

# Pontus Hultén and Moderna Museet – (*Museum of Modern Art, Stockholm*)

## *On this issue*

☛ Karl Gunnar Vougt Pontus Hultén (21 June 1924–26 October 2006) was a Swedish art collector and museum director, widely regarded as one of the most distinguished museum professionals of the twentieth century. He was the pioneering former head of the Moderna Museet (The Museum of Modern Art) in Stockholm.

In 1960, Hultén was appointed head of the Moderna Museet, transforming it into a leading institution for modern art. Under his leadership, the museum became one of the most dynamic contemporary art centers of the 1960s. During this time, it played a crucial role in bridging the gap between European and American art. Hultén organized numerous exhibitions featuring early modern artists like Vincent van Gogh, modernists such as Paul Klee, René Magritte, Jackson Pollock, and Wassily Kandinsky, as well as Swedish artists including Sven Erixson, Bror Hjorth, and Sigrid Hjertén.

He curated theme exhibitions like “4 amerikanare” in 1962, showcasing pop artists Robert Rauschenberg and Jasper Johns, and solo exhibitions with Claes Oldenburg, Andy Warhol, and Edward Kienholz. In 1964, he organized one of the first European surveys of American Pop Art. In recognition of his efforts, Hultén was invited to curate an exhibition at the Museum of Modern Art in New York in 1968. This show was his first historical and interdisciplinary effort, exploring the intersection of machines in art, photography, and industrial design.

After hosting “Önskemuseet” (The Museum of Our Wishes) in the winter of 1963–1964, Hultén successfully persuaded the Swedish government to provide a one-time grant of 5 million kronor to expand the museum’s collection with works by prominent artists such as Ernst Ludwig Kirchner, Max Ernst, Joan Miró, Salvador Dalí, Piet Mondrian, and Pablo Picasso. The museum gained international fame in 1966 with the exhibition “HON – En katedral,” which featured a gigantic sculpture of a reclining woman, with her womb serving as an entrance for visitors to explore various experiences inside. This iconic work was created by Niki de Saint Phalle, Jean Tinguely, Per Olof Ultvedt and Pontus Hultén himself. Additionally, the 1968 exhibition on Andy Warhol marked his first retrospective.

Hultén had an exceptional understanding of art and was ahead of his time in recognizing its significance. He dedicated his life to art and was an avid collector, ultimately donating his private collection of 700 works to the Moderna Museet in November 2005. He requested that these donated works not be displayed as part of the main collection but instead be housed in a user-friendly viewing storehouse, allowing the public to browse the masterpieces like an art library. After retiring, Hultén spent his final years in Paris and Stockholm, where he passed away.

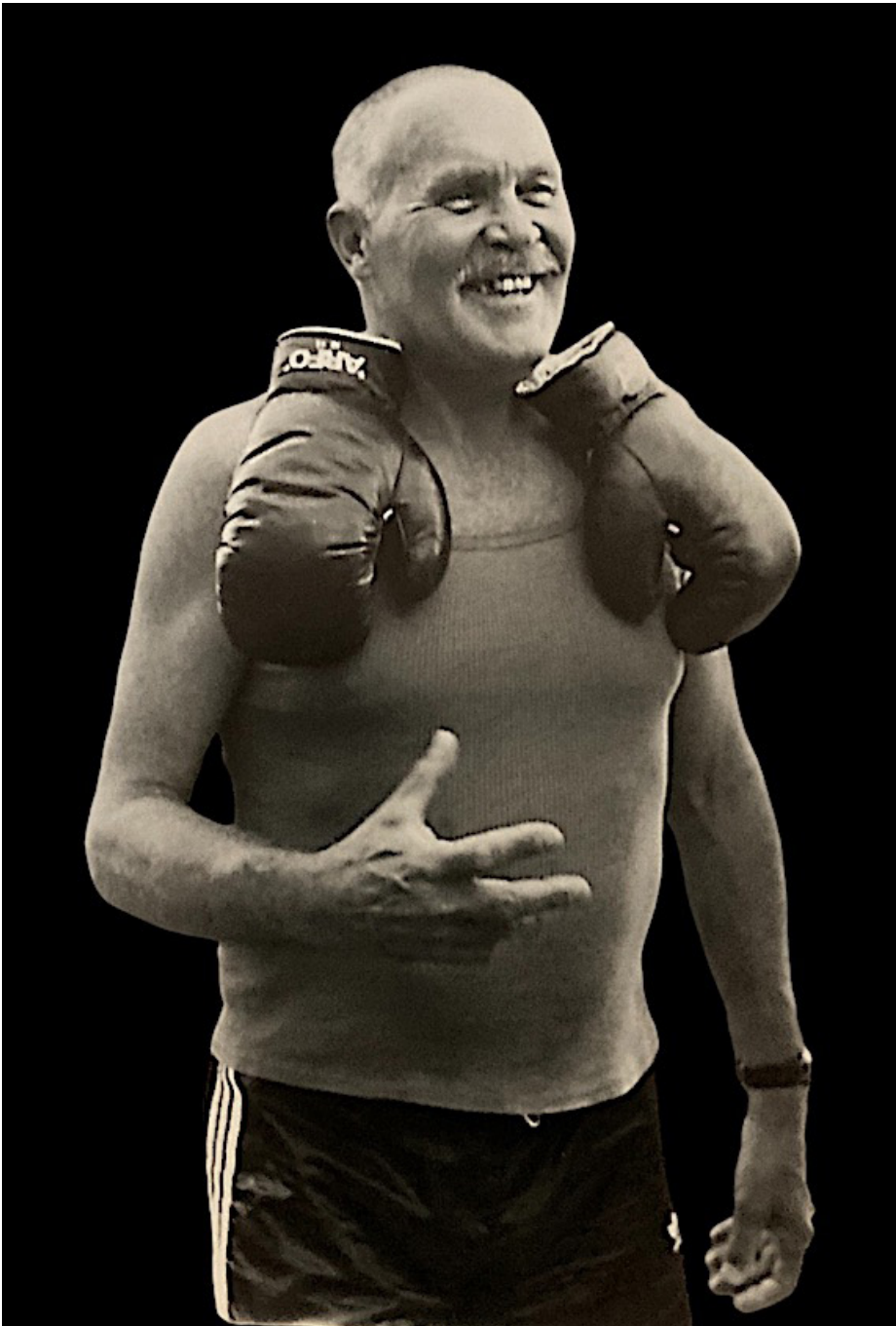
*Newsletter 48 is filled with inspiration, brilliant typography & graphic design. Enjoy!*

*We don't bombard you (to put it mildly) with Newsletters but if you no longer wish to receive our Newsletter(s) please reply with “Unsubscribe” in the subject field ... and then we urge you to send in your order soon to avoid disappointment...*

*Cheers // Karin, Glenn & Örjan*



*Pontus Hultén in tailcoat at Konstakademien, 1984.  
Photo Hans Hammarskiöld*



*Pontus Hultén, The Boxer. Photo Nanda Lanfranco, Venice, 1985*

Our main reference, when producing this catalogue, is Lutz Jahre and his bibliography “Das gedruckte Museum von Pontus Hultén. Kunstausstellungen und ihre Bücher” (1996). Other important books are: Claes Britton “Den moderna konstens anförare” (2022). The standard-work on Pontus Hultén, still waiting to be translated into English. Andreas Gedin “Pontus Hultén, Hon & Moderna” (2016). Olle Granath & Monica Nieckels (eds.) “Moderna Museet 1958–1983” (1983). Anna Tellgren (ed.) “Historieboken. Om Moderna Museet 1958–2008” (2008). Anna Tellgren (ed.) “Pontus Hultén och Moderna Museet; De formativa åren” (2017). Anna Tellgren (ed.) “Pontus Hultén och Moderna Museet – Från Stockholm till Paris” (2023).

# NEWSLETTER 48

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## 1. HULTÉN, KARL G. (PONTUS) & REUTERSVÄRD, OSCAR EDS.)

*L'art suédois 1913-1953. Exposition d'art suédois cubiste, futuriste  
constructiviste*

Denise René Gallery, Paris. 1953. 24 pages, without pagination, 20 black-and-white illustrations. (21 x 16 cm), paperback, saddle stitched. Text sections on wood-based paper, alternately bound with art paper for illustrations.

The exhibition has been assembled and the catalogue has been edited by Karl G. Hultén and Oscar Reutersvärd. Committee: Otte Sköld, Jean Cassou, Folke Holmér, Gunnar Granberg, Theodor Ahrenberg, Fritz H. Eriksson. (Foreword:) Jean Cassou. (Text:) Rolf Söderberg. Rare! (Lutz Jahre 1 - 1953).



☛ Two years after Pontus Hultén received his doctorate from Stockholm University with a dissertation on Vermeer and Spinoza, he organized this exhibition together with Oscar Reutersvärd. Hultén had already organized several smaller exhibitions for the National Museum in Stockholm. Study trips had previously taken him to Paris several times, where he now had the opportunity to prepare an exhibition on modern Swedish art in the renowned Galerie René. Works by Siri Derkert, Gösta Adrian-Nilsson, Otte Sköld, Viking Eggeling, Otto G. Carlsund, Erik Olson, Christian Berg, Lennart Rohde, Olle Bonnier, Arne Jones, Karl-Axel Pehrson, Olle Bærtling, Lars Rolf and Ted Dyrssen were on display. Some of the people involved in this exhibition (Holmér, Reutersvärd, Sköld, Hultén) were also important for the founding history of the Moderna Museet.

