PRINTMAKING IN TRANSITION
Curating relations with printmaking as a tool for action

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This thesis investigates how the contemporary museum for printmaking Grafikens Hus motivates printmaking in socially engaged art projects based outside of the conventional gallery. It explores how printmaking is practiced as a tool to achieve artistic and curatorial goals, and investigates what Grafikens Hus strives to achieve by making space for meeting places. The analysis is based on in-depth readings of three case studies and two interviews with the director of Grafikens Hus Nina Beckmann and the curator Ulrika Flink. The theoretical perspective strives from concepts relating to audiences, relations and site-specificity outlined by curators engaged in socially engaged practices. The theoretical framework has also been informed by the curator José Roca’s approach to printmaking used as a device to achieve specific conceptual goals. The thesis is structured in three chapters: the first presents Grafikens Hus’s objectives and strivings, the second explores how Grafikens Hus use printmaking to stimulate confluence, the third examines Grafikens Hus’s ambition to curate meeting places. This thesis shows that printmaking is practiced as method for participation, used as tool for collaboration, seeking to create active subjects and co-producers. Furthermore, it demonstrates how Grafikens Hus use participation to form relations with places and thus generate a third room: places recharged with value by a dialogue oriented mind-set.

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Print is a social medium: a mode of creative labour that benefits from – and builds – interpersonal connections, establishing and sustaining mini-communities.

Declan Long

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INTRODUCTION

Curating one of the largest print-related art events in the United States, Columbian curator José Rocca set out to problematize print as a category for the print festival *Philagrafika 2010*. In the exhibition catalogue, Roca explains how the festival attempts to distinguish itself from 200 other printmaking events fostering on the uniqueness of the printed matter, and instead relate the medium-specificity to contemporary art practice:

*Philagrafika 2010* aimed to bring together work hailing from across the globe and produced in a variety of media, including sculpture, performance, video, and installation as well as, of course, diverse approaches to print as traditionally defined. We envisioned *The Graphic Unconscious* not as a proper theme *per se* but as a theoretical device to mobilize the imprint, along with its implied characteristics, seriality, and dissemination, and to re-read — indeed re-imagine — critically the field of contemporary artistic production.²

Involving more than 300 artists in more than 80 venues throughout the city of Philadelphia, *Philagrafika 2010* referenced printmaking within artistic practice, not categorizing artists as printmakers, but pointed towards those who have drawn to the inherent characteristics of the print in order to attain a specific aesthetic and conceptual goals. While expanding upon the realm of printmaking, the core of the exhibition was to expose the printed component in sculptural, performance, pictorial and video works, and by doing so highlight the medium’s relevance within contemporary art.

José Roca claims that printmaking for many artists remains concerned with the technique, a medium focused on the how to print and not on the what.³ Instead he proposes, that print is but one of the tools that art has at its disposal for achieving an end. Artist and curators engaged with the specific medium should therefore pose the question *why to leave an imprint?*

Operating as a medium-specific institution for contemporary printmaking, CEO and Director Nina Beckmann explains that it is Grafikens Hus’s mission to spearhead and forefront the medium.⁴ Since there is no other corresponding national institution for

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⁴ Interview with Nina Beckmann, 2017-10-17.
graphic art in Sweden, she emphasises the need to consider the graphic tradition. But, in order to stay relevant, Grafikens Hus need to “push the boundaries” and pose the question “how can democracy be linked to the graphic medium today?”

Since 2014, the Swedish museum for contemporary printmaking, Grafikens Hus, is under a phase of transition. After a devastating fire had flared from the lawn next to Grafikens Hus and turned the whole museum including its current exhibition, workshop, the art collection with 8 000 works, the café and the shop into ashes, the museum is currently re-establishing in a new city. After a year of contemplation, including diverse collaborations and a reflective seminar programme on topics raised from the situation the museum was facing – From Chaos to Insight – Grafikens Hus took the decision to reorient themselves, and to find a new permanent location and to settle down in Södertälje city. Currently, the institution is in the planning stages of building a new museum, within a former foundry, although until 2019, when Grafikens Hus will be ready to occupy their new gallery space, they operate without a permanent location commissioning process based art projects which enables them to “familiarize in our new city, its actors and its community.” Grafikens Hus further intend to keep the legacy of a meeting place – operating as an art centre which stimulates confluence, and where contemporary art will act as a catalyst for creativity and dialogue.

Grafikens Hus was initiated in the mid 1990’s, in a time when a specific interest in the social dimension to curatorial practice had embarked, causing the art world to rethink the potential of art production as a catalyst for social activism. The turn of the 21st century thus serves as the commencement of a social turn coined by the art historian Claire Bishop to express a shift towards a socially engaged art that is collaborative, often participatory and involves people as the medium or material of the work. The space between the artist

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5 Nina Beckmann, 2017-10-17.
7 Grafikens Hus AB, Business Plan for 2017, p. 3.
and the perceiver of the work, traditionally filled with the art object, was also reconsidered by the social turn suggesting that the relationship is the art work, it would fill the gap between the artist and the audience, leaving the art object behind and place the audience in centre for the art making. When the focus of artists shifted from producing objects to creating relations, the role of the curator faced new needs – from taking care of objects to becoming active within the production of art itself. Focusing on how a medium-specific museum can operationalise their medium into practice, this dissertation investigates how Grafikens Hus use printmaking as a tool for action aiming to curate relations through printmaking as process.

Aim and research questions

Columbian curator José Roca argues printmaking should be seen as powerful tool, ideal for expressing something that cannot be said equally well by other media. The medium should thus be relieved from its technical imperative and instead, found within artmaking, seen as a series of actions rather than a substantive, as a process instead of a product. By this dissertation, my aim is to examine how a medium-specific contemporary institution for printmaking, namely Grafikens Hus, motivate printmaking in socially engaged art projects. I will thus investigate how the institution’s curatorial ambition to curate meeting places, a space for diverse groups to engage in creative collaborations through creativity and dialogue, is translated into practice. My aim is to explore how Grafikens Hus use printmaking as a tool to stimulate confluence. Secondly, I intend to explore how printmaking as a medium can be conceptualized as a tool for action, used as a means for artistic and curatorial goals. Finally, I aim to investigate what Grafikens Hus strives to achieve by providing conditions for meeting places.

To meet my aims, I will answer the following questions:
- What aims does Grafikens Hus have with their curatorial practice?

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- How does Grafikens Hus use printmaking as a tool for action, to achieve artistic and curatorial goals?
- What does Grafikens Hus aim to achieve when curating conditions for meeting places?

Material

Grafikens Hus was funded in 1996 by the three artists Philip von Schantz, Nils G. Stenqvist, and Björn Lindroth and was situated in a royal barn in the city of Mariefred. Since 2016, Grafikens Hus is located in Södertälje city. They have signed a contract with Södertälje Municipality assuring a long term grant support. The city has approved to support Grafikens Hus with 1,8 million SEK on a yearly basis and, if they find a permanent location in the city, the municipality have agreed to increase the budget to 2,4 million SEK until the year of 2021. The institution is composed of a foundation and a limited company. The largest owner with voting majority is the foundation with a board of nine members including the co-opts and the chairman. Another large group of shareholders are hundreds of artists who joined and funded Grafikens Hus in the mid 1990's: they are all associates through a so-called artist’s share (K-aktie). Apart from the support grant from Södertälje Municipality, the institution is supported by public funding from The Swedish Arts Council and the County Council in Stockholm. Grafikens Hus has also received grants from the private foundation PostkodLotteriets Kulturstiftelse and support from the real estate trustee Telge Fastigheter.

Since moving to Södertälje, Grafikens Hus has introduced several Artist-in-Residence which are part of an on-going research project entitled The Future of Printmaking where Grafikens Hus explicitly sets out to cross-fertilize printmaking with a wide range of artistic practices. In similar manner, Grafikens Hus has also commissioned the projects Gränslös Grafikfestival and Generation Grafik that are based on printmaking workshops aiming for knowledge exchange among artists.

In 2016 Grafikens Hus started a collaboration with Telge Fastigheter, a real estate trustee in Södertälje city, which provided the institution with their first permanent art space Konstfönstret – a shop front in the heart of the city and a window to contemporary art around the clock. Since the inauguration of the exhibition Draw or Die in the spring of 2017, presenting contemporary artists working with comics and graphic novels, two other exhibitions have taken place in the window: showing first the artists Petra Bauer and after Fredrik Lindqvist.

Grafikens Hus has also been engaged in several art projects involving children and youth in Södertälje: namely Barnens Löpsedlar with children at the Soldala school; Dansbana! with teenagers at the Wendela Hebbe high school; Livet Bitch! engaging girls aged 13 to 25; and a summer camp for children aged 9 to 15 at the science centre Tom Tits Experiment. Grafikens Hus is furthermore active in hosting lectures, streaming podcasts, attending art fairs and producing prints to regain its archive.

Considering that this thesis is analysing Grafikens Hus’s curatorial practice, I have chosen to base my analysis on three art projects, which will be further explicated below. My material consists of two interviews with the director of Grafikens Hus Nina Beckmann and the curator Ulrika Flink. Furthermore, I have used written presentations from the institution about their projects, published on their website www.grafikenshus.se. I have also turned to the institution’s mission statement and business plan for additional information about the institution’s aims and objectives. In the following sections I will describe the material further.

Selected exhibition projects

Three art projects are undertaken in this study: the research project and Artist-in-Residence Ut-tryck! from 2016, the exhibition project Gränslös Grafikfestival from 2017 and the ongoing project The Making of an Archive. Clearly, the scope of this thesis does not allow me to analyse all of the projects initiated since the institution’s settlement in Södertälje city and therefore I have selected projects that cover different sections of the institution: the Artist-in-Residence, a project based primarily on non-public workshops and resulting in a visual exhibition and an ongoing mobile project, all of which is my attempt to point toward the extensiveness of Grafikens Hus way of working with print. In general terms, all three projects target different audience groups: Ut-tryck! involves female teenagers, Gränslös Grafikfestival engages artists and The Making of an Archive
is targeting civil society and immigrants in particular. *The Making of an Archive* is also implying participants from the whole nation and is thus crossing the borders of the city in comparison to the other two projects with local profiles. Two of the three projects are partly located in the public realm, all three aim for socially diverse representation and participation, by engaging with the local community in Södertälje city where the institution is embedded. In the following passages, I will present the projects separately.

1. *Ut-tryck!*

*Ut-tryck!* was an art project led by the artist and activist Saadia Hussain as part of her Artist-in-Residence at Grafikens Hus that proceeded between April and June 2016.\(^{18}\) Saadia Hussain is known for her artistic practice to lead processes that enable non-professional participants to participate in artistic and collective creations.\(^{19}\) *Ut-tryck!* took place in a Skate and parkour park in Södertälje city where ten to fifteen young girls from the local community were engaged in co-creating murals, designing the concrete park together with the artist.\(^{20}\) The collective design was made by using stencils and spray cans.

The Artist-in-Residence was commissioned by Nina Beckmann and became a collaboration between Grafikens Hus, Saadia Hussain as artist and artistic leader, the municipality through the Culture and Leisure Committee, the community youth centre Ung Fritid and the non-profit organization Tjejhuset. *Ut-tryck!* addressed a prevailing issue expressed by the municipality, namely to bring forth young female presence in the city landscape, which to a great extent is male dominated. The project was therefore engaging young girls with the ambition to take part in creating a collective work in a male dominated environment such as the Skate and parkour park. Saadia Hussain and Nina Beckmann reached out to all youth clubs in Södertälje city to find participants and to inform about the project.\(^{21}\) After three months of several preparing workshops and four weekends creating the murals, the art work was completed and inaugurated in June by Anna Bohman Enmalm, the chairman of the Culture and Leisure Committee in Södertälje city.

\(^{18}\) *Ut-tryck* may be freely translated to “ex-press”, referring to a merge of the verb *express* and *press*, or *pressings* from the printmaking practice.


\(^{20}\) The participating teenagers in the project were: Asha, Ranim, Pea, Ange Loïtha, Elsa, Ariel, Adewunmi, Josèfïne, Amar, Felicia, Elionore, Elin, Nagham, Linn, Charline, Marian, Vilma, Florine, Ewelina, Faiza, Catherine and Raqaiah.

\(^{21}\) Nina Beckmann, 2017-10-17.
2. *Gränslös Grafikfestival*

*Gränslös Grafikfestival* was a collaboration between the municipal art gallery Södertälje Konsthall, Södertälje Arts Association Södertälje Konstnärskrets and the non-profit arts foundation Saltskog Gård in Södertälje city, initiated by Grafikens Hus. Curators were Ulrika Flink from Grafikens Hus and Sarah Guarino Florén from Södertälje Konsthall. The project was based on six workshops and was finalised in an exhibition at Södertälje Konsthall. *Gränslös Grafikfestival* involved seven artists and members from Södertälje Konstnärskrets, in short Kretsen. *Kretsen* is an artist association founded in 1956 which runs a collective workshop and gallery space in a former girl’s school from the beginning of the 20th century. The other half of the involved artists in the exhibition project were artist and non-members in the association, who had immigrated to Sweden, some recently and others years ago.

Working in pairs during a six-month period, fourteen artists were given the assignment to collaboratively make three artworks each for an exhibition that would open in the autumn of 2017. Since half of the group had access to the art association’s printmaking workshop they could work there and non-members could get introduced to it. The project had the theme *Borderless*, aiming for a cross-fertilisation of collegial exchanges among artists in the local community of Södertälje city. It connected artists from wide-ranging artistic schools and artistic practices, backgrounds and cultures, to meet and to exchange knowledge. Furthermore, the ambition was to challenge personal and artistic boundaries not only by sharing experiences but also to enable access to platforms for creative production and to support knowledge-sharing about Swedish and international artistic infrastructure surrounding the art scene.

