what do I know. So for all the amiability and cordial relations there is always a gulf. But the same gulf will separate me from those who experienced it there in Germany. That is the fate we émigrés face.' For many years, Laserstein lived and worked in Kalmar and the landscape included in the exhibition is probably from Öland, where she settled in the 1950s. C W

27. Lars Laumann

Born in Brønnøysund, based in Berlin and Oslo

Season of Migration to the North, 2015, video 20 min, text by Eddie Esmail

Season of Migration to the North tells the story of the Sudanese architect and stylist Eddie Esmail, who was arrested by the police in his home country for being homosexual. He later arrived as a refugee in the north of

Norway, where he tried to integrate into a society very different from that in which he had previously lived. There he began to read Ruth Meier's diaries, an Austrian lesbian refugee living in Norway during the Second World War. Her writings are about her life before and during her time in Norway. Their experiences are very different, but they have similar dreams. The artist Lars Laumann shows us the harsh reality in the Nordic countries, often thought of as a paradise in terms of human rights, but where discrimination is an everyday reality. Integration into a new society is difficult as a migrant, always being reminded that you do not belong, and even more so as a homosexual. Eddie Esmail manages to be happier by finding work as an architect, although there are many things he misses. He worries that seventy years after the persecution of the Jews, history will repeat itself, only nowadays with homosexual Muslims. The title makes reference to the classic post-colonial novel *Season of Migration to the North* by the Sudanese novelist Tayeb Sali from 1966. E S M

28. Franco Leidi (1933–2008)

Born in Milan, based in Skåne and Gothenburg

Waiting, 1980, ink on paper

Daphne, 1980, ink on paper

In this series, Franco Leidi used pen and ink to delicately illustrate his subjects who each sit in formal poses, captured during a brief moment of pause. In his work *Daphne* the subject is chained to a wall while sitting at a restless angle. In *Waiting*, the subject holding a stool is similarly restless and gazing towards an open window. One of Franco Leidi's recurring motifs throughout the years in this printmaking, drawings, and sculpture is the wooden frame which in both works here appears illustrated as

sloped boxes, stage floors, or physical features in his sculpture. This repeated motif captures man's vulnerability and struggle for integrity, a message that threads through the artist's practice. Franco Leidi was raised in Genoa where he was trained in both fine art and art history, from which he would later draw upon with influences from Uccello, Carpaccio, Max Beckmann, and Max Ernst. His interest in academia extended throughout his career and he expressed having a curiosity about 'everything new', which in turn was shared with his students at Genoa Academy and Valand Academy where he taught in the graphics department between 1987 and 1997. While undertaking a period of study in Salzburg he met Swedish artist Annila Sterner and in 1971 moved to Scandinavia with her. J H

29. Per-Oskar Leu

Born and based in Oslo

An die Nachgeborenen, 2014

Sound montage with scrolling videotext (teleprompter), loop 6 min

The installation by the artist Per-Oskar Leu is an audio montage of *An die Nachgeborenen* (To Those Who Follow in Our Wake), a poem by Bertolt Brecht written between 1934 and 1938 while he was living in exile in the Nordic countries and finally published in 1939. Brecht was travelling first to Denmark, then to Sweden where he lived for a year on a farm near Stockholm, and finally, in April 1940, to Helsinki. This political poem talks about Brecht's experience as a refugee and is divided into three different parts each referring to a different period in time. The first focuses on the present, which he refers to as a dark time. The second part shows the past: 'I came into the cities in a time of disorder as hunger reigned'. And the last part speaks in the name of the future, which is a message to those who follow in our wake. The artist Leu

transforms the work into a sculptural piece, mixing fifteen different voices in a two-channel sound installation. It also includes Brecht's original voice, recorded in 1939 and 1953. While the montage and the sound of Brecht's poem is in German, the viewer can also read the translation in English via scrolling video text, which is displayed continuously looping on a teleprompter. Per-Oskar Leu's artworks consist of mixed media, sculpture, painting, and video art, all referring to political and social issues, and in most cases to literature or films based on related historical events. E S M

30. Janis Karlovic Liepinš (1894–1964)

Old Boats, 1939, oil on canvas

Gift 1939 with support from Oscar Elmquist

This romantic yet dynamic figurative painting from 1939 is a depiction of everyday life in a fishing village. Liepinš is known to have introduced peasant and fisher themes in Latvian genre painting from his travels around Latvia where he would dwell on life in the countryside. Before that he was active in the radical press in the 1920s, and in the early 1930's he would make anti-fascist political posters. A year after *Old Boats* was painted, The Soviet Union occupied Latvia, and in 1944 his beach summerhouse neighbour, good friend, and fellow artist Niklavs Strunke fled to Sweden. Liepinš himself fell under USSR censorship like all artists who stayed, and was obliged to work for the state. L L

31. Sven Ljungberg (1913–2010)

Born and based in Ljungby

A Time on Earth (Din stund på jorden), 1975-77

There's something suggestive and almost dreamy in the way Sven

Ljungberg created his motifs. The three colour prints shown in the exhibition take their point of departure from *A Time on Earth*, a novel by Vilhelm Moberg published in 1963. It's a story that oscillates in time and space: from Laguna Beach in California, where the elderly Swedish-American Albert Carlson is trying to understand his life across the Atlantic Sea, back to his childhood Småland and a brother he lost too early. In one of the prints, the harvesting day is coming to an end and the glowing evening sky has become darker. The scythes hang in the chestnut trees and the two brothers are involved in a last intimate conversation. Next scene: in a school yard, children are playing ring games and a girl is about to wrap her red handkerchief around the arm of her beloved. In the third recollection, it's almost as if time has slowed down, as Ljungberg presents the brothers lying on the grass with their captured pikes beside them and gazes directed towards the clouds hastily fleeing in the sky above. Sven Ljungberg grew up and worked in Småland and was intimately familiar with the environments described in Moberg's books. The collaboration began in 1966 when Ljungberg executed four woodcuts to Moberg's seminal novel *The Emigrants*, about the emigrants Karl-Oskar and Kristina. The portfolio was sold at the department store Domus in Växjö for the benefit of the new Emigrant Institute. When *A Time on Earth* was played at The Royal Theatre Dramaten the following year, it was Ljungberg who created the scenography with woodcut large scale projections. He made one portfolio for each novel in the emigrant series and every publication was also exhibited at the Emigration Institute, where Moberg's epic story became the main drama in the Institute's story about Swedish migration history. H N

