

# Curating beyond the Mainstream



**Beauty as Infrastructure: Himla skönt. Vad är egentligen vackert?  
(Beautiful! But What Does Beautiful Mean?), 1989–90**

Marc Navarro

Throughout 1989–90 a peculiar train with four carriages traversed the Swedish landscape. It would stop at cities and small towns regardless of their size and population. Painted in vivid colours it stood out among the rest of the trains making their conventional journeys on the same tracks. Beyond its cheerful outward appearance, however, what was so particular about that train? Why were its visits to those towns so exceptional? Inside that train was the exhibition “Himla skönt. Vad är egentligen vackert?” (Beautiful! But What Does Beautiful Mean?).<sup>1</sup> Presenting objects from different Swedish museums and public collections, it gathered them together for the first time in the same space. Paintings, classical art, anthropological artifacts and even toys—all carefully selected by Gunilla Lundahl to raise a question that we rarely associate with public transport and its infrastructure: what defines beauty?

During a trip to Australia, Bengt Skoog, then director of Riksställningar (Swedish Travelling Exhibitions), encountered the work of Patricia McDonald and in particular a very successful pedagogical project the pioneering museum educator had developed back in the 1970s: Australian Exhibition Trains. On his return, an agreement between Banverket (Swedish Rail Administration) and Riksställningar made it possible to transform a four-carriage train into an exhibition space. Indeed, Riksställningar's mission was to produce traveling exhibitions. Nonetheless this mode of transportation was unusual, challenging both practically and conceptually. The premise here was not the adaptability of the exhibition's elements to the different spaces in which they were to be installed, but rather how they would interact with the train's own architecture. From a practical perspective, the train made it simpler to move exhibitions from one town to another, moreover it brought to the fore questions of mobility, territory, and access to culture.

The use of trains for purposes other than passenger transportation is not new. The para-institutional possibilities of the train have been widely explored throughout the twentieth century. Before Patricia McDonald's mobile museum and school, as the train became a means of mass transport many other examples appeared. The so-called agit-prop trains toured Soviet Russia after the October Revolution, either to spread political propaganda, stage theater plays, or as part of the fight against illiteracy in isolated parts of the country.<sup>2</sup> Some decades later, in the '60s, Cedric Price projected the Potteries Thinkbelt, a mobile



Photo: Karl-Olov Bergström/Riksställningar

higher education center for Staffordshire that, if realized, would have used train cars as classrooms.<sup>3</sup> By extending an invitation to Gunilla Lundahl, Riksställningar was updating some of these seminal ideas and initiatives, exploring the possibilities of the train as a vehicle for display.

The invitation represented an opportunity to work with objects and artworks of diverse provenance loaned from the National Swedish Collections and hosted in museums all over Sweden. One of the conditions set in advance by the organization was that the project should in some way deal with “Swedishness.” At this time, the development of a project usually began with a written synopsis or script that the institution commissioned from an external source. After putting together a first draft, those preliminary ideas would then be shared with the rest of the team. When Gunilla Lundahl presented the concept for “Himla skönt” to the organization, the question of national identity was immediately put aside. Instead, her project, would deal with beauty and its ambivalent character: on one hand, beauty seems to be addressed only by specialists, yet on the other, everyone has a personal conception of what is beautiful and what is not.

“Himla skönt” was not the first project of this kind that Riksställningar had produced. One year previously, Lars Nittve, then chief curator at Moderna Museet, produced for the institution the exhibition “Landskapet i nytt ljus” (Landscape in a New Light). The show did what it said on the tin, using artworks in Moderna Museet’s collection to explore the idea of landscape. Despite the exceptional opportunity and possibilities presented by the train as a way of literally situating landscape in relation to local contexts, the presentation was conventional both in terms of display and mediation. Indeed, the substantial differences between being in a museum or on a train were barely noticeable.