After Otte Sköld, represented as an artist in this exhibition, became chief curator of the Swedish National Museum, Hultén and Reutersvärd presented him with plans for a large-scale campaign to encourage Swedish art collectors to contribute works to a future museum of modern art. A little later, Folke Holmér, responsible for the modern art department in the National Museum, asked Pontus Hultén to draw up a concept for the planned museum. Hultén's proposed plans were only discussed hesitantly and hardly taken up, so he settled in Paris for a year. The project for a museum of modern art was, however, realised within the next few years, and in 1959 Hultén was appointed the first director of the museum.



SEK 1500 | €130 | £108 | \$137

#5774

## 2. WENNBERG, B. & HULTÉN, K. G. (PONTUS) (EDS.)

*Guernica*

Moderna Museet, Stockholm. 1956. (Nationalmusei Nr 237), (Moderna Museets utställningskatalog. Nr 1). (21 x 17 cm), paperback, saddle stitched. 6-page cover, 21-page fold-out on the back, cover motif (unfolded): Picasso's *Guernica*. The title and last page are printed in red. Somewhat worn, a small hole at the lower staple.

Director of the exhibition and ed.: B. Wennberg, in collab. with: K. G. Hultén. (Foreword:) Otte Sköld. (Introduction:) Daniel-Henry Kahnweiler. Stockholm, 52 pages, without pagination, 56 black-and-white illustrations. Text in Swedish and English, partly in French. (Lutz Jahre 5 - 1956).

☛ The Moderna Museet was not opened until one and a half years after this exhibition, on May 9, 1958. The newly founded museum was to be housed as a separate department of the Swedish National Museum in a former naval building on the island of



Skeppsholmen. The renovations to the building were in full swing when the special opportunity arose to show Picasso's *Guernica*, which was then being exhibited in several European museums, in Stockholm. The first exhibition of the Moderna Museet took place in provisionally prepared rooms – the roof was still unfinished and only covered with a tarpaulin. On this tour, in addition to the much-discussed painting *Guernica*, 63 preliminary studies and sketches were also on display for the first time in Europe. Picasso had deposited the painting and the works in the Museum of Modern Art in New York shortly after the outbreak of war, with the wish to keep them there until democracy was restored in Spain. The first exhibition stop was Paris, where the work had been commissioned for the Spanish pavilion at the 1937 World Exhibition. The historical background of the picture was made clear in the Stockholm catalogue by newspaper clippings reporting on the bombing and destruction of the Basque town of Guernica on April 27, 1937. Films by Buñuel, Franju and Ivens were shown in an accompanying programme. Buñuel was responsible for the film programme in the Spanish pavilion at the 1937 World Exhibition and, together with Picasso, Miró and other artists, signed the manifesto against the German air raids.

Exhibitions: Paris, Musée des Arts Décoratifs, May/Sept. 1955; Munich, Haus der Kunst, 1955; Cologne, Rheinisches Museum, 1955; Hamburg, Kunsthalle, 1955/56; Brussels, Palais des Beaux-Arts, 1956; Amsterdam, Stedelijk Museum, 1956; Stockholm, Moderna Museet, Oct. 19–Dec. 2, 1956 (26,000 visitors).

SEK 500 | €43 | £36 | \$46

#5795

### 3. HULTÉN, K. G. (PONTUS) – NORDENSTRÖM, HANS – REUTERSVÄRD, OSCAR (EDS.)

#### *Collage eller fantastiska realiteter*

Galleri Samlaren, Stockholm. 1958. (21,5 x 14). 16 pp. 13 reproductions in b/w. Printed, flapped covers, saddle stitched. A short tear at top of spine, signature on first page (Göran Bergström), otherwise in great condition. (Kasark, 3).

☛ The issue contains a text by Hultén that deals with the history of modern collage art, published in connection with an exhibition held in May 1958 at the Galleri Samlaren. (Not in Lutz Jahre).

SEK 400 | €35 | £29 | \$37

#5789



### 4. HULTÉN, K. G. P. (PONTUS) (ED.)

#### *Rörelse i konsten. Moderna Museet, Stockholm, 17 maj–3 september 1961*

Modern Museum, Stockholm. 1961. 33, (7) pp. + a leporello folded spread with six folds. (Moderna Museets utställningskatalog. Nr 18). (57 x 11 cm), paperback, saddle stitched with glued-in leporello. White copy (not dark-yellow) from Björkman's stock, which we bought a couple of years ago. *You will never, ever find a copy like this again!* Only three copies left. Cover printed in two colours, lettering in dark blue, graphic motifs, including the silhouette of Duchamp's bicycle wheel, in black. On the title page, a facsimile of a handwritten motif by Willem Sandberg. 34 black

and white illustrations. List of the exhibited works. The catalogue is divided into four sections. The first provides quotations about museum ideas and events, from Leibniz's grandiose ideas about the museum as entertainment in 1675 to Tinguely's self-destructing machine in the Museum of Modern Art in New York in 1960. The second section is entitled "Brief Lexicon of some of the artists who worked with kinetic art". It presents 79 artists. Most of these avant-gardists are also found in the third section, a catalogue of the exhibited works (No. 1–233 of 83 artists). On the back cover, the fourth section is pasted as a six-fold leporello with Hultén's overview of the history of movement art. (Lutz Jahre 9 - 1961).

☛ For seven years, Pontus Hultén, is said to have worked on the preparations for this exhibition, which reverberated around the world and became the basis for Moderna Museet's beloved popularity. The text you provided describes a catalogue from the Modern Museum in Stockholm, published in 1961.

This presentation of kinetic art, prepared by Hultén in Stockholm, was deliberately shown first in the Stedelijk Museum in Amsterdam to introduce the exhibition to the Swedish public. The catalogue was therefore also published first in Dutch. Even in Amsterdam, which at the time had one of the best museums of modern art and a modern, open-minded public, the exhibition seemed provocative, but was a great success.

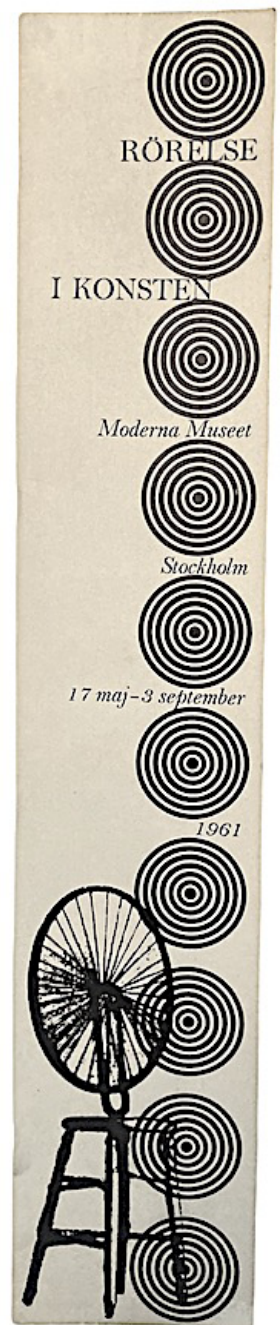
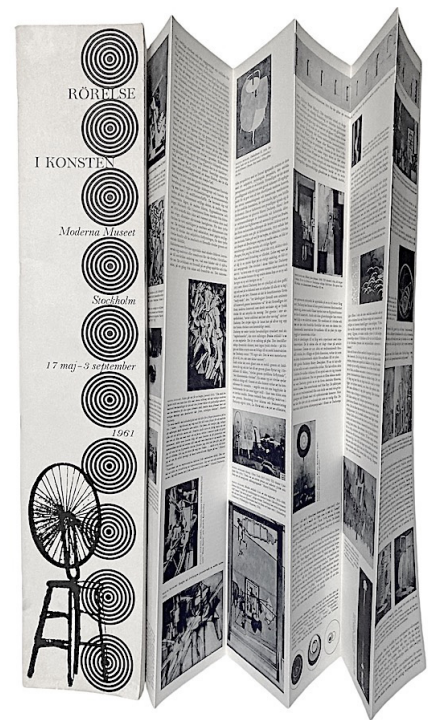
As expected, criticism was particularly strong in the Stockholm press. One of the harshest critics, the artist Sven Erixson, felt that the exhibition was an insult to the museum and to art. The chief curator of the National Museum, Carl Nordenfalk, even considered closing the exhibition due to the criticism. In an article in Dagens Nyheter, the sculptor Bror Hjorth, at the time the "grand old man" among Swedish artists, sided with the exhibition organizers. He called the selection dignified and discreet, and even compared Tinguely to Delacroix. Both artists involved in the debate, Hjorth and Erixson, were shown in their own retrospectives (1967 and 1969) at the Moderna Museet a few years later.