32. Sirous Namazi

Born in Kerman, based in Stockholm

Sirous Telling Jokes, 1996, video 5 min

Sirous Namazi's practice explores failure, vulnerability, and destruction in both personal and structured aspects. He was born in Iran and relocated to Sweden when he was a teenager as a refugee after the Iranian revolution. His works, using broken, rejected objects and ready-mades, reflect human nature and contemporary society including belonging, consumption, chaos, and order. In several works he has asked his family to reflect on the shared memories and remaining images of their destroyed home in Shiraz. In the 5 minute long video *Sirous Telling Jokes*, the artist is alone in his studio with a video camera. He cracks jokes in his mother tongue, Persian, without subtitles. After each joke he makes a small pause, giving space for the absent laughs. Then delivers a new joke. The majority of the art world, who presumably do not speak Persian, perhaps understand the gestures and when they are supposed to laugh, but nothing else. The film draws attention to cultural and communication problems and how they can lead to double exclusion. J C / C W

33. Endre Nemes (1909–1985)

Born in Pécsvárad, Hungary, based in Prague, Helsinki, Oslo and Gothenburg

To Predict in Cards (Att spå i kort), 1973, colour etching on paper

Man with Pendulum Clock (Man med pendyl), 1944

Gift 1963 from Malmö Konstmuseums Vänner

The Shoemaker's Dream (Skomakarens dröm), 1976

Stacked plinths with architectural fascia, busts, puppets, and animals compose this colour etching by Endre Nemes that draws together a collection of symbols and objects that were often connected with the artist's childhood.

Renaissance memorials became important to Nemes' artistry following his upbringing in Löcsöe (now Lewoca, Slovakia). Its complex composition is typical of the abstract surrealist's work. Endre Nemes began his professional life as a writer and journalist, and having published a collection of poems in 1928 he later established a platform for satirical cartoonists which signalled his transition to the visual arts. Having been raised in a country under occupation that experienced ongoing political change, he said 'I can live in six different languages', a note that is reflected in the cross-cultural motifs seen in his work. Before establishing his practice in Sweden, Nemes fled from Czechoslovakia to Finland in 1938 as an exiled Jew where he settled and taught at the Free Painting School in Helsinki, before again escaping in 1940 to Norway and quickly following to Stockholm, where he spent a short period in the detention camp Loka Brunn. In 1947 the artist was appointed teacher at Valand Academy in Gothenburg and started a printmaking and monumental art department and quickly formed the – still – artist run space Gallery 54. His presence in Gothenburg marked a change in the local landscape as he introduced links with Central European Modernism. Triggered by the death of his wife in 1960, Nemes created – as he described - an edited utopia, a style in his work which marked his disillusionment with life and hope for a more inclusive state in his now native Sweden. J H

34. Gerhard Nordström (1925–2019)
Born in Lund, based in Ystad

Afternoon Sun in the Pasture, from Summer of 1979 (*Eftermiddagssol i hagen*, ur *Sommaren 1970*), 1972 oil on panel
The large-scale painting invites the audience to a harmonious and idyllic landscape. As the gaze discovers hidden bodies under a shrubbery, the idyllic Swedish landscape turns

into a warzone. The contrast is subtle but rhetorically effective. Gerhard Nordström's work is as keen on political agency as it is on maintaining artistic praxis as he situates the bodies in a landscape of both a Swedish narrative and an art historical framework. *Eftermiddagssol i hagen*, from the suite *Sommaren 1970*, is the scenography of the idyllic Swedish meadow, symbolic of the enclosed safety of the welfare state, where the viewer is woken up to the reality of the Vietnam war, but it is also an attempt to handle the unmanageable. Gerhard Nordström's large-scale suite *Sommaren 1970* paraphrases art historical landscape paintings such as Manet's *Luncheon on the Grass* (1863) and the images from the Vietnam War by army photographer Ronald L Haeberle. Haeberle's photographs would become some of the most notable images of the war that eventually got published in *Life Magazine*. As an army photographer during the war, he brought two cameras to his locations, one army-owned and one personal. With his unauthorized camera he managed to portray the horrendous events of the My Lai massacre and sold them to *Life Magazine*, where they were published in the December 1, 1969 issue. Images like these helped shift public opinion from supporting the US administration to a majority disapproving of it, as well as spreading the events internationally. Gerhard Nordström, known for his anti-war works, was one of many artists of the generation affected by the imagery from the Vietnam War and as a result created the large-scale suite *Sommaren 1970*, shown for the first time in 1972 at Galerie Doktor Glas in Stockholm. S L

35. Minna Rainio born in Kangasala
Mark Roberts born in Canterbury
Based in Helsinki

They Came in Crowded Boats and Trains, 2017, single screen video 19,45 min

They Came in Crowded Boats and Trains combines two stories: one, a journey showing the refugees travelling from Iraq to Finland in the present day, and the other a story of Finnish refugees fleeing to Sweden in 1944. The narration in the film is based on archival letters written by Finnish refugees escaping the Soviet troops at the end of World War II. The hope of arriving in a peaceful place, after a long and tiring trip, is represented by the experiences of refugees. Their visual language touchingly shows the connection between the personal stories of refugees and the political and social spheres. The film was awarded a prize at the 8th Turku Biennial in 2018 and received a special mention for the Young Jury Prize in the Frontdoc Short Film Festival in 2018. Minna Rainio and Mark Roberts are based in Helsinki, working on large-scale, moving-image installations. They also conduct artistic research on the impact of social and political power on individual experiences and history. The film explores refugee life and shows various migrant situations, emphasizing the cultural differences and the strong feeling of fear when leaving their homes to start a new life. E S M

36. Ninnan Santesson (1891–1969)
Born in Fjärås, based in Stockholm and London

The actress Naima Wifstrand, 1968,
bronze

The sculptor Ninnan Santesson belonged to a group of politically conscious intellectual women who supported each other privately as well as professionally in a society with a socially, economically, and artistically hard climate. Many of them were unmarried and, like Ninnan Santesson, had children. Among them were Siri Derkert, Mollie Faustman, and Vera Nilsson together with the actress, singer, composer, and film director

Naima Wifstrand (1890-1968). The portrait bust of Wifstrand is a typical example Santesson's later style, where the sculpture is constructed of small bits of clay – 'knots' - that render a varied surface making it possible to enhance facial characteristics. Wifstrand was one of the most acclaimed actors in Sweden - as a queen of operettas, stage actor, and film star, not least in many of Ingmar Bergman's films. Santesson and Wifstrand lived together in London between 1931 and 1936, where Santesson was offered many portrait commissions. With her degree from Konstakademien and from free art schools in Paris during the 1910s, Santesson developed a simplified expression where fervour and intimacy radiate. Among her bigger commissions are the Viktor Rydberg Monument and the altarpiece at Masthuggskyrkan, both in Gothenburg. During the 1930s she became more politically involved, and for one year she lent her house at Lidingö to the writer and playwright Berthold Brecht who knew Wifstrand. He had fled the Nazis in Germany - Santesson herself moved into her studio at Tegnérgatan – and in his Swedish exile Brecht wrote the play Mutter Courage for Wifstrand. Also, he wrote a text about Santesson as an artist. Later, during World War II, Santesson welcomed other German and even Norwegian refugees into her home and also worked as a courier for the Norwegian resistance. For this, she was punished with a two year conditional sentence for unlawful intelligence activities. M L