In addition to the collaborative workshops which prepared the material for the exhibition, the project also included thematic discussions conceptualising borders, national territories and state control which would inspire the general theme of the exhibition. Hence, the artist Knut Stahle was invited to exhibit his degree project, *The Embassy of In-betweenia*, juxtaposing the other’s work in the exhibition. *The Embassy of In-betweenia* was a project

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22 *Gränslös Grafikfestival* may be translated into Limitless Print Festival. According to Nina Beckmann, it was inspired from the British version *Pick Me Up*, a graphic arts festival held at Somerset House in London.

about how a nation is constructed and supported by graphic means, which was part of Knut Stahle’s final project at the Royal Academy in 2016.24

Gränslös Grafikfestival was inaugurated as a public exhibition on August 25, in conjunction with Södertälje city festival, and was held in the gallery space at Södertälje Konsthall until the 23 of September 2017. The exhibition period included two artist talks and several opportunities for visitors to try printmaking at Kretsen’s workshop.

3. The Making of an Archive

The Making of an Archive is an ongoing project at Grafikens Hus in collaboration with the city and the Canadian artist Jacqueline Hoâng Nguyêñ. Hoâng Nguyêñ has worked with the project since 2014 in the area around Vancouver and was invited by Grafikens Hus to expand the project to Swedish context. The Making of an Archive is a project that seeks to collect documentation of the everyday life and civic engagements of immigrants in Sweden through public outreach by a mobile camper and the digital platform themakingofanarchive.com.

Photographs are digitized along with accompanying narratives of families experience of immigration, to record personal histories and address absent representations of multiculturalism in national official archives. The collection process focuses on documentations of immigrants daily lives when they first came to Sweden, seeking to narrate histories of migration and capture unnoticed political relevance in trivial situations. The project also questions how a nation narrates its common history through archival-making and challenges the gap of multicultural representation in official archives.25

The Making of an Archive operates through a mobile unit, a camper equipped with a scanner to which the public can come and have their images and narratives digitalized and stored into an online platform functioning as an archive. The process is made by a written permission of the donor. Images can also be submitted online through the online platform.

Interviews

The analysis is based on two interviews. The first interview was conducted with the CEO and director of Grafikens Hus, Nina Beckmann. It took place on the 17th of October 2017 and consists of a 1.20h long, recorded semi-structured interview.26 Nina Beckmann’s role in the institution is to develop and establish the museum as artistic leader. She was employed in 2012 and has thus been working for Grafikens Hus in both Mariefred and in Södertälje city.

The thesis is also informed by a semi-structured interview with the curator Ulrika Flink who has been working for Grafikens Hus since the beginning of 2017. Ulrika’s role in the institution is to prepare the institution’s programme including the lecture series, exhibitions and the Artist-in-Residence in close dialogue with Nina Beckmann. The interview was recorded on the 23rd of October 2017 and is 1.17h long.27

Grafikens Hus has currently three persons employed. The third staff member is a part time communications manager and since this enquiry aims to explore the curatorial methodology that Grafikens Hus employs, I have chosen not to interview all of the staff members, but just those involved in the planning of, and conducting the museum’s curatorial work.

Complementary material

Exploring Grafikens Hus’ institutional visionary ambitions into curatorial practice, the mission statement and business plan has been a well informing sounding board to the written material and the interviews. The mission statement is publicly announced on the institution’s website and the activity plan is an official act from 2016, enclosed in the museum’s long term financial agreement with the municipality.

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26 See appendix 1 for the outline of questions.
27 See appendix 2 for the outline of questions.
Theory

The theoretical framework forming this dissertation stems from a socially engaged approach to art and curation. The writings that I have relied on are thus focusing on art projects curated within the public realm, seeking to engage with audiences and, in turn, involving them in collaborative artistic processes. My theoretical framework is furthermore concerned with printmaking valued as a process, used as a device by which to achieve conceptual goals. In the following I will outline my theoretical framework.

Examining how printmaking may be conceptualised as a tool for engagement, José Roca’s essay *The Graphic Unconscious* (2010) for the print festival *Philagrafika 2010* catalogue has been used as a theoretical outset in my enquiry. Roca outlines the pervasiveness of printed matter in contemporary art, and argues for a conceptualization of the medium, seen *as a means* within contemporary practice rather than a goal in and of itself.\(^{28}\) Roca explains that the print medium presupposes a desire to disseminate knowledge in order to reach a wide audience through the medium’s characteristics of multiplicity, accessibility and collaboration.\(^{29}\) Those desires are thus not only attached to artists who define themselves as printmakers but preoccupying the interest of many artists within the field of contemporary art. In turn, printmaking should be relieved from its technical imperative of craftsmanship and appreciated for its qualities *within* the wide artmaking as such.\(^{30}\) Acknowledging only the possibilities that the wide range of print media brings to contemporary art and the specific qualities and conceptual intentions that the artist may achieve through the medium, Roca then argues that artists should use printmaking as a tool by which to achieve conceptual goals, allowing the process of printmaking to be used as a means for artistic action.\(^{31}\) In turn, printmaking with its intrinsic capacity of leaving an imprint, multiply a message and allowing distribution of information intersects the field of printmaking with contemporary art, thus focusing less on crafting of an art object but on the artistic motive.

Exploring how Grafikens Hus operates as a mobile institution, curating projects that seek to activate social engagement within the community, art historian Claire Bishop’s two main arguments for participatory practices and anticipated strivings, have been useful for

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\(^{31}\) Roca, 2010, p. 24-25.
my analysis. With the term *activation* she is describing a curatorial desire to create an active subject through physical and symbolic participation in a creative process. 32 By doing so, such participation shifts spectators into collaborators with an aim to reinforce self-empowerment to affect one’s own social and political reality. 33 The term *authorship*, refers to the artist as author and argues for a non-hierarchal model where the creative work is collectively produced with the audience and thus de-centralizing the artist as a single creator. 34 Focusing on shared production, shapes new roles for the artist and fosters a new relation to the art object.

Considering that this dissertation explores the curatorial methodology of Grafikens Hus, producing art projects that are sited in different places, reaching out to different audiences each time, I have turned to the theoretical framework of contextual curatorial practice for my analysis. The term *contextual curating* is used by Magdalena Malm in the anthology *Curating Context, Beyond the Gallery and Into Other Fields* (2017), to express a field within contemporary art where curatorial and artistic practice is extended beyond curating exhibitions into working with entire contexts. The dissertation is also guided by the anthology *Mapping the terrain, New Genre Public Art* (1995) edited by Suzanne Lacy, arguing for a new approach to art sited in the public space, distinguished both in form and intention from what had, up until the 1990’s, been generally associated with public art: sculpture and installation placed in public places. 35 Taking on a social dimension, *New genre public art* reveals an interest in art that places the audience in centre, addressing issues directly relevant to their lives.

The two anthologies have provided me a deepened understanding of contextual curating as a curatorial practice extended beyond curating exhibitions into working with specific contexts. Or more specifically, how curators and artists work in relation to a surrounding context, with a situation, addressing a specific audience. Both anthologies place the audience at centre for the art production: Magdalena Malm explains how contextual curatorial practices are concerned with creating new contexts within public space, offering a variety of formats and settings, but also allowing for many different roles for

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33 Bishop, 2006, p. 12.
the audience. When audiences become the main character of the work, the project cannot be accomplished without their support and participation, and therefore must be carefully considered in the conceptual framework. Lacy argues that when audiences become prioritized in artist’s working strategies, the gap between the artist/institution and the receiver, which is normally filled with the art object, is then filled with a relationship. Contextual curating is thus engaged with placing audience in the process from the start and not in the end of the production line, and recognizes that art is made for people before institutions of art.

Since Grafikens Hus has democratic objectives with their curatorial endeavour, I have furthermore leaned on curatorial strivings for engaging participants in socially engaged art practices. The participatory concept of collaborative production aims to make a lasting impact on the lives of the individuals involved and the open ended fluid process of dynamic engagement may, in one way or another, contribute to society as an instrument of change. In line with the methodology of Grafikens Hus, Malm reasons that since participatory art projects relate to a specific context and a specific situation, the setting and the format has to be created anew each time. This forces the curator to make excursions into new grounds of knowledge, reaching out to new collaborations and applying their skills into discursive fields. If the staging area for art potentially could be any place (from newspapers to shopping malls), it does not only allow a broader reach but ultimately a more integrated role for the artist in society. When the institution operates without white walls and borders, the role of the curator is also shifting, from a facilitator within the museum to one that takes an active part in connecting the artist to work within the community, contracting community groups, arranging resources, and planning informational and educational activities. Contextual curating requires also a reversed logic to that of a traditional art institution, on the one hand organically structured through the artistic process and on the other, transcend

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38 Lacy, 1995, p. 35.
41 Malm, 2017, p. 11.
the time frames of the exhibition format giving time to collaborations to form and participation to act out. Lacy describes that “the relationship between the artist and the audience may itself become the art work”. Malm argues that the methodology of working in relation has thus a transforming character, not only on the participating audiences involved but on the organisation as such: letting the actors evolve through the organic process by creating new relations and entering new knowledge, and by having the organisation redefine itself through its productions.

Method

The dissertation is based on a qualitative analysis of Grafikens Hus’s curatorial practice to interpret how they operationalise printmaking and why they work as they do. The examination will thus be conducted by in-depth readings of the written and oral material. In addition to the written material presenting Grafikens Hus’s projects, two semi-structured interviews inform the thesis about Grafikens Hus’s work procedure and how the informants chose to view their own agency in the institution and in the projects they initiate. The semi-structured format was chosen when striving for a conversational situation, giving the informants the possibility to influence the conversation and more freely express their own opinion about how they choose to work. With the intention to make the interview as comfortable as possible for the informants to feel at ease, they decided the location (a café) and time for the interview. Also, the questions were sent on beforehand and the interviews were recorded to have a conversation without interruption. The questions sent on beforehand are outlined in appendix 1 and 2.

Based on José Roca’s line of argument, I have used a set of conditions to read my material from. To interpret how printmaking as a medium can be conceptualized into a tool for action, used as a means for conceptual goals, I have analysed my material from concepts associated with the medium: it’s ability to leave an imprint, multiply, its implied ability for dissemination, its procedure based on sequencing, and its collaborative process. The stance taken is to comprehend printmaking as a device to produce content through the

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47 How to conduct and plan an interview situation is described by many scholars. The PhD and Senior lecturer in linguistics and Nordic languages, Per Lagerholm has written on the subject extensively in: Peter Lagerholm, Språkvetenskapliga uppsatser, Studentlitteratur, Lund, 2010, pp. 54.
technique, focusing on why printmaking is used rather than how the craft aspect is championed.\footnote{Based on José Roca’s definition, in José Roca, “Philagrapica 2010: The Graphic Unconscious”, The Graphic Unconscious, Jennie Hirsh (ed.), Philadelphia, 2010, p. 24.}

I have further read my material from a set of conditions described for socially engaged practices: namely a focus on audiences as participants in the creative process, a will to dissent from hierarchal models of production to enhance collectively produced art works, materialised through relations and where the art project is an open ended fluid process of enquiry.\footnote{These terms are further described under the chapter Theory in this dissertation.}

**Delimitations**

Exploring Grafikens Hus’s temporary mobile situation and curatorial ambition to engage with local specific art projects and community collaborations, this dissertation focuses on the institution’s practice between 2016 until 2017, which is the time span that Grafikens Hus has been located and active in Södertälje city without a permanent gallery. I have chosen to analyse three projects within the scope of this thesis. One acknowledgement is that the interviews and the main material is in Swedish, all translations have thus been done by me.

**Previous research**

The literature review relates to three fields of research seminal to this enquiry, namely *printmaking in an expanded field, the relation to an audience and site-specificity*. These topics are outlined further below and discussed in relation to my aims with this study.

*Printmaking in an expanded field*

Considering how printmaking as a medium and method is applied into the field of contemporary art has been described by a few scholars, arguing how artists, in discursive practices, have adopted printmaking techniques into their artistry as a way to express conceptual concerns. A few curating scholars have during the past decade contributed to the discourse of printmaking with the aim to broaden its framework and thus argue for its relevance within contemporary artistic production. Curator José Roca argues that
printmaking should be seen as a device to produce content and that the medium therefore cannot only be associated by practitioners within a field of printmaking, but as a practice that permeates a wide spectra of artistic performers. For the print festival Philagraphica 2010 titled The Graphic Unconscious, curator José Roca argued that the term print can be reclaimed only when print processes are seen as mobilised rather than as a substantive, used by artists in various media and for various actions and defined as a process rather than a product. Christophe Cherix, Chief Curator of Drawings and Prints at The Museum of Modern Art in New York, shed a new light on the museum’s collection in 2012 by curating the exhibition Print/Out (2012) which showed an overview of contemporary artists, e.g. SUPERFLEX, Philippe Parreno and Rirkrit Tiravanija, whom he categorized have used printmaking within open-end inquiries, as a link of communication to form active exchange between the artist, the artwork and the public.

The attraction to the medium of printmaking in their practice is explained to be a “pragmatic solution” and not necessarily due to its distinctiveness as a traditional medium, but due to its implied characteristics: an ability to reproduce a concept, capacity of distributing the concept to a wide audience and its collaborative nature challenging the notion of a singular author.

Furthermore, curator Sarah Suzuki, elaborates extensively in the article Print People: A Brief Taxonomy of Contemporary Printmaking (2011) on how artists since the 1960’s have adopted components from printmaking into their wider practice to enhance specific formal, technical or conceptual concerns. Additionally to Roca and Cherix, Sarah Suzuki also highlights the production aspect of printmaking as a collaborative work between the printer and the artist, a relation that Suzuki claims to be in flux because of changing needs from the artist and the market. This shift has provided a revived do-it-yourself production and an openness to expanding the technical boundaries tied to printmaking.