The public came in droves – not least because of the great press coverage. The exhibition was perhaps the young museum's greatest success; over 7,000 catalogues were sold during the exhibition. 233 works by 83 artists were on display, divided into a section for contemporary artists and a historical section in which works up to 1930 were on display. Happenings, light shows, film screenings and concerts took place alongside the exhibition. Large sculptures were in the city and in front of the museum. Artists such as Spoerri, Calder, Tinguely, Rauschenberg and Kaprow were actively involved in the preparations for the exhibition, some with works specially designed for it. For the presentation in Stockholm, Ulf Linde made the world's first replica of the Large Glass, Marcel Duchamp's main work. This copy contributed significantly to the fame that Duchamp's work achieved in Europe in the 1960s. The artist, who was a guest in Stockholm for a week during the exhibition in August 1961, authorized this and other replicas of other works. The exhibition became a first-class event that also helped the new museum gain importance in the international art world. The catalogue (the Swedish edition was expanded) also stood out from the usual framework in terms of its format and presentation. The main part consists of biographical entries on the artists. It is preceded by texts by the artists, manifestos and reports. The enclosed leporello, printed in blue on white, contains an illustrated text by Pontus Hultén on the history of kinetic art in the 20th century.

Billy Klüver: Born in Monaco, grew up in Sweden. After completing his doctorate in Berkeley, he worked at Bell Telephone Laboratories. In 1966, he founded Experiments in Art and Technology together with Robert Rauschenberg, Robert Whitman and Fred Waldhauer. Wrote the book Kiki's Paris together with Julie Martin. I met Pontus 50 years ago at the university film club, the only truly independent cultural institution in Stockholm at the time. The first exhibition I worked on with Pontus was "Rörelse i konsten" in 1961. Essentially, Pontus was expanding on the 1955 exhibition *Le mouvement* at the Galerie Denise René, for which he had written a 32-page statement on kinetic art from the Bugatti brothers to Jean Tinguely (Den ställföreträdande friheten eller om rörelse i konsten och Tinguelys metamekanik). In an interview with Swedish television at the opening of "Rörelse i konsten", he expressed his appreciation for Movement or dynamism in art: "Much of modern art is pessimistic, fatalistic, negative and depressing, I think we have made an exhibition that is the opposite. It is cheerful, constructive, dynamic and full of movement."

Before "Rörelse i konsten", Pontus and I had visited Calder in Roxbury, Connecticut. As we were leaving, Sandy ran after us. "Here," he said, pushing a small model toward a stunned Pontus, "build this." It was a working model of Calder's rejected proposal for the symbol of the 1939 New York World's Fair. At the opening, Calder got out of his taxi in front of the Moderna Museet and was as happy as a child at Christmas to see his Four Seasons, full-size and in flawless motion.

Pontus' exhibition catalogue was 57 centimetres long and 11 centimetres wide. He



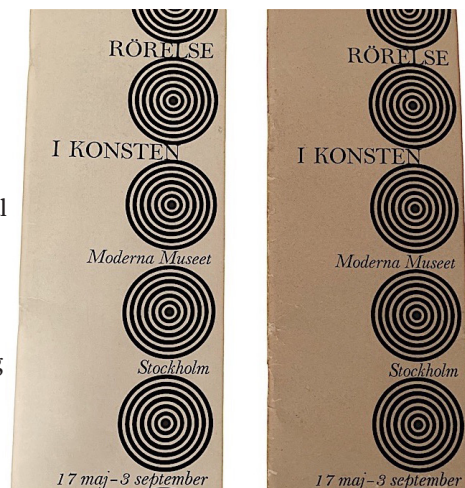
imagined that it would stick out of everyone's pocket like a baguette and that people would discover it on the streets of Stockholm as they went for a walk. A perfect example of Pontus' wishful thinking and his instinctive ability to create propaganda for his exhibitions.

For Pontus, the catalogue was always a vehicle for extending the exhibition beyond the confines of the museum. All his catalogues had something abnormal about them, something that challenged the traditions of the printing trade. Only a man with a loyal printer, unimaginable determination and a complete disdain for cost could achieve such a thing.

Pontus' solutions were always brilliant in tight situations, as was the case when we had only a few days to lay out and print the publication *9 Evenings: Theatre and Engineering*. I asked him to take over. He chose the large format; and rather than getting into the technical details of each artist's project, as I would have been inclined to do, he superimposed all the technical diagrams on the cover. He did the layout for the rest of the catalogue in a few hours and got it to the printer in time. When deadlines approached, Pontus became a mountain of well-concealed impatience, a volcano.

SEK 3000 | €260 | £216 | \$274

#5796



Our copy – Ordinary copy

## 5. HULTÉN, K. G. (PONTUS) (ED.)

*4 amerikanare: Jasper Johns, Alfred Leslie, Robert Rauschenberg, Aichard Stankiewicz*

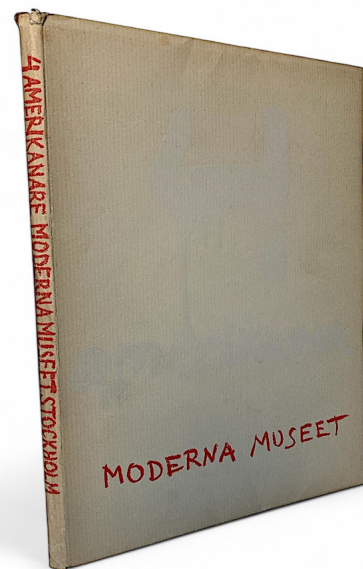
Moderna Museum, Stockholm. 1962 ((Moderna Museets utställningskatalog. Nr 22). 88 pages, 52 b/w & 2 colour illustrations. (25 x 18 cm). English brochure. Cover printed in grey and red with hand-painted lettering by P. Hultén. Top of spine is chipped. Text and illustrations on art paper. This catalogue, which was lavishly produced for the time contains numerous statements by the artists involved and texts by art critics. The covers were folded by employees of the Moderna Museet themselves in a special campaign and glued into the catalogues. (Lutz Jahre 10 - 1962).

☛ Pontus Hultén prepared the Swedish contribution to the São Paulo Biennale in 1959 and travelled to New York for the occasion, where he met Rauschenberg, Johns, Leslie, Stankiewicz and other artists. At that time, New York was considered the liveliest art metropolis. Abstract expressionism had established itself there and pop art was emerging. Hultén wanted to show these young developments in Europe. The exhibitions “4 amerikanare” (1962) and “Amerikansk pop-konst” (1964) were held.

The Swedish public reacted with dismay and amusement to the works on display. The show was discussed lively in the press. Rauschenberg's assemblage “Monogram”, a stuffed goat wearing a car tire around its body, provoked outrage. In a radio broadcast, a professor from Lund even protested against the fact that a live goat was being exhibited. Pontus Hultén asked the artist to keep the work for the museum until he had enough money to buy it. Three years later, the Moderna Museet was able to buy “Monogram” for its collection. Also on display was Rauschenberg's “Bed”, which was removed from the exhibition at Documenta 11 in 1959 shortly before the opening because it seemed too aggressive and direct and was also difficult to integrate into the hanging. Just a few years later, in 1964, Rauschenberg was awarded the Grand Prize at the Venice Biennale and was thus widely recognized as an artist.

SEK 500 | €43 | £36 | €46

#5775



## 6. HULTÉN, PONTUS

*Jackson Pollock*

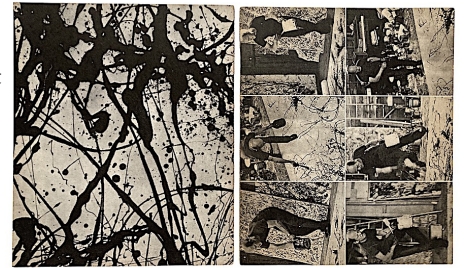
Moderna Museet, Stockholm. 1963. (Moderna Museets utställningskatalog. Nr. 27). 34 pages, no pagination. 22 black and white, 3 pasted-in colour illustrations. Biography, bibliography, catalogue in the appendix. 24 x 20 cm, perfect-bound cardboard brochure, gauze still visible on the spine, glued-on spine label “Pollock”. Unusually fine copy of a fragile catalogue. Cover using photos of Hans Namouth Pollock in his studio (front) and portrait (back). Catalogue section on red canton. Exhibition: Stockholm, Moderna Museet, 27 Feb.–15 Apr. 1963 (27000 visitors). (Lutz Jahre 11 - 1963).

☛ Seven years after Pollock's death, 106 works from his collection were wife, Lee Krasner, in Stockholm. The Moderna Museet had been trying for a long time to organize a



Pollock exhibition. The exhibition was then arranged in 1963 with the help of F. L. Lloyd of the Marlborough Fine Art Gallery, London. It was the first time that Pollock's paintings had been shown on such a large scale in Scandinavia. Pollock's short creative period, which was limited by his early death, was represented by works from 1933 to 1956, including some large formats such as No. 32 (1950, 269 x 457 cm).

The design of the catalogue is rather unusual: the illustrations on the front cover are arranged in a landscape format sequence, against the reading direction. With only 34 pages, the spine is only one centimetre wide. The use of cardboard pages with a solid structure is comparable to the design of picture books for children; a few plates with illustrations are put together to form a solid book.