37. Vassil Simittchiev
Born in Sofia, based in Stockholm and Malmö

That I Exist (Att jag existerar), 1979,
serigraphy

Ironing the Bulgarian Flag (Strykning av bulgariska flaggan), 1990, video

documentation of performance, mixed media

In the two works by Vassil Simittchiev from 1979, the words “that I exist” are repeated as if it were an evocation. The phrase seems to work performatively where the act of writing becomes an act confirming the utterance. Black on white, white on black. Since the 1970s Simittchiev has worked with what he calls ‘transplantations’ – transmissions of objects and events from one context to another. To move something opens up a possibility to redefine it and linguistically transgress given interpretations. Ironing of the Bulgarian Flag is such an example. The performance was executed in 1990 in Sofia after the fall of communism and took place in the artist Jordan Vamporov’s flat that had been transformed into an exhibition space. At this time Simittchiev worked as a teacher at Konstfack, and his students and colleagues from the school had been invited to exhibit at Vamporov’s home. In the film, we see how the artist attentively irons and then folds the socialist Bulgarian national flag that has just become outdated and abandoned. The act can be associated with rituals and liturgy. Vassil Simittchiev was born in Bulgaria and received his degree at the Art Academy in Sofia. After being given the honorary commission to design bronze garlands to the leader Georgi Dimitrov’s mausoleum, he was rewarded with a passport that allowed him to leave Bulgaria and thus break free from the communist system. Simittchiev fled to Malmö in 1975. In Sweden he developed a conceptual approach in his art and he continued to work in parallel with sculpture in public space. Between 1986 and 1996 Simittchiev worked as a professor in sculpture at Konstfack in Stockholm and also founded the Free Academy housed in the old industrial area at Liljeholmen. The Academy functioned as a transgressive meeting place for artists as well as architects, musicians,

writers, and others who worked with art in public space. H N

38. Jadwiga Simon-Pietkiewicz (1909–1955) Born in Warsaw

Sketch Book from Ravensbrück concentration camp, 1944 (exhibition copy), Malmö Museer

Verfygbare (Those who are for your disposal), 1944, watercolour on paper

Babunia Biedrzynska, 1944, watercolour on paper

Hungarian Jewess ”The Chinese”, 1945, watercolour on paper

**Working in labour camp, 1945, tempera on masonite
Gift 1946 from Konsul F. Wintermark**

Jadwiga Simon-Pietkiewicz received her degree at the art academy in Warsaw, and during the 1930s she participated in a large number of international exhibitions in Amsterdam, Paris, New York, and Copenhagen. In 1941 she was arrested by the Nazis. After some time in prison, she was transferred to the Ravensbrück concentration camp, where she was rescued and brought to Sweden on the White Buses at the end of the war. Between April and June 1945 she, together with many other women, stayed at Malmö Museum, which was used as a refugee camp. In June 1945 she exhibited her works at Krognoshuset in Lund, and the following year she had an exhibition together with Maja Berezowska and Kusmievkova at Malmö Museum with works from their time in the concentration camp. The small drawings were executed secretly on stolen paper with stolen pencils. Sewn into their clothes, the drawings were smuggled out of the camps. The large painting Working in Labour Camp was probably executed after her arrival in Sweden, a painful memory of a group of women supervised by a camp guard. Jadwiga Simon-Pietkiewicz’s works from the

time in the German camp are also in the collection of Moderna Museet in Stockholm and in the Ravensbrück archive in the University Library in Lund. At Kulturen in Lund, her brush made of a broken shaving brush and a piece of metal are kept. C W

39. Niklavs Strunke (1894–1966)

Born in Gostynin. Based in St Petersburg, Riga and Stockholm. Died in Rome.

Riga Beach, 1946, oil on canvas
Gift from the artist, 1947

The cloudy landscape painting depicts a beach with an almost heavenly light travelling through the dark sky. Next to a fishing hut, nets are attached to poles that resemble crucifixes, making the scene feel more like a cemetery than a beach. Nikl vs Strunke studied art at the Saint Petersburg School of the Imperial Society for the Encouragement of the Arts, and a couple of years after the new nation of Latvia was born, he received a scholarship and traveled to Berlin, Paris, and Italy. In 1944 he fled from Latvia to Sweden by boat with his family and his rolled up paintings. **Riga Beach** was thus painted in Sweden and the work could be Strunke's mental return to a once familiar place that had been destroyed by war. After his exile Strunke encouraged other Latvian artists in exile to paint their war-torn home country, often without luck. In peaceful Sweden, where he never felt quite at home, he painted scenes of ruins and spent his winters in Italy painting ancient architecture. L L

40. SUPERFLEX

Rebranding Denmark, 2006–2007, LED screen

Foreigners, please don't leave us alone with the Danes!, 2002–2011, paper, silkscreen print on a hand-painted background

The artist group SUPERFLEX

(Jakob Fenger, Rasmus Nielsen and Bjørnstjerne Christiansen) work with diverse and complex issues challenging the role of the artist in contemporary society and explores the nature of globalisation and systems of power. The project, or the tool as the artists prefer to call their projects, **Rebranding Denmark** refers to the political crisis in 2006. At that time, a Danish newspaper published a depiction of Muhammad, the religious icon of the Islam. This publication act, so-called the Jyllands-Posten Muhammad cartoons controversy, was followed by many demonstrations and attacks on Danish embassies in the Middle East countries. As a reflection to this strong political act SUPERFLEX suggested to rebrand their home country's identity and bring the burning flag as a symbol to this revolt. The work has been exhibited both in exhibition space as well as in public space. SUPERFLEX produced posters with the text "Foreigners, please don't leave us alone with the Danes!" as a comment on discriminative nature of debates on immigration and demands on integration of immigrants. This political discourse became central in the broader arena and when Denmark was conducting Presidency of EU in 2002 it turned as a hot topic in the international press. The bright posters, but of a simple textual design, were produced as murals in exhibition halls and were distributed as street posters in the cities where the exhibitions were held. The work has been displayed in numerous places such as: Mexico City, Copenhagen, Malmö, Gwangju and Athens. V S