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Taking on a theoretical approach to printmaking as practice, professor Jan Pettersson has recently published the anthology *Printmaking in the Expanded Field* (2017) based on a four-day conference about printmaking and its current and future relation to contemporary artistic practice held at the Oslo National Academy of the Arts in 2015.56 Aiming to bring forward and discuss the situation of printmaking today, departing from its tradition, its technical, theoretical and historical aspects Pettersson argues that there has been radical changes within the field of printmaking in the last 20 years, which has changed the artistic approach towards the medium of printmaking. He thus proposes printmaking as an art form that intersects within sculpture, performance, installation, cyberspace, artist books and more, and should be acknowledged by its pervasiveness within contemporary art and for its intrinsic qualities ideal for expressing specific artistic ideas.57

These writings have provided new perspectives on how printmaking is not an isolated genre but may also be intertwined with contemporary art. As for my dissertation, they provide a thinking of printmaking as a process and as a medium with characteristics that may be enhanced by artists for specific conceptual concerns. The contribution to the discourse of contemporary art also shows how printmaking may be used as a relational device, to communicate with an audience or for creative participation, in projects based on open-end processes. Yet, these texts elaborate on printmaking within artistic practises, used as a means for conceptual objectives within artistic activities. Furthermore, they focus on temporary exhibitions or projects. Having a curatorial perspective, this study will thus examine how a medium-specific museum for printmaking can use printmaking as a curatorial framework and as a means to stimulate confluence with audiences within a specific community. In addition to Roca’s imperative of conceptualising printmaking as a device for artistic action to provide content, this study will thus add to the discourse by analysing how printmaking may be conceptualised as a curatorial tool, as a means for institutional objectives.

*Placing the audience at centre*

Considering audiences as the main curatorial issue has been elaborated extensively within curatorial writings, especially since the 1990’s and the so called *Social turn*. Coined by

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the art historian Claire Bishop in 2006, she directed artistic project with particular interest in participatory practises, linked to a creativity with empowering outcomes, through collaborative action and shared ideas.\textsuperscript{58} In the anthology \textit{Participation} (2006) Claire Bishop discusses the social dimension of audience participation, based on social experience with an art work, as distinct from an individual encounter with interactive installations.\textsuperscript{59} Claire Bishop claims in line with other writers that the social forms of artistic practises stem from 1920’s when the Dada-sessions moved out from the cabaret halls into the streets seeking to involve the civic public in art events.\textsuperscript{60} The social dimension also reaches back to the 1960’s as an attempt to bring art closer to the everyday life, although those attempts still implied a division between the performer and the audience, the production and the reception, which in contrast to the socially-oriented art projects that commenced in the 1990’s, place their emphasis on collaboration and co-production.\textsuperscript{61}

The French curator Nicholas Bourriaud published the influential publication \textit{Relational Aesthetics} in 1998 in which he defined the term \textit{relational art} as taking departure in the realm of human relations and its social context.\textsuperscript{62} The \textit{relational aesthetic} is thus describing contemporary artist that base their practice in the sphere of human relations as site for the art work, where interaction is the starting point. Curator Claire Doherty has criticized the relational aesthetic as a term that is mistakenly referring to social dimensions of audience participation. She claims the term has been used by institutions to define and describe artworks sited in galleries, that are merely interactive, inviting audiences to engage with existing artworks e.g. ping-pong sessions, bars or dinners.\textsuperscript{63} Doherty thus distinguishes Bourriaud’s described forms of engagement from collaborative projects, suggesting that ‘relational’ does not necessarily mean socially influential. Similarly, Bishop suggests that the aesthetic of participation derives from a collective agency, forming a casual relation to the experience of the art work where the production is \textit{shared} and the outcome unpredicted.\textsuperscript{64} Correspondingly, one of the seminal

\textsuperscript{58} Claire Bishop, “The Social Turn: Collaboration and Its Discontents”, \textit{Artforum}, 2006.
\textsuperscript{61} Bishop, 2006, p. 10.
\textsuperscript{63} Claire Doherty, ”The institution is dead! Long live the institution! Contemporary Art and New Institutionalism”, \textit{Art of Encounter}, 2004, p. 4-6.
\textsuperscript{64} Doherty, 2004, p. 5-6.
voices describing art projects with social concerns, is Suzanne Lacy who in 1995 published the anthology *Mapping the terrain, New Genre Public Art* arguing for a new approach to art sited in the public spaces, distinguished both in form and intention from what had, up until the 1990’s, been generally associated with public art: sculpture and installation placed in public places.\(^{65}\) In line with Bishop, Lacy’s term *New genre public art* reveals an interest in art that focuses on the audience at centre for art production, becoming seminal to the actual construction of the work which in turn creates a participant and even a collaborator.\(^{66}\) Curator Magdalena Malm argues in the anthology *Curating Context* (2017) that to be inclusive one has to be specific, and by having audiences as a curatorial issue one has to consider addressing not all but specific groups in the city.\(^{67}\) As I aim to examine how Grafikens Hus curate art projects in dialogue with its community, these contributions discussing the process of locating the audience at centre for art production are guiding to my enquiry. However, they do not elaborate on how an institution operating with a medium-specificity can work with participatory projects in the public realm and use their medium as a collaborative agency.

Furthermore, the curatorial and artistic undertaking that places the audience at centre for art production has been criticized for focusing in too great extent on consensus, performing as a do-gooder. Curator Miwon Kwon has argued in the publication *One Place After Another* (2004) that the backside with community immersive projects is that they figure in a complex network of motivations and expectations among all involved, and thus have the potential to make institutions presuppose the artists interests and anticipate a particular kind of collaborative projects that reduces and stereotypes the artist’s identity and the community group.\(^{68}\) As a response, curators Claire Doherty and Paul O’Neill argue that time is a valuable material for curators concerned with socially engaged practices.\(^{69}\) They argue that long-term, durational and dialogical approaches should be adopted by curators, to avoid pseudo-ethnographical interventions. Curator Nina Möntmann has argued that Lacy’s concept of a public sphere is democratic and


conforms communication and participation as equal consent.\textsuperscript{70} Instead, Möntmann argues that a harmonious relationship is inconceivable in public space since the public realm consists of a pluralities and dissention. Therefore should art institutions accept dissonance and produce places that challenge and generates a diversity of democratic public spheres in society.\textsuperscript{71}

The aspects of motivation, expectation behind a project that is based on collaboration is of interest to this dissertation since it is focusing on an institution that for the first time and only temporarily is commissioning art projects in different locations. Furthermore, Grafikens Hus aim to work in long time collaborations that transcend the traditional time frames of a gallery exhibition which makes the input of time as material motivating to this study. Finally, as Grafikens Hus seeks to become relevant to wider and diverse audience and curate meeting places for different people to meet, Nina Möntmann’s appeal to embrace diversity of public spheres provide the dissertation with an insight in how an institution can approach its identity of being a public site in itself, when based on public funding. However, my aim is to contribute to the discourse by exploring how a medium-specific institution can curate socially engaged art projects outside the conventional gallery space by using their own medium and its inherent haptic and process based components in combination with long time collaborations to reach specific institutional and artistic goals.

\textit{Site-specific interventions}

Since Grafikens Hus is commissioning art projects that are sited in different places, aiming to make place for new meeting places, this dissertation is thus also concerned with site-specificity. In contrast to previous understandings of public art as sculptures sited in public places, proponents of New genre public art favour temporary rather than permanent art projects that engage with their audience. Magdalena Malm expresses furthermore that within contextual curating the setting for an art project is never given but created anew each time.\textsuperscript{72} Malm therefore suggests that since art works gain meaning in relation to its surrounding context, choosing a specific location is seminal for activating and realizeing engaging art productions. Miwon Kwon argues that the curatorial understanding of site

\textsuperscript{70} Nina Möntmann, “Publics and post-publics: the production of the social”, \textit{Art as a public issue: how art and its institutions reinvent the public dimension}, Chantal Mouffe (ed.), NAi Publishers, Rotterdam, 2008, p. 20.

\textsuperscript{71} Möntmann, 2008, p. 20.

\textsuperscript{72} Malm, 2017, p. 8.
has shifted from a fixed, physical location to something constituted through a social, economic, cultural and political process. New genre public art has thus affected thinking of site-specificity from art placed in public places to a reconsideration of how the site is used as a means for artistic goals.\(^\text{73}\) In similar manner, the founding director for *Situations* in Bristol, Claire Doherty sets out to challenge establish affirmations of place by supporting artists to generate “spaces for reflection and heightened social conscience” to reformulate the audiences’ sense of place.\(^\text{74}\) Further in line with formulating the sense of place, art critic Jeff Kelley separates *site* from *place* as a distinction between a physical location and a place representing social, cultural and political dimensions, where a place in contrast to a site is formed by personal values.\(^\text{75}\) It is clear that these writings demonstrate how places can be constructed through participation, which is similar to Grafikens Hus’s ambition to provide conditions for meeting places by process based art projects “that become site specific.”\(^\text{76}\) Although, proponents of New genre public art favour ephemeral projects and temporal interventions of places, I will thus explore how a museum operating without a permanent gallery can use art commissioning to familiarize in a new context to build long term relations, for rooting itself in a new environment.

**Thesis structure**

The thesis is structured in three chapters. The first chapter provides the thesis an introduction to Grafikens Hus, the visions the founders had for initiating the museum and describe Grafikens Hus’s current objectives and conditions when establishing in Södertälje city. The second chapter explores how Grafikens Hus use printmaking as a curatorial framework when commissioning art projects and conceptualize printmaking as a tool for action to implement artistic goals and curatorial ambitions of stimulating confluence. The final chapter examines Grafikens Hus ambition to make space for meeting places, I have thus analysed how they activate printmaking as a process to form new relations to places. The chapters are followed by a conclusion where my aims will be outlined, answered and discussed.

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\(^{73}\) Kwon, 2004, p. 108.


\(^{76}\) Grafikens Hus AB, *Business Plan for 2017*, p. 3.
CHAPTER ONE: VISIONS FOR A GRAPHIC ARTS CENTRE

This chapter gives an introduction to the Swedish museum for contemporary printmaking, Grafikens Hus. The following sections will give a background of the visions the founders had for initiating a contemporary museum for printmaking and describe Grafikens Hus current objectives and conditions when re-orienting the institution in Södertälje city. This chapter will further provide a backdrop to the analysis in the two following chapters.

Rise from the ashes
Grafikens Hus was funded in 1996, envisioned to become an international art centre for graphic art and a knowledge centre for regional development. The museum was initiated by a group of artists in the early 1990’s over a lunch on a barge, with a floating gallery, in the heart of Stockholm city called Nordens Ljus.77 Gathered were two of Sweden’s first professors in graphic art at the Royal Institute of Art, Philip von Schantz and Nils G. Stenqvist, the artists Åke Lindström and Björn Lindroth along with the friends Arne Halvarson and Kullike Montgomery. They all shared a common interest in printmaking and questioned how Sweden, in relation to its population, could be the most close-knitted country in the world when it comes to graphic art and yet, there was no museum where one can experience the art form.78 Three and a half years later the museum was inaugurated, situated in a royal barn in Mariefred, within two hours’ drive from Stockholm city.

In 2017, Grafikens Hus is in the planning stages for building a new museum, within a former foundry in Södertälje city, in an area transforming into a science park, where the arts, science and innovation will be brought together. The decision to re-establish in a new city, was taken in 2015 after a devastating fire had turned the whole museum including its exhibition, workshop and art collection into ashes. Yet, with almost nothing left of Grafikens Hus physical appearance, the CEO and artistic director Nina Beckmann, together with the board of directors decided the very same morning that the foundation will not capitulate but find ways to restart its operation. After a year of contemplation, including collaborations on different locations and a reflective seminar programme on topics raised by the reorientation that Grafikens Hus had to make – From Chaos to Insight

78 Halvardson, 2000, p. 13.
– Grafikens Hus finally made the decision to find a new permanent location and to settle down in Södertälje city.\textsuperscript{79} When this thesis is written, Grafikens Hus is thus operating without a permanent gallery, in an ambulating manner, meanwhile the new gallery space will be finalised.

**Developing the medium through multidisciplinary exchange**

According to their mission statement, Grafikens Hus envision themselves as a meeting place for contemporary printmaking.\textsuperscript{80} The depiction strives from Grafikens Hus’s past legacy formulated by the founders of the museum. When the artist Nils G. Stenqvist was appointed to formulate Grafikens Hus’s mission statement and artistic vision for the newly inaugurated museum in Mariefred he affirmed that not only should the new graphic centre focus on modern prints but also adopt posters or other media that could be associated with printmaking in a broader sense.\textsuperscript{81} Stenqvist was thus pioneering and progressive in his way of acknowledging printmaking in relation to his contemporaries and argued, along with the other funders, that printmaking is an evolving medium responsive to a fast advancing technical developing. In order for Grafikens Hus to maintain relevant as an institution for contemporary printmaking, Stenqvist emphasised the significance of acknowledging printmaking as a medium that is constantly evolving and thereby he proposed to start a research programme for the art centre, undertaking artistic and art historical research, looking for possibilities to enhance multidisciplinary exchange between graphic art with other artistic discourses.\textsuperscript{82}

Developing the museum through sharing knowledge about printmaking as medium thus became central in the visionary plan for Grafikens Hus.\textsuperscript{83} On the one hand, the art centre would demonstrate the historical tradition of the craft of printmaking by being equipped with a workshop where artists could work with traditional printmaking methods such as lithography, woodcut and etching, and explore new experimental techniques. On the other

\textsuperscript{79} The seminar programme *From Chaos to Insight* included four sessions addressing the issues *How can you think about building a new collection? How do you conduct a mobile art organisation? What does an art gallery do for society? How can one interpret printmaking today?,* organized by The Swedish Exhibition Agency and Grafikens Hus in collaboration with the Museum for Contemporary art Magasin III, The Swedish National Museum, Marabouparken art gallery and Eskilstuna Kunsthalle in 2015. Grafikenshus.se: https://www.grafikenshus.se/vara-utstallningar/fran-kaos-till-insikt/. Accessed on 2017-12-05.