SEK 500 | €43 | £36 | €46

#5776

## 7. HULTÉN, K. G. (PONTUS) ET AL (EDS.)

*Önskemuseet. The museum of our wishes. Notre musée tel qu'il devrait être. Museum unsere wünsche.*

Moderna Museet, Stockholm. 1963. Working committee and catalogue editor. Olle Granath, K. G. Hultén, Ulf Linde, Karin Bergqvist Lindegren. Order of Moderna Museets Vänner. (Moderna Museets utställningskatalog. Nr. 36). First edition. 76 pages, 179 black and white illustrations, 5 pasted-in colour illustrations. (24 x 17 cm), English brochure. 8-page dust jacket printed in 2 colours. Dust jacket with a short tear at front cover lower part. Exhibition: Stockholm, Moderna Museet, December 26, 1963–February 16, 1964 (44,000 visitors). (Lutz Jahre 12 - 1963).

☛ At the time of its opening, the Moderna Museet had around 2,000 works. The annual purchasing budget was too small to be able to buy important works on the market. The collection was supplemented by purchases from young artists, donations and sometimes unusual measures: a work by Jean Tinguely only started moving when money was inserted. The proceeds were used for new purchases. "The Moderna Museets Vänner", a circle of friends of the museum with around 1800 members, had made major purchases possible in the past, including works by Gris, Mondrian, Schwitters, Brancusi, Calder and Tàpies. The circle of friends also organized the Önskemuseet exhibition.

The idea behind the exhibition was simple and unique: the starting point was the works that already belonged to the museum. This part, about a third of the exhibition, was supplemented with loans so that a dream museum, an ideal collection, was created in which the most important periods of modern art were represented with important works – from Fauvism to Nouveau Réalisme. The loans came mainly from collectors, artists and dealers and were therefore available for purchase. The hope of acquiring as many of these works as possible for the collection was fulfilled by a small miracle: after seeing the exhibition, the Minister of Culture made 5,000,000 SEK available, an unimaginably high sum, since the museum's regular budget at the time was 100,000 SEK. This even made it possible to purchase some very important key works, such as *Cerveau de l'enfant* by de Chirico (owned by André Breton), Picasso's cubist collage *Bouteille, verre et violon* (previous owner was Tristan Tzara) and Schwitters's worker picture. A total of 28 works were acquired, including works by Dali, Ernst, Magritte, Giacometti, Dubuffet, González, Laurens, Miró, Kandinsky, Mondrian, Pollock, Rauschenberg and Francis. The following were donated: Works by Matisse, Braque and Picasso were added to the collection. Thanks to this unusual exhibition, the holdings of the five-year-old Moderna Museet had achieved a quality that could easily compare with other European museums of modern art. Today is the collection worth at least 5 billion SEK. So you could say it was a good affair.

Knud W. Jensen. Former director of the Louisiana Museum of Modern Art, Humlebæk. Denmark. Traveling with Pontus:

"Then you went to New York, where you felt at home. Together with Billy Klüver, in whose townhouse we lived, we visited most of the pioneering artists in New York at the time. We were invited to dinner at Jasper Johns', whose work you had just shown in the exhibition "4 amerikanare" at the Moderna Museet. At Castelli you bought *Monogram*, Rauschenberg's early major work. He had won the Biennale's grand prize the previous summer, 1964. We didn't talk much about money, but I remember Leo asking for \$28,000, which you accepted, but not without asking what the work would have cost if you had bought it at your exhibition in Stockholm. \$3,500, Leo said, but that was once! And so it was. But how many important works did you buy for your museum in those years! A masterpiece of an exhibition was "Önskemuseet", for which you, in collaboration with Ulf Linde, had brought together works that were for sale from collectors or



in galleries. The Swedish government was persuaded to grant you 5,000,000 kronor (a very large sum at the time) to make purchases at the exhibition. And what purchases they were! Many holes in your collection were filled in one fell swoop – that’s what every museum worker dreams of. Your line was always clear: revolutionary art since Cubism, Duchamp, Dadaism, de Chirico, Surrealism and after the Second World War: Nouveau réalisme, Tinguely, Neodada and Pop Art! But back to New York. Do you remember when we visited Andy Warhol at the Factory, where Andy showed us his Disaster paintings, the series of works that later became the trophies of major museums and collectors? While we watched as picture after picture was brought in, young bronze-skinned men were doing trapeze gymnastics in the large loft, and assistants and secretaries were busily running back and forth; it was the heyday of the Factory when the films were also being made.

At the end of the trip, when I was tired and complaining about having to go to a party at John Cage’s on the last night, you fortunately persuaded me to come with you. Cage and his friends had spent the whole day looking for mushrooms and cooked a wonderful meal out of them, which we survived to enjoy.

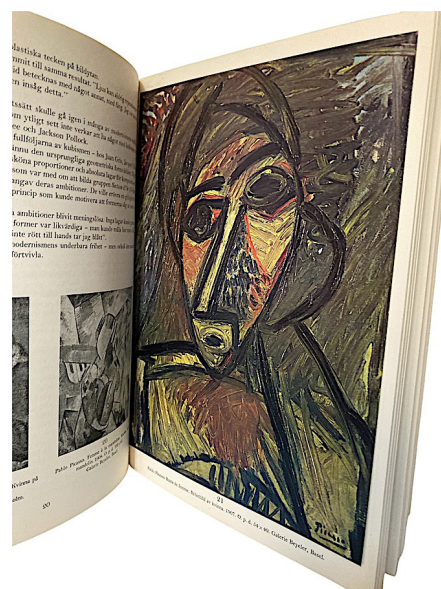
Thank you, Pontus, an old comet in the art sky of our century, you are still fully visible! Thank you for your friendship and our camaraderie back in the 60s, when the world was new to all of us.

Now I’m missing your memoirs. You owe us those because you’ve been through so much, more than most of us back then, although we have no reason to complain. And you still hold your ground as the best man on the prairie.

Congratulations, old sheriff, and best regards from Knud. Humlebæk,  
31 October 1995.

SEK 500 | €43 | £36 | €46

#5797



## 8. HULTÉN, K. G. (PONTUS) ET AL (EDS.)

*Önskemuseet. The museum of our wishes. Notre musée tel qu'il devrait être. Museum unsere wünsche.*

Moderna Museet, Stockholm. 1964. Second and revised and expanded edition. Working committee and catalogue editor. Olle Granath, K. G. Hultén, Ulf Linde, Karin Bergqvist Lindgren. Order of Moderna Museets Vänner. (Moderna Museets utställningskatalog. Nr. 36). 79 pages, 179 black and white illustrations, 5 pasted-in colour illustrations. (24 x 17 cm), English brochure. 8-page dust jacket printed in 2 colours. Dust jacket with a small missing paper piece at the front, lower left corner. Exhibition: Stockholm, Moderna Museet, December 26, 1963– February 16, 1964. (See Lutz Jahre 12 - 1963).

SEK 450 | €39 | £32 | \$41

#5777



## 9. MELIN, JOHN & ÖSTERLIN, ANDERS (M&Ö)

*Önskemuseet*

Moderna Museet, Stockholm. 1963. Screen printed poster (100 x 70 cm). Framed. Somewhat yellowed at the margins. Extremely rare original poster for the exhibition at Moderna Museet, 1963, with the same name. (Screentryckt form, page 12).

☞ “Staten gav 5 miljoner till ‘Önskemuseet’. Vi bidrog med en affisch.”

“The government gave 5 million to the ‘Wish Museum.’ We contributed with a poster.” (1%, AB Svenska Telegrambyrån, Malmö). Only pick up in store, otherwise we have to unframe it.

SEK 4000 | €347 | £289 | \$365

#5791



## 10. HULTÉN, K. G. (PONTUS) ET AL (EDS.)

*Amerikansk pop-konst. 106 former av kärlek och förtvivlan*

Moderna Museet, Stockholm. 1964. 112 pages, 82 monochrome, 7 pasted colour illustrations. (22 x 22 cm), paperback, wire stitched binding. On the front cover a picture of a Lichtenstein motif, untreated grey cardboard on the back. Paper in 10 different colours, 4 folding plates on art paper. Designed by Melin & Österlin. (John Melin till exempel pp. 14-15).





Jim Dine, Roy, Lichtenstein, Claes Oldenburg, James Rosenquist, George Segal, Andy Warhol, Tom Wesselmann. Committee and editors: Carlo Derkert, K. G. Hultén, Billy Klüver, Louise O'Konor, Anna-Lena Wibomar (With an essay by:) Alan R. Solomon. (Moderna Museets utställningskatalog. No. 37).

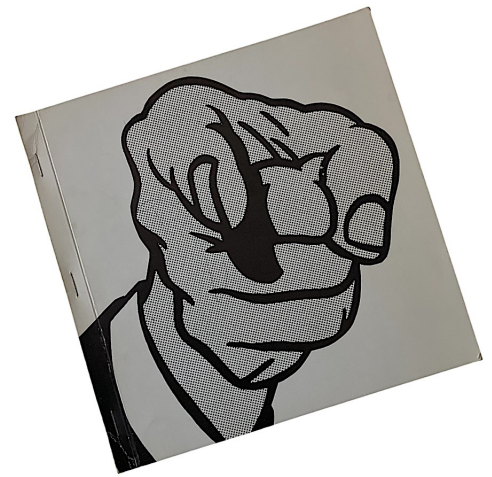
Exhibitions: Stockholm, Moderna Museet, February 29–April 12, 1964 (27,000 visitors); Humlebæk, Louisiana Museum, 1964; Amsterdam, Stedelijk Museum, June 22–July 26, 1964.

