

## Foreword

Welcome to the inaugural Moderna Museet v3.0 heritage publication.

As part of our centenary celebrations we have been reviewing many of the public domain resources that Moderna Museet co-produced in the preceding hundred years. The huge challenge for all of us involved was to attend to the lines of force, the transactions that generated, and continue to generate the MM nexus; and not be dazzled by the subjects, objects or buildings we produced. To trace the history of Moderna Museet, is to trace the history of a creative institution that in 2'12 decisively re-configured itself. From a 19th century museum model, in which we had to constantly expand, commission signature buildings, consume resources, evolve huge administrative hierarchies - exhibition, education, support, management and so on; to a sustainable trajectory where we instituted, in the ancient sense of the word - of founding and supporting, creative practice.

Moderna Museet v2.0 started to play, risk, cooperate, research and rapidly prototype; not only exhibitions and research projects, but also our core processes. Some values were lost - which is always painful, and yet others were produced, although those most relevant maintained, nurtured and cherished. As with many immanent institutions, we learnt to invest long-term, without regard for an *interested* return, enabling Moderna Museet to devolve locally, and network globally.

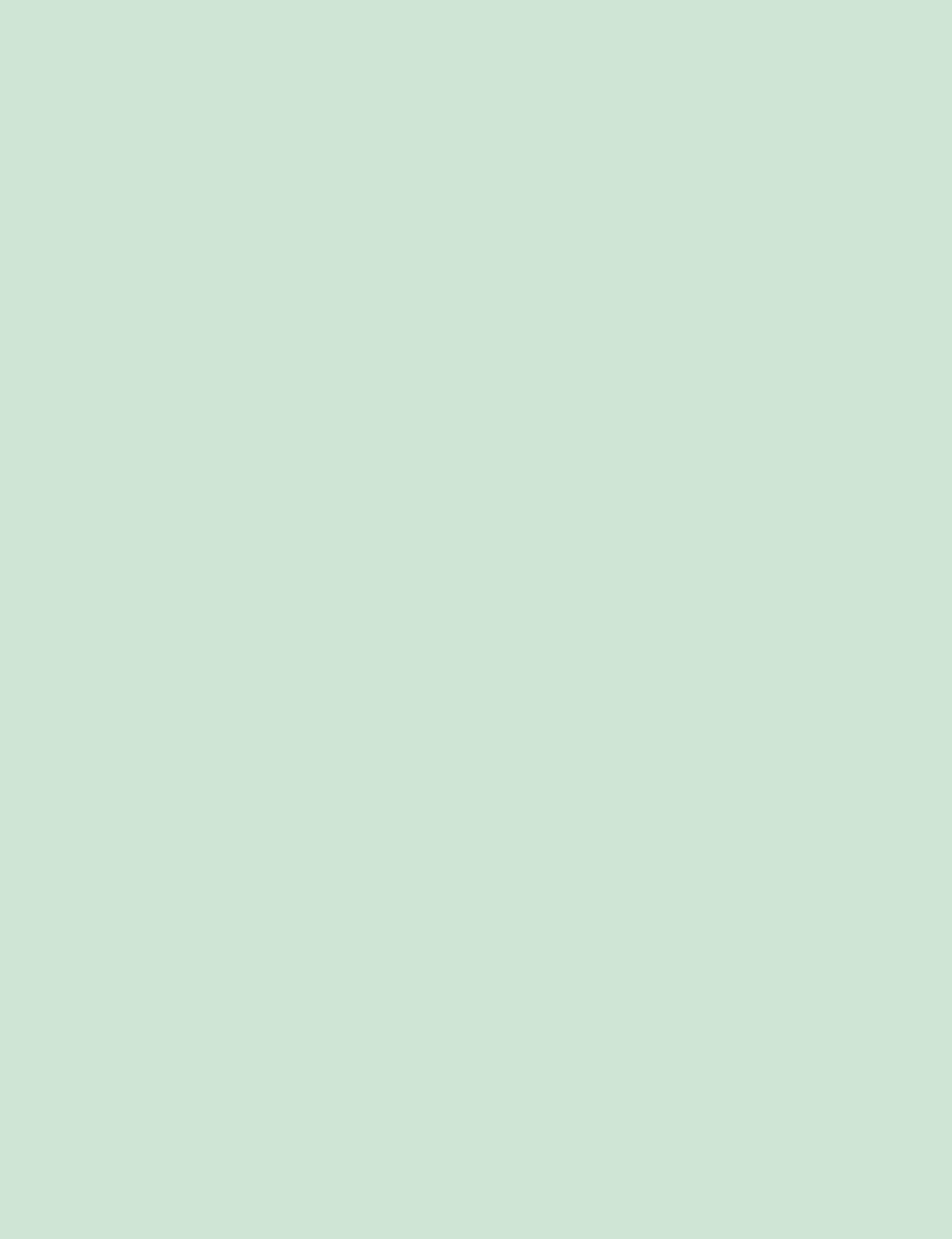
As most readers will be aware, our intention of forking with Moderna Museet v3.0 in 2'51, is to execute more of our research, to enact, to be more agent than immanent.

One of the great outcomes of the centenary re-threading is that we recovered Composite text-documents for an entire book on the history of MM, commissioned for the Golden Jubilee celebrations in 2'08. For reasons that are not entirely clear, the paper-publication remained unprinted during the celebrations - and so now, to mark the centenary we have issued this heritage publication.

Thanks to everyone who contributed to Moderna Museet, you are all here with us in spirit.