\textsuperscript{80} Grafikens Hus, Om Verksamheten: www.grafikenshus.se/om-grafikens-hus/verksamhet/.


\textsuperscript{81} Halvardson, 2000, p. 28, 29-30.

\textsuperscript{82} Halvardson, 2000, p. 67.

\textsuperscript{83} Halvardson, 2000, p. 29-30.
hand, knowledge sharing and interaction would be stimulated through open access to the workshop for the general public where one could visit or learn the craft by taking courses. The combination of art making and sharing knowledge between disciplines to develop printmaking as an art form, was how Grafikens Hus came to be envisioned as a meeting place, an art centre stimulating confluence, where contemporary art will act as a catalyst for creativity and dialogue.⁸⁴

Exploring printmaking as a medium by multidisciplinary exchange is still central in Grafikens Hus practice today. Operating under the statement “to examine printmaking as an art form and explore its boundaries, so as to take it forwards into the future,” Grafikens Hus is curating both exhibitions with contemporary artists working explicitly with graphic art and commissioning transdisciplinary projects engaging artists from a wide range of practices.⁸⁵ In line with the prior research programme envisioned by Nils G. Stenqvist, Grafikens Hus is arranging Artist-in-Residences under the title The Future of Printmaking. The residence explicitly sets out to explore the definition of printmaking and how the medium can be challenged, implemented or conceptualised within artistic practice. Since moving to Södertälje, Grafikens Hus has commissioned the Stockholm based artist Saadia Hussain to explore printmaking as method, the design collective MMS (Maryam Fanni, Matilda Flodmark and Sara Kaaman) to highlight female influence in the printmaking industry, the creative duo Farah Yusuf and MyNa Do to transect printmaking with film and photography, and the former turner-prize nominee Ciara Phillips to explore libraries and their relation to printed material.⁸⁶ All projects within the residence are part of Grafikens Hus aim to expand the definition of what Graphic art may entail.

Further in line with Stenqvist’s visions of an art centre stimulating knowledge exchange, Grafikens Hus still curate art projects concerned with meetings, where art making and knowledge sharing is combined. The projects Generation Grafik and Gränslös Grafikfestival organized in 2017, provided a context for new groups of artists to meet and exchange collegial knowledge: Generation Grafik connected two different generations of artist and Gränslös Grafikfestival gathered artists from different schools and cultures, in

⁸⁶ All projects are presented on Grafikens Hus’s website: www.grafikenshus.se/.
workshops about printmaking in a broad sense.\textsuperscript{87} These projects were also based on collaboration with other arts organisations, which in turn became physical meeting places for the social encounters, such as the local printmaking workshop \textit{Kreisen} and The College of Printmaking Arts, The local art gallery Södertälje Konsthall and The Royal Institute of Art, to name a few.

Relaunching the museum in a new city, Grafikens Hus will use the opportunity to explore what museum they will become and who they are for.\textsuperscript{88} Thus, operating without a permanent location but with the ambition to curate meeting places, Grafikens Hus use its mobility as an opportunity to stimulate confluence and knowledge exchange by engaging with new groups in society, and curate meeting places in “other places then that of the museum, through dialogue with citizens and actors in the community.”\textsuperscript{89} Curator of Grafikens Hus, Ulrika Flink explains that even though they do not have a permanent gallery to work in, the programme that she and Nina Beckmann is curating for the mobile institution has the ability to create places:

One thing that is interesting to consider about space, is what place you want to create with your program. We want to create a permissive open space where one feel that you do not have to come in with a lot of prerequisites. How do you do that, what is that place? It is something we must constantly talk about and must keep in mind all the time.\textsuperscript{90}

Because the institution does not have a permanent gallery to operate in, the programme Grafikens Hus is curating is thus a method for the museum to create places. Places where people come together but also places which gives the sense of openness with low thresholds.

\textsuperscript{87} \textit{Generation Grafik} is an art project that seeks to increase the interest in collaboration between artists from different generations, crossing an older generation of artists to share knowledge with younger artists. It commenced in the summer or 2017. For a longer presentation of the project \textit{Gränslösa Grafikfestival}, see the chapter Material.

\textsuperscript{88} Grafikens Hus AB, \textit{Business Plan for 2017}, p. 2.


\textsuperscript{90} Interview with Ulrika Flink, 17-10-23.
A mission to become accessible to as many different people as possible

By the end of 2016 Grafikens Hus signed a contract with Södertälje Municipality assuring a long term grant support. By supporting Grafikens Hus as a new actor in the community, Grafikens Hus is to conduce local and regional development by “actively working to establish and further develop collaborations with other artists, various municipalities as well as associations and other parts of civil society in Södertälje city and Stockholm County.”

Collaboration with the actors in the city is a way to improve regional growth by increasing the cultural supply in the city and thus attract attention. Gränslös Grafikfestival, was for example a project organized by Grafikens Hus in collaboration with the other art institutions in the city: the art gallery Södertälje Konsthall, Södertälje Arts Association Södertälje Konstnärskrets and the non-profit arts foundation Saltskog Gård, as an attempt to “strengthen and broaden each other and together reach a wide audience” according to Grafikens Hus’s business plan. Gränslös Grafikfestival was based on workshops between artist and unfolded into a public exhibition at the local art gallery Södertälje Konsthall and offered public printmaking workshops for the general audience in the local studio Södertälje Konstnärskrets. Ulrika Flink argues that if the local arts initiatives work together in collaboration, they may improve the local scene for culture:

We are strong together when it comes to Södertälje city. (…). Together we can attract the audience. I think that is important, and to increase the focus that there is an existing scene for art and culture in Södertälje city.

Stimulating regional development is further attached to the museum’s inclusive strivings to become accessible to all. Collaboration may strengthen the art organisations, but on the other hand Ulrika Flink explains that Grafikens Hus simultaneously aims to become relevant to a wider audience:

We are placed in a city where the area of art and culture need to be developed. There is the art gallery, there is Saltskog Gård and Kretsen workshop. But

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91 Södertälje kommun, Kultur och Fritidskontoret, Avtal om verksamhetsbidrag till Grafikens Hus, Dnr: 16/061, 2016, p. 4.
93 Ulrika Flink, 17-10-23.
these places do not appeal to a broad represented audience. If one compares those who visit the exhibitions with those who live in Södertälje city, the audiences is not the same. There is a big gap and discrepancy. What we want to stand for is to try to become relevant to more.\textsuperscript{95}

Local and regional development is thus also connected to enhancing the civil society to take part in art activities. By merging the gap between the majority who attend culture activities in Södertälje city and those who live there, Grafikens Hus is producing art projects that engage with the civil community and focus on participation and dialogue. Ulrika Flink explains that even through striving to become accessible to all, the museum will not alone resolve major societal problems or segregation, but they can do theirs not to contribute to increased discrepancy.\textsuperscript{96} Curating a programme that considers different audience groups is thus seminal to the institution and furthermore, active engagement with printmaking as form of expression. Something of which is expressed explicitly in the museums mission statement: “Through an innovative educational programme, we want to invite audiences to experience printmaking in new and different ways.”\textsuperscript{97}

Why Grafikens Hus ended up in Södertälje has to do with a few reasons. On the one hand, the museum had to find a partner who could provide the museum a sustainable future. On the other, they aimed to find an applicant who were recognizable to Grafikens Hus democratic visions. The CEO and director Nina Beckmann explains in a radio interview that the Municipality of Södertälje views culture to play an important role when working towards social inclusion and wide public reach for all, and was therefore the strongest candidate in the drag fight between applicants.\textsuperscript{98} In a press release she adds:

Södertälje Municipality and we at the Grafikens Hus share a common view on the role of culture within society’s social development. We seek to make

\textsuperscript{95} Ulrika Flink, 17-10-23.
\textsuperscript{96} Ulrika Flink, 17-10-23.
the graphic arts available to everyone and with the municipality as a partner we see an exciting and sustainable future. It feels amazing fun.\textsuperscript{99}

Even through sharing a common view of the value culture brings to society, which makes it indeed easier for Grafikens Hus to work in collaboration with a major funding body, the agreement entitles the museum to make certain prioritizations. Not only should they focus on diverse collaborations, The Committee of Culture and Leisure in Södertälje is appointed to prioritize children and youth, and in turn, Grafikens Hus has agreed to take into account those parameters.\textsuperscript{100} As for the coming five years, the museum will have to account for how they place effort in pedagogical projects stimulating youngsters’ relation to culture and so Grafikens Hus has been engaged in several art projects involving children and youth since moving to Södertälje city.

One might also consider what influence the municipality would have on the productions that the institution commissions. Yet, Nina Beckmann explains not being afraid to allow culture to serve as a device for instrumentalization, it is rather a matter of how one treats it.\textsuperscript{101} For example, inviting artist Saadia Hussain to work from the issue of unequal gender representation in public places in the local community, and thus to enhance the female presence in the city, was something raised by the municipality in dialogue with Grafikens Hus. But the project also fit to Hussain’s way of working i.e. her artistic practice and interest in collective processes. Furthermore, Nina Beckmann argues that Saadia Hussain’s artistic method of working was a progressive project for a municipality.\textsuperscript{102} Hussain’s project can thus either only be seen as an act of instrumentalization: serving a cause and make the city’s errands to solve the city’s unequal representation in public places. Or, it can be interpreted as an overlapping dynamic – between an issue at stake, the artist’s interpretation and a process-based methodology.

Collaborations with children and youth through schools or youth centres is something that the museum intend to immerse further during their establishment in Södertälje city.\textsuperscript{103} In the long run, stimulating a creative side and encounter artists from an early age may

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\item \textsuperscript{100} Södertälje kommun, Kultur och Fritidskontoret, \textit{Avtal om verksamhetsbidrag till Grafikens Hus}, Dnr: 16/061, 2016, p. 4.
\item \textsuperscript{101} Nina Beckmann, 2017-10-17.
\item \textsuperscript{102} Nina Beckmann, 2017-10-17.
\item \textsuperscript{103} Grafikens Hus AB, \textit{Business Plan for 2017}, p. 3.
\end{itemize}
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inspire a wider spectra of the population to actually apply to art schools and thus widen the recruitment to become diversified, according to Nina Beckmann.\textsuperscript{104} Regional development and social change is also applied by reflecting on who they invite to the museum. Improving their programme, Ulrika Flink’s vision is to contribute to a wider dialogue including other issues and themes:

With our Artist-in-Residence I would like to work with artists within the concept of Global South, whose practice is based in Asia and Africa, outside of Western Europe and the United States, London, New York, Paris. (…) This would make our space that we build become more interesting through having other conversations and bring forth other issues. This would also open up for others to reflect on what we do. (…) that we connect to other centres for art and other discussions than the typical.\textsuperscript{105}

As mentioned earlier, Ulrika Flink and Nina Beckmann use the programme to curate places. But the programme is thus also a tool for Grafikens Hus to become self-reflexive by their curatorial undertakings. As their vision for 2017 is to ask who they are for and what museum they want to become, they will pose themselves questions such as “who they show” and “what they represent” by their programme.\textsuperscript{106} Therefore, I suggest Ulrika Flink strives to enhance hybridity through the programme not only considering audience participation, but to widen the scope of what narratives the institution gives room for. In turn, by providing alternative issues and themes, other actors within the art sphere may take an interest in Grafikens Hus pursuing. Furthermore, other publics may feel addressed, included and identified by what the museum offers and represents.

\textsuperscript{104} Nina Beckmann, 2017-10-17.
\textsuperscript{105} Ulrika Flink, 17-10-23.
CHAPTER TWO: PRINTMAKING AS A MEANS FOR CONFLUENCE

In 2014, Grafikens Hus was a museum with its own collection, a workshop and a gallery. Operating since the mid 1990’s the institution had also become known to a wide range of audiences, who came to the museum for seeing the exhibitions, learn printmaking, purchase art and visit the café. Today, Grafikens Hus operates as an institution without a permanent house to appear in, which makes them rather invisible. Yet, based on their previous legacy in Mariefred, they still define themselves as a meeting place for contemporary printmaking.\textsuperscript{107} This chapter is exploring how Grafikens Hus use printmaking as a means to stimulate confluence through curatorial practice. Based on three case studies curated by Grafikens Hus, I will explore how they, as a medium specific institution, use printmaking as a curatorial method when commissioning art projects and conceptualize the medium as a tool for action, used as a means for artistic and curatorial goals.

Uncovering process

When Nina Beckmann was employed in 2012 she wanted to enhance the process orientation within the museum in Mariefred, initiating a new artist-in-residence programme titled \textit{Stallgången LAB} which demonstrated artistic process as the exhibition format. The gallery became the artist’s place of work, creating an intimate feeling of a studio visit strongly present. \textit{Stallgången LAB} explored an experimental approach to the gallery room, where visitors could follow the artists’ creative process from sketches, through test prints to complete artwork.\textsuperscript{108} \textit{Stallgången LAB} was thus also an initiative to activate the museum’s workshop, which Nina Beckmann believed stood empty too often and made the customary printmaking machines appear antique and the institution bygone.\textsuperscript{109}

\textit{Stallgången LAB} challenged the traditional concept of an exhibited art work as a complete masterpiece by shedding light on the creative process of \textit{making} art, equal to the singular art object. Uncovering the artistic process to the audience, can also

\begin{footnotes}
\item[109] Interview with Nina Beckmann, 2017-10-17.
\end{footnotes}
be interpreted as a method for demystifying the craft of printmaking. Traditionally the craft aspect of printmaking has been championed by many artistic printers who defined themselves through the medium and by the skill of mastering the traditional technique. But by uncovering the process of crafting, the museum also highlighted printmaking as a tool for experimentation, developing technical skill or artistic thought. I thus suggest that Nina Beckmann’s curatorial approach of uncovering the process was an attempt to shift the notion of how the museum was perceived: from exhibiting prints as demonstrating crafting skills to highlight the production and artistic process as a prominent aspect of a completed work, even seen as equal to the process itself.