☛ When Pontus Hultén began preparing the exhibition in 1963, American Pop Art was almost unknown in Europe and had only been shown in a few galleries, such as Leo Castelli (New York) or Ileana Sonnabend (Paris). The Moderna Museet was one of the first museums and the first European institution to exhibit Pop Art in 1964. An earlier date was originally planned, but this was postponed because the time did not seem right. The Moderna Museet had a very young audience, an important prerequisite for ensuring that the exhibition and event program also included risk and experimentation. Through these activities and through its special commitment to contemporary art, the Moderna Museet earned its international reputation as a progressive institution. The exhibition “Amerikansk pop-konst” (subtitle: “106 former av kärlek och för-tvivlan”) was, like the entire pop culture, which was also expressed in fashion, attitudes to life and above all in music, an event that was intended to appeal to younger visitors. Robert Rauschenberg and Jasper Johns, who are considered early pioneers of pop art alongside British artists such as Richard Hamilton and Eduardo Paolozzi, had already been presented two years previously in Stockholm in the exhibition “4 amerikanare”.

The unusual design included typical pop elements such as striking artificial colours or the use of cheap, industrially produced materials. Even an advertisement for the friends of the museum was designed with pop motifs. It is interesting to note that a publication published in Holland in 1995 (Pop Art. Rotterdam, Kunsthal) quoted this catalogue design. (Lutz Jahre 13 - 1964).

SEK 1500 | €130 | £108 | \$137

#5778



## 11. HULTÉN, K. G. (PONTUS) (ED.)

### *Den inre och den yttre rymden*

Moderna Museet, Stockholm. 1965. 142 pages, without pagination, 131 black and white 12 colour illustrations. (29 x 29 cm), book object, screwed through the block. Various materials (PVC, paper, cardboard) in 4 sizes (25 x 27 cm; 27 x 27 cm; 29 x 27 cm; 29 x 29 cm). Back reinforced with cast corrugated cardboard, in lockable cardboard slipcase (as often the “lock” has tears). Typography: K. G. Hultén, Melin & Österlin. (John Melin till exempel pp. 19–21). Catalogue editor: Karin Bergqvist Lindegren, (Texts:) Troels Andersen, Ulf Linde, Pierre Restany, Joost Baljeu, György Ligeti (among others). (Moderna Museets utställningskatalog No. 51). December 26, 1965–February 13, 1966. (Lutz Jahre 15 - 1965).

☛ This catalogue is a book object that can itself be considered a kind of work of art. It is protected in a lockable cardboard slipcase on which the exhibition title is repeated in typographic form in six languages: Swedish, Finnish, English, Italian, French and German (The Inner and Outer Space. An Exhibition of Universal Art). The structure of the catalogue, which is screwed through the block, is unusual. Four main chapters are designed using different printing materials and sizes so that the structure is perceptible in a three-dimensional way. In a concluding introduction at the end, Hultén explains the structure of the exhibition. Because they were based on fundamental concepts of space and imagination, Kazimir Malevich, Naum Gabo and Yves Klein were placed as portal figures in front of the 35 contemporary artists who were gathered in the fourth part of the exhibition. The 52 paintings, drawings and watercolours by Malevich came mainly from the Stedelijk Museum in Amsterdam, for which Willem Sandberg had acquired about 90 works in 1956. Through subsequent exhibitions and publications, Malevich's work and writings, which had previously received little attention in the West, gained attention.

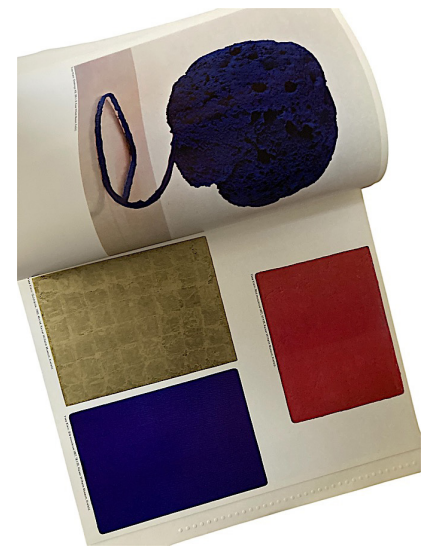
About half of the 147 works shown in the retrospective came from Swedish ownership. Léger was first shown in a group exhibition of modern French art in Stockholm in 1920. Of particular importance for his growing fame in Sweden were the stage sets for the Swedish Ballet, which performed the pieces *Skating Rink* and *La création du monde* under the direction of Rolf de Maré in 1922 and 1925 at the Théâtre des Champs-Élysées. Rolf de Maré brought the surviving stage models and sketches to the Stock-



holm Dansmuseet, which he opened in 1954. Swedish artists such as Otto G. Carlsund, Erik Olson and Waldemar Lorentzon became students at the Académie Moderne in 1924, which Léger had founded as a free school in Paris together with Amédée Ozenfant. Léger also lived for a time in a house with Gösta Adrian-Nilsson, a Swedish artist who had come to Paris via Berlin. In 1934, the Galerie Moderne showed Léger's first monographic exhibition in Stockholm. The artist travelled to Stockholm for this occasion and was enthusiastically received there. He describes his sympathy for the city in an enthusiastic article in the Svenska Dagbladet, which was reprinted in the catalogue.

Harald Szeemann. From 1961 to 1969 he was director of the Kunsthalle in Bern. Since 1969 he has been an agency for intellectual guest work. He has worked as a freelance curator at the Kunsthau Zürich since 1981:

"I have known Pontus Hultén since the early 1960s, when I took over the Kunsthalle Bern. This gave me the opportunity to travel for the first time and to see his achievement, the Moderna Museet in Stockholm, more often. It is this early Hultén, who sought to break boundaries at the time, who lived with his generation of artists to whom he remained loyal, who fascinates me the most to this day. For me at the time, he was something like the third necessary, committed leg of the steady table in the emerging magnetic field of curatorial activity, along with Georg Schmidt, the relentless hunter of quality, and Willem Sandberg, the convinced and enthusiastic opener of the art information floodgates, so popular in crime novels. After his 1968 crisis, his unceasing rise began: Paris, Los Angeles, Palazzo Grassi, Bonn, Basel. This second Hultén, who was driven along the East-West axis of power, interests me less, although he was able to get more going institutionally than from faraway Stockholm. He was the right person to use the Pompidou Centre to bring Paris, a capital city that had been lagging since the war, into the modern age. Only he could succeed in re-creating MOCA. In 1975, when we were all sitting on the red carpet at the Experimental Film Festival in Knokkele-Zoute, he made the decisive statement: "Le musée fait bandes." Zurich, September 4, 1995.



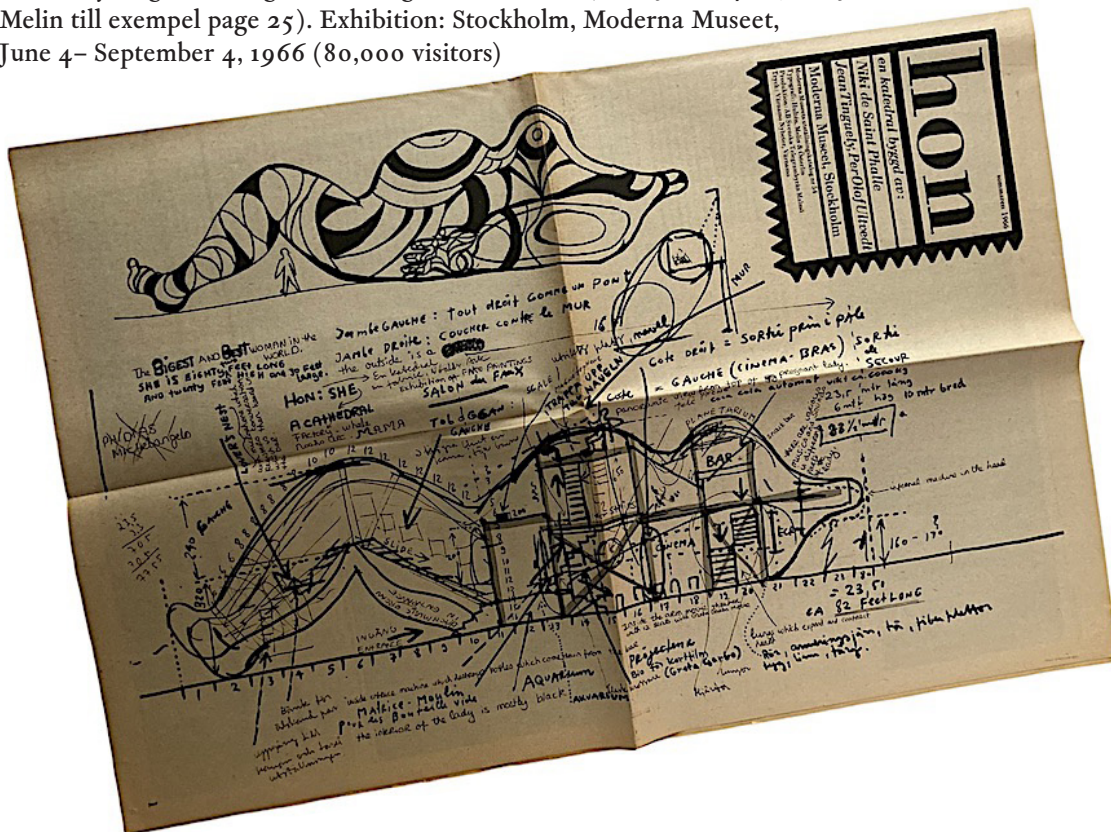
SEK 3000 | €260 | £216 | \$274

#5779

## 12. HULTÉN, K. G. (PONTUS) (ED.)

*Hon – en katedral byggd av: Niki de Saint Phalle, Jean Tinguely, Per Olof Ulvredt*