The intention of “Himla skönt” appears to have been more or less the opposite of the landscape show. Although the works of art in this case also established a narrative according to a specific topic, the design of the space and the interaction with the audience contributed to defining the concept and the experience of the show. The exhibition space was conceived to engage audiences in a discussion and in the process to confront multiple definitions of beauty. Objects were displayed dramatically in vitrines and theatrical settings, at times overlapping and introducing friction for the viewer. “Himla skönt” was immersive, playing with multiple layers of significance and approaching interaction in alternative ways. The exhibition became a place to read, listen to music, discuss, and play. An exhibition suitable for all ages, carriage after carriage played out as a subversive experience, dreamlike and intriguing, whether the viewer was a child or an adult. The mode of display assisted in



Photo: Karl-Olov Bergström/Riksställningar

creating an environment loaded with meanings, and nuanced overtones. The space was at times sumptuous, like a *wunderkammer*, at others threatening, or—in the first car where the library was installed—intimate and welcoming.<sup>4</sup>

Exhibition design is by no means neutral. In 1968 Gunilla Lundahl visited Warsaw as a correspondent for the design magazine *FORM*. That trip gave her the chance to view constructivist art at close hand and to encounter a different museographical tradition. It was a revealing experience. Although the display of the artworks was simple, her impression was that the objects were shown as if they were subjects themselves, with agency. The architectural design for “Himla skönt” was infused with the aesthetics of post-modern style or, as Stefan Alenius likes to say of his projects of that period, “modern mannerism.” The interiors were anything but simple, and the profusion of decoration and of materials—real or fake—emphasized the singularity of every object. In an email exchange Alenius recalls of the show that, from an architectural perspective, the space’s thrilling dimensions made it especially difficult to find the oft demanded “narrative rhythm.” A combination of drapery, columns, and mirrors with Stefan Wiktorsson’s careful lighting design enabled the space to unfold with ceremony, playing with the audience’s perceptions, just as do Mannerist architecture or fairy tales, for that matter.

“Himla skönt” brought art to faraway places never visited by “big cultural events.” The train made it possible to take the exhibition wherever there was a railway track without any additional installation or technical requirements. Like many other projects produced by Riksställningar, the aim was to make art accessible and the exhibition informative and democratic. However, here it also provided an effective medium that facilitated fresh perspectives on certain issues. The origins of the organization date back to 1965, when the Swedish government outlined a plan to promote culture with a particular emphasis on gender equality, childhood and interculturality. The priority target audience were children and young people, although all-audience exhibitions were produced as well. The agency’s function was to disseminate culture throughout Swedish territory, designing and producing touring exhibitions that would provide critical tools to Swedish society to analyze its present. The pedagogical aspect, one of Lundahl’s main areas of practice, was especially relevant to Riksställningar, which, although it did not have a pedagogical department, always considered this question by opening discussions with the various core members of the organization.<sup>5</sup>

In order to better position the work Gunilla Lundahl developed for Riksställningar we must here take into account the professional trajectory of the person in the organization who invited her to work with them, and briefly look at some of the exhibitions that she produced there since the late ’60s. Eva Persson started working for the organization in 1967 and was behind a series of groundbreaking projects produced during the ’60s and ’70s dealing with particularly critical and incisive topics.<sup>6</sup> “Den rike mannens bord” (The Poor Man’s Table, 1968–71), dealt with the unequal distribution of basic resources and “Förbud mot handikapp” (Disability: Prohibited, 1971–73) was a controversial project looking at the ways in which economic and social factors worsened the living conditions of functionally diverse people. Eva Persson’s politically charged perspective complemented Gunilla Lundahl’s concerns and engaged positions. How, then, is political thought manifested in a project about beauty?

“Himla skönt” put the polarity between center and periphery on the table for discussion. This was another concern also addressed in a previous project of Lundahl’s on urban planning, “Det växer i Skellefteå Men hur?” (Skellefteå is Growing. But How?, 1972). The project was commissioned by two state agencies: the Swedish planning department and the regional and local authorities in Västerbotten, a region in the north of Sweden. Lundahl—who was born there—was hired to explain the urban transformation about to take place in Västerbotten. Characteristically, she transformed this governmental commission into a critique of the abstract ideas that usually drive urbanism. These ideas often have little to



In the sculpture room, the representation of the human body took center stage. It included an archaic representation of a female body, a suit of armor, and a toy robot. The walls were covered with mirrors reflecting the audience and integrating them into the space of representation. Photo: Karl-Olov Bergström/Riksställningar

do with the reality of the places in which they are realized, nor the specific needs of a given population. The exhibition took the form of a series of environments and interventions constructed by a group of design students. In Lundahl’s own words, these environments “reflected the topics under debate, making them recognizable in everyday life: the plans for forestry were explained by labels [the students’] attached to trees assembled ready for sale; the town planning was laid out on the walls of a street; regulations for housing were stitched into embroideries in a home, and so on.” The exhibition was complemented by a program of meetings and discussions and with the crucial collaboration of organizations for popular education and assistance from a representative from Riksställningar.