41. Olle Svanlund (1909-1996)

Born in Svängsta, based in Copenhagen and Malmö

After the War (Efter kriget), 1947, oil on canvas

When the public entered Malmö Museum in 1949 they were welcomed with sparkling paintings drenched in

color. In Olle Svanlund's solo exhibition at the museum, visitors could walk around and see paintings with titles such as *Afternoon in the Village*, *'Figures on the Slope'*, and *'By the Henhouse'*, and those who were familiar with Skåne och and its surroundings would certainly have recognized themselves. The painting *'After the War'* was one of the more evocative depictions and was acquired for the collection after the exhibition. In the painting, the staircase to the medieval Arild coastal chapel appears. In the foreground there are portraits of three figures whose expressions capture the melancholy in the atmosphere as the title suggests. Olle Svanlund began his artistic life as an advertising artist and several of his posters can be found in the collection of Malmö Konstmuseum. In 1937, after his studies and work in France and Germany, he applied to the Art Academy in Copenhagen. Here, Svanlund developed a natural poetic style that must have contrasted sharply with what was happening around him. His debut exhibition was planned to open in Malmö in April 1940, which collided with the German invasion of Denmark. The borders closed and the exhibition was postponed until the following autumn. Svanlund stayed in Copenhagen during the war to finish his studies and he left the country five days before Denmark was liberated. On the same ferry that would take him to Malmö, there was a big group of people who had come with the White Buses directly from the Nazi concentration camps. Most passengers had to be carried on board. Back in Sweden, Svanlund settled in Skåne, where he produced paintings with motifs from nature which then dominated his exhibition in Malmö in 1949. The painting *'After the War'* is one of the works that the directory of the museum planned to sell during the 1980s to finance other acquisitions. The proposal caused massive protests and was never carried through. H N

42. Paola Torres Núñez del Prado Born in Lima, based in Stockholm

Corrupted Structure I (Coastal), Corrupted Structure II (Andean), and Corrupted Structure III (Amazonian), 2015, electronic embroidery on canvas

Paola Torres Núñez del Prado merges traditional Inca and pre-Inca textile patterns and glitch aesthetics, distorted images that recreate technological errors. In **Corrupted Structure I (Coastal)**, the artist combines two historical events that took place in the Middle Ages: the Spanish Reconquista against the Arabs, of which an important figure was the nobleman and military leader Rodrigo Diaz de Vivar, and the later conquest of the Inca Empire by Spanish settlers. De Vivar's story is gathered in the epic poem *Cantar de Mio Cid*, represented in audio form in the first version of this work. The physical component in this composition is an electronic-embroidered pattern derived from Paracas, one of the oldest pre-Inca cultures acclaimed for its exquisite pre-Columbian textile tradition. By bringing them together, Torres Núñez del Prado suggests the chaotic coexistence born out of the encounter of two cultural systems, in which one has attempted to overpower a previous one. In **Corrupted Structure II (Andean)**, the artist uses a traditional design by Chincheros weavers. Chinchero is an internationally respected Inca weaving town in southern Perú. It is believed that Chinchero gave birth to the rainbow; its colours can be seen reflected across their textiles. Perú is also home to one of the largest reservoirs of gold and lithium in the world. Subsidised North American companies are in charge of extracting the precious minerals whilst locals work the mines under dreadful labour conditions and live in nearby impoverished settlements. Torres Núñez del Prado distorts the computer-embroidered pattern with the visualization, or 3D mapping, of the sound of a TNT explosion when opening a new mine in the Andes. In

Corrupted Structure III (Amazonian), Torres Núñez del Prado has created a wrecked computer-embroidered textile inspired by Shipibo-Conibo, an indigenous community living in the Amazonian rainforest in Northeast Perú. Well known for their shamanistic practices, the Shipibo-Conibo have channelled their chants through their artistry, characterised by its geometric designs that represent their culture and cosmology, inspired by nature. Contrariwise, Lima houses one of the largest populations in the world and its accompanying noise pollution which far exceeds the number of DB allowed in residential areas by Peruvian law. Torres Núñez del Prado's textile has been displaced over the visualization, or sound spectrum, of the sound of Lima's streets.
R V P

43. Peter Weiss (1916–1982)

Born in Nowawes (today's Potsdam-Babelsberg), based in Berlin and Stockholm

The Imprisoned, 1946, ink on paper

The War, 1946, tempera

Self Portrait, Alingsås 1941–1942, oil on canvas

Moonlight, 1938–1945, oil on canvas
Untitled, 1955, gouache on cardboard

The Poor and the Rich, 1946, ink and graphite on paper

Peter Weiss is best known as a writer with works such as *Vietnam Diskurs*, *The Assassination of Jean-Paul Marat*, *The Trial*, and *The Aesthetics of Resistance*. Sweden became his home country at the end of the 1930s when his family left what was then Sudeten Germany (today's Czechia) to escape the Nazis. By that time, he had for some time already studied at the Art Academy in Prague together with Endre Nemes among others. The Weiss family settled in Alingsås, but the son Peter soon

moved to Stockholm to work as an artist. He became a Swedish citizen in 1946. Painting and drawing was an important part of Peter Weiss' practice, but he became mostly known for his plays and text rather than for his visual art. His expression varies from romantic expressionism to neoclassic or surrealist style, occasionally influenced by Picasso. In 1944 he participated in the exhibition *Konstnärer i landsflykt (Artists in Exile)* at Nybroplan in Stockholm together with fellow artists such as Lotte Laserstein, Endre Nemes, and Egon Möller-Nielsen among others. The six works exhibited in Tensta show different examples of his way of painting and drawing. There's the self portrait from his time in Alingsås, when he was still in his twenties sitting in a light blue shirt holding his palette. A few years later he would express his disgust for oppression and injustice in war scenes with human beings at center stage. One of the paintings is reminiscent of a theatre rehearsal with actors, dancers, and with the director gesticulating and giving instructions. Peter Weiss associated with artistic circles, and for some time he was married to the artist Helga Henschen, whose murals can be found in the Tensta metro station. Later, as a theatre man, he wrote and directed his plays at, among other places, Dramaten together with his life-long partner Gunilla Palmstierna Weiss, who was also a scenographer.
P S / C W

44. Jacques Zadig

Born in Paris, based in Malmö

Escape Attempt I, Escape Attempt II (Flyktt försök I, Flyktt försök II), 1968, dry point

Jacques Zadig arrived in Sweden when he was nine years old. Until then, he had lived with his parents in Paris, but following their divorce, the family had come to live in Malmö, where Zadig, after finishing high school, enrolled in art schools that included Essemskolan and the Royal Academies in Copenhagen and

Stockholm. At the end of the 1950s and the beginning of the 1960s, there was a notable shift in his paintings. From depictions of people and landscapes in an informal, expressive style, he turned his attention towards the contemporary world and the ongoing dramatic political events in society and abroad: Hiroshima, the Cold War, new potential threats from the atomic bomb, and the incomprehensible turmoil that raged in Vietnam. From that point on, he began to produce prints and paintings that commented on the vulnerability of human beings who were exposed to the horrors of war. In these new works, he began to revisit these inconceivable spaces, populating them with symbolic figures. Together with the artist and friend Gerhard Nordström, he took advantage of printing techniques that allowed them to distribute art in a cost-effective way. They realized early on that art not only can, but should, work to transform society—an attitude that would not break through in the Swedish art world until ten years later. The two prints, *Escape Attempt I* and *Escape Attempt II*, show two figures on the run. Each of their bodies consists of a clutter of lines, as if they were clouds of nerve fibres. The scene doesn't refer to any specific place or event, but a sharp light from somewhere above causes distinct shadows, which appear almost more material than the figures themselves. Jacques Zadig began to experiment with multimedia art at a very early stage and he has had exhibitions in Stockholm, among others, at the inauguration exhibition at Kulturhuset in 1974, and at Sveagalleriet in its ABF House. In the collection of Malmö Konstmuseum, there are around forty of his works; more are housed in the collection of Museo de la Solidaridad Salvador Allende in Santiago. Recently, Moderna Museet acquired his large-scale multimedia installation *The Wall* (Muren, 1976). P S