Moderna Museet, Stockholm. 1966. Typography: Hultén, Melin & Österlin. (Moderna Museets utställningskatalog No. 54). 8 pages, 52 black & white illustrations. 3 biographies. (58 x 38 cm), newspaper print with glued folds, additionally folded to approx. DIN A4. Front page illustration: working sketch. Rare and extremely fragile catalogue, here in great condition. (Lutz Jahre 17 - 1966, John Melin till exempel page 25). Exhibition: Stockholm, Moderna Museet, June 4– September 4, 1966 (80,000 visitors)



☛ As early as 1962, Niki de Saint Phalle, Jean Tinguely and Per Olof Ultvedt were involved in the Amsterdam exhibition project Dylaby (dynamic labyrinth), where nine spatial installations by various artists were shown to mark the departure of director Willem Sandberg. Pontus Hultén, who had been involved in the project as an advisor, wanted a collaborative work for his museum and invited several artists. This resulted in “Hon”, a large walk-in sculpture (6.10 x 28.70 x 9.15 m) depicting a reclining woman with her legs spread. From the outside, it resembled the brightly painted Nanas by Niki de Saint Phalle. The interior of the sculpture was designed by Jean Tinguely and Per Olof Ultvedt. The entrance was in the vagina, a cinema was in one arm, a moving wooden brain was in the head, a planetarium in the right breast, a milk bar in the left, a Banc des amoureux with sound in the knee, a viewing platform on the stomach and a gallery of fake pictures in one leg. Things like a pay phone, a snack machine, a radio sculpture and even a postcard Piennale (works of the museum on postcards) were also represented. “Hon” was realized at relatively short notice, which is why there was little time for publication and a newspaper brochure was published (colour illustration). Later, however, a detailed book (b/w illustration) was published in which the five-week work phase, the three-month exhibition and the three-day dismantling were documented with many pictures and press reactions. The project had been kept absolutely secret in the museum beforehand, and only the people involved were allowed to know about it, as Hultén feared that rumours could lead to the daring exhibition being closed before it even opened. An unexpectedly positive article in Time Magazine, which appeared early on, had a predominantly positive influence on the local press, although some of the expected outraged reactions did not fail to materialize, and there were many voices that called “Hon” obscene or even the world’s biggest whore.

SEK 1200 | €104 | £87 | \$110

#5780

13. SYLWAN, BARBRO – HULTÉN, K. G.  
(PONTUS) – MELIN, JOHN – ÖSTERLIN,  
ANDERS (EDS.)

*Hon – en [katedral] historia*

Moderna Museet, Stockholm, 1967. First edition. 208 pages. Folio (37 x 29,5 cm). Stapled. Spectacular folding pictorial wraps, printed on newsprint. Condition close to a new copy, extremely rare in this condition. This is not the official catalogue from the exhibition 1966, it is the documentation of the exhibition, it tells the story of the pre-history, the construction diary, the exhibition and the demolition of Niki Saint-Phalle’s, Jean Tinguely’s and Per Olof Ultvedt’s installation “Hon – En Historia / Hon – en Katedral. ‘Hon’ ‘She’ ‘Elle’ ‘Sie’ ‘Lei’ ‘Zij’” held at Moderna Museet in Stockholm in 1966. It’s important because of the detailed description of the exhibition and the references to media in Sweden and abroad. Numerous photos by Hans Hammariskiöld, K. G. Hultén, Magnus Wibom, Lutfi Özkök. Text in English and Swedish. Typography by Melin & Österlin (John Melin till exempel pp. 24–29. See Lutz Jahre 17 - 1966).

SEK 2750 | €238 | £198 | \$251

#5781



14. HULTÉN, K. G. (PONTUS) (ED.)

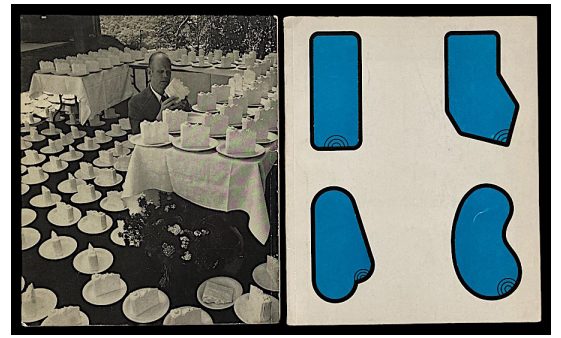
*Claes Oldenburg. Skulpturer och teckningar*

Moderna Museet, Stockholm. 1966. Exhibition committee: K. G. Hultén, Kasper König, Karin Bergqvist Lindegren, Claes Oldenburg. (Foreword:) Öyvind Fahlström, Ulf Linde. (Text:) Claes Oldenburg. (Moderna Museets utställningskatalog. No. 56 – but erroneously numbered 55). 64 pages, without pagination, 44 black-and-white, 11 colour illustrations, 8 of which are pasted in. Biography, bibliography, catalogue. Text in Swedish and English. (28 x 23 cm), paperback, thread-stitched, in a 4-way grooved cover. Image on the front cover: Pool shapes

by Claes Oldenburg (1964), on the back: Oldenburg with pieces of cake (photo). Loosely inserted sheet with four Moderna Museet postcards with Oldenburg drawings. (Lutz Jahre 18 - 1966).

Produktion: Melin & Österlin (M&Ö), AB Svenska Telegrambyrå / Stenström & Bartelson. (John Melin till exempel page 39).

Exhibition: Stockholm, Moderna Museet, 17 Sept.–30 Oct. 1966 (28,000 visitors).



*Oldenburg with pieces of cake.*

☛ The American artist Claes Oldenburg was born in Sweden. He grew up in Norway until he was eight years old. In 1936 his family moved to Chicago, where he continued his schooling and training. He exhibited for the first time in Stockholm at the exhibition “Amerikansk pop-konst” (1964). Another project was to come in the run-up to his monographic exhibition, as Oldenburg was also invited to take part in the planned joint work of several artists (“Hon”) at the Moderna Museet. He had to cancel his participation at the last minute. A total of 23 sculptures – some of them very large – were on display in his solo exhibition. Numerous Soft Objects, such as “Soft Washstand” or “Soft Typewriter”, were also represented. Among the 24 drawings and sketches on display were some designs for monumental large objects, which refer to the outdoor works that were only realized later. In connection with the exhibition, four happening evenings were organized by Claes Oldenburg under the title “Massage”.

Many of the works came from the Sidney Janis Gallery in New York, where an Oldenburg exhibition had recently been on display.

SEK 600 | €52 | £43 | \$55

#5782

## 15. LINDE, ULF (ED.)

### *Pentacle*

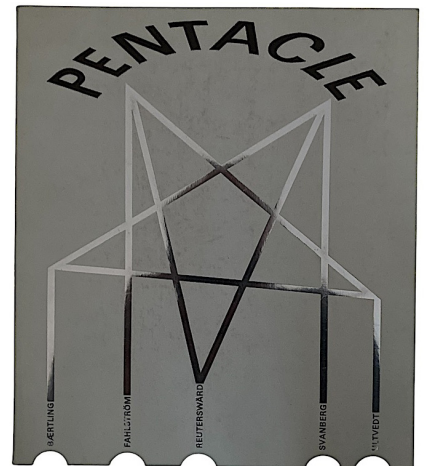
Musée des Arts Décoratifs, Paris. 1968. 113 pages, without pagination, 165 black and white, 5 pasted-in colour illustrations. For each artist: catalogue, exhibition list, bibliography. (24 x 21 cm), paperback, thread-stitched, in a double-grooved cover, thumb index on the underside. Cover printed in two colours: star motif and artist name in silver embossing, lettering in black. Design: Hubert Johansson, Björkmans Eftr. (Lutz Jahre 20 - 1968).

Olle Bærtling, Öyvind Fahlström, Carl Fredrik Reuterswärd, Max Walter Svanberg, Per Olof Ultvedt. Technical Committee: Yolande Amic, K. G. P. Hultén, Christer Jacobson, François Mathey, Elisabeth Svenstedt. (Preview:) François Mathey. Organized by the National Committee for Contemporary Swedish Foreign Art Exhibitions, Moderna Museet in Stockholm, Institut Suédois in Paris. Exhibition: Paris, Musée des Arts Décoratifs, 18 Jan.–March 31, 1968.

☛ The catalogue is very elaborately designed: each artist chapter contains an introductory text with a colour illustration, a comprehensive biography, a list of the works in the museum's possession, an exhibition chronology, a bibliography and the catalogue of works, in which all of the exhibited works are illustrated.