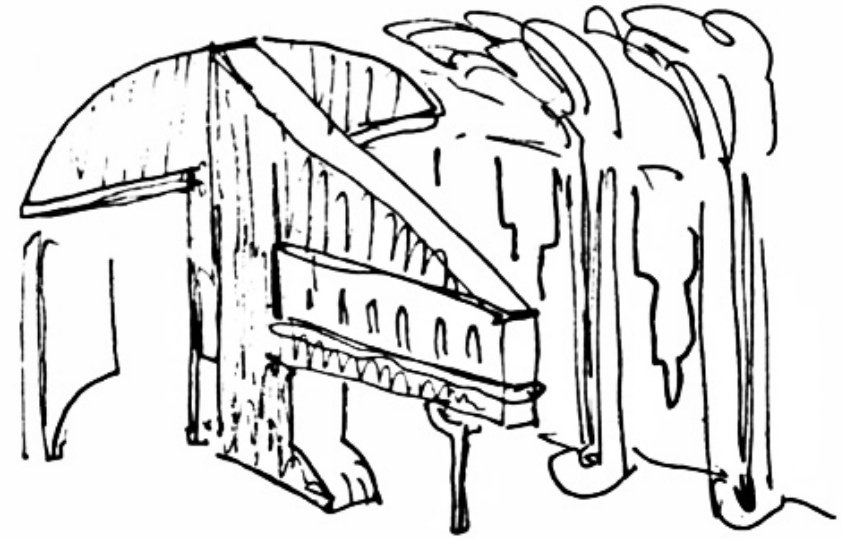
The reaction to the project was substantial: the government changed their strategy of communication and was forced to find out an alternative way to explain their urban plans

for the country. Several new organizations were created, four long-endangered rivers were finally saved, and even the name of the program was changed from “State Plan” to “Ground and Water” in an attempt to make it sound more neutral. “Det växer i Skellefteå Men hur?” acted as social glue, binding local organizations together, and offered them the platform of the exhibition.

The project fitted with some difficulty into the rigid logic of showing and displaying, and the inclusion of multiple voices left its mark on its final form—both in the way the project was presented and in its conceptualization. Irrespective of whether they take place in the street in the form of demonstrations or on a train, Lundahl creates situations and drives forward processes outside the museum, or by “parasitizing” the institution and breaking some of its deep-rooted behavioral rules. The public is not an abstract entity, it’s a community who find in the exhibition a framework to reflect on their concerns, to represent themselves, and to collectively articulate their desires.

All this raises the question of how we are to approach Gunilla Lundahl’s curatorial practice in terms of authorship. When she opens up a process to multiple voices and collective decision-making, Lundahl seems to refuse a certain notion of authority, but also of authorship. She explains that the final idea for “Himla skönt” arrived only after having multiple conversations with Stefan Ahlenius and the team. Yet should we refer to her practice as conversational, a method of working where discussion, and multiplicity of voices is decisive and essential? In that sense, it is also relevant that her objects offer an opportunity to non-specialized practitioners from diverse backgrounds to articulate some issues intuitively, outside of academia. For instance, in the publication accompanying “Himla skönt” Lundahl commissioned texts by authors such as Molly Johnson, Eva Ekselius, Anna Christensen, and Eva Lis Bjurman. Her intention here was to bring together academics with writers with a more working-class perspective.<sup>8</sup>