45. Marija Induse-Muceniece (1904–1974) born in Roja Jurnieki, based in

Antwerp and Uppsala

Like many others, Marija Induse-Muceniece, fled from Latvia to Sweden by boat. She was trained as a graphic artist both in Latvia and Antwerp, and became head of the graphic department at the Academy of Fine Arts in Riga in the early 1940s. It is said that she had to dispose a number of works because of overweight luggage during the dramatic journey to Gotland in 1944. After the war, Marija Induse-Muceniece sent a graphic print; the *Refugee Boat*, depicting a small boat on a stormy sea to the US president Harry S. Truman in gratitude for the fact that the United States opened its borders to many Latvian refugees during World War II. She later received a thank you letter from the president's office. Today there is a memorial plate with the *Refugee Boat* as motif in Gotland commemorating the Latvian boat refugees who arrived to the island during the war. Marija Induse-Muceniece lived and worked in Uppsala until her death, but the information about her life and work in Sweden is very limited.

Text entries: J C (Jeong Won Chae), V F (Vasco Forconi), J H (John Heffernan), S L (Sofia Landström), M L (Maria Lind), L L (Lotte Løvholm), J M (Jari Malta), H N (Hanna Nordell), V S (Vygandas "Vegas" Šimbelis), K S W (Kasia Sobczak-Wróblewska), P S (Paulina Sokolow), E S M (Eva Seijas), C W (Cecilia Widenheim) RVP (Raquel Villar Pérez)

The Compelling Element: On Life and Death at the Museum

Lars-Erik Hjertström Lappalainen

Following the completion of his thesis on the Romanesque stone carvings at

Kinneulle in Västergötland, the art historian Ernst Fischer (1890–1980) embarked on a far more Orphean task: namely, bringing the museum back from the dead. The museum would have to come alive, just like the artefacts shown within it.[1] In an era of permanent employment, such attempts were possible. For three decades, beginning in the 1920s, Fischer worked exhaustively to turn Malmö Museum into a living being, first as a curator in the art department and then as museum director. In his writings, Fischer does not oppose the idea that the museum is a home for the dead; he accepts this as a fact. He even introduces an article by referring to ‘the dead museums, where loving couples could meet and be left undisturbed’.[2] He does not attempt to dismiss this by proving theoretically how museums keep art alive, or how museums provide the only space where art can be alive. [3] No, museums are dead – but not because it is their nature to be so. Instead, what he counteracts is the concept that the museum is essentially a collection of dead objects – an idea passed down through the ages through the witty etymology that ties the word ‘museum’ to ‘mausoleum’. Fischer proposes another etymology: ‘The word museum is said to come from the Greek museion, meaning a holy temple dedicated to the muses.’[4]

Those ancient Greek creatures, the muses, inspired artists by summoning them – or rather their souls – to a state of being that was particularly beneficial to creativity.[5] Taking this as a point of departure, it is unsurprising that Ernst Fischer’s curatorial work would focus on establishing a creative atmosphere: one where exhibitions are set up not simply in accordance with the intrinsic logic of the objects within a given subject or knowledge frame, but also relate to the visitors’ reactions to the individual objects. Their souls should be touched, which is why Fischer places emphasis on ‘the psychology of the visitors’.[6] But how does one reach

that point? How do you inject life into exhibitions and the museum as a whole?

Practically speaking, there is one key criterion that Fischer applies in order to animate the exhibitions: the compelling element. He comes back to this time and time again. This is how he formulates himself on the subject of how objects in an exhibition should be presented (in this case, a natural history exhibition, though the statement can be applied universally): ‘The public has a hard time imagining that it can mean something if the crab is placed to the right or to the left of the lobster, while an explanation about the latter’s colour-change after death would wake everybody’s interest.’[7]

The compelling element does not necessarily have to be interesting; something can be exceedingly compelling without waking any immediate interest. And sometimes the interesting aspect of a certain phenomenon may not be enough to make it interesting for a spectator; that is to say, it could easily be missed, even if it is presented as interesting. The compelling element need not correspond to the truth, nor be relevant, honest or even desirable. [8] And the compelling element does not necessarily need to make use of knowledge. None of this is excluded from exhibitions in the first place. On the contrary, they are desirable aspects. But it is not through these factors that a relation to the visitors should be established. Instead, connections to objects should be mediated through their compelling elements; once these have sparked the visitors’ interest, the connection can be retained and deepened through knowledge, morals, politics, commercial benefits and so forth. Thus, to give the museum life, what we need to do is to put things in the right order. The compelling element can be defined by its capacity to initiate action. In other words, besides being compelling, it must also include some sort of motivational factor. These days,

this category has been replaced, not only in the sphere of the museum but in society at large, with the category of 'fun'.^[9] And with that of knowledge, of course – but I will return to that. While 'fun' is more relatable to activity, and thus suitable to a neoliberal society whose founding principle is to activate people, the compelling element has, if not a contemplative ability, an ability to incite our curiosity and make us look closer at something. The compelling element is in this sense objective: it leads the observer towards an object and its definition, as opposed to 'fun', which relates more to activity and lacks a particular relation to objectivity.

As Fischer writes, things that are in themselves un compelling lack 'the ability to project our thoughts forward and ... to make room for fantasy.'^[10] It is through the ability to awaken our thoughts, project them forward and stimulate our fantasy that the compelling element gives life to an exhibition. The compelling element is simply whatever stimulates our thoughts to create internal images. This effect on our thoughts and our vitality should be reproduced or featured in the space through the display of the objects: one object shall, due to its compelling element, lead the visitor to the next object that manages to retain, or even deepen, our interest.

What must be noted here is that the compelling element forms a relationship between subject and object in which both are affected. In the living being, the visitor, the compelling element is also a source of desire. Desire is a sensation of increased vitality and energy, and the exhibition, by relating it to other objects, enables you to take and keep hold of this source of desire. According to an old empirical tradition, human beings (and maybe all living things) cannot help but prefer desire to unease; therefore, they orient themselves in life according to where lust takes them. This orientation is

most likely what Fischer is looking for when he says that the work of the museum must take into account the psychology of its audience and its lust for life, and an intensification of the sensation of living. This is precisely what the compelling element intends to address. But even the object itself changes, once our thoughts and fantasy are stimulated, and when the thought process develops in concurrence with the creation of internal images. In this case the compelling object appears to be an expression of a 'worldview'.^[11] Maybe this worldview is what engages the viewer, or maybe it is a detail in the object that seems particularly meaningful, or a colour – whatever! As soon as interest is stirred, however, it can also escape in several different directions; this is precisely why exhibitions must work on many levels, with many interconnecting lines. Fischer's ideals are in some ways a repetition of Carl von Linné's ideas, who in his exhibitions did not want to demonstrate his system of knowledge, but to let the artefacts themselves express 'God's almightiness in nature. They should express a worldview, where the aesthetic features, for example the artefacts' colours, should do the work.'^[12] What is animating a world (a culture or a society), its vital unity, is also what should become evident in an exhibition. This is when a museum exhibition comes alive, just like the objects found in it.