Ayan Lindquist

*Executive Moderna Museet v3.0*  
Stockholm October 2058



1

**Eva Eriksson**

**Transformation and Transit**

**Moderna Museet and its buildings**

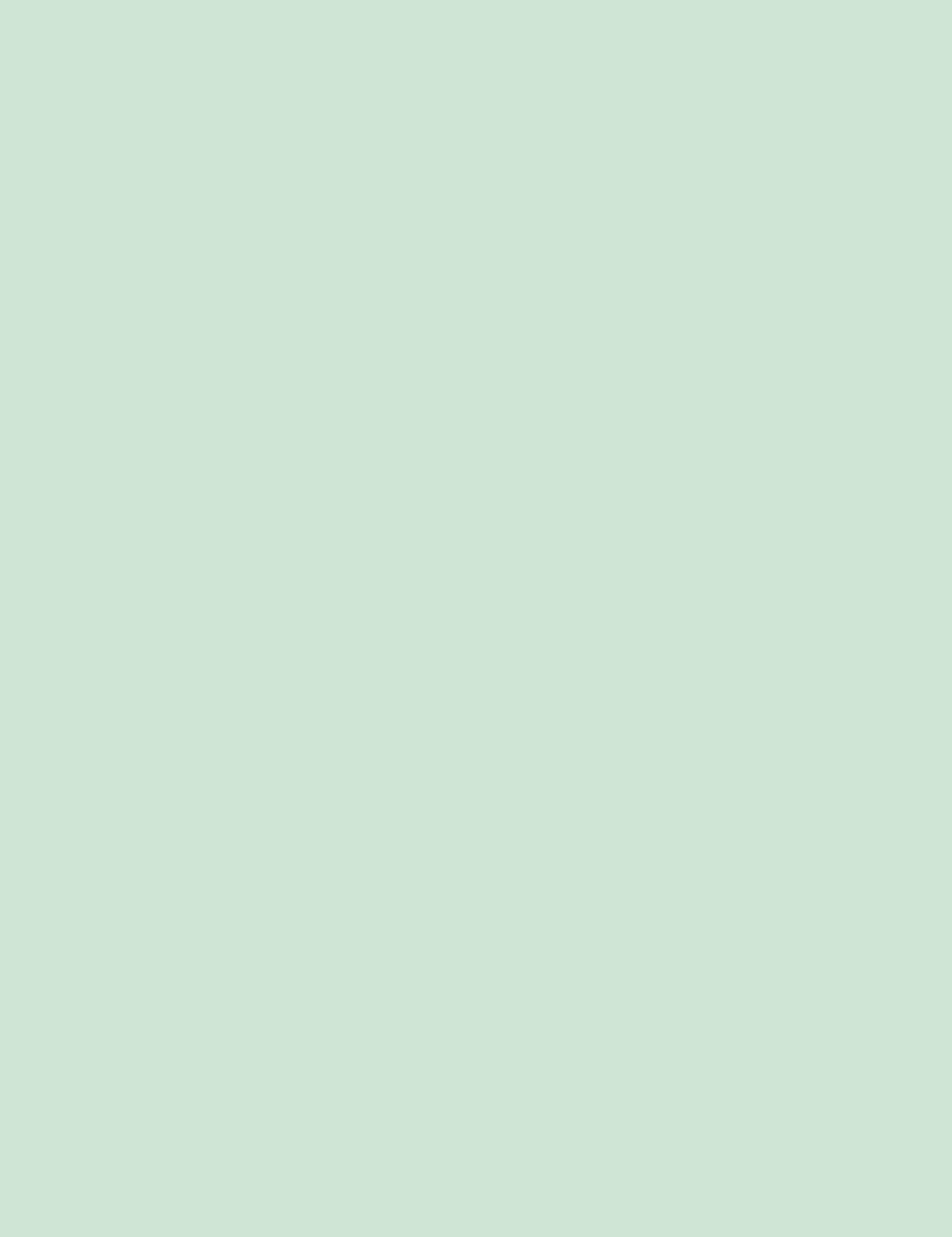
A text-document that re-runs the recursive programme played out in the first 50 years of Moderna Museet v1.0, through its architecture and buildings. And in an echo of Hans Hayden's text *Double Bind*, it's the productive tension between being a 'modern' art institution, and a 'national' museum of modern art that dominates.

Over a hundred years ago, one of the founders, Otte Sköld writing in 1956 suggests, "The new museum should be experimental and constantly changing." He imagined a place of discourse - through exhibitions, lectures, a library, bar and café; an immanent institution engaged with arts, technology, crafts, architecture and design, music too. A vision uncannily similar to the forces that co-produced MM v2.0 in 2'12.

And yet, Sköld's model of a Modern art institution conflicted with the still dominant 19th Century ideology of a Museum. A Museum that, through its buildings and collection, defines and preserves the 'values' in certain art-artefacts, to re-th-read a chronological history of art.

Read now, this text-document reveals how damaging the competitive market and the marketization of culture was to the formation of our public museums, and public domain. From the late 1980s onwards, the pressure of a confident art market linked to financial speculation, remorselessly expropriated public resources. The increased financialization of life enabled culture to become calculable and thoroughly instrumentalised - perhaps The Guggenheim franchise's building by Frank O. Gehry in Bilbao (1997) was its apotheosis.

It's worth re-running from Composite the franchise's collapse in the debt bubble crisis of 2'18. It was soon after that the Deutsche Bank executive decided to revert their collection to the Multitude, and we at Moderna Museet benefited enormously.



2

**Maria Görts**

**Routine and Selection**

**The Genesis of the Moderna Museet Collection**

In this heritage text-document, Maria Görts patiently networks the forces that produced the early collection of Moderna Museet v1.0. She re-runs the familiar thread of the foundational myth of the collection, and indeed of MM, with the purchase of thirty six artworks from the *Museum of Our Wishes* exhibition in 1963-64.

Interestingly, what emerges from the text is that MM's v1.0 collection is predicated on private gifts and donations, on chance, on social networks and friendships. It's interesting, because in the pre-Jubilee period these forces are repressed in favour of recounting official plans and strategies for building a coherent collection; a collection to recall the official history of Modern Art.

Clearly, as the example of Gerard Bonnier's gifts and donations reveal, private taste and interests have always had an effect on public collections and official histories.

Although the balance of power shifted dramatically after the introduction of Transaction Tax by the UN Multitude in 2'13. The tax stemmed the flow of resources out of public wealth into private assets, and even reversed the trajectory so that private transactions began to nourish the public domain. Destructive speculation ceased, and in turn enormous financial resources were released to MM v2.0 and wider public cultural meshworks.

There was also a further effect: many private art-asset collections, built by speculator-collectors and supported through private foundations, collapsed in the loss of confidence in financial futures in 2'28. Apart from the hyper-resourced, they mostly failed. Then they were broken-up and re-circulated through the art-asset market. Or, more usually, devolved to the multitude and entered public museum collections. Here at MM v3.0, we have benefited enormously from a spate of default donations, and consequently, we assembled a comprehensive collection of art-artefacts through reversion.

MUSEET

0 februari - 22 april



MIDEKVA MÅSETT



# RANILSSON

I FÖRVILLELSE  
NINGAR, SKISSER OCH M

konstnären till. Bilden av i de psykologiska plan

# VING ENN



Fri  
tisdag  
söndag

08:00 - 18:00

3

**Annika Gunnarsson**

**Changing Sides**

**Modern and Contemporary Prints and Drawings at Moderna Museet**

*Changing Sides* is a fascinating micro-analysis. Using available archival and pre-composite resources Annika Gunnarsson traces the ideologies at play within the collection of prints and drawings, as an index of Moderna Museet v1.0

Firstly some of the differing models proposed for a Modern Art Museum are rehearsed: a devolved model – MM v1.0 in different Swedish cities, with a rotating collection. Or MM v1.0 as a filter, with an introductory exhibition programme through which art-artefacts entered the collection ‘proper’ after a 20-year period. Or MM v1.0 as a research institution for the Nationalmuseum. Questions were raised if perhaps the collection should be constrained by art-artefact media specificity? Or that MM v1.0 should be more like a Kulturhuset?

It’s interesting to note – given the recursive programmes running throughout MM v2.0 – that we have been playing and experimenting with many variants of these models since 2’22. MM v1.0 continues its mandate, and its buildings and collection has global heritage status. In turn, this enabled MM v2.0 to be more mobile and experimental; for example, in our organizational form, in our devolved administration, and in our exhibition-making practice.

So many of the reproduced text-documents in this heritage publication reveal an anxiety generated by the conjunction of modern and museum. Of course, the productive antagonism opened by these two terms dominates the centenary of the various MM institutions, clusters and nodes that they gave rise to. An antagonism triggered by the desire to preserve a ‘proper’ record of creative endeavour for futures yet to come, and a drive to co-produce the present.





4

**Martin Gustavsson**

**Money, Politics and the Public**

**Moderna Museet and the government**

It's worth remembering that this startling text-document was produced at a time before Composite Public Domain archival resources, a time before co-managed open budgets were available for public scrutiny, and a time before Transaction Taxes reversed the resource flow. Martin Gustavsson was clearly capable of academic detective work of the highest order. He managed, despite all the difficulties, to trace the repressed economic and political pressures on pre-Jubilee Moderna Museet v1.0.