When Gunilla Lundahl reflects on her formation as a spectator, she refers to “Innocence—Arsenic” (1966), an exhibition designed by Lennart Mörk celebrating Swedish author Carl Jonas Love Almqvist. The show broke with conventions in terms of narrative and museography. Instead of presenting his life and works chronologically, Mörk created an environment in which artifacts and quotes from Almqvist were combined to create an immersive experience. Lundahl says that the show’s “impressionistic,” rather than pedagogical, exhibition design was something that made her think about the real constraints that come with exhibition making—in particular when it comes to text.<sup>9</sup>



One of Stefan Alenius preparatory sketches for the design of “Himla skönt.” Image: Stefan Alenius

Lundahl’s conviction was that there should not be any text in “Himla skönt.” Not a single word between the spectators and the artworks. Aesthetic theories of beauty are usually formulated by experts and, as Lundahl says, this is something that prevents us from establishing an intuitive relation with this topic. The relationship between the artworks and the viewer on Lundahl’s exhibition-train was intended to be impressionistic, spontaneous, uncomfortable, and seductive by turns, and through its own specific means, just as the Carl Jonas Love Almqvist exhibition had been.

The refusal of textual information affected the mediation process, in particular if one takes into account the fact that the exhibition visited areas where museums were not common. In fact, for some visitors the train represented their first chance to visit an exhibition. This particular situation represented an opportunity to put into practice other possibilities and strategies, like introducing acting-improv sessions and mime. While in academia and in the museum the role of texts is to analyse, isolate, and contain beauty, by introducing performativity into the exhibition space “Himla skönt” destabilized the experience of the viewer and opened the door to something unexpected: to human intervention and disruption.



“Exhibition brought to the people of Skellefteå!” reads the title of a 1973 article in the newspaper *Norländsk Tidskrift*. Gunilla Lundahl: “It was important to me that the exhibition should not look professional in the way familiar from advertising bureaus and common in the world of official communication. The young artists were building environments with an emotional mode of address and topics recognizable to anybody. That was basic for the whole concept.” Photo: Gunilla Lundahl

Through her curating Gunilla Lundahl approached beauty not only as an aesthetic category, but as an ancient human phenomenon that manifests itself in myriad ways. In the early '90s British anthropologist Alfred Gell wrote a series of meditations on the agency of art and its role in social relations. In his text “The Technology of Enchantment and the Enchantment of Technology” Gell notes that “we recognize works of art, as a category, because they are the outcome of technical process, the sorts of technical process in which artists are skilled. A major deficiency of the aesthetic approach is that art objects are not the only valued objects around: there are beautiful horses, beautiful people, beautiful sunsets, and so on; but art objects are the only objects around which are *beautifully made* or *made beautiful*.”<sup>10</sup> Gell’s materialist definition of beauty puts production at the center: beauty can be *made* through art, therefore, beauty can be produced and redistributed. It would be imprecise to say that “Himla skönt” is only relevant because of its heterogenous approach to the idea of beauty. Gunilla Lundahl’s curatorship also invites us to evaluate the role of beauty and artistry in relation to a specific community—as if a beautiful mask, a sculpture, a shield or a dress, were mediation tools for the members of those communities. As members of such communities it is our responsibility to evaluate the role that beauty and beautiful objects assume in relation to the people among whom these objects circulate. At the same time, we must ask ourselves: is beauty only a form of distinction? Who owns beauty? Does it belong to everyone?

Presenting more than one hundred artifacts, “Himla skönt” proposed an accessible and anti-academic approach to beauty. Quoting Eva Persson, “[...]beauty] is a question that concerns the four-year-old who gets the wrong jacket for Christmas as much as the



Poster by Sigvard Olsson for “Den rike manns bord” (The Rich Man’s Table), an incisive exhibition exposing the wealth gap between the developed and developing world, produced by Eva Persson for Riksställningar in 1968. Göran Palm was responsible for the script, and the artist Sigvard Olsson gave form to the show which toured forty Swedish public libraries. Image: Sigvard Olsson / Bildupphovsrätt 2021