Life and Culture

The purpose of a museum is not, according to Ernst Fischer, to promote a certain type of activity, such as the creation of art or craft, or even to improve our knowledge on these activities. Rather, these two tasks are rather ways to promote life through the museum. The elementary subject of the museum is life – not knowledge, economy or amusement – for that is what culture is at its basis: an elevation of life. According to one of the fundamental understandings of the concept of culture, culture consists

of almost anything that has the ability to uplift human life from its natural or animal constraints.[13] The concept of culture can therefore be said to concern the conditions under which a free and leisurely life, or spirituality, can thrive and be expressed. It is within culture that life determines itself freely.[14] We have already observed Fischer's stance on the soul, and that he wishes to utilise psychology (it is worth noting the original sense of that word, "study of the soul") in his practice. Culture thus has to do with spiritual life. This doesn't mean that it forms some sort of superstructure or ivory tower. Since Aristoteles, the soul has been understood as 'the form of the living', or a certain way of life. It is in relation to the soul that exhibited objects are interesting. So, the expression 'the psychologically compelling' can be read as 'a necessity for a form of living'. The compelling element is that which touches whatever is of fundamental interest to the living being that visits the museum. That which is of fundamental interest encompasses the entire amplitude of life and the soul, from questioning what justice is, to more down-to-earth ponderings on the way one's local vermin live, and how one should live in symbiosis with them. The whole spectrum of angles can be compelling, or, inspiring, and they may act as gateways into culture. And one thing can lead to another.

Ernst Fischer wrote books about Renaissance and Baroque styles, as well as on the history of linen weavers' organisations in Skåne, on pots and tile making in Gothenburg and much more, though when it came to exhibitions he avoided the streamlined approach of his books; instead, he opted to hang art among objects from the furniture collection, and he even set up a natural history section in the same museum. It is evident that Fischer understood culture to be something that arises in a particular environment,[15] as well as in relation to the administration of its natural products. That being

said, he was not concerned with a strict delimitation of the concept of culture, with nature on one side and civilisation on the other; rather, he saw it as something that encompasses both sides, never reduced to the one or the other. In his conception, life exists in both nature and civilisation. Therefore, they both contribute to bringing life to cultural products – something proven by Malmö Museum, which housed, under the same roof, not only a natural history section, but living animals, as well as furniture, technology and art. Life is expressed everywhere. Nevertheless, one must go to museums in order to train oneself to see these connections. In 1946, for instance, Fischer encouraged a journalist to write an article on his perspective of a visit to the museum, on how he makes connections between the different departments; sometimes these connections are purely aesthetic, sometimes they are functional, in terms of necessity, and so forth. Art is in this sense connected to life, to the soul, in thousands of ways, and it is through these that it cultivates the experience of society and nature.[16]

With this perspective on culture in mind, it is easy to understand why Ernst Fischer found it fitting to turn Malmö Museum into a temporary refugee shelter for half a year at the end of the Second World War. He explicitly refers to the social benefits of this undertaking, but this doesn't sufficiently explain why he felt that 'the museum was more alive than ever' during this period, in which the museum was closed to the public and instead took in around 900 people that arrived in white buses from the German concentration camps.[17] If, however, his thoughts followed the philosophical paths mentioned above, that claim that culture provides the conditions for a free and leisurely life and for spirituality, the museum came alive for other reasons. Culture can be seen to create a distinct human worth that goes beyond work and profit, which were the only things that

counted in the concentration camps that the refugees had come from. The sense of human worth is resituated during the museum visit. Fischer came to understand, from the former prisoners' tales, that a pen and paper, a little concern about clothing or a small decoration, 'small actions that meant that they retained their human worth', were enough.[18] At its core, culture and its institutions, according to Fischer, have to do with human dignity. It is towards this that the compelling element should direct its purpose; to lead us towards what gives a human life value and dignity. This function of an art museum was made evident when the institution itself in this way became compelling.

The Art

Ernst Fischer laments that the majority of natural history museums only showcase shellfish and dried molluscs, omitting the more developed animals. There seems to be some sort of vitality-scale found in nature, where more developed animals give more life than those that are less so. On this scale, art may rank highest because, considering the fact that Fischer gives art agency, it must for him belong to the realm of the living. When, shortly after the war, Fischer showcased the exhibition Contemporary Art in Skåne (Nutida konst i Skåne), he wrote in the catalogue that one challenge was to try to understand 'what the new art wanted, what goals it had and what guidelines it followed.'[19]

Two things must be noted in this formulation: vitalism, in reference to the will of the art; and that the will to which one conforms should be that of the art, and not related to the museum's own endeavours (for instance, democratising the art or the audience). Nor does it refer to a target audience, for that matter –, one that is an identified 'will' or a demanding actor that fits into a certain demographic category. The fact that Fischer does not allow the audience to dictate his practice is most likely due to his stubborn belief

in that the museum, as an idea and as an institution, is aimed at everyone. Everyone. No target audiences to see here! When he is asked to specify his views on this topic, he mentions the 'visitor categories' of knowledgeable and ill-informed, interested and uninterested.[20] This orientation towards everyone subsequently entails that all types of materials should be used, whether it comes in the form of paintings or stuffed animals. Text, sketches, photographic material, films, workshops and more. There must be as many gateways as possible, so that as many visitors as possible – everyone – can partake in the exhibition. Simultaneously, the installation must highlight the many interconnecting lines that run through the material. Multiplicity should be evident in and throughout the presentation – not primarily in order to make people go to the museum, but to make the subject matter, which is in itself the world, available and interesting to as many as possible. The world is there for everyone, and the museum can help in actualising this relationship.

Therefore, the democratisation of art – that is, the task of making it available to all – is not to be accomplished by focusing on those visitor groups who usually do not tend to attend the museum – for example by looking out for art that would suit them, or art that illustrates a democratic sentiment that one believes should be strengthened. Ernst Fischer is vocal in his opposition to edifying exhibitions. It is almost painful to see the type of amateurism involved in the display of 'instructive points of view' in the 'viewing collection', although such opinions may organize the material in the storage room – for people do realise when opinions are shoved in their faces, or when a moralistic agenda becomes more important than the things on display. When it comes to art, the formulation cited above makes us understand that it becomes denatured within these endeavours and among the instructive points of view. Art has a "will"; it wants

to be something, and it is this effort to self-realisation that is its very life. All of this disappears completely if it is asked to demonstrate a prevalent political trend, or an aesthetic one for that matter, or if it is created in accordance to it. Art should be the will that directs (or commands), not the executing agent.