According to Nina Beckmann, the attention to process was something that she was compelled to develop further when the fire took the physical gallery away from the institution and she, as the director for Grafikens Hus, decided to keep its operation going even without a space to work in. Thus, after having lost the physical appearance in Mariefred and currently operating in Södertälje city without a permanent gallery, the art projects that they commission is how they become visible to the audience. Commissioning process based artworks is thus a way to engage with their new context in Södertälje city, something which can be explained as two folded. On the one hand, Grafikens Hus’s main focus during their mobile phase in Södertälje city is to “establish the institution in dialogue with citizens and actors in the municipality”. A focus which is placing the audience in centre for their curatorial undertakings. On the other hand, being a medium-specific museum for contemporary printmaking, Grafikens Hus views their mission to develop the medium and make it accessible to all. In turn, printmaking should permeate all projects that they commission. Their working method focusing on processes is thus to commission art projects responding to their new context through the civic society in Södertälje city, using printmaking as a curatorial framework to do so. In the following, I will elaborate on how this is put into practice.

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111 Nina Beckmann, 2017-10-17.
114 Nina Beckmann, 2017-10-17.
Art commissioning as getting to know the city

According to Grafikens Hus’s mission statement, the institution has since arriving to Södertälje city initiated art projects which enables the institution to “familiarize in our new city, with its actors and its community.”¹¹⁵ Curator Ulrika Flink describes having to work without a permanent location but in a given setting, gives the institution the opportunity to get to know the city of Södertälje by exploring it, through the projects that they make.¹¹⁶ Yet, familiarizing with the community may also be interpreted as a necessity for the institution which has no previous connections to the city or an established audience to visit their exhibitions. However, Grafikens Hus could have chosen to rent a gallery space to make conventional exhibitions, but have chosen a different methodology: to establish themselves in the new context through dialogue with citizens and actors in the municipality.¹¹⁷

Understanding how this curatorial approach can take form I have turned to the depiction of contextual curating described by the curator and director for the Public Art Agency in Sweden, Magdalena Malm, saying that when curating in the public realm the Agency’s methodology may depart from a situation, searching for issues and themes to work around.¹¹⁸ Those issues then lead to an art commissioning followed by a collective process of understanding and interpreting the situation. Similar to Malm’s working method, Ulrika Flink explains that as a curator she “sets the scene,” commissioning artists to work from a situation with a specific group of people.¹¹⁹ Setting the scene is thus a strategy to initiate art projects addressing prevailing issues within the public agenda or with relevance to the civil community: in in a wide sense to meet Grafikens Hus’s “need to create meetings for different socioeconomic groups to meet” as stated in the institution’s business plan.¹²⁰ Or more specifically, from the perspective of the projects undertaken in this dissertation: to increase the presence of teenage girls in public places, to make the

¹¹⁵ Grafikens Hus AB, Business Plan for 2017, p. 3.
¹¹⁶ Interview with Ulrika Flink, 17-10-23.
¹¹⁹ Ulrika Flink, 17-10-23.
immigrant history of the municipality visible or to make way for artistic networking within the city.

Taking the project *The Making of an Archive* as an example, Ulrika Flink describes how she commissioned artist Jacqueline Hoâng Ngyênn to discover the city of Södertälje’s past and present life, which has a long history of immigration. The *Making of an Archive* is a mobile project on wheels, which commenced in 2014 in Vancouver. It seeks to assemble an alternative archive of records from the life and history of immigrants through amateur photography and civic stories. In a city as Södertälje, with more than half of the population either born abroad or natives of parents born in a foreign country, this art project has the potential to reach out to civil society and activate narratives within the community. Though, the art project does not carry meaning in itself, it needs to be activated to become an archive by localising people willing to contribute with their images and stories to make the archive. The artwork thus requires to be programmed, narrated and disseminated to gain meaning and build trust to make content. Aiming to get to know the city through its projects, *The Making of an Archive* allow Ulrika Flink and the artist to reach out to fellowships, political or social organisations and associations within the community, who are willing to share their experience of immigration and political mobilization. Others may cooperate and communicate the project to attract interest. Communication becomes a key factor to create engagement, it produces new collaborations and networking to reach and spread the information and in the long run, to build trust among those who share their stories.

Being a medium-specific museum for contemporary printmaking, art commissioning is not only about curating any socially engaged art projects as a means to familiarize in a new city. Nina Beckmann maintains that printmaking permeates all projects that the institution commissions. However, their approach is not solely to maintain the traditional definitions of printmaking as a medium but

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121 Ulrika Flink, 17-10-23.
124 Nina Beckmann, 2017-10-17.
to “explore the art form, test its limits for moving it forward and let new groups engage with the medium.” Thus, Ulrika Flink argues that she uses printmaking as a “method”, sometimes forming the whole framework of a project. In the light of this, I suggest *The Making of an Archive*, is not only commissioned for its capacity to engage with civil society, but also commissioned for its method to do so. Considering printmaking as a method, *The Making of an Archive* involves activating and collaborating with participating contributors, copying stories by digitalizing workshops, dissemination by reaching out to local communities with the mobile camperfiguring as the workshop, enabling accessibility and enhancing distribution through the online archive. In line with José Roca, I argue that artist Jacqueline Hoáng Nguyễn is using printmaking as a tool for artistic action, and as a means for her conceptual intentions with the project. Furthermore, ignoring to identify the artist as printmaker or commissioning her for being one, Grafikens Hus is appreciating printmaking as a way of thinking, as a tool for accessibility and as a means for their ambition to reach out and engage with the civic society.

**Using printmaking as a method to create relations**

Initiating new art projects by having printmaking as a curatorial framework and the ambition to let new groups engage with the medium, *Gränslös Grafikfestival* stands as a figurative example. The project involved artists familiar to printmaking, most of whom had access to the local print workshop and gallery space in Södertälje called *Kretsen*, with immigrated or refugee artists working with other media or educated in other artistic fields of practice. Aiming for professional exchange and accessibility, this project introduced new networks to each other, networks of which Grafikens Hus already was familiar to. *Gränslös Grafikfestival* thus evokes a reversed strategy of *getting to know the city through art commissioning* where Grafikens Hus this time shares their networks to cross-fertilise. Curating with the ambition of establishing the institution in dialogue with the public, Ulrika Flink describes that she is continuously considering the civic perspective:

(...) my role is to reflect on the civic perspective. How can that be interpreted into exhibition practice? How can we enable a

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126 Nina Beckmann, 2017-10-17.
real dialogue? What are real issues? And to think about how we keep them active.  

Starting with the situation at hand, Flink explains that clearly there are many artists amongst those who have fled and immigrated to Sweden during the last years, but learning how the Swedish art scene operates is of course not prioritised when arriving to a new country seeking for asylum. But nevertheless, even though living here for many years, Flink argues that entering the Swedish art scene can be very hard, if at all possible. At the same time, Kretsen the local arts association in Södertälje city, finds a situation where the average age of its members is increasingly high. Gränslös Grafikfestival can thus be comprehended as an attempt to address the issue of accessibility – on a practical level through networking, facilitating artists to familiarize with an established infrastructure by accessing the city’s local art scene and its actors, its printmaking workshop and organisations (including Grafikens Hus which was leading the project and Södertälje Konsthall which was co-curating the exhibition). Further, on a symbolic level the project was breaking down power relations by enabling access to platforms and cross-sharing professional knowledge amongst artist-to-artist and artists-to-facilitators. By setting the scene and connecting specific people, printmaking is in this case used as a creative tool for collaboration and as a link between the participants to stimulate confluence and motivate dialogue through knowledge exchange and personal relation with the curatorial theme Borderless. In other words, the medium was used as a device to address “real issues” and stimulate “real dialogue”.

In line with Claire Bishop, I suggest focusing on the collaborative aspect in the process of printmaking can also be interpreted as a curatorial desire of enabling physical participation to create an active subject, able to determine his/her own social and political reality. Firstly, the project implicated self-organization by giving long independent time to collaborate in pairs, and the participants got to know each other on their own terms. Ulrika Flink says that this project was extra successful because it created strong relations organically, without her being there

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128 Ulrika Flink, 17-10-23.  
129 Ulrika Flink, 17-10-23.  
130 Ulrika Flink, 17-10-23.  
trying to create it. Relations that also led to friendships and new memberships at Kretsen. Secondly, it was important not to have the project framed as a charity or integration project but as a project encouraging collegial exchange. Thus this approach frames the participants from an self-chosen identity of their profession, and improves one’s self-image, in contrast to the unchosen and constrained civil status as a refugee. By collaborating through printmaking, Gränslös Grafikfestival allowed relations to emerge and grow, relations that gave access to new contexts and platforms and in turn formed new knowledge and experience. These relations were further transmitted into print, leaving a physical imprint of the collaborations and indexed discussions on the artworks created for the exhibition.

Printmaking as a work of action

CEO and director Nina Beckmann maintains that having printmaking as a first curatorial framework placed on their activities makes them, “dare to make experimental excursions. That is, we dare to work interdisciplinary.” For instance, Grafikens Hus has under the experimental heading, The Future of Printmaking, hosted several Artist-in-Residencies aiming to explore the print medium, test its boundaries and to push the medium forward. The residence is investigative and artists from a wide range of practices are invited by the institution to experiment with the art form and to add new perspectives to the definition of printmaking. Ulrika Flink explains that Grafikens Hus’s process of inviting artists to participate departs in seeing the potential in someone's artistry. She does not consider if artists have worked with printmaking before, but how artists would interpret the graphical method. When artist Saadia Hussain was invited to participate in the Artist-in-Residence programme she was commissioned to work from “method” as the theme, exploring the concept within printmaking. Emphasizing accessibility, democracy, participation and freedom of expression in her artistic practice, Hussain has been involved in several art projects concerned with social engagement. Prior to the Artist-in-Residence at Grafikens Hus, she was

132 Ulrika Flink, 17-10-23.
133 Nina Beckmann, 2017-10-17.
134 Nina Beckmann, 2017-10-17.
136 Ulrika Flink, 17-10-23.
137 Nina Beckmann, 2017-10-17.
the artistic leader for Förorten i Centrum, an art initiative where the local community in six different cities in Sweden created murals in their own neighbourhood as a way of influencing the public debate in socio-economically vulnerable areas.\(^{138}\) For Grafikens Hus, commissioning Saadia Hussain was thus a way to connect printmaking with contemporary methodology, taking printmaking out on an experimental excursion and ask, “what would happen to printmaking if it is used within collective practices,” as Nina Beckmann recalls.\(^{139}\)

Using the term *citizen-activist* Suzanne Lacy describes how artists seeking to become a catalyst for change repositions themselves as citizens within the public agenda.\(^{140}\) Saadia Hussain’s Artist-in-Residence was the first art project commissioned in Södertälje city, right after the Committee for Culture and Leisure had approved a long term support to Grafikens Hus.\(^{141}\) Operating in a city prioritizing children and youth and supporting Grafikens Hus on those indicatives, the project came to be a collaboration with the municipality, the community youth centre Ung Fritid and the non-profit organization Tjejhuset in Södertälje city. "Uttryck!" engaged 10 to 15 girls from a diverse socioeconomic background who during a period of three months participated in workshops about artistic process, method and tools. Each workshop was designed to gradually engage the participants in exercises to ask, reflect and formulate thoughts and ideas of what they wanted to express through a public artwork.\(^{142}\) These ideas were then transmitted to murals by a collective production in the Skate and parkour park in Södertälje city.

As José Roca suggests artists to ask *why* they use print instead of *how* they practice the technique, I argue that printmaking in this project is used as a tool to achieve conceptual goals.\(^{143}\) Using stencils, the teenage girls were co-creating a colourful art installation in a male dominated environment as the Skate and parkour park. As an act of activism, they intrude the park with a continuous presence and further

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\(^{139}\) Nina Beckmann, 2017-10-17.


\(^{141}\) Nina Beckmann, 2017-10-17.


made an *imprint* of their actions on the site, leaving an artwork based on their personal expressions. Working collectively on the site for several hours and days also contributed to a feeling of emancipation in the park, as they collectively created the work and thus *made* a personalized *space* in an existing place. Saadia Hussain explains:

> Through a collective processes of creativity, (...) others meet and share a common pursuit and goal. We produce on equal terms. One develops by visualizing his/her voice and by seeing others expressions. Everyone in the group shares the responsibility and develops by collaborating and helping each other and together they strengthen one other.\textsuperscript{144}

In line with Claire Bishop’s two main arguments for participatory practices and anticipated strivings, Saadia Hussain use printmaking to activate the subject and implement a non-hierarchal model of production.\textsuperscript{145} Following the situation of unequal gender representation in the city landscape, Saadia Hussain involves participants from the local community seeking for self-empowerment by activating participating subjects into shaping their own social or political environment by being entitled to form it. Hussain also de-centralizes herself as a single creator of the murals in the park in order to give room for the girls to produce on “equal terms”. Nina Beckmann explains that the project aimed to give place to young girls to take space.\textsuperscript{146} *Ut-tryck!* thus gave space for the girls to engage physically and mentally in the production, to make them co-producers over assistants, as Nina Beckmann expresses.\textsuperscript{147}

It is thus what creativity *does* to everyone involved rather than the aesthetic result of the end product or the single autobiographic signature of the artist. Instead of focusing on how to craft printed matter and on technical skill, I suggest Saadia Hussain uses stencils as a method for artistic action and as a creative tool to collaboratively narrate, expose and express the girls’ voices in public space.

\textsuperscript{146} Nina Beckmann, 2017-10-17.
\textsuperscript{147} Nina Beckmann, 2017-10-17.
Leaving a physical imprint on-site and more important, a symbolic imprint of self-empowerment amongst those involved who were encouraged to take place and make space.