80-year-old arranging a cosy corner on the geriatric ward.”<sup>11</sup> This approach effectively deactivates certain conventions regarding reception of the work of art, proposing a more spontaneous mode of engagement. Gunilla Lundahl’s curatorial approach is not about value, nor aesthetic and disciplinary coherence. Through this operation, Lundahl was estranging the idea of the “national collection” and questioning its hegemonic narratives. Although the exhibition was composed almost in its entirety of objects that came from the National Swedish Collections, this included many works of art and artifacts from non-Western countries. The integration of other artistic traditions invites us to question the formation of national heritage, and the assimilation of these objects into the museum’s narrative. By emphasizing the itinerant character of these objects, Gunilla Lundahl de-territorialized the idea of beauty and gave a universal character to this phenomenon. By placing this heterogenous ensemble of objects within a structure that lacked a stable character, “Himla skönt” enabled a temporal framework of analysis that refrained from imposing a reading pattern—unlike so often when it comes to institutional mediation. If this is correct, what institutional model was Gunilla Lundahl trying out with “Himla skönt”? On one hand: an institution that proposes a transversal, dynamic approach to its objects and collection; on the other an open, accessible and flexible structure in which art is the vehicle, challenging us and provoking us to make connections and to reflect. Yet who, ultimately, is responsible for granting us access to beauty and art?



Installation view of "Himla skönt": Among the objects included in the exhibition by Lundahl were a white satin wedding gown and a gold sword. They exposed the anaesthetic effect of beauty in abstracting the violence of war and of social structures such as patriarchy. Photo: Karl-Olov Bergström/Riksställningar

"In my opinion—Gunilla Lundahl affirms—beauty is a gift that enriches the soul of every human. The access to beauty is a human right and to a great extent the responsibility for this access belongs to the government. At present it is very unevenly distributed. There is also a serious lack of room for discussion around what beauty is and how one might claim a place for it in everyday life. This also concerns the opportunity to cultivate one's own openness to the gift of beauty and confront it together with others. If you are bringing those questions to a broader audience, you may also become aware of beauty's political strength."

Interviews with Gunilla Lundahl conducted between November 2020 and March 2021

### Gunilla Lundahl on "Himla skönt. Vad är egentligen vackert?"

"Himla skönt"'s strong dramaturgical structure gave the exhibition a sense of story. The interior of the train placed the viewer into a space of opposites. Attachment or rejection seemed to be the best guide to navigating the show. Gunilla Lundahl explains how the exhibition was designed as follows:

My choices were guided by the theoretical content of each room. The first contained two benches next to each other, with overhead mirrors and masks on the walls. There visitors could sit down and start a conversation about beauty. Beauty in one's friends and in one's self, ways to hide or to enhance it, its importance, and so on. The next room was dedicated to the notion of the body beautiful and where such ideals come from. So, examples from antiquity were represented, as were children's toys, in styles such as rococo or modernist, in peace or war, hate or love. The next room was dedicated to facial expressions, what they expressed and how. So, contrasts were needed. This was followed by a room divided into two parts: feminine aspects of the production or appreciation of art in one, masculine in the other. Moonlight was given to the feminine part, sunlight to the masculine. Silver and gold. The needle that pricks and the rat trap. Objects that might provoke or intrigue the viewer. In the final room you could walk into paradise: A circular space for non-religious discussion of one's dreams of the unreachable. There were underlying themes and markers indicating the transition between sections—a (ceramic) lamb and a (taxidermied) wolf. Birth and death: a new born baby and the irondeath mask of King Karl XII.

## The Indisciplined Train: A Conversation with Ulla Arnell

Ulla Arnell was in charge of “Himla skönt”’s pedagogical program. When she got involved in the project, Arnell had many years of experience at Riksställningar beginning in 1966, first as a sociological researcher, later as a curator and project manager. Over the years she worked for the organization her main area of interest was pedagogy. This led her to develop school-centered programs focusing on the relationship between education and contemporary art. In addition to questions of education, her tasks for “Himla skönt” included overseeing production of the exhibition, the mediation of the exhibits, and project liaison: establishing contacts with local associations, shop owners, and the press. Arnell was also responsible for the content of the library that was installed in the first carriage, and which included books for all ages, music related to the exhibition, and also, less conventionally, “a desk with boxes containing tactile objects such as small bridal crowns made of straw, and Mexican sugar skulls, as well as a comfortable chair in which to sit down and write your most beautiful thoughts.”