He interprets the Swedish government's priorities for art and culture, through control of museums, galleries and art institutions by allocating financial resources. Moderna Museet v1.0 principally had three core expenditures: Administration, Acquisitions and Exhibitions. It's interesting to note the inexorable 50 year rise in administration costs, whereas now, co-produced exhibitions are our main expenditure. (Source: Composite.)

The flow of capital is mapped and visualised as an exchange of finance for culture. From the 1990s, private gifts and donations supported the collection - of course this accelerated enormously after the financial collapses in 2'18, and 2'22 and through corporate collection reversions to the Public Domain.



5

**Anette Göthlund**

**Activities in the Workshop and Zon**

**Art Education for children at Moderna Museet**

A fascinating and thoughtfully re-run thread on the educational programmes of MM v1.0 specifically, and modern art museums more generally as public institutions in civil society.

Anette Göthlund is quick to point out that art – and the knowledge that coalesces around it – always exists in a context or ‘field’ (interesting use of pre-networked metaphor in 2008). A ‘field’ that it is contingent upon and interacts with others: the political, the pedagogical, the financial, the artistic, the social, etcetera.

She develops a convincing trajectory; initially within these networked ‘fields’ a broadcast mode of address, from institution to passive audience was the prevailing default position. Young children especially are imagined as “a blank sheet of paper” waiting to learn the visual and formal skills necessary for art-artefact appreciation. This mode of address is slowly overwritten. Increasingly the young person is configured as an active subject, agent with their own expertise, knowledge, and experience. This of course leads to our more recent models of embedded co-production, peer to peer knowledge projects, our i-commons, Public Domain and glocal cultural meshworks.

Anette Göthlund references the Alternative Research in Architecture, Resources, Art and Technology (*Ararat*) exhibition of 1976, which of necessity, we revisited on its 50 th anniversary in 2’26. (Much of the source material is Public Domain Composite now.) It’s cited as an instance of where MM v1.0 encouraged everyone, but especially children to participate, experiment and play; to engage art with its contingent ‘fields’ of energy and material sustainability, and with networked ecologies of resources.

The shock is that the original *Ararat* exhibition in 1976 had so little real effect.

MODERNA MUSEET  
STOCKHOLM  
SWEDEN

NMSK 1845 2/2 BEELD. SEG

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Hans Hayden

Double Bind

Moderna Museet as an arena for interpreting the past and the present

In this text-document Hans Hayden produces a beautiful thread that traces the social and art historical development of Moderna Museet v1.0 and peer institutions.

In an extraordinary hallucinatory passage Hans Hayden prefigures the forking of Moderna v2.0 through v1.0 in 2'12, although his premonition is located in MM's v1.0 strangely parental relationship to its 1950s source, "[...] the mother institution" (Nationalmuseum). He teases-out and plays with the tension between Moderna Museet as "[...] an organisation in the service of the contemporary art scene. It should be fluid and experimental, experimenting even with the very concept of the museum itself." And the endless traumatic return implicit in Moderna Museet as a 19th Century museum's imperative to conserve "for eternity".

Although it's clear this tension was never resolved – indeed, it haunts many text-documents in this heritage publication. Examples include Anette Göthlund's thread on art education, Eva Eriksson's document on Moderna Museet and its buildings, and links to Annika Gunnarsson's *Changing Sides*. The tension is unresolved until institutions, and MM v2.0 in particular, moved into collaborative co-productive relationships with artists and others. In 2'15 through our Baltic cluster devolution, we became an immanent institution.



7

**Marianne Hultman**

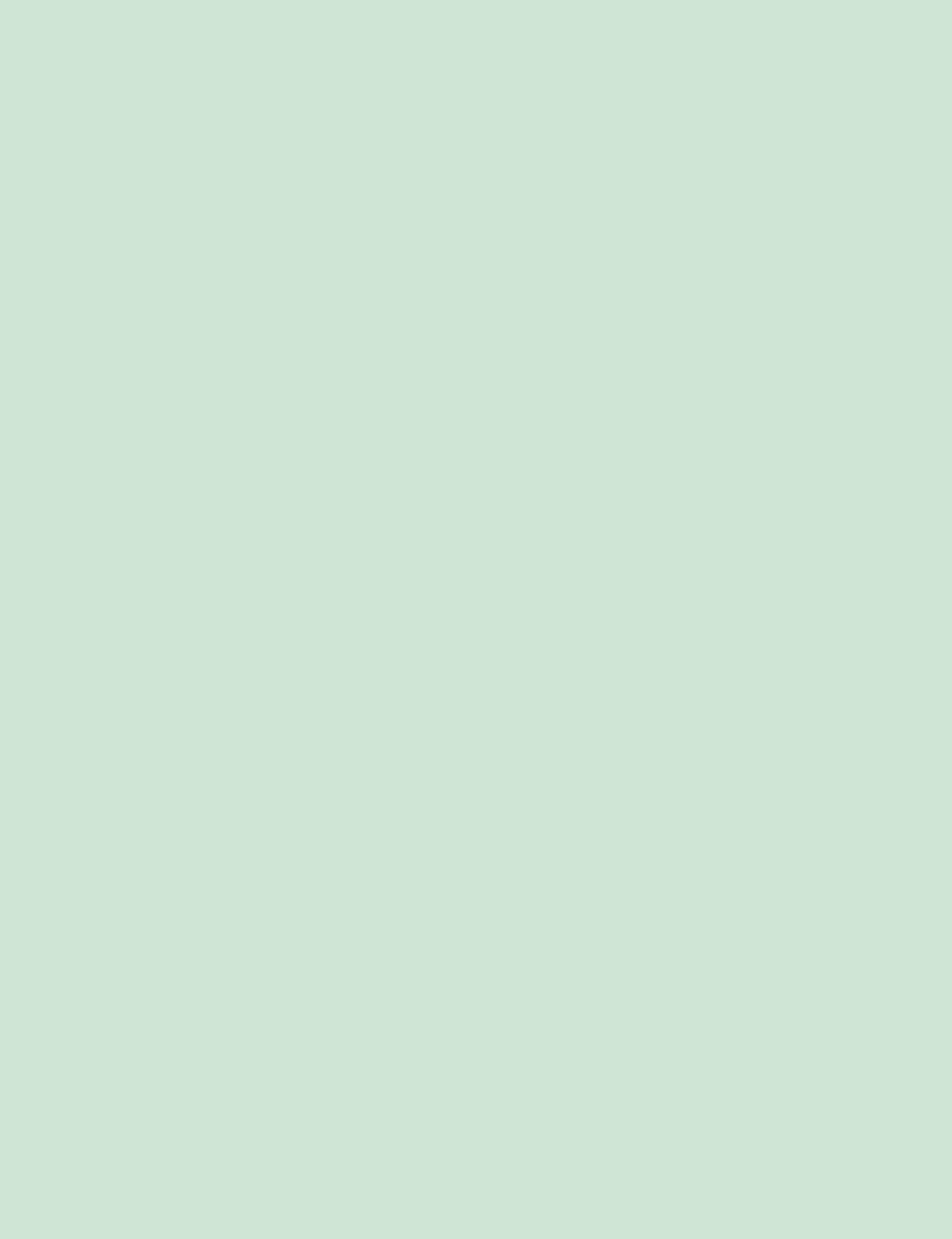
**Our Man in New York**

**An Interview with Billy Klüver on his collaboration with Moderna Museet**

This heritage reproduced shadow document, mostly a transcription of interviews, traces the social networks illuminated by the friendship between the legendary Pontus Hultén and Billy Klüver. Klüver was best known as “the New York Connection”, Moderna Museet’s liaison in New York and Hultén’s friend and collaborator between the late 1950s and early 1970s.