The museum's pedagogical task is thus: to understand what is wanted by the art and that seems of vital interest today. And subsequently, through pedagogical method, to make the public open to this. The museum should not direct itself to a specified target group, nor choose art in accordance with an agenda from an outside actor, from academics, politics and so forth. What must be kept in mind is art's connection with general vital interests – as soon as this is proven to exist, one must try to understand the will of the art and to help it express itself and impress others. At that moment, art can have a substantial role in culture. And, again, it can make a substantial difference. Today, we view art and literature as specialised sectors with their own markets and their own specialists. We don't count on a space of culture, where art can be shown and discussed as a non-specialist activity, namely, as something of vital interest for the soul, for one life-form or more – as a contribution to life. Ernst Fischer's greatest thought as a museum professional is the realisation that art is more relevant and has greater influence if the museum comes alive – that is to say, if the art is integrated into a cultural sphere that stretches itself from nature to civilisation – and thus has the capacity to awaken interest and connect to other things that share this capacity.

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dig: Om samtidskonst och passivitet (CLP Works, 2018) with Jonatan Habib Engqvist, and the essays "Överdrift, pinsamhet, förställning" in *Kritiken i den nya offentligheten* (Ariel publishing, 2018, edited by Magnus William-Olsson), and "Beckett och tankens genes" in *Deleuze och litteraturen* (Tankekraft publishing, 2018, edited by Johan Sehlberg and Sven-Olov Wallenstein).

Footnotes

[1]See the article "Glimtar från ett levande museum" (Glimpses from a living museum), *Sydsvenska Dagbladet* 27/6 (1945). 'Living' is a word that almost every journalist that interviews him takes note of. The museum shall become alive.

[2]*Sydsvenska Dagbladet*, 27/6, 1945
Ibid. In Swedish: "de döda museerna, där älskande par kunde vara ostörda vid sina möten".

[3]Many attempts were made by theoreticians to prove the ability of the museum to make art come alive in a way that was impossible when artworks were spread across the world. The museum is for artworks what empathy is for the relational aspect of society: the museum allows its forms to partake in a joint life called art. Henri Focillon argued this in a text that Ernst Fischer may well have been familiar with, as Focillon, just like Fischer, was an acclaimed researcher and museum professional. Henri Focillon, *Vie des formes*, (Paris, Presses Universitaires de France) from 1934, available online.

I am primarily referring to Chapter 4, "Les formes dans l'esprit", where the analogy between empathy and the museum can be found.

[4]Ernst Fischer, 'Från kuriosakabinett till det moderna naturhistoriska museet', pg.55 in *Anderberg, Bergman and Hansen, (eds.it), Malmö museum 1841–1941, band 2. Malmö, Allhems förlag, 1942, 55. In Swedish: 'Ordet museum uppgives komma av det grekiska museión, vilket betyder ett åt muserna helgat tempel.'*

[5]This is taken up in Platon's dialogue Ion, the creative atmosphere is interpreted as mania or madness.

[6]'Från kuriosakabinett', pg.62.

[7]Ibid.

[8]In "Från kuriosakabinett till det moderna naturhistoriska museet", Ibid. Fischer writes that primarily knowledge-based exhibitions have killed the museum, as well as museum professionals' tendency to want to educate their audiences.

[9]On the subject of 'fun' in society and fun as a motivational factor, see I. C. McManus and, Adrian Furnham, 'Fun, Fun: Types of Fun, Attitudes to Fun, and their Relation to Personality and Biographical Factors', pg.159 in *Psychology*, 2010, 1/:3 (2010), 159-168 159, doi:10.4236/psych.2010.1302., published online August 2010. Used by me 2019-03-19, <https://file.scirp.org/Html/2392.html>. On the use of fun (for adults) at museums, see Sarah C. Harris, Flávio S. Azevedo and, Anthony J. Petrosinos, 'Curating Knowledge and Curating Fun,' in *Creative Education* Vol.09/ No.12 (2018), . <https://www.scirp.org/journal/psych/> Accessed 2019-04-02.

[10]'Från kuriosakabinett', ibid. pg.61.

[11]Ibid., 60.

[12]Fischer, ibid.Ibid. In Swedish: 'Guds allmakt i naturen. De skulle vara en världsbild, där det estetiska momentet, exempelvis föremålens färgprakt, skulle få verka.'

[13]On the first page of his 113-page long article to the entry 'culture', Denis Kambouchner speaks about this meaning of the concept of culture as its ontological meaning. "La culture" in Kambouchner, ed., *Notions de philosophie III*, vol. 3, Paris: Gallimard, 1995, p. 445.

[14]This type of Classical thought prevailed in the 1930s. A comparison can be made to the exhibition *Fritiden* in Ystad 1936, to which both the Crown Prince and art history professors submitted texts pointing to leisure and free-time as the time of art, culture and spirituality, ie. as the moments in which people realised the most important things in life.

[15]See Fischer's *Nutida skånskt måleri*, (Stockholm: Bonniers, 1946), where Skåne's landscape and natural light serve to explain the unity in the style of art of the region, where there was no art school. This even explains its similarity to certain types of French painting.

[16]Marita Lindgren-Fridell, 'Det är en konst att gå på museum', the article was published 26/12, December 26, 1946, source: Malmö Museer's Archive, November 1946 – June 1947.

[17]For further reading on the subject, see Magnus Waldeborn and Anders Ottosson, eds., *Flyktingar på Malmö Museum 1945: Minnesbilder nedtecknade av Karin Landergren Blomqvist*, (Malmö: Malmö Museer) 2002 ; and Cecilia Widenheim and Anders Rosdahl, eds., *Konsten i skuggan av kriget: Museet som flyktingförläggning*, [Malmö: Malmö Konstmuseum). 2015.

[18]Ernst Fischer "Glimtar från ett levande museum".

[19]Fischer, *Nutida skånskt måleri*, pg.19.

[20]Fischer, "Från kuriosakabinett till det moderna naturhistoriska museet", pg.62.

CuratorLab public program 2019 (in English)
14.5–17.5 2019 and more dates to follow

In the academic year 2018/2019, the participants of CuratorLab, a curatorial program at Konstfack University worked alongside Maria Lind and Cecilia Widenheim on the research around the traces of migration and exile in the collection of Malmö Konstmuseum, leading to the resulting program:

Tuesday 14.5, from 18:00

To Those Who Follow in Our Wake. Activation of Per-Oskar Leu's installation *An die Nachgeborenen*, curated by Eva Seijas
An die Nachgeborenen is a poem by Bertolt Brecht, written between 1934 and 1938 on his experience as a refugee in Denmark and Sweden. Local residents of Tensta are invited to perform it in their mother tongues, including Arabic, Somali, Turkish and Swedish. The poem has been translated with the help of Language Cafe and Fahyma Alnablsi, a Tensta konsthall team member from Syria.