The exhibition was organized by François Mathey, who together with Pontus Hultén selected the five contemporary Swedish artists, on the initiative of the Musée des Arts Décoratifs. One criterion was that the artists should have a certain *folie*, a sense of the fantastic, similar to that of the great Swedish painters Josephson, Hill and Strindberg. In addition to the older artists Svanberg (surrealism) and Bærtling (concrete art), the younger generation of artists was also represented, with Fahlström, Reuterswärd and Ultvedt.

Pontus Hultén organized various exhibitions of Swedish Art abroad. He was responsible for the Swedish contribution to the biennials in São Paulo and Venice several times, for example at the 33rd Venice Biennial (1966), where Öyvind Fahlström represented Sweden. Hultén was involved in the organization of *L'art suédois*, an exhibition of Swedish artists in Paris (where Olle Bærtling was also represented), as early as 1953. In 1970 in Stockholm and in 1971 in the Musée d'Art Moderne de la Ville de Paris, the exhibition “Svenskt alternativ – alternative suédois” was shown, which introduced the next youngest generation of Swedish artists. In 1982, current Scandinavian art was presented under the title “Sleeping Beauty”, among other places in the Guggenheim Museum in New York.



SEK 800 | €69 | £58 | \$73

#5783

16. WARHOL, ANDY – KÖNIG, KASPER – HULTEN, PONTUS – GRANATH, OLLE (DS.)

*Andy Warhol*

Moderna Museet, Stockholm. 1968. First edition. 654 pages, without pagination, 636 mostly full-page black-and-white illustrations. Factory photos by Billy Name, photographs by Stephen Eric Shore. (27 x 20 cm), glued binding, cover (front and back) is printed with flowers in 5 colours. Printed in letterpress on recycled paper. Condition close to a new copy of this fragile art object. Typography by John Melin and Gösta Svensson, Stig Arbman AB. (John Melin till exempel pages 32-37, Lutz Jahre 21 - 1968). Exhibition: Stockholm, Moderna Museet, 10 February – 17 March 1968.

☛ Warhol's first solo exhibition in a museum took place in Stockholm. Four months before the artist was to be shot in the Factory, he was in Stockholm for the exhibition's opening. The facade of the museum building was completely covered with Warhol's cow wallpaper (Cow Wallpaper, 1966). There was snow and it was very cold. Temperatures of minus 20 degrees Celsius were measured on the museum island of Skeppsholmen. Held back by the cold, relatively few visitors came to the five-week exhibition.

The catalogue was a huge success, however, with three editions of around 20,000 copies in total. The concept was prepared in New York by Kasper König. The only text was statements by Warhol such as "All is pretty"; the majority of the publication consists of mostly full-page illustrations. Around a third of the illustrations are reproductions of Warhol's works, another third are Factory photos by Billy Name, and the photos in the last third are by Stephen Eric Shore. A catalogue with so many illustrations had rarely been produced before, and at the extremely low price of around one dollar. In the spirit of pop art and less for commercial reasons, T-shirts with Warhol motifs were also offered for sale at the exhibition. The famous Brillo Boxes in Stockholm were not the works printed in the Factory, but came directly from the Brillo soap factory.

Kasper König Born in 1945. Exhibition organizer, founding director of the Kunsthalle Portikus, Frankfurt/M., and principal of the Städelschule:

"I met Pontus Hultén in the autumn of 1962 at an impromptu dinner in the apartment of Ursula and Rudolf Zwirner, to which the Bremen art dealer Michael Herz was also invited.

For Mr. Hultén, it was by no means a given that he would stop in Germany. He later reported that as young men, he and his friends made it a sport not to pee on German soil even once on the way from Stockholm to Paris. Michael Herz, an anti-fascist and man of the resistance, eased the tension in the situation with ironic, casino-like comedy; Erich von Stroheim's spirit was present. The aesthetic attitudes of the random guests were diametrically opposed.

Poetic anarchism of the avant-garde versus the world view of the deformed creature, an elitist conservative communist view. I was interested in both poles – the humanistic, from literature, and the artistic, which led to a traineeship at the Zwirner Gallery, then Kolumba Kirchhof. Of course, I knew the Moderna Museet catalogues and was excited to get to know Pontus Hultén as a bystander.

The evening, however, had nothing to do with professional insider discussions; it was about Trotsky and Breton, about Bakunin/Kropotkin and the Russian Constructivists. My head was spinning – I spent the next few weeks in the library.



A few years later, I landed in New York and foresaw problems with the immigration authorities. The physicist Billy Klüver, the representative of the Moderna Museet in New York and a friend of many artists, gave me the tip to ask Pontus Hultén and the Stockholm Museum for help. My first job was assisting in the preparations for the Claes Oldenburg exhibition for the Moderna Museet. With help from Stockholm, I got a green card, and residence permit for the USA, and this privilege allowed me to propose concrete projects.

I saw the opportunity for an Andy Warhol exhibition through a rigorous cost-saving concept. Warhol was in the air, and after the first major Pop Art exhibition in Europe in Stockholm, after the Swedish American Oldenburg Warhol, the timing was right. The mythical Factory had moved from midtown to downtown in Union Square into large offices. The first thing I did was drive to the Brillo Factory in Brooklyn to reserve a small container of folded Brillo boxes; written confirmation from the company was my main argument for Stockholm. Ivan Karp of the Leo Castelli Gallery allowed me to use the photocopier and the archive for the layout design of the catalogue book; this is evident in the book. Everything was to be created especially for the exhibition in the Factory in order to minimize transport and insurance costs; the studio was the sole lender – many flower paintings, large electric chairs and copies of all the early silent films, etc. The package was accepted – my sly, naive suggestion was taken at face value. That was my key moment and the beginning of my work with Pontus Hultén. I used the flight ticket to go to Stockholm to set up and stay in New York – a fitting reward. The conceptual game in the collective was a good start. The Stockholm Warhol book was part of the production and distribution aesthetics, the significance of which only became clear to me later; with Warhol and Hultén, the penny dropped immediately.

This generosity and willingness of Pontus Hultén to fully commit to a radical artistic position and to pursue it professionally (and institutionally) was a decisive contribution by Hultén to art, and it always provided inspiration for decades.”

SEK 4500 | €390 | £325 | \$411

#5784

17. WARHOL, ANDY – KÖNIG, KASPER – HULTEN, PONTUS – GRANATH, OLLE (DS.)

*Andy Warhol*

Moderna Museet, Stockholm. 1968. First edition. 654 pages, without pagination, 636 mostly full-page black-and-white illustrations. Factory photos by Billy Name, photographs by Stephen Eric Shore. (27 x 20 cm), glued binding, cover (front and back) is printed with flowers in 5 colours. Printed in letterpress on recycled paper. Moderate wear to spine, first page partly loose and with a short tear at bottom. This is a fragile art object. Typography by John Melin and Gösta Svensson, Stig Arberman AB. (John Melin till exempel pages 32-37, Lutz Jahre 21 - 1968). Exhibition: Stockholm, Moderna Museet, 10 February–17 March 1968.

SEK 4000 | €437 | £289 | \$365

#5798



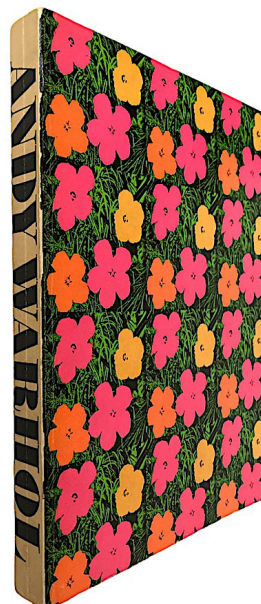
18. WARHOL, ANDY – KÖNIG, KASPER – HULTEN, PONTUS – GRANATH, OLLE (DS.)

*Andy Warhol*

Moderna Museet, Stockholm. 1968. First edition. 654 pages, without pagination, 636 mostly full-page black-and-white illustrations. Factory photos by Billy Name, photographs by Stephen Eric Shore. (27 x 20 cm), glued binding, cover (front and back) is printed with flowers in 5 colours. Printed in letterpress on recycled paper. Spine a little bit dark and has minor wear, first page is partly loose. This is a fragile art object. Typography by John Melin and Gösta Svensson, Stig Arberman AB. (John Melin till exempel pages 32-37, Lutz Jahre 21 - 1968). Exhibition: Stockholm, Moderna Museet, 10 February–17 March 1968.

SEK 3750 | €325 | £270 | \$343

#5799



19. HULTÉN, K. G. PONTUS (ED.)

*The Machine as seen at the end of the mechanical age*

The Museum of Modern Art, New York. 1968. Distr. by New York Graphic Society. 216 pages. 154 black and white illustrations, some in blue & white. Notes, bibliography, index. (25 x 22 cm), book object, perfect binding, riveted together, the folding box is missing. Book cover is made of embossed sheet metal, hinged and pop revied at spine printed in colour with a photograph of the facade of the Museum of Modern Art, designed by Anders Österlin after a photo by Alicia Legg. (Lutz Jahre 23 - 1968). Book design by John Melin and Gösta Svensson. (John Melin till exempel pp. 80-81).