**Marc Navarro: How was the pedagogical program designed? Were any guidelines or goals imposed by Riksställningar?**

Ulla Arnell: When I was asked by Eva Persson to design an educational program for “Himla skönt,” I had no direct practical experience of such work. Certainly I had worked as an exhibition producer at Riksställningar focusing on schools, children and youth, which gave me vision, insight and pedagogical knowledge as I also followed the lively pedagogical discussion during the '70s and '80s. My previous work as a sociologist and the audience surveys that I worked with for ten years at Riksställningar were also important.

These experiences became the basis of my pedagogical thinking.

Riksställningar was a very open and permissive institution that gave us, the producers, great freedom for various experiments. Directives for our activities included trying out new and different forms of exhibition in new locations for new audience groups. We as producers needed to relate to the overall cultural goals laid down in cultural policy. On this basis, it was decided which exhibitions were to be produced and when. Once an exhibition idea, aims, and budget we presented to the management team was given the green light, we continued to work according to the guidelines we set ourselves. This was the case also in

“Himla skönt.” It was the project group that formulated the goals.

One of the most important goals for Riksställningar was to reach out throughout the country, to smaller and larger towns, to new exhibition spaces where we could meet new and unfamiliar audiences and also organizers. For this, the exhibition train was perfect.

**MN: My impression is that “Himla skönt” was a project for all ages, from children to adults. When it came to the pedagogical program, did it take into consideration the public of all ages, or was it mainly concerned with children?**

UA: I don't remember focusing on a specific target group. The exhibition train went all over the country and stayed for about a week or ten days in different places, smaller towns and cities. The train was in itself an unusual event and attracted attention, especially in the smaller places. We realized that we would have to relate to a very diverse audience with different interests and of all ages. In good time before the train was to arrive we invited the representatives of various kinds of local associations, study circles, and teachers to plan possible activities. On weekdays, there were all the scheduled school visits, including preschool, elementary school and special school. In the evenings and weekends, those

interested in art and culture—even those interested in trains—families with small children, young people, and many elderly people who had never visited museums and exhibitions. All curious were welcome. Many expressed their joy that their hometown had been visited by the exhibition train “Himla skönt.”

**MN: “Mediation” is a key word when it comes to contemporary artistic institutions. In “Himla skönt” the absence of text was compensated for with mime. This is a very imaginative and bold decision.**

UA: I don't have any documentation and I do not remember much about this. Unfortunately, no summary evaluation was done as far as I know. Because the exhibition would not feature any text we decided to experiment with other forms of presentation such as mime. Through the Kulturarbetsförmedlingen (Culture Worker's Employment Service) we could hire mimes and also dancers, artists, clowns, actors, art critics. Before we opened, they had a couple of introductory days in which to get to know the exhibition in discussion with Eva Persson, Gunilla Lundahl, the exhibition architect, and with each other. As I recall, the two worked for ten days in succession, with different mimes being present. When the train toured in 1989–90, the “guides” varied between the towns, some dropped out because





Birth and death: a delivery and the iron death mask of King Karl XII. Photos: Karl-Olov Bergström/Riksställningar

they had other engagements and new ones were added. The project group gave them a free hand to improvise on the basis of their different forms of expression, as did the visitors who thought it was exciting when something unexpected suddenly happened in an improvisation. When it came to school children and group visits, the “show” often began in the first room with the wall arrangement from which visitors chose a mask—expectant people sitting on the bench under “their mask.” On the weekends when there could be very many visitors, screenings were sometimes held. The “guides” in different roles might have conversations

among themselves and with the visitors, interspersed with improvisations and questions.