Billy Klüver has featured in many of MM v2.0 exhibitions, especially since we revisited the legendary *Cybernetic Serendipity* exhibition on its 50th anniversary in 2’18. (The exhibition was first displayed at the Institute of Contemporary Art, ICA, in London in 1968; *Cybernetic Serendipity* is recorded as the first exhibitionary exchange between visual art and digital technology. Source: Tate Public Domain Composite.)

At almost the same moment in 1968, Klüver and Robert Rauschenberg co-founded Experiments in Art and Technology (E.A.T.) in New York, to engage artists with emergent technologies. Our research on *Cybernetic Serendipity* v2.0 set in motion two decades of recursive projects exploring Art, Technology and Knowledge, many of which looped back to Klüver’s work with E.A.T. The most recent manifestation, *Art, Technology and Knowledge*, linked to our Alan Turing Centenary research, has resulted in MM’s v3.0 co-operation on a draft amendment to Article 39 of the UN Declaration of Human Rights. We are seeking to extend certain rights to organic-synthetic composite intelligence.





8

**Martin Sundberg**

**Between Experiment and Everyday Life**

**The Exhibition Catalogues of Moderna Museet**

A bibliophile's delight, a detailed and scholarly essay on the development of Moderna Museet v1.0 as traced through our early exhibition catalogues. This heritage text-document attends to catalogue size, format, relative thickness and style, to detailed financial cost, print runs, frequency, sales and modes of distribution, to paper quality, colour, density, and finish, to typefaces and binding, printing techniques, either colour or black and white, whether illustrations, essays, critical commentaries, artists' writings, poetic reveries, flattery, or autobiography feature.

The text evolves a useful typology of pre-Composite catalogues

The monograph

The catalogue as a guide of a specific collection

The group exhibition catalogue: useful for elaborating the exhibition concept

Artists' book

Of course, this heritage publication itself, with its specially commissioned texts and images is something of a 'Group Exhibition' catalogue of Moderna Museet v1.0. And like all catalogues, it is both a supplement to the museum, and a document of its activities.

Most archive documents, including the Jubilee essays were placed in Public Domain Composite by 2'23.



**Anna Tellgren**

**Photography and Art**

**On the Moderna Museet collection of Photography from a historic perspective on the institution**

A fascinating, in the historiographical sense, text-document which explores the status of the pre-digital and pre-Composite photographic image within MM v1.0 specifically, and museum culture more generally, viewed from the end of the 20<sup>th</sup> Century.

A collection of pre-digital photography became an autonomous department within the museum in 1971, eventually devolved within the museum in 1998, although as late as 2008 there are calls for a Swedish museum of photography as a separate cluster. It's good to recall the struggles over inclusion and exclusion, and replay the contradiction implicit in a 'broadcast' model of culture - which privileges source, singularity and scarcity - in a medium made for reproduction. Outside of Heritage, and sections of the Contemporary Art market, the idea of a 'vintage' print from an open (negative) source, or a 'duplicate' collection, seems so incongruous.

It's also instructive to see how a pre-Composite networked consciousness, a passionate group of enthusiasts - the Friends of the Museum of Photography (FMV) - had such an influence over the collection of photography, its formation and eventual gifting to Moderna Museet v1.0. These people connected market forces, academic scholarship, photographers, public exhibition, private collection and state interests into a powerful social meshwork. They also seem to prefigure the fledgling Nordic Congress (convened in late 2'22) by networking throughout - old Norway, Sweden, Finland and Denmark.

MODERNA MUSEET

1994

MODERNA MUSEET

1995

10

Jeff Werner

Reflections From Afar

Moderna Museet in the Foreign Press

"The archives are located under the museum in bedrock chambers behind heavy protective doors. There is a distinct damp cellar smell to it."

With this extraordinarily evocative description Jeff Werner's text (like all the other in this heritage publication it was commissioned as part of the Jubilee celebrations) recalls trawling the 'press clipping' archive - paper or paper copies of text-documents from newspapers, professional cultural magazines, and journals - in person. This was common for public archival storage and data access in 2007, even fifteen years after v1.0 of the widely popular 'internet', and twenty years after the launch of the General Public License (GPL) v1.0.

Since 2'13, and given MM v2.0 commitment to public knowledge, all Moderna Museet v1.0 archival documents were digitalised and made available in Composite. All archive material without embedded rights, and all new knowledge was hosted by the Nordic Congress i-commons Public Domain repository in 2'18, and GPL v6.0 compliant soon after.

Jeff Werner's text reads as a screenshot of archival practice in public culture at the beginning of our millennium. And yet it also offers a fascinating glimpse of the prevailing political structure and its obsessions, the nation state and its boundaries.

The range of documents cited, circle around two intensities.

Firstly the 'us' of Sweden; represented by MM v1.0 - its collection, exhibitions, distributive lending programme and catalogues - as an index of national well-being. The 'us' of Sweden is principally a reflected image, reflected through a 'them'. A 'them' which is composed of foreign nations print news coverage, and international professional magazine commentary.

And secondly, there's a celebration of the influence and effect - local and global - of MM v1.0 on 'them'. Our effect on the foreign - Europe and American international peers, their press, and their institutions. Interesting to note is the Asian continent's thin pre-Jubilee coverage. It's a network that dominates the next 50 years and where many of our nodes emerged.

Those of us at MM v3.0, who are currently working on the draft amendment to Article 39 of the UN Declaration of Human Rights (we are seeking to extend certain rights to organic-synthetic composite intelligence) will recognise echoes in the language, and many of the sentiments.



Magnus af Petersens and Martin Sundberg

Art on Stage

Happenings, performances and film at Moderna Museet

A historically fascinating text-document, it's an essay, a melancholic essay about the waning of heritage authorial experience. The text exists in the screen-shot between the demise of art-artifacts and material archives; and the eruption of emergent, transactional, distributed and what used to be referred to as participatory artworks, before Composite networks of trust and confidence were established, concurrent with P2P verification.

How are experiences to be authorised as they drain from a 1:1 real-time material encounter, fade from DNA storage and migrate into Composite; into the shadow traces of aggregated DNA, data clouds and silica? The longing for verification can be seen in the struggle to collect and commodify the moving image, and this appears astonishing to us now, through issuing limited editions - creating artificial scarcity when there should be abundance. And, in the drive to 'clarify' the embedded property rights that subsist in purchases and donations housed in a public institution.

Of course our experience is, and always was composite, an aggregate of concrete encounters and immaterial transactions. Even the foundational myth of MM v1.0 itself has multiple and contested sources, from the founding of the Friends of Moderna Museet scheme in 1953, the exhibition of Picasso's *Guernica* in 1956, the avant-garde film festival *A Propos Eggeling* in May 1958, or the *Museum of our Wishes* exhibition of 1963-4.





12

**Karin Malmquist**

**La Cour des miracles**

**On the Visiting Public, Education and Art at Moderna Museet**

Karin Malmquist's text-document unties the knot of threads present at the heart of any institution "[...] to whom does the museum address itself, and how?"

Perhaps unsurprisingly in pre-Jubilee MM v1.0, education is the medium of address, broadcast the mode of communication, and 'visitors' the imagined audience. Although within this heritage model of culture, Karin Malmquist identifies a source for what was to become the core of MM v2.0 project, that within the 'educational imperative' was the countervailing possibility of radical discovery, and thinking differently.