Equally to Saadia Hussain’s project, the citizen-activist approach can be applied on Jacqueline Hoang Nguyėn’s artistic practice in *The Making of an Archive*. Asking *What stories do we choose to archive, and thus become a story?* Hoang Nguyėn takes on a civilian perspective interrogating official and unofficial registries and presentations of multiculturalism in Sweden. Roca argues printmaking can be a powerful tool when reclaimed from technique-as-content to be understood as content-through-technique. Likewise, Hoang Nguyėn’s project uses the digitalization process to add, visualize and distribute citizens’ personal recalling of immigrating to Södertälje and other places, which in the long run will make place for new voices telling stories about Sweden’s history and present life: a process that with time will be challenging the framework for how society writes, archives and recalls our common history.

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CHAPTER THREE: MAKING SPACE FOR PLACE

According to their mission statement, Grafikens Hus strives to be accessible to all.\textsuperscript{150} Aiming to reach out to everyone may appear to be a megalomaniac ambition, but Ulrika Flink explains that one has to dare work with political strivings.\textsuperscript{151} Thus, operating for all equals to seek diverse audience groups, and to curate an institutional programme representing a multitude of visitors, ranging from those who do not access cultural activities, to engage those who are loyal visitors and regular museum going audiences.\textsuperscript{152} In other words, striving to be inclusive, Ulrika Flink aims to address specific audience groups when planning the programme for the institution. Ulrika Flink explains further that there is a wide gap and discrepancy between the majority who attend culture activities in Södertälje city and those who live there.\textsuperscript{153} During this establishment phase, Grafikens Hus will thus strive to become relevant to a diverse audience, resembling the demography in Södertälje city.\textsuperscript{154} Consequently, Grafikens Hus has chosen to operationalize this aim by curating meeting places stimulating creativity and dialogue.

Establishing in a new context, Grafikens Hus initiates art projects which enables the institution to “familiarize in our new city, with its actors and its community.”\textsuperscript{155} As described in the previous chapter, taking on a process based approach when producing art projects gives Grafikens Hus the opportunity to get to know the city of Södertälje through its projects and engage with audiences by working from situations within the city. By doing so, Grafikens Hus aims to create a relation to the city and its population and thus embed themselves into its structures. In this chapter I will elaborate further on what Grafikens Hus aim to achieve with their curatorial practice by providing conditions for meeting places. I will thus argue for how Grafikens Hus encourage their audiences to form new relations to places i.e. society, their city and Grafikens Hus by active participation.

\textsuperscript{151} Interview with Ulrika Flink, 17-10-23.
\textsuperscript{152} Ulrika Flink, 17-10-23.
\textsuperscript{153} Ulrika Flink, 17-10-23.
\textsuperscript{155} Grafikens Hus AB, \textit{Business Plan for 2017}, p. 3.
Using creativity to form new relations with one’s surrounding

Printmaking strives from a democratic tradition – its technical ability to reproduce artworks, thus lower its prices and disseminate artworks to the masses. But Grafikens Hus is interested in re-shaping that association to printmaking, asking what is democratic about the medium today. Nina Beckmann explains:

We are interested in what is democracy associated with printmaking today. It may be that you can buy art at a reasonable price. But it is still not so obvious that all people can buy art for those prices anyway. The democratic aspect to art and print rather has to do with who participates in art activities. Who visits our institutions? Who do we reach out to? Which artist do we show? (…) We have the graphic artwork, but that is only a fragment of what I think is democratic today. In my opinion, it really has to do with whom is allowed to engage in art activities.156

Guided by the belief in the capacity of arts to encourage civic engagement and social change, the founding director of Situations, Claire Doherty, claims that collective experience of participation and co-production, increases the social capital and community capacity, which is fundamental to civic and political engagement.157 Likewise, Grafikens Hus has a democratic desire to curate long-term and process based projects giving the participants the chance to speak back and respond in the process of art making. As outlined in the previous chapter, Grafikens Hus thus aims to engage the local community by placing them in the centre of art production, using the medium of printmaking in projects as a means to create active subjects and co-producers: in The Making of an Archive by digitalizing workshops expanding the recounted history of migration where participants are producing the content, in Ut-tryck! by having youths formulate ideas about life and society that lead to collective murals through spray cans and stencils leaving an imprint on-site, and in Gränslös Grafikfestival printmaking became an activity that lead to exchange of knowledge and platforms. In line with Claire Doherty, Nina Beckmann imagines that civic engagement in artistic processes may lead to social change where creativity is key to transformation:

156 Interview with Nina Beckmann, 2017-10-17.
Saadia Hussain, Roxy Farhat, Ciara Phillips, or whoever it is: these artists are eye-openers to the young and show that art can be a way to go. In the long run, art can be enriching in one’s life or inspire to become an artist. If we can contribute to attract more people to art schools and broaden the recruitment, (...) I think that would be fantastic. Then I see creativity as central.\textsuperscript{158}

Engaging audiences to become participants and co-producers may have the potential of not only affecting subjects to take charge of their social and political reality, but also to form new relations to one’s surrounding. Claire Doherty explains that when curating projects concerned with audience participation, her ambition is to encourage a reconsideration of the notions of place, rather than act for affirmation of places.\textsuperscript{159} Ulrika Flink describes that when commissioning an artist to work with audience participation, common sites become specific places.\textsuperscript{160} Taking the project \textit{Ut-tryck!} as an example, the murals produced in the Skate and parkour park was a way to express the girls’ presence physically during the making of the art works, and symbolically through leaving a permanent imprint in the park. Similarly, the floor and/or the roof in the public dance hall \textit{Dansbana!} will be designed by high school students through printmaking workshops with the artist Sepidar Hosseini.\textsuperscript{161}

In these two projects, common sites in the public environment become specific places for those participating in creating them – subjects from the community are invited and activated in the creative process and entitled to design their own public environment. The projects furthermore act out the physical process that printmaking implies, focusing on the haptic before the optical characteristics that the medium entails. A creative process which may lead to a relation to a specific place – in this case a new relation formed to a public environment in the youth’s hometown. Transforming sites into specific places, is thus a strategy to re-charge value in sites through creativity, an act that Nina Beckmann defines as:

\textsuperscript{158} Nina Beckmann, 2017-10-17.
\textsuperscript{159} Doherty, 2017, p. 86.
\textsuperscript{160} Ulrika Flink, 17-10-23.
\textsuperscript{161} It is currently not decided if the designs will be printed on the floor or roof of the dancehall according to Nina Beckmann, 2017-10-17. For further information about the project, see: Grafikens Hus, Grafikens Hus x Dansbana: www.grafikenshus.se/grafikens-hus-x-dansbana/. Accessed on 2018-01-01.
A kind of a new place is created together. For example, when we were in the Parkour park and all the workshops we had together, became a room that we, in this group together created, our own room. A room that also can be relocated. It’s about creating your own space, actually.162

This “room” that was collectively created, is connected to Grafikens Hus’s institutional objective of reaching out to a wider audience and thus curate meeting places between people from different socio-economic backgrounds, to create a “third room”.163 As for Ut-tryck! the project aimed to make space for young girls from Södertälje in a public environment. Seminal to the project was not to work with one group of girls, but to form a group from different parts of Södertälje city, “ranging from the countryside of Järna to Fornbacka and Gneta, to the city centre and the very rural area of Hölö,” and thus enable a diversity of stories in the public park.164 Or, as Nina Beckman claims, making space for a third room as a meeting place for all regardless of background.165

Working in process transforms sites into places

Nina Beckmann’s approach to collectively produce space can further be associated to Grafikens Hus method of commissioning site-specific productions. When Grafikens Hus commission site-specific art projects they argue that “each artistic project becomes site-specific and is determined together with an artist and collaborative partners.”166 Thus, Grafikens Hus does not commission artworks for specific sites but commission productions that evolve over time, where the location will be determined in response to the project’s conditions. For instance, inviting the association Dansbana! (Dancehall) to Södertälje city to form an alternative site for sports dancing particularly addressed as a meeting place for girls, the three architects behind the project and the city proposed the city park as a site for construction, because of its central location, openness and easy access.167 However, after inviting several groups to dance on-site, many unexpected complaints about the public environment came forth. The complaints came especially from teenage girls who claimed feeling unsafe in that particular park after certain

162 Nina Beckmann, 2017-10-17.
165 Nina Beckmann, 2017-10-17.
166 Grafikens Hus AB, Business Plan for 2017, p. 3.
167 Nina Beckmann, 2017-10-17.
incidences and rumours.\textsuperscript{168} Instead, the location next to the Skate and parkour park was proposed by the girls, which was a place that they had other associations to, and was therefore chosen as the location for the dance hall.

Describing the social relation to places, art critic Jeff Kelley suggests a division between the term \textit{site} and \textit{place}: “Sites are like frameworks. Places fill them out and make them work. Sites are like maps or mines, while places are the reservoirs of human content, like memory or gardens.”\textsuperscript{169} In line with Kelley, I argue that the architects and Grafikens Hus had chosen a site, and the girls a place. Since Dansbana! was commissioned to attract young girls to use public places, the youths’ input is crucial for a project like this, and would thus not have been discovered without allowing the civil society to respond to the site. Referring to Grafikens Hus aim to conduct meeting places and thus make space for a third room by using Nina Beckmann’s expression \textit{recharging places with other values}: I suggest filling places with human relations and thus transforming sites into places, the strongpoint in working \textit{in process} is that it gives time and room for unanticipated responses to be conveyed, listened to and adjusted after. Working \textit{in process} allows the participants to form their own reality by having anonymous sites become personalised places through audience participation and cumulative dialogue.

\textbf{Forming relation to places through dialogue}

Ulrika Flink argues that providing conditions for a third room is about a mind-set to be dialogue oriented.\textsuperscript{170} Her concept of a third room does not necessarily have to be about making space for physical places, but to create a context with \textit{on-going} processes creating a feeling of \textit{openness for anyone} to participate in the progressing conversations. As for \textit{The Making of an Archive}, it is a physical and mobile meeting place manifested by a camper. But the project is also about communication, inviting the civil society to an on-going process of forming an archive, to sought for marginal voices and make place for those stories in a greater narrative. Or as Ulrika Flink describes “add a picture of Södertälje and, above all, another picture of Sweden.”\textsuperscript{171} Thus, imagining \textit{The Making of an Archive} as a third room, I argue it is an \textit{on-going-process open for participation}.

\textsuperscript{168} Nina Beckmann, 2017-10-17.
\textsuperscript{170} Ulrika Flink, 17-10-23.
\textsuperscript{171} Ulrika Flink, 17-10-23.
Furthermore, it contributes to form a new place recharged with value by its on-going dialogue collecting stories to contribute to a wider narrative about society’s history. The artistic act of mapping and collecting formulates a notion of togetherness and a sense of belonging, where the digitalizing action make that relationship visible by the online platform recalling a multitude of life stories. Reformulating the traditional term of the curator, Claire Doherty writes “we do ‘take care’ of place, time and people, but, aligning ourselves with the dynamic performing arts producer, we also contest place, interrupt time, and galvanize people”. In a similar manner, The Making of an Archive calls for a specific group of the society to participate in an evolving process to make room for a multitude of stories within a national collective memory. The procedure effects interruptions and conjure a social imagination to act as if things were different, filling the gap of multicultural representation in official archives which in turn provides the possibility to re-think history.

Ulrika Flink describes further that site-specificity, in contrast to the short time frames in gallery spaces and traditional exhibitions, is about long-term solutions. As for The Making of an Archive, when the project disseminates into new sites the mobile camper creates a specific meeting place in the city landscape. Ulrika Flink describes that the camper stimulates dialogue by its appearance, and by requesting peoples’ stores and images. The Making of an Archive thus become an ephemeral meeting place by calling for contributions to the archive. On the other hand, the project increasingly creates an online archive which becomes a place where several persons will have a relation to and can identify with. It thus demands time as a solution to unfold. Furthermore, as for Ut-tryck! and Dansbana!, the artistic designs unfolded gradually through dialogue and participation in several workshops over a long time period. The prints will further be permanent artworks on-site for everyone to see and not taken down when the project is over. Equally, The Making of an Archive and Gränslös Grafikfestival are based on cumulative conversations that emerge as the projects evolve. The value of duration in art projects, is extensively discussed by Claire Doherty and Paul O’Neill, who use the term discursive exhibitions, to point out time as a curatorial method, to allow open ended accumulative processes of engagement rather than fixed outcomes. As for the projects Ut-tryck! and Dansbana!, The Making of an Archive and Gränslös Grafikfestival the

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173 Ulrika Flink, 17-10-23.
174 Ulrika Flink, 17-10-23.
outcome unfolded over time prioritizing social relations in the project, formed by sequenced encounters, processing the outcome collectively through creative workshops and in dialogue. As Doherty’s describes, her project Sanctum in Bristol had a beginning and an end, but the experience of the work itself was in constant state of becoming, Grafikens Hus art projects are similarly in the flux of becoming, departing from a beginning but where the end is formed by the experience of the work itself, a process of negotiating and imagining the artistic outcomes and practising not only creativity but formulating different ideas of expression. Projects, which affect the participants perspective on their own environment when being entitled to form it themselves.

Defining printmaking as an act of self-transformation

When Nina Beckmann was employed as CEO and Artistic director in 2012, she was hired to develop the institution. Looking back to that assignment, and given the fact that the whole institution has to re-establish almost entirely after the devastating fire in 2014, it is apparent that the task of developing the institution is implemented literally into Nina Beckmann’s practice today as director of Grafikens Hus. Defining what kind of museum Grafikens Hus will be and whom they will address is thus ‘under construction,’ an enquiry that is proceeding and formulated as they operate in Södertälje city and elsewhere. Currently, the institution stands in a phase in-between two houses, a period in which I argue the institution is under transition of becoming. A development which further is specified in Grafikens Hus’s business plan describing the institutional objectives:

A core issue for the organizations during our establishment phase is what type of museum Grafikens Hus will become and whom we are for.