**MN: Was the absence of wall texts a matter of debate?**

UA: Exhibition texts were a recurring issue throughout all my time at Riksställningar. There was no educational department. The question arose for each of the employees, especially the producers, and there were ongoing lively discussions around this. It’s a complicated issue with many aspects ranging from readability to design to content. Some pushed the

issue of introductory texts. Texts at different levels, such as newspaper pages with introductions, easy-to-read texts. Labels next to the objects or texts collected in some places, texts at eye-level, layout, font, angle, etc. The discussion never really got that far until two of Riksställningar’s employees, together with a third person, published the book *Smaka på orden* (1991) [Texts in Exhibitions].<sup>12</sup> You probably know the book and its existence can well be seen as proof of a lively commitment to exhibition texts. The book also aroused international interest and in England the authors’ method came to be called The Ekarv Method after one of the writers. The book is very much about stylistics and also asked the important question of who writes the text. The researcher? A journalist, writer, poet? Many courses were arranged and there were many in the museums who tried to apply the method. But it also received a lot of criticism for not being enough. Eva Persson has written several articles about texts in exhibitions in the web magazine *UtställningsEstetiskt Forum*, she emphasizes how for the text to be good it should be integrated with the design.

**MN: In her book, written years after the exhibition took place, Eva Persson affirmed that—despite the conflicts—in the end this was a very successful idea. What was the position of the organization?**

UA: There were different views among the employees at Riksställningar about producing an exhibition without texts, of course. I have no idea what Riksställningar as an institution thought, it was never stated and the project group was not prevented from implementing this idea. Eva Persson herself has talked about one critical voice who thought that the exhibition’s lack of texts was completely rude to the visitor. And of course, there were visitors who wanted them. As compensation, there were the “guides” and knowledgeable staff from Riksställningar who visitors were happy to discuss the show with. In addition, the photo binders in the library that we could refer people to were popular.

Interview conducted in January 2021



1. It is difficult to give an exact translation for "Himla skönt." In this article we have used: "Beautiful! But What Does Beautiful Mean?" However, Gunilla Lundahl's most recent English version of the title was: "Oh, beautiful! What does that mean?" To give another example, in a 2007 article Ulla Arnell proposed: "Good Heavens—Such Beauty. What is really beautiful?" In its most common and colloquial sense "Himla skönt" can be translated as "Heavenly," "So good," or "So nice."
2. Peter Kenez, *The Birth of the Propaganda State: Soviet Methods of Mass Mobilization, 1917–1929* (Cambridge: Cambridge University Press, 1985), 58–62.
3. Pier Vittorio Aureli, "Labor and Architecture: Revisiting Cedric Price's Potteries Thinkbelt," *Log*, no. 23 (Fall 2011), 97–118.
4. Eva Persson, ed., *UTSTÄLLNINGSFORM—I kroppen på en utställare 1967–1993* (Stockholm: Riksställningar- Arbetets Museum, 1994), 132–141.
5. Ulla Arnell, "Riksställningar: Swedish Traveling Exhibitions," in *Museums After Modernism: Strategies of Engagement*, eds. Griselda Pollock and Joyce Zemmans (Malden: Blackwell Publishing, 2007).
6. For more on Persson's trajectory at Riksställningar, see Persson, ed., *UTSTÄLLNINGSFORM* (1994).
7. Björn Ed, Gunilla Lundahl, and Jaan Zimmerman, eds., *Der växer i Skellefteå Men hur? En utställning om planering* (Stockholm: Civildepartementet, 1972).
8. Gunilla Lundahl, ed., *Himla skönt. Vad är egentligen vackert?* (Stockholm: Riksställningar, 1989).
9. Elisabet Stavenow-Hidemark, *Oskuld—arsenik: C.J.L. Almqvist i Nordiska museet* (Stockholm: Nordiska museet, 1966).
10. Alfred Gell, "The Technology of Enchantment and the Enchantment of Technology," in *The Object Reader*, eds. Fiona Candin and Raiford Guins (New York: Routledge, 2009), 210–211.
11. Gunilla Lundahl, "Exhibition Form: Under the Skin of an Exhibitor: 1967–1993," in *UTSTÄLLNINGSFORM*, ed. Eva Persson, 174.
12. Margareta Ekarv, Björn Ed, and Elisabet Olofsson, eds., *Smaka på orden: om texter i utställningar* (Stockholm: Carlssons, 1991).

Top left: The exhibition entrance with benches on either side and a collection of masks. Photo: Karl-Olov Bergström/Riksställningar

Bottom left: The library featured a collection of books and articles, a desk inviting people to sit and write, and, most importantly, a table and chairs where audiences could discuss the show together. Photo: Karl-Olov Bergström/Riksställningar