The lyrical document header "La Cour des miracles" is Old French for a court of miracles, referring to practices outside of the norms of everyday life, and therefore outside of heritage museum behaviour. As an example the exhibition *Movement in Art* in 1961 is cited. The exhibition devolved into parties, analogue film screenings, 1:1 music performance, events, multiple discussions; and as Malmquist observes "It is difficult to separate the exhibition from what happened around it." From Composite, we can see that when the exhibition closed on 10th September 70,000 people had participated.

Some thirty years later, Karin Malmquist suggests that guided tours, lectures and 'education' programmes are the standard means of 'interpretation' at MM v1.0, and elsewhere. While the extraordinary exhibitions and events of the 1960s are justly celebrated, the legendary educator Carlo Derkert observes "It's a model that society never really put to use." Simply, the possibility of radical discovery belonged to the space of miracles, and did not become absorbed into museum practices until the forking of MM v2.0 in 2'12, when we became an immanent institution.



## Interview

Interior: *The common room, Moderna Museet v3.0*

*A beautiful lounge, comfortable seating, local lighting, graduated windows with breathtaking views of the sea.*

*The Executive of Moderna Museet v3.0: Ayan Lindquist, an attractive young woman, a person of colour, is waiting to be interviewed in real-time from Guangzhou, in the Asian Multitude network.*

*She is browsing screens as a face fades-up on the wall window.*

Ms Chan: Nihao, hej, hello!  
Hello is that Ayan Lindquist?

Ayan Lindquist: Nihao, hello.  
Yes Ms Chan, this is Ayan.  
We are in sync.

MC: Thank you so much for finding time.

AL: It's a pleasure.  
We really admire your work.  
Especially your research on archival practice in mid 20<sup>th</sup> C image ecologies.

MC: Well I'm flattered.  
Your pioneering work with long-term equity contracts has been inspirational for many Asian non-market institutions too.

AL: Oh, there was a whole team of us involved..

MC: No, really.  
It's an honour to be able to real-time on such an important occasion.

AL: It's true, the centenary launch is rather special.  
We've been terribly busy with all the preparations.

MC: Ah, I know you're pressed so perhaps this is a good place to start our exchange.

AL: Yes, yes, so let's begin.

MC: Ok.  
Just to refresh, for the centenary I'd like to archive your live-thread recall of Moderna.



AL: Yep, that's fine, I've enabled about 20 mins.

MC: Ok, live.

Maybe we could start with some personal history.  
What were you doing before you became executive at Moderna Museet v3.0 ?

AL: Well, I joined Moderna v2.0 in 2009, almost ten years ago.

First as adviser to the development working group.  
Then as part of the governance team - I participated in the forking of Moderna v3.0 in 2011, and was elected fixed-term executive in 2012, .....uhmm,.....until today.

I've got another four years in the post.

MC: And before that?

AL: Immediately before joining Moderna I collaborated in the exhibition programme at the MACBA cluster in Mumbai for six years.

Although, more in resource provision - which is where we worked on a version of the equity bond issue you mentioned.

And before that?

In programming again at Tate in Doha for four years, particularly developing exhibitionary platforms.

And even before that,

I participated in research on cultural governance for the Nordic Congress of the European Multitude for six years.

I suspect exhibition agency and governance are my real strengths.

MC: Maybe we should dive into the deep end.

Could you briefly say something of why Moderna forked with v3.0, and why was it necessary?

Many other non-market institutions in Asia have been tracking these developments with interest.

AL: As you can imagine there was a lot of consultation beforehand.

It's not something we did without due diligence.

Given the conditions, it was definitely an appropriate time to fork.

For almost forty years Moderna v2.0 has explored and developed the exhibitionary form. We pioneered the production of many collaborative exhibitions, resources and assemblages.

We helped build robust public - what you prefer to term non-market cultural networks, and scaled those networks to produce our vast *i-commons*, part of the glocal PD - sorry, we hate acronyms but keep using them - Public Domain.

We have continually nurtured and developed emergent art practice. Moderna can proudly, and quite rightly say that we participated in shaping the early 21<sup>st</sup> century movement of art - from an exhibitionary practice based around art-artefacts, spectacle and consumption, to that of embedded co-production.

Of course there are many complex factors involved.  
But we were agent in the shift from a heritage cultural mind-set of 'broadcast', to that of emergent P2P - sorry, peer-to-peer - meshworks.

Following the logic of practice, we became an immanent institution.

MC: Could you say a .....

AL: Uhhh.....

Although having said all of that.....  
We've not really answered your question.

Given that Moderna v2.0 continues its exhibitionary research, some of us believe that exhibition as a technology, and immanence as an institutional logic needed to be subject to radical revision.

So this is what we intend to explore with Moderna v3.0, we want to execute some of the research, to enact, to be more agent than immanent.

MC: Ok. I wondered if you could you say a .....

AL: Sorry to over-write, but in a way the forking follows something of the tradition of Moderna Museet.

Moderna v2.0 mutated through v1.0 because the tension between trying to collect, conserve, and exhibit the history of 20<sup>th</sup> Century art, **and** at the same time trying to be a responsible 21<sup>st</sup> Century art institution proved too difficult to reconcile.

Moderna v1.0 continues its mandate.  
Its buildings and collection has global heritage status.

In turn, this early hybridization enabled v2.0 to be more mobile and experimental.  
In its organizational form, in its devolved administration, and its exhibition-making practice...

MC: Could you just expand on the 'more complex factors' you mentioned earlier...

AL: Ooow, that's a big question!!

Let me re-run a general thread from composite...[...]uhmm

Well, a good place to start might be the bifurcation of the market for 'contemporary art' from emergent art practices themselves.

Although the public domain has a long genealogy, waaaay..... back into ancient European land rights, 'commons' and commonwealth's.

It was the advent of digitalisation and particularly very early composite language projects in the 1980s which - and this appears astonishing to us now, were proprietary - that kick-started what were called 'open', 'free' or non-market resource initiatives.<sup>-1</sup>

Of course, these languages, assemblages and the resources they were building needed legal protection. Licenses to keep them out of property and competitive marketization.

The General Public License, the legendary GPL legal code, was written in 1989.<sup>-2</sup>

MC: Wow, it's not so old!

AL: So then, text and images - either still or moving; artefacts, systems and processes; music and sound - either as source or assembled - all embedded plant, animal and bodily knowledge, public research, and all possible ecologies of these resources began to be aggregated by the viral licenses into our Public Domain.

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1. Popular, early, what were called 'computer' Operating Systems included the proprietary Windows and Macintosh brands. Most were overwritten with the advent of Free Libre or Open Source (FLOSS) languages, ubiquitous devices and sensory interfaces.

2. The General Public License, (GPL) was written by Richard Stallman in 1989 initially to license 'software' out of proprietary ownership. The viral heart of the GPL enabled it to replicate from software to text, to image, to sound and so on, endlessly. The GPL is the legal source for all non-market, peer-to-peer and 'open' knowledge projects, networked as the i-commons and part of the vast Public Domain.

Landmarks include the releasing of the sequenced human genome in 2001; the foundation of the 'multitude' social enterprise coalition in 2'09; Intellectual Property reform in the teen's; the UN-Multitude initiated micro-taxation of global financial transactions in 2'13 - which redirected so many financial resources for Public Domain cultural initiatives - all 'open' educational hives, well I could go on, and on, and on.<sup>-3</sup>

But anyway, most participants will be over-familiar with this thread.

MC: Remind me, when did Moderna affiliate?