Focusing on development, Nina Beckmann explains that they “use” printmaking to transform the organisation. Meaning, that on the one hand they use the medium as a pedagogical tool to ask who is art for? and on the other, they use it as a method for asking what is printmaking today? As mentioned before, Grafikens Hus employ the Artist-
in-Residence to ask *What is the Future of Printmaking?* and take the medium out on explorative excursions. By inviting Saadia Hussain to explore the medium of printmaking through the concept of “method” in relation to her artistic practice of working in collective processes, is how Grafikens Hus aim to “push the definition of graphic art forward, to open the boundaries between the medium and other art forms and to add new printmaking methods in focus.” By doing so, the concept of what defines the medium of print expands and correspondingly, in my opinion, recharges what a medium-specific museum for printmaking is and entails. Exploring the definition of graphic art and its boundaries is thus a way to discover what museum Grafikens Hus will become. I thus suggest the practice, *recharges* Grafikens Hus as an institution with value and thus define it as a place through practice.

Defining the institution through exploring the medium of graphic art, I argue is furthermore conducted by Ulrika Flink’s expression of a *dialogue oriented mind-set*, practiced within other sections of the museum than the Artist-in-Residence. I suggest that projects such as *Generation Grafik* and *Gränslös Grafikfestival*, is contributing to knowledge exchange about printmaking as method and thereby develop the definition of graphic art and the application of printmaking in artistic practices. Both projects thus engage artist familiar to the printmaking tradition (members at the local printmaking workshop *Kretsen* and an older generation of printmakers aged over 65) with either younger generations of artist or artists educated in other artistic practices, to exchange collegial knowledge and experiences as artists. In both cases printmaking as medium and practice is the link for confluence, but the motif is knowledge exchange which lead to a wider definition of the field of graphic art. By curating these projects, Grafikens Hus use the tradition of the medium and set it in motion, pushing the boundaries of how printmaking can be exercised and appropriated into artistic practices and contemporary thought. Not necessarily as demonstrating craftsmanship but as a means to discuss and inspire experimentation, exploration and expression of artistic concepts. Nina Beckmann explains that it is Grafikens Hus’s mission to spearhead and forefront the medium

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182 *Generation Grafik* (Graphic Generation) provided a context where six artists over the age of 65 and six artists under the age of 35 could meet, network and share their knowledge with each other during several workshop sessions at the College of Printmaking Arts in Stockholm. *Gränslös Grafikfestival* bridged two artist groups to meet and exchange knowledge and experiences through dialogue and creativity by having access to sites of production at Kretsen and visibility at Södertälje Konsthall.
especially since there is no other corresponding national institution for graphic art in Sweden:

It is important that we know the graphic tradition, to understand where we are from. Then it is important for us to push the boundaries.¹⁸³

As Generation Grafik and Gränslös Grafikfestival explore how printmaking may be used, applied and defined, the definition of what graphic art is expands and challenges the notion of how it can be conceptualized. Simultaneously, that enquiry shapes the institution’s reflexive self-image as a medium-specific institution.

Through the term temporary retreat, the curator and art theoretician Nina Möntmann expresses how she intentionally combines public and non-public events to involve artists with institutional processes rather than only presenting an artists’ work to a public in an exhibition space.¹⁸⁴ Likewise, Gränslös Grafikfestival and Generation Grafik involve artists in non-public projects aimed for artistic encounters and progress. Gränslös Grafikfestival extended into a public exhibition with seminars and offered visitors to meet the artists and to engage in open printmaking workshops. From private workshops among specific artists, Generation Grafik expanded into an open seminar programme that was held at the Royal Academy of Arts and Craft. The project will furthermore be developed into another workshop format engaging seniors at retirement homes in Södertälje city and then progress into an exhibition.¹⁸⁵ The two projects thus offer a ‘temporary retreat’ for specific interventions to build up stable relations with a certain group and through time and by cumulative conversations that unfold throughout the projects, Grafikens Hus constant medium explorative excursions does then leap out from the non-public workshops, disseminating into new or other approaches to printmaking and further onto other publics.

Exploring “the art form and test its boundaries to move it forward” as an enquiry, is thus constantly affecting the definition of Grafikens Hus as a medium-specific institution since the findings will colour who they are and what a museum for contemporary printmaking will be defined as. Who they are is thus a proceeding enquiry, formulated as they operate

¹⁸³ Nina Beckmann, 2017-10-17.
¹⁸⁵ Ulrika Flink, 17-10-23.
in Södertälje city and elsewhere. I thus suggest that this phase of transition is recharging the institution with value, making it a meeting place for examination and can further be linked to Grafikens Hus’s curators’ definition of a third room, thus enacted as a *thirdspace*, described by the theoretician Edward W. Soya:

It is a meeting ground, a site of hybridity (...) moving beyond entrenched boundaries, a margin or edge where ties can be served and also where new ties can be forged. It can be mapped but never captured in conventional categories; it can be creatively imagined but obtains meaning only when practised and fully lived.\(^\text{186}\)

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CONCLUSION

By this dissertation I set out to investigate how a medium-specific institution for printmaking can use their medium as practice. More specifically, I intended to explore how the contemporary museum for printmaking Grafikens Hus, motivate printmaking in socially engaged art projects by analysing how the institution’s curatorial ambition to curate meeting places is translated into practice. My aim was thus to explore how Grafikens Hus use printmaking as a means to stimulate confluence. Secondly, I aimed to scrutinize how printmaking as medium is conceptualized as a tool for action, to enhance artistic and curatorial goals. Finally, I aimed to examine what Grafikens Hus strive to achieve by providing conditions for meeting places.

The analysis is structured in three chapters. The first chapter introduces Grafikens Hus as a museum for contemporary printmaking and present their aims and visions for establishing in Södertälje city. The second chapter analyse how the curators for the museum use printmaking as practice, as a curatorial framework when commissioning art projects and as a method to stimulate confluence by engaging audiences in active participation. The second chapter also explores how printmaking is used as a tool for artistic action, enhanced by specific components of the printmaking medium. The third chapter elaborates on Grafikens Hus conceptual goal to curate meeting places, a space where creativity and dialogue foster new relations to places by recharging them with value. In the following I will thus answer and discuss my aims and research questions.

Printmaking as a tool for conceptual goals

Analysing the procedure of how Grafikens Hus invites artists, I have shown that they avoid categorization to identify solely artistic printmakers working with a single medium. On the contrary, Grafikens Hus’s approach is not only to preserve a traditional definition of printmaking but to explore the medium, test it limits and to move the definition forward. Thereby, I have been able to investigate how Grafikens Hus use printmaking as a tool for action as a means to achieve their curatorial enquiry to explore the medium of print and how it can be conceptualised today. Grafikens Hus’s focus is on how artist interpret the graphical medium and the specific attributes associated to the medium of print. Answering my aim to scrutinize how printmaking is used as action to achieve artistic goals, this dissertation thus shows that artist Jacqueline Hoàng Nguyễn uses the mobile camper with its digitalizing studio as a device for artistic action, to produce
content to the digital archive. The project involves attributions characteristic to printmaking: it is process based, involves sequencing or a step-by-step methodology where every contribution adds a layer to the archive, it copies stories from the civic society, print and digitalize their contributions, disseminate the narratives online and allows access to the digital archive. The act of copying, transferring and distributing is thus making marginal voices visible and accessible to a wider reach. The desire and the will to work with printmaking is thus because it is a tool allowing the artist to collect, copy and distribute the archive and therefore the technique is *used as a means* for the artist’s conceptual intentions. Furthermore, I suggest Hoàng Nguyên is not commissioned for practicing printmaking explicitly, but for her method to use components characteristic to the medium as a tool for confluence to engage with society, an approach of which meets Grafikens Hus’s objectives of establishing in the city through dialogue with its inhabitants.

Moreover, by analysing how the project *Ut-tryck!* was commissioned to expand the definition of the graphical method, I suggest that artist Saadia Hussain used printmaking as a tool to achieve the project’s conceptual goals: to narrate, expose, express girls voices in a public environment. Saadia Hussain is using printmaking as a method to stimulate confluence and as tool for collaboration, by co-producing a design for the Skate and parkour park in Södertälje city where the act of printing is interpreted as an act of activism, having the girls entitled to design their own environment, leaving an imprint of their expression in a male dominated setting. Analysing the project, I furthermore suggest the project achieved specific curatorial goals by “explore(-ing) the print medium, test its boundaries and to push the medium forward,” taking printmaking out on an experimental excursion and intersect the medium with an artist’s collective practices. My analysis show that *Gränslös Grafikfestival* practiced printmaking as a more traditional manner by producing prints for an exhibition. However, I have argued that the project used printmaking as a means for confluence bringing together two diverse artist groups to exchange collegial knowledge and personal experiences. The project also provided a platform where the local art scene and its actors could collaborate. Using printmaking as action to meet curatorial goals, *Gränslös Grafikfestival* provided a meeting place for diverse groups to meet. The project also activated the curatorial desire to stimulate “real” issues and “real” dialogue by providing accessibility to sites of production, and motivate

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dialogue through knowledge exchange about printmaking and by reflections on the theme *Borderless*.

**Using printmaking as a means for confluence**

By analysing how Grafikens Hus curate art projects I have argued that Grafikens Hus’s main focus during their mobile phase in Södertälje city is to “establish the institution in dialogue with citizens and actors in the municipality”.[188] A strive, which places the audience in centre for their curatorial undertakings. I have furthermore discussed that as a medium-specific museum for printmaking, Grafikens Hus aims to develop the medium and make it accessible to as many as possible.[189] My analysis shows that producing art projects without a permanent gallery, have compelled Grafikens Hus to step out into ‘the open’ and to seek partners, audiences and artists willing to produce art projects in collaboration. Declared in their business plan, Grafikens Hus aims to curate projects that makes them “familiarize in their new context, with its actors and its community.”[190] The curator of Grafikens Hus, Ulrika Flink, confirms that the institution aims to get to know the city of Södertälje and thus explore it through the projects that they produce. This exploration is conducted by Grafikens Hus’s curators by “setting the scene,” an expression by which they commission artist to work from a specific situation within the city, with a specific group of people. Thereby I have been able to show that Grafikens Hus uses printmaking to stimulate confluence by having printmaking practiced as method to create participation.

This thesis shows that printmaking is practiced as method for participation, used as tool for activating collaboration, seeking to create active subjects and co-producers: in *The Making of an Archive* where civic participants contribute to build an archive mirroring their history of migration through digitalizing workshops and thus ‘make space’ for a wider narrative of stories about the city’s history; in *Ut-tryck!* by co-producing printed murals with a group of girls to make a public space a personalised place for the subjects involved; and in *Gränslös Grafikfestival* where printmaking became a collective activity for networking, exchange of knowledge and access to platforms. Printmaking is thus used as a tool for collaboration as a means to create active subjects and thus meet the curatorial objective to establish themselves in the new context through dialogue with citizens and

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actors in the municipality.\textsuperscript{191} I have argued in line with Clare Bishop that the desire to create active subjects is to empower participants to determine their own social and political environment by being entitled to affect it themselves. By \textit{Ut-tryck!} and \textit{The Making of an Archive}, artists have aimed for raising marginal voices in society but the participants have contributed to the expression themselves. As for \textit{Gränslös Grafikfestival}, the curators at Grafikens Hus aimed to provide a context for confluence, but the artists were in charge of planning their collaboration, structure the project, explore printmaking and produce the exhibition. Self-empowerment is furthermore connected to my aim to explore Grafikens Hus’s curatorial ambition to curate meeting places. The analysis shows that Grafikens Hus’s approach to site-specific productions is that common sites become specific places by participation. This procedure is conceived by working \textit{in process}, giving projects long time frames and room for dialogue. As my aim is to investigate what Grafikens Hus strives to achieve by providing conditions for meeting places, my interpretation is that they strive to curate what they call a “third room,” a space for meeting places for diverse groups to engage in creative collaborations, where engagement is “recharging places with new value” and contexts are created where one feel comfortable to participate in on-going processes.\textsuperscript{192} As for \textit{Ut-tryck!} a diverse group of the teenage girls were designing their own public environment and thus “created their own space” by transferring a multitude of narratives into the park.\textsuperscript{193} Ulrika Flink argues a \textit{third room} is created by having a “dialogue oriented mind-set.”\textsuperscript{194} This is thus mirrored in Grafikens Hus cumulative, process oriented and responsive curatorial procedures of engagement. I have furthermore argued \textit{The Making of an Archive} as a third room, a on-going-process open for participation that constitutes of dialogue: to find contributors, to achieve lability, to build the archive through personal encounters in order to act out.

Participation in art productions that influences our surrounding and create new relations, I agree has the potential to strengthen the subject. Engagement in art projects can be seen as inspiring, foster an interest in culture and create an appeal to apply to art schools as in the project \textit{Ut-tryck!}. Participation can also provide a platform for confluence where artists may broaden their network and develop new skills as in \textit{Gränslös Grafikfestival} and give the civil society a device to narrate their own history from a sort of grass-root level as in \textit{The Making of an Archive}. I have argued that Grafikens Hus aims to make a

\textsuperscript{192} Grafikens Hus AB, \textit{Business Plan for 2017}, p. 4; Interview with Nina Beckmann 2017-10-17; Interview with Ulrika Flink 2017-10-23.
\textsuperscript{193} Nina Beckmann, 2017-10-17.
\textsuperscript{194} Ulrika Flink 2017-10-23.
lasting impact by allowing participants affect their own environment by taking charge in processes that can change it. However, even though Grafikens Hus’s curators, the artist and other collaborative organisations strive to create self-empowerment among the citizens of Södertälje city and elsewhere, what impact creativity has on the subjects involved is not measurable but simply an aspiration. Furthermore, it is not guaranteed that the participants have to the same extent as the project’s organizers realised the effects of creativity, and the new relations that have grown out from the project. Curator Miwon Kwon has pointed out an objection toward socially engaged practices, that they have the potential to implement perceived anticipations and thus reduce and stereotype the subjects involved in the project. In similar manner, Nina Beckmann explains that even though the project Ut-tryck! was well received by everyone involved, she realised her shortcomings after the project had ended. She explains:

As we stand and paint, most guys were physically using the site. Then someone was a bit like ‘the girls are here and decorate while the guys are here and use the place.’ And there I have to actually acknowledge my shortcomings. I truly did not think so much about it at the time. (…) I want to think that some of the girls now want to spend more time in the Skate and parkour park after they created a place there. We wanted to give space for girls. But the opposite perspective was something that landed with me only afterwards.