A Table Sorted by Price. Printed handout, curated by Vygandas "Vegas" Šimbelis
The project examines the issue of migration through different types of acquisition, and artwork's exposure to its own monetary value. The list is sorted by the price of the artworks, while the actual price is deliberately hidden on the list—this monetary information is not disclosed due to its sensitive nature. Meanwhile, donated items are excluded from the list as they are of no monetary value.

Wednesday 15.5, 16:00–20:00

– **16.00** **What is the Collection Telling Us?** Mapping the Malmö Konstmuseum collection. Map design in collaboration with Luisa Lorenza Corna, roundtable discussion. Research by Vasco Forconi
What can be learned about the

collection by drawing its map? Which geopolitical scenarios is the exhibition presenting to the audience? How is it dealing with the notion of Nordic identity? By tracing the artists' movements in time and space, an analytical representation of the exhibition through map making is outlined.

– **17.00** **Museum of Care.** The Latvian Collection of Malmö Konstmuseum. Publication and guided tour, curated by Lotte Løvholm

In 1939, Malmö Museum received a donation from private donor Oscar Elmquist with the purpose of establishing a "Latvian collection," a gesture of solidarity and a salute to the young Latvian nation. The guided tour and publication highlight these specific Latvian works that dealt with nation state building in the 20th century and the experience of war and displacement.

– **17:45** **How to Build a Public Sculpture.** A lecture on Endre Nemes and a printed handout, curated by John Heffernan

Presentation of research surrounding the life and work of artist Endre Nemes, including interviews with some of the artists' former students. Inspired by Nemes' printmaking and public sculptural works, the print devised by John Heffernan also serves as a way for the audience to create their own piece of sculpture, by folding and shaping it into a takeaway artwork.

– **18:15** **At the Edge Where Earth Touches Ocean.** Poetry reading inspired by Gloria Anzaldúa with Lizette Romero Niknami and Ali Derwish, curated by Jari Malta. With *Las Casas Is Not a Home*, Runo Lagomarsino challenges the myth of progress, which, in the Latin American context, hides 500 years of colonial violence. Chicana feminist Gloria Anzaldúa served as a fundamental reference in his installation. Anzaldúa understood poetry as a tool of resistance, and for the 15th

anniversary of her death, poets Lizette Romero Niknami and Ali Derwish invoke her legacy.

–19:00 Tea Party with Maja Berezowska. Presentation and discussion at a private apartment in Tensta, curated by Kasia Sobczak-Wróblewska

The project familiarizes guests with the life and works of Maja Berezowska (1893/1898–1978), an illustrator and painter from Poland. It departs from the artist's work on display and continues along her biography until the recent reinterpretation of her work by artists such as Paulina Ołowska. The event takes place in a private apartment, as a nod to the tradition from Soviet times, when social life was predominantly happening in the private sphere. Please RSVP for a seat via kh.sobczak@gmail.com

Friday 17.5, 14:00–16:00

–14.00 If Textiles Could Tell...

Presentation by curator Raquel Villar-Pérez on coding and sonified textiles created by Paola Torres Núñez del Prado.

Cloth and textiles have been used as a medium to convey messages across cultures and time. But what if textiles could shelter and tell personal, intimate stories? The project departs from artworks produced by the artist Paola Torres Núñez del Prado who embeds original stories onto traditional Peruvian textiles. The project consists of a series of workshops led by the artist in June at Tensta konsthall in which participants from the Women's cafe, artist, and curator will share stories on migration and how to make a home in a different cultural context whilst inserting these stories onto fabrics of their choice.

–15:00 Vår Tid (Our time). From the Amnesty International print portfolio for prisoners in Chile. Presentation of a historical portfolio, curated by Jeong Won Chae.

In 1974, Amnesty International exposed

human rights abuses in Chile after the Chilean military coup. At the same time, a portfolio of prints was published to support political prisoners in Santiago, containing a text by Birgitta Trotzig and graphic works donated by five Swedish artists – Lage Lindell, Jörgen Fogelquist, Tage Törning, Ulf Trotzig and Anders Österlin. *Vår Tid (Our Time)* is a printed matter providing a closer reading of the artists' social action against events in Chile asking how art can be an expression of solidarity in our time.

June and August – check website or Facebook for more details

**Saturday 15.6, Tuesday 18.6,
Thursday 20.6, 13:00–16:00**

Sharing Stories / Preserving Knowledge. Sonified Textiles Workshop: Embedding Stories onto Smart Textiles Workshop led by Paola Torres Núñez del Prado in conjunction with the Women's Café group, Tensta konsthall. Curated by Raquel Villar-Pérez
The workshop, led by the artist Paola Torres Núñez del Prado, aims to invite the participants to think about the practice of embroidery in relation to personal events, how the craft can be manipulated electronically and how personal stories can be inserted onto the textiles. It will address ideas of movement, displacement and, ultimately, how it is possible to find or make home in a different cultural context other than their/our own, experiences shared amongst all participants including the artist and the curator.

Date to be decided

Reconstructing Identity

Public conversation with Sirous Namazi in conjunction with Sirous Telling Jokes, curated by Jeong Won Chae

CuratorLab Participants 2018/2019:
Jeong Won Chae / Stockholm & Seoul,
John Heffernan / Hull, Vasco Forconi / Rome & Stockholm, Lotte Løvholm / Copenhagen, Jari Malta / Malmö, Raquel Villar Pérez / London, Eva

**Seijas / La Coruña, Kasia Sobczak-
Wróblewska / Lisbon & Gdańsk**

Head of the program: Joanna Warsza

22.9)

Tuesday 10.9, 18:00

Gunilla Palmstierna-Weiss on Peter Weiss as an artist. (in Swedish)
Gunilla Palmstierna-Weiss is an artist, set designer and costume designer. The collaboration with her partner Peter Weiss began in 1953 when they began working on joint film productions. Together they became international figures in both New Leftist movements and the development of modern theatre.

Tuesday 17.9, 18:00

Stefan Jonsson is Professor of Ethnic Studies at REMESO in Linköping. Jonsson has been interested in Pia Arke's work since the 1990s and contributed to the research of her as an artist in several articles and publications, among others through the book Pia Arke, Stories from Scorebysund: Photographs, Colonization and Mapping from 2010.

Program Tensta konsthall

**Public introductions of the
exhibition**

**Tuesdays, Thursdays and Saturdays
13:00 (Saturdays 14.5–15.6, 15.8–**

**Special thanks to:
Ljungbergmuseet, Ljungby
Latvian National Museum of Art, Riga
Malmö Konstmuseum, Jan Pagh
Hansen with team
Stockholm City Museum**

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