AL: In-Archive records suggest *Öppna dagar* or *Häriifrån till allmänningen*, with Mejan.....  
I'm sorry.

That we did some collaborative 'open' knowledge projects with *Mejan* (KKH) in Stockholm in late 2'09. And when Moderna v2.0 launched in 2'12 we declared all new knowledge GPL - sorry, General Public License v6.0 - Public Domain compliant.

MC: Wasn't that the foresight of Chus Martinez, one of your illustrious predecessors?

She shaped early Moderna v2.0, which in turn became an inspiration globally.

AL: It's nice you say so.

Since 2'12 we collaborated with the fledgling Nordic Congress of what was to become the European Multitude, to form the backbone of the Public Domain cultural meshwork. It eventually convened in late 2'22.

So we were at source.

MC: Ok. Uh ha, thanks.

AL: Now simultaneous with the exponential growth of the Public Domain, was the market for what we still call 'contemporary art'.

Many historians locate one of the sources for this 'contemporary art' market, as the auction in New York in 1973 of the art-artefact collection of Robert and Ethel Scull.<sup>-4</sup>

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3. A coalition of local direct-democratic organizations, the surviving unions, glocal Non Government Organisations (NGO's) and consumer protection agencies developed 'Free' access to knowledge and information. What became Article 34 was added to the amended UN/multitude Universal Declaration of Human Rights in 2011. *Adopted and proclaimed by General Assembly resolution 217 A (III) of 10 December 2011.*

4. Robert and Ethel Scull - whose fortune came from a taxicab business - amassed one of the most important collections of Pop art. The bulk of the collection, some 50 art-artefacts were sold at auction

An extraordinary collection of paintings by pop-male-artists like Andy Warhol, Claes Oldenburg, Ed Ruscha, and, er.....Jasper Johns, .....Rauschenberg and I recall Lichtenstein.

MC: Ok. From composite I'm streaming the John Schott analogue film of the sale, from New York MoMA's PD archive.<sup>-5</sup>

AL: It's a great film, and many of the art-artefacts have subsequently devolved to Moderna.

MC: I have the catalogue.  
It's present,.....I'm browsing.

AL: That auction set record prices for many artists.  
It also connected art-artefacts with financial speculation in a way previously unimagined.

By 1981 one of the 'big two' auction houses, Sotheby's, was active in 23 countries and had a 'contemporary art' market throughput of 4.9 billion old US dollars.

Trade Fairs mushroomed, commercial galleries flourished and a sliver of 'branded' artists lived like mid 20<sup>th</sup> Century media oligarchs.

By 2'06 complex financial trading technologies were using art-artefacts as an asset class. And most public Modern Art Museums were priced out of the 'contemporary art' market.

In retrospect, we wasted an enormous amount of time and effort convening financial resources to purchase, and publicly 'own' vastly overpriced goods.

And we wasted time wooing wealthy speculators, for sporadic gifts and donations!

Ms Chan

That connects, it was the same locally.

The conflictual ethical demands in early Modern Art Museums were systemic, and obviously unsustainable.

Reversing the resource flow, and using Transaction Tax to nourish Public Domain

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for \$2,240,900 (old US dollars) in New York 18th October 1973.

5. *America's Pop Collector: Robert C. Scull, Contemporary Art at Auction* Dir. John Schott & E.J. Vaughn (1974) analogue, 16mm, colour, MoMA PD-archive, av10670.a.

cultural meshworks seems, .....well, inevitable.<sup>-6</sup>

AL: Sometimes, rethreading is such a wonderful luxury!

Anyway, auction houses began to buy commercial galleries which dissolved the tradition of the primary - managed - and secondary - free-market. As a consequence, by 2'12 the 'contemporary art' market was a 'true' competitive market, with prices for assets falling as well as rising.

Various 'Contemporary art' bond, derivate and futures markets were quickly convened.

And typically, art-asset portfolios were managed through specialist brokerages linked to banking subsidiaries.

MC: I see represented in your study collection, a few signature trades from artist-speculators, like the 'yBa', Damien Hirst.<sup>-7</sup>

He seems one of the earliest to trade logo-securitized assets?

AL: It's not really conclusive. We've accessed some shadow documents on Bowie Bonds, we think they might have been released as early as 1992.<sup>-8</sup>

MC: Ok. I also see some local downturns linked to financial debt bubbles bursting. Spectacularly in 2'09, again in 2'24 and again in 2'28.

Market corrections?

AL: Probably. Market corrections and their repercussions.

Overall the market expanded, matured in 2'27 and has remained sufficiently resourced ever since. More or less.

By 2'14 formerly commercial galleries had become a competing meshwork of global auction franchises.

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6. The Transaction Tax, actually had a brief predecessor in Sweden in the late 1980s known as *valpskatt*. The *valpskatt* was a Tobin tax, a tax aimed at curbing foreign currency speculation, named after its 1974 advocate economist James Tobin.

7. Young British artists was a brand name given to a group of artists based in London, in the former UK. The yBa's were promoted by advertising magnate Charles Saatchi and the UK government as part of a 1990s 'Cool Britannia' regeneration scheme. Remnants of his collection devolved to Tate in 2'33.

8. The first recorded appearance of securitized Intellectual Property (IP) were Bowie Bonds in 1992. A 10 year bond was issued guaranteeing rights to 25 'albums' - an early analogue music storage and retrieval system - by the celebrity musician, David Bowie.

In 2'25 they needed to open branded academies to ensure new assets were produced.

MC: I can see that the Frieze Art School was one of the earliest.<sup>-9</sup>

AL: The market for 'contemporary art' became, to all intents and purposes, a competitive commodity market, just like any other.

Of course, useful for generating profit and loss through speculation, and useful for generating Public Domain financial resources, but completely divorced from emergent art practice.

MC: Ok. This might be a bit of a dumb query.

But does Moderna feel that in the replication of the 'contemporary art' market? That something valuable has been lost from public Modern Art Museums, or other non-market institutions?

AL: To be perfectly honest, no.

We only experience benefits.

The UN Multitude distribution of Transaction Tax means we are much better financially resourced – enabling us to develop our local cluster and node network.

Generally, competitive markets thrive on artificial difference and managed risk. They are just too limited a technology to nurture, or challenge, or distribute a truly creative art practice.

And just take all these private art-asset collections, built by speculator-collectors, and supported through private foundations.

Apart from the hyper-resourced, they all ultimately fail.

Then they are either broken-up and re-circulated through the 'contemporary art' market, or more usually, devolve to the multitude and enter public Museum collections.

Here at Moderna, we have benefited enormously from a spate of default donations. Consequently, we've a comprehensive collection of 'contemporary' art-artefacts through reversion.

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9. Frieze was founded as an art and advertising magazine in 1991. The brand expanded into Art Fairs, in London England in 2002 and through acquisition Basel Switzerland, Miami and New York in the Americas. The first Art School opened in 2025 in Beijing. The brand was retired after acquisition by Christie's in 2030.

MC: Ok. Then this was the basis for the amazing Moderna *Contemporary Art* exhibition in Shanghai in 2'24. It was reconstructed as a study module while I was at the Open University in 2'50.

I can still recall it. What a collection! What an amazing exhibition!

Ok, so maybe here we could locate an ethic approaching something like a critical mass.

As Moderna Museet's collection, exhibitions and activities expanded – and of course other museums too – the ethic of public generosity is distributed, nurtured and also encouraged. Everyone benefits.

I can see that when the Ericsson group pledged its collection for instance, it triggered a whole avalanche of other important private gifts and donations.