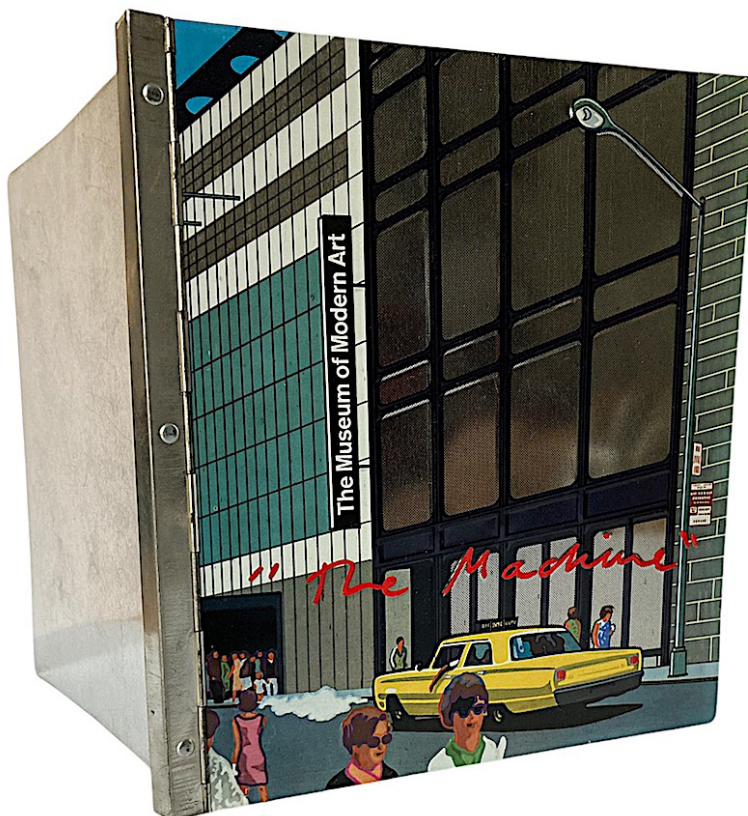
Exhibitions: The Museum of Modern Art, November 25, 1968-February 9, 1969  
Houston, University of St. Thomas, March 25-May 18, 1969 San Francisco Museum of Art, June 23-August 24, 1969

☛ The Museum of Modern Art had originally planned an exhibition of kinetic art. Hultén developed the idea into a concept for a comprehensive show about the aesthetic and iconographic presence of the machine in art. Over 200 sculptures, constructions, pictures and collages were on display, and a film program was also organized. In addition to works of art, numerous constructions (including four cars, e.g. the Bugatti Royale and R. Buckminster Fuller's Dymaxion Car) and reconstructions (including Tatlin's monument for the Third International) and inventions (e.g. the Lumière brothers' Cinématographe) were shown. Introduced by a historical prologue and beginning with Leonardo's drawings of flying machines, the exhibition mainly featured works from the 20th century (Futurists, Dada, Surrealists, Constructivists). Marcel Duchamp, Francis Picabia and Jean Tinguely were particularly well represented. To avoid misunderstandings among the public in view of the unusual arrangement, the exhibits in the exhibition and catalogue were provided with graphic symbols that indicated whether they were an invention, a construction, a document, a work of art or something else. In a conversation, Pontus Hultén emphasized that as a curator in New York, he found excellent conditions and that he was hardly restricted in terms of concept and costs.

*However, it was a practical problem to find a workshop that could carry out embossing in sheet metal. At that time, tin toys had already been replaced by plastic products. The embossed and printed cover was then produced by a Swedish company (PLM AB Plåtmanufaktur) that normally made beer cans. Due to its special design, this catalogue attracted many buyers. Today it is a sought-after item among collectors and is rarely traded.*

SEK 2200 | €191 | £159 | \$201

#5785



*Jean Tinguely »Méta«*

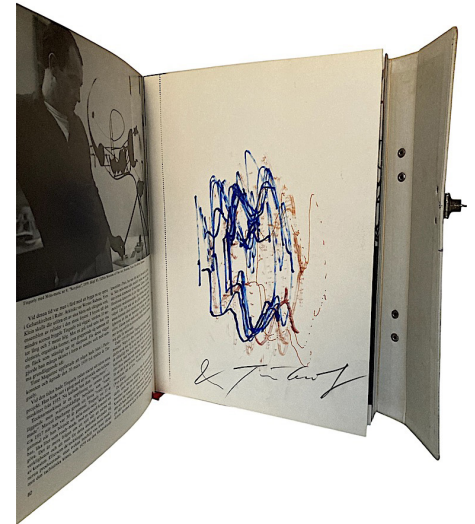
Frankfurt, Berlin, Wien. Ullstein/Propyläen Verlag, Moderna Museet, 1972. Eds.: Berit Tärnlund, Katja Waldén. 363 pages, 508 black and white, 18 colour illustrations, some full-page. Bibliography, index, 1 enclosed record 33 1/3 p. m., page 1: "Sound belonging to Pontus Hultén's book on Jean Tinguely's work. Méta; page 2: "La Vittoria, Milano, 28. November 1970. Sounds and comments". + one signed drawing by Jean Tinguely bound in. (31 x 22 cm), book object with a bookmark in the shape of a briefcase, thread stitching. Cover in colour-printed fabric based on a motif by Jean Tinguely. 6 folding plates and 20 bound parchment pages. The extended cover on the back is folded over to the front, where – like on a briefcase – a metal lock is attached. A brown metal handle is attached to the front edge. Design: Pontus Hultén, Gösta Svensson. (Lutz Jahre 26 - 1972).

☛ Pontus Hultén took a sabbatical in 1971 to be relieved of the daily business of the museum and to find time for special projects. In the Torpedo Institute, a former naval building near the Moderna Museet, he worked for a year on his Tinguely biography, which was then published in book trade in Germany and Sweden in 1972. A Tinguely exhibition was organized jointly with the Danish Louisiana Museum (Humblebæk, 1973) and the Moderna Museet (Stockholm, October 7th–December 3rd, 1972). Instead of a catalogue, only a leaflet was published in Stockholm, since the extensive biography was already available on the book market. The book went far beyond the possibilities of an exhibition publication, and Hultén, as a friend of the artist and an expert on the work, was ideally placed to realize such a project. The chronologically structured book is characterized by its great information value and its remarkable design. Not least because of the wealth of illustrations, carefully researched data and the numerous facsimiles of source documents, the monograph was considered for a long time to be the best standard work on Jean Tinguely.

Although over 30,000 visitors saw the exhibition in Stockholm and Tinguely was a widely respected artist, the book was not a commercial success. In his introduction, Hultén wrote: "I hope to write an even more comprehensive book about Jean Tinguely at some point." This wish came true in 1987: an expanded and updated version was published as an exhibition catalogue for the Tinguely exhibition in the Palazzo Grassi, Venice. Hultén retained the striking motif of the bag in a modified form: the book was in a slipcase with a shoulder strap.

SEK 7000 | €607 | £505 | \$640

#5786





21. HULTÉN, K. G. PONTUS

*Jean Tinguely »Méta«*

Pierre Horray Editeur, Paris. 1973. French edition. Eds.: Berit Tärnlund, Katja Waldén. 363 pages, 508 black and white, 18 colour illustrations, some full-page. Bibliography, index. Missing the EP-record and the drawing, one screw to the lock is also missing. (31 x 22 cm), book object with bookmark in the shape of a briefcase, thread stitching. Cover in colour-printed fabric based on a motif by Jean Tinguely. 6 folding plates and 20 bound parchment pages. The extended cover on the back is folded over to the front, where – like on a briefcase – a metal lock is attached. A brown metal handle is attached to the front edge. Design: Pontus Hultén, Gösta Svensson. (See Lutz Jahre 26 - 1972).

SEK 1500 | €130 | £108 | \$137

#5787

22. HULTÉN, K. G. PONTUS

*Jean Tinguely »Méta«*

Frankfurt, Berlin, Wien. Ullstein/Propyläen Verlag, Moderna Museet, 1972. The standard edition. Eds.: Berit Tärnlund, Katja Waldén. (31 x 22 cm). 363 pages, 508 black and white, 18 colour illustrations, some full-page. Bibliography, index. Cover in colour-printed fabric based on a motif by Jean Tinguely. 6 folding plates and 20 bound parchment pages. Design: Pontus Hultén, Gösta Svensson. (See Lutz Jahre 26 - 1972)

SEK 1000 | €87 | £72 | \$91

#5788

23. HULTÉN, K. G. PONTUS

*Pontus Hulténs samling...*

Moderna Museet, Stockholm. 2004. 447 pages. 4to (28,5 x 22 cm). Linen cloth with embossed title and art framework by Sam Francis. Edited by: Iris Müller-Westermann, Nathalie Meneau, Teresa Hahr, Margareta Helleberg. Designed by Gösta Svensson. Movement in Art, Tinguely, De Saint Phalle, Duchamp. Warhol, happenings. Richly illustrated in colour. Pontus Hultén donated his entire collection to MM, including his book and art collection, and his archive. The exhibition was a tribute to one of Moderna Museet's most colourful directors and as a parallel version of a revolutionising and exhilarating phase in the museum's history. Text in Swedish. (Not in Lutz Jahre, Moderna Museets utställningskatalog nr. 321).

☞ “The Pontus Hultén Collection...” A catalogue from the 2004 exhibition with the same title. This book displays a selection of Pontus Hultén's (b 1924) collection and also contains texts written by Pontus himself. He was the director of Moderna Museet between 1960 and 1973.

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