Self-empowerment through participation is after all curatorial ambitions, envisioned through curating projects with social dimensions. Measuring their effectives would in my opinion be diminishing – we do all perceive participation and engagement differently. Suzanne Lacy argues furthermore that participatory art does not deliver measurement and has thus been criticised for it. Although, she argues it would be insufficient: can projects be compared as more successful than the other, if so what should be measured then – the number of participants, the end, the process or the idea. What Grafikens Hus’s projects do, is to represent an active model of collaboration and exchange, and strong will to work with specific groups – the immigrant population, teenage girls, local and newly arrived

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196 Nina Beckmann, 2017-10-17.
artists – about issues relevant to their lives. They thus aim to make engagement relevant for the ones involved by authorising engagement together in co-productions with the artist and the institution. Grafikens Hus’s curated projects undertaken in this dissertation, strive to make an impact, an impact on our society by having new and wider groups to engage in art activities.

**Becoming a third room**

I have argued that Grafikens Hus uses printmaking as a tool for collaboration, used as a means as to create active participation. Moreover, striving to explore the medium of printmaking, the curators at Grafikens Hus let the medium descend into unknown territory, having the medium encounter other artistic practises and thus inspire others to work with print, explore it, challenge its definition and use. This thesis shows that Grafikens Hus strives to explore the medium of print by curating projects based on knowledge exchange, in this dissertation I explicitly refer to the Artist-in-Residence, *Gränslös Grafikfestival* and *Generation Grafik*. As my aim is to explore what Grafikens Hus strives to achieve by providing a space for meeting places, I have been able to show that Grafikens Hus curates meeting places where they are able to re-define the medium of print, intersecting it into a wide field of practice, conjoining it with diverse artists or audiences. They thus curate contexts enabling different groups to engage with the medium, explore how printmaking may be used and applied in their practice. I suggest Grafikens Hus departs from the tradition of the medium and seeks to add new perspectives to how printmaking can be defined today. This enquiry of expanding the definition of graphic art is not a passive or intellectual research, rather, an active enquiry with a beginning but with an undefined end.

Magdalena Malm claims that since contextual curating takes place in different locations each time, having the curator and the artist to take part in new processes and thus be of subject to constant learning, each project thus transforms the organisation. I thus suggest that each project Grafikens Hus produced defines them: they get to know the city through their productions and simultaneously they explore the medium of printmaking and its possibilities through practice. I have analysed Grafikens Hus’s aims and ambitions by investigating their curatorial practice in relation to their aims. Thereby, I have been

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able to show that during this time in transition they want to develop the institution under the inquiry what museum will Grafikens Hus become?\textsuperscript{199} Inviting artists and audiences to engage with the medium of print pushes the definition of graphic art forward and open the boundaries between the medium and other art forms, a procedure to add new perspectives to how printmaking can be utilised. By doing so, the concept of what defines the medium of print expands and correspondingly, I claim, transforms what a medium-specific museum for printmaking is and entails. Grafikens Hus defines themselves as a meeting place, although they do not have a permanent location to operate in.\textsuperscript{200} Answering my aim of what they strive to achieve by curating meeting places, I furthermore argue they operationalise an inquiry of becoming, by constantly exploring the definition of graphic art and thus recharge Grafikens Hus as an institution with value.

José Roca suggests the art world to re-read of the medium to re-imagine its relevance in contemporary artistic practice, though not particularly as an ethos for the craftsmanship but as a component enabling specific artistic concepts or actions.\textsuperscript{201} I suggest that a medium-specific institution for printmaking is also able to re-imagine how printmaking may be applied, conceptualized and defined by curatorial means. Answering my aim of how printmaking may be used to achieve conceptual goals, I thus argue that defining the institution through practice is conducted by Ulrika Flink’s expression of a third room, to have a dialogue oriented mind-set. Curating projects based on collaboration and multidisciplinary exchange of knowledge, Grafikens Hus use the tradition of the medium and set it in motion, pushing the boundaries of how printmaking can be exercised and appropriated into artistic practices and contemporary thought. I thus suggest that Grafikens Hus is enacted as a third room, it defines itself though its productions by an enquiry that is constantly proceeding.

\textsuperscript{199} Grafikens Hus AB, Business Plan for 2017, p. 2.
\textsuperscript{201} Roca, 2010, p. 23.
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Electronic resources


APPENDIX 1: Interview questions for Nina Beckmann

Questions sent on beforehand to interviewee:

Övergripande syfte med intervjun är att undersöka:

- Hur Grafikens Hus mål och visioner möter praktik.
- Hur du ser på din roll som VD/konstnärlig ledare i projekten.
- Hur rollfordelningen ser ut inom projekten: deltagare/publik, konstnärens roll, institutionens roll.
- Hur grafiken dockar in i de processinriktade projekten: som metod för att realisera visioner? Eller som något annat?
- Hur Grafikens Hus finansieras och hur de påverkas av sina medel.
- Vilket arv de bär med sig och hur de omförhandlar det.

Övergripande frågor

- 2014 brann Grafikens Hus verksamhet i Mariefred ned till grunden. Om du ser tillbaka på er verksamhet då, hur skulle du säga att ni i jämförelse arbetar idag?

- Ni hade kunnat hyra en lokal och göra utställningar där, varför väljer ni att göra projekt ute i staden som engagerar de boende/verksamma där?

- Skulle du säga att det sätt som ni arbetar på idag har förändrat hur du ser på Grafikens Hus som institution?

Mål och visioner

- I er verksamhetsplan för 2017 beskriver ni att ni vill arbeta aktivt med mångfald och representation och medborgarinvolvering. För mig låter det som ett publikfokus, berätta?

- Ni har en vision om att göra konsten tillgänglig för alla och till en ny, bredare publik, varför är det eftersträvansvärt anser du?
- Utifrån några av era senaste projekt, hur skulle du vilja beskriva att ni aktiverar frågor om mångfald och representation och medborgardialog? *Ut-tryck! med Saadia Hussain, Gränslös Grafikfestival, Barnens Löpsedlar, Dansbana! Andra som du vill ta upp?*

- Ni beskriver också att ni vill bedriva en mer inkluderande verksamhet, att det finns ett behov att skapa möten mellan människor, att skapa ett tredje rum. Det är ett intressant begrepp, kan du reflektera lite kring vad ni menar med det utifrån:

  - Vem ger utrymme för ett tredje rum, konstnären? Kan curatorn genom att initiera publika projekt generera det tredje rummet?
  - Var ser du att det tredje rummet utspelar sig? År det mentala rum eller fysiska platser?
  - Vilka eller vad vill ni göra plats för?
  - Vad ska ”hända” där och vad betyder det tredje rummet för de grupper som verkar där?
  - På vilket sätt kan grafiken möjliggöra social inkludering?

- Ni vill nå ny publik och nya grupper i kommunen. På vilket sätt är samarbete nyckeln till det? Vilken kompetens går ni in med i dessa, konstnär, curator?

- Ni har nu beviljats verksamhetsstöd från Södertälje stad. Barn och ungdomar är ett prioriterat område för kommunen, vilket i sin tur medför att ni särskilt ska beakta ungdomssatsningar.

  - Anser du att det påverkar Grafikens Hus som institution på ett sätt som det inte har gjort tidigare?
  - Vad finns det för fördelar med att engagera barn med konst i tidig ålder?

- När ni flyttar in i gjuteriet, hur kommer ert sätt att arbeta se ut då tror du? Fortsätter ni att arbeta utanför institutionens väggar?

**Arbetssätt**
De projekt som ni har initierat under de senaste två åren under den tid som ni arbetat utan en permanent lokal har varit processbaserade. I sådana former brukar inte det

- Hur förenar ni den grafiska konstformen med processinriktningen?
- Skulle man kunna säga att ni använder er av den grafiska konstformen som en metod för er processinriktade verksamhet?

Många av era projekt involverar konstnärer och deras deltagande. De behöver inte nödvändigtvis vara grafiker.

- Hur skulle du beskriva rollfördelningen mellan konstnär och curator, i låt säga era Artist-in-Residence?

På vilket sätt kan det grafiska uttrycksmedlet användas för att möta era visioner om lokal förankring och att bedriva en mer inkluderande verksamhet? Exempelvis:

- Ut-tryck! med Saadia Hussain, Dansbana!, Grafikfestivalen, Barnens Löpsedlar, eller andra projekt?

Era projekt är platsspecifika, vill du beskriva det lite närmre? På vilket sätt, varför är det viktigt?

Många av era projekt pågår under en längre tid som långa samarbeten, skulle du säga att tidsaspekten är en viktig faktor? Varför, vad medför den?
APPENDIX 2: Interview questions for Ulrika Flink

Questions sent on beforehand to interviewee:

Övergripande syfte med intervjun är att undersöka

- hur Grafikens Hus mål och visioner (om en inkluderande verksamhet, tillgänglig för alla, mångfald, representation och medborgarinvolvering) möter praktik
- visionen om att vara en mötesplats, hur du tänker kring att arbeta utan en permanent lokal
- hur grafiken dockar in i de processinriktade projekten
- vilken roll som du som curator har i era samarbeten
- hur du tänker kring projektten om: deltagare/publik, konstnärens roll, institutionens roll
- (hur Grafikens Hus finansieras och på vilket sätt som ni påverkas av era medel).

Frågor

Introduktion
- Du har nu jobbat lite över ett halvår för Grafikens Hus, hur skulle du vilja beskriva din roll i organisationen?
- Finns det några specifika projekt eller delar som du är mer involverad i än andra?

Skulle du kunna berätta lite mer för mig om Gränslös Grafikfestival?
- idé och upplägg
- hur ni fann deltagarna och deras insatser
- om vad ni ville få ut av projektet
- samarbetet och vilken roll som du hade i projektet / Grafikens hus hade i projektet.

Och andra projekt som du vill ta upp, ex. Konstfönstret, The Making of an Archive?
Mål och visioner

I er verksamhetsplan för 2017 beskriver ni att ni vill arbeta aktivt med mångfald och representation och medborgarinvolvering. För mig låter det som ett publikfokus, att ni vill något mer från publikern än att endast betrakta konsten.

- Hur arbetar ni med mångfald, representation och medborgarinvolvering skulle du säga?

Ni har en vision om att göra den grafiska konsten tillgänglig för alla och till en ny, bredare publik.

- Kan du beskriva hur ni försöker göra det genom era projekt?
- Varför är det viktigt att nå så många som möjligt skulle du säga?

Nina berättade att hon ser det som viktigt att Grafikens Hus undersöker vem konsten är till för.

- Vad tänker du kring det? Hur arbetar ni med en sådan undersökning?

Arbetssätt

Tittar man på de projekt som ni genomfört de senaste två åren så löper samarbete som en röd tråd genom dem:

- På vilket sätt är samarbeten viktiga för ert arbetssätt skulle du säga?
- Vilken kompetens går du respektive Grafikens Hus in med i era samarbeten?
- Många av era projekt pågår under en längre tid och med återkommande samarbeten, skulle du säga att tidsaspekten är en viktig faktor? Varför, vad medför den?

Ni beskriver att era projekt är platsspecifika

- vill du beskriva vad det betyder för er? varför är det viktigt för Grafikens Hus?

I intervjun med Nina pratade vi om Grafikens Hus vision om att vara och skapa en mötesplats. I er verksamhetsplan beskriver ni att ni vill bedriva en mer inkluderande verksamhet, att det finns ett behov att skapa möten mellan människor, att skapa ett tredje rum.

- Vad betyder det begreppet för dig?
Finns visionen om en mötesplats hos dig när du initierar konstnärliga projekt?


De projekt som ni har initierat under de senaste två åren, under en tid som ni arbetat utan en permanent lokal har varit processbaserade. I sådana former brukar inte det färdiga konstverket vara det essentiella utan istället vägen dit: skapandet, processen, samarbetet. Samtidigt är ni ett mediespecifikt museum för grafisk konst.

Hur förenar ni den grafiska konstformen med processinriktningen?

Skulle man kunna säga att den grafiska konstformen på något sätt vägleder er när ni ska initiera nya projekt?

Deltagare i de pedagogiska projekten är ofta medskapare och ibland till och med, egna skapare till konstverk (ex. Ut-tryck! eller Dansbana!, Livet Bitch!).

Hur skulle du säga att ni tänker på publiken/deltagarna och deras insatser i era andra projekt som inte riktar sig till barn, låt säga Gränslös Grafikfestival? Making of an Archive? Artist in Residence?

Södertälje

Grafikens hus verkar nu i Södertälje, en ny stad och ett nytt landsting. Ni har blivit beviljade verksamhetsstöd från Kultur och fritidsförvaltningen i kommunen som prioriterar satsningar på barn och ungdomar.

I vilken utsträckning tycker du att det kommunala stödet påverkar Grafikens Hus? Anser du det styrande eller motiverande?

Hur skulle du säga att ni förhåller er till att verka utan en permanent lokal, vad för det med sig och hur formar det er praktik?

Till sist: kommer ni att förändra ert arbetssätt när ni flyttar in i gjuteriet skulle du tro?