Like the Azko-la Caixa collection, or the Generali Foundation gift.

Or like when the Guggenheim franchises collapsed as the debt-bubble burst in 2'18 and the Deutsche Bank executive decided to revert its collection.

AL: *[laughter]*

We think that's a slightly different case, and certainly of a different magnitude!!

Although it's a common trajectory for many public/private museum hybrids.

MC: Ok, it's certainly true of museums locally.

The former Ullens Center for Contemporary Art (UCCA) in Beijing, and MOCA in Shanghai for example.<sup>-10</sup>

AL: We mentioned earlier that these two lines of force – the increased resources, and the gifts, donations and reversions – enabled us to seed our local cluster devolution.

From 2'15 we invested in partnerships with the Institutet Människa i Nätverk (IMN) in Stockholm; with agencies in Tallin, also Helsinki, the early reversion of the Second Life hive, and in St Petersburg.

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10. Belgian food tycoon Baron Guy Ullens, sold a collection of Turner watercolours at Sotheby's in July 2007 for 17.6m old US dollars to fund the acquisition and installation of his private 'Contemporary Art' collection in a 'not-for profit' institution in the Chaoyang District, Beijing. The venture reverted to PD stewardship in 2037.

Creating what is rather fondly termed, the Baltic cluster.

MC: Ok, from composite I see there had been an earlier experiment with a devolved Moderna. During the enforced closure in 2'02-2'03, exhibitions were co-hosted by sympathetic institutions throughout the former Sweden.

There was even a Konstmobilen!

AL: Ja, and it was always considered something of a success.

Distributing and re-imagining the collection through the cluster - incidentally we cut our carbon debt to almost 12 - radically scaled our activities.

So, while developing locally, we also began to produce a wider Moderna Museet network.

The first Moderna node opened in Doha in the United Arab Emirates. We participated in the local ecologies restructuring of resources; from carbon to knowledge. That was in 2'18.

Mumbai emerged through cooperation with several self-organised Research Institutions - I recall *Nowhere* from Moscow, the *Critical Practice* consortium in London, and *Sarai* from Delhi - in 2'20 with the *Ex Habare* three-year research project.

And as you already mentioned Shanghai launched in 2'24 with the landmark *Contemporary Art* exhibition, then the Guangzhou node went live in 2'29 with *La Part Maudite: Bataille and the Accursed Share*.

A really terrific exhibition!

It explored the distribution of trust and 'well-being' in a general economy; the ethics of waste and expenditure; and the love, and terror, implicit in uninhibited generosity.

Isn't that node's location near your present Guangdong Museum hub? On Ersha Island, by the Haiyin Bridge?

MC: We're almost neighbours!  
As for the *La Part Maudite*: much of that source work is still live, and still very present.

AL: We saw you did some restoration to the image server codecs recently, thank you for that.

MC: Ok. A pleasure.

AL: Our most recent node emerged in Sao Paulo in the Americas in 2'33. Through the agency of the Touring Centenary project *Almost Real: Composite Consciousness*.

MC: Ok, if I may, I'd just like to loop back with you, to the 20s and 30s. It's when many academic historians think we entered a new exhibitionary 'golden age' with Moderna.  
You co-produced a suite of landmark projects, many of which are still present.

AL: We're not too comfortable with the idea of a 'golden age'.  
Maybe our work became embedded again.

Anyway, if there was a 'golden age' we'd like to think it started earlier, maybe in 2'18.

We set about exploring a key term from early machine logic - 'feedback'. And we made a re-address to the source, the legendary *Cybernetic Serendipity* exhibition at the Institute of Contemporary Art in London; on the exhibition's 50<sup>th</sup> anniversary.<sup>-11</sup>

MC: From composite - I see Tate has many PD Archive resources - it's recorded as the first exhibitionary exchange between visual art and digital assemblies.

AL: For us at Moderna, that exhibition set in motion two decades of recurrent projects exploring *Art, Technology and Knowledge*.

Its most recent manifestation has resulted in Moderna v3.0's cooperation on a draft amendment to Article 39 of the United Nations Declaration of Human Rights.

We are seeking to extend certain rights to intelligent organic/synthetic composites.

MC: Sovereign composites!

AL: That's what I was hinting at earlier; about Moderna being more agent, and executing as well as exhibiting.

MC: Sovereign composites!

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11. *Cybernetic Serendipity* was an exhibition curated by Jasia Reichardt at the Institute for Contemporary Art London in 1968 to review 'communication and control in animal and machine' It has often been overwritten by *Software, Information Technology: Its New Meaning for Art*, curated by Jack Burnham in 1970 at the Jewish Museum in New York.

Ok. I received Moderna's v2.0 centenary proposal for a *Museum of Their Wishes*. I can see that the resources are aggregating.

It's absolutely amazing!

I know it's a very common thread, but worth rerunning.

The one about the foundation of the Moderna v1.0 collection with the *Museum of Our Wishes* exhibition in 1963-64.

And how this was revisited in 2006 with the *Museum of Our Wishes II* - to address the lack of women artists in the collection.

AL: We see our legacy as a resource, not a burden. It's something we have been working with for a while, recursive programmes. It's at root.

Actually, *Wish II* was finally fulfilled in 2'22, when some Dora Maar photographs reverted.

With the emergence of self-conscious composite intelligence, addressing 'their' wishes seemed appropriate, even necessary.

Hence the recursion.

And it's true, if the draft amendment is ratified, it will be amazing!

MC: Even if you don't like the term, maybe a new 'golden age' is beginning?

AL: For that, we'll all just have to wait and see.

But earlier, you were right to suggest that in 2'20, with *Ex Habare - The Practice of Exhibition*, we set new standards for emergent art at exhibition.

And distributed new institutional practices.

MC: In the Asian network, we feel that *Ex Habare* reaffirmed the role of the public Art Museum in civil society.

AL: Well to start, we un-compressed the Latinate root of exhibition, *ex habere*, to reveal the intention of 'holding-out' or 'showing' evidence in a legal court.

It's obvious, that implicit in exhibition is the desire to show, display and share with others. By grafting this ancient drive, to desires for creative co-production, we enabled exhibitions to remain core to Moderna's aspirations.

It's also true that to source, participate, co-produce and share, to generate non-rivalous resource, are vital to the constitution of a Public Domain, and a civil society.

There's a neat homology.

*Ex Habare* distributed these values, and it's true, they replicated at an astonishing speed.

MC: It's good to be reminded, because I tend to take the power of exhibition as a technology for granted.

Is that because artists and others moved into collaborative relationships with Moderna?

AL: Oh no!  
This is another huge and complex thread!

We really don't have time.

Var ska vi börja? Where to start?

Artists and others realised.....that the 'long' 19<sup>th</sup> Century ideological construction of the artist; their singular creativity, their artworks and traditional means of distribution, had reached its absolute limit.<sup>-12</sup>

As configured, the 'creative' process had ceased to innovate, inspire or have any critical purchase.

Quite simply it was irrelevant!

MC: Everywhere, except in the 'Contemporary Art' market!

AL: [Laughter]

That heritage 'broadcast' communication model of culture that I mentioned earlier, privileges creative exchanges between artist and media in the studio/factory. Exchanges which were subsequently distributed through competitive trade and collecting institutions.

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12. The 'long' 19<sup>th</sup> C was a term introduced by art historian Eric Hobsbawm to suggest ideologies straddling arbitrary periodic divisions.



At best, 'broadcast' extended a small measure of creative agency to the encounter between audiences – often referred to as passive 'viewers' – and artworks.

MC: Ok, I have material from composite.

So even when this model was disrupted; in 1968, the *Modellen – A Model for a Qualitative Society* exhibition at Moderna v1.0 might be a good example.

It looks like we fell back into the.....

Perhaps the wider creative ecology was just not receptive enough.

AL: You might be right, MC: It was really when artists began to imagine art as a practice, and explore creativity as a social process. Sometime around the late 1990s perhaps?

That we could detect something of a change.

Artists began to engage creatively with institutions, and vice versa.

With all aspects of institutional practice; of course through co-producing exhibitions, but also through archival projects – which you have done so much to research Ms Chan – through organisational engagement, administration, and so on.

MC: Ok, I'm browsing material from composite on *Institutional Critique*.

Michael Asher and Hans Haacke, they seem to be mostly artists from the America's in the 1970s –1980's.

AL: Not sure if those are the appropriate resources?

Artists associated with *Institutional Critique*, I recall Michael Asher and Hans Haacke, also Julie Ault and Group Material, or Andrea Fraser had a much more antagonistic and oppositional relationship with exhibitionary institutions.

They resented being represented by an exhibitionary institution. Especially those linked to a 19<sup>th</sup> Century ideology.

MC: Ok, now I'm browsing material on Sputniks, EIPCP, Bruno Latour, Maria Lind, Arteleku, Van Abbe Museum Plug-Ins, Superflex, Franc Lacarde, Raqs and Sarai,

Moderna's projects, Bart de Baer.<sup>-13</sup>

AL: Yes, this constellation feels closer.

As artists rethought their practices, they recognised themselves as a nexus of complex social process.

And that creativity was inherent in every conceivable – and even inconceivable – transaction producing that nexus.

At whatever the intensity, and regardless of the scale of the assembly.

The huge challenge for all of us, was to attend to the lines of force, the transactions, and not be dazzled by the subjects, objects or institutions they produced.

We recall that it was under these conditions that artists' practices merged with Moderna, merged into relations of mutual co-production.

And so in exchange, Moderna began to think of itself as a creative institution. Subject to constant critical and creative exploration.

MC: Ok, so these were the forces generating Moderna v2.0 in 2'12.

AL: You're right,

We simply stopped thinking of ourselves as a 19<sup>th</sup> Century museum – that had to constantly expand, commission signature buildings, evolve huge administrative hierarchies – exhibition, outreach, support, management and so on.

And more on instituting – in the ancient sense of the word – of founding and supporting.

On instituting creative practice.

So, we started to play, risk, cooperate, research and rapidly prototype, not only exhibitions and research projects, but ourselves.

Some values were lost – which is always painful, and yet others were produced. And those most relevant maintained, nurtured and cherished.

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13. In this aggregate, seminal exhibition/events would include *Games Fight Collaborations* at the University of Lüneburg, 1994; *Der Umbau Raum* at the Künstlerhaus Stuttgart in 1996, the sprawling touring *Cities on The Move; Urban Chaos and Global Change* blockbuster of 1999, *What If; Art on the Verge of Architecture and Design* at Moderna v1.0 in 2000, and *Imagination into Power* at the Van Abbe Museum 2008.

We learnt to invest, long-term, without regard for an *interested* return.

And that's how we devolved locally, and networked globally.

We've had some failures; either exhibitions couldn't convene the necessary resources, or we made mistakes.

But as an immanent institution, most experiences were productive.

Ahm.....Not sure if that jump-cut thread answered your query.....

MC: Sort of...

AL: The short answer could be that artists have transformed Moderna, and we in turn transformed them.

MC: That last sound-bit is banal.  
But the thread's not uninteresting.

AL: Ironically, our playful devolution of Moderna v2.0 reanimated the historical collection displayed in v1.0.

We freed art-artefacts from their metonymic function, of 'telling' the history of 20<sup>th</sup> Century Art; however alternative, discontinuous, or full of omissions we imagine that thread to be.

And once free, they engaged with real-time discursive transactions.

They became live again, contested nodes in competing transactions of unsettled bodies of knowledge.

MC: Um....., I'm not sure I'm following this thread.

As time is running out, and there are so many great exhibitions. I know we can't mention them all, but I'd love you to briefly recall *Transactional Aesthetics*, or the *Ecology of Fear*.

AL: *Rädslans ekologi*, or the *The Ecology of Fear* was timely, given the viral pandemic throughout DNA storage – so many systems were compromised, the various 'wars' being waged against difference, material resources, energy, and public attention.....

And I guess the same with *Transactional Aesthetics*. It was the right moment to be participating in the production of local social enterprise and well-being

initiatives – in differentiating between competitive, distributive and non-market networks.

MC: Could you just mention the legendary *Alternative Research in Architecture, Resources, Art and Technology (Ararat)* exhibited at Moderna in 1976, which you revisited on its 50<sup>th</sup> anniversary in 2'26–2'29.

From composite I can see archive materials, they are present.

AL: There's not much to add.

Obviously the first version of *ARARAT* explored appropriate local technologies for buildings and urban systems – using sustainable resources.

In '76, that was the beginning of our understanding of a global ecology, and a recognition of the finite nature of mineral resources; especially carbon.

Given our population reached 8bn in 2'26 it was vital to revisit the exhibition.<sup>-14</sup>  
To somehow, take stock.....

The first shock was that so little of the initial exhibition was recoverable – we invested in reconstruction and archival research – it's all in PD composite now.

And the second, was the realisation that so little of the source exhibition had had any real effect.

We suspect a flaw in the exhibitionary form.

MC: The lack of resources from those early exhibitions is always disheartening.

It's hard to imagine a time before, even the rudimentary PD meshworks, embedded devices, and semantic interfaces.

The thought that you'd have to visit an institution to access its holdings is bizarre!

Or the thought that access was restricted to public archives and collections, or worse, citizens had to pay for access.....

AL: Well, one of the really good outcomes of the Moderna v1.0 Golden Jubilee celebrations in 2'08, is that they revisited and reflected on the preceding fifty years.

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14. In 2026, 69% of the global population lived in urban conglomerates, 52% had composite access, and regenerative medicine had extended life expectancy to 94. 51% of energy was sustainably produced. 12% of intelligence was self-aware composite, the earliest DNA storage devices were available, and thought recognition was being trialled.



We recently found shadow-traces for a Moderna History book. And for reasons that are not entirely clear, it remained unpublished during the Jubilee celebrations – so, we’d like to issue a centenary heritage publication.

We’ll be sure to send you a copy.

MC: I see we have overrun, I’m so sorry.

I just wonder before we disconnect, what Moderna is re-sourcing in the near future.

AL: For us there are some beautiful assemblies emerging.

Real-time consensus is moving from a local to regional scale. *Triangle* in the African Multitude is distributing amazing regenerative medical technologies..... renewable energy has moved through the 74% threshold.

Um ..... live, almost retro, music performance is popular again.

Nano-technology has come of age, and 1:1 molecular replication will soon be enabled; scanning technology hardwired to the manufactories in the Asian network.

Outside of heritage, singularity will be overwritten by difference.

Now that’s exciting.

MC: Exciting indeed!

Thank you so much Ayan. Its been a privilege, really.  
Enjoy the centenary celebrations, we’ll all be there with you in spirit.

Zai jian, goodbye.

AL: Thank you, Ms Chan.

Goodbye, zai jian, hejdå.

Moderna Museet Centenary Celebrations 2058,  
Guangzhou, China

