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Museum of Artistic Process and Public Art

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Ragnar Josephson and the Skissernas Museum— Museum of Artistic Process and Public Art

Ludwig Quarnström

Imagine if you could collect material traces of the creative process behind an artwork. Consider how you could then follow that development and understand artistic innovation—the birth of a work of art. These were the musings of the Swedish art historian Ragnar Josephson (1891–1966) while listening to a lecture given by the ageing Swedish artist Georg Pauli (1855–1935) in 1933. Pauli was speaking on his favourite subject—public art—and he urged his audience to document monumental painting and sculpture in Sweden. It gave Josephson an idea. Artists who make public art, be it sculpture or painting, make numerous models and sketches, from the first idea to the finished work of art. Often, these sketches have little commercial value, lying around in artists' ateliers or cold storage. Why not collect these sketches and models, not only a few from each series but all of them, to assemble unbroken series tracking creative processes to study the birth of a work of art.

An anecdotal account, yes, but based on Josephson's own words about what inspired him to start the Arkiv för dekorativ konst (Archive of Public Art).¹ This was a repository that grew rapidly, and in 1941 it opened as a museum, the Archive Museum, today called Skissernas Museum—Museum of Artistic Process and Public Art (the official name is purposefully bilingual). At the time of Pauli's lecture, Josephson was a professor of art history at Lund University, a post he held from 1929 until his retirement in 1957, besides the short period in 1948–1951 when he was director of the Royal Dramatic Theatre in Stockholm. In 1960 he became a member of the Swedish Academy. This essay discusses the early development of the archive and museum, including its connection to art history education and research at Lund University. It is worth comparing this situation in Lund with similar institutional arrangements both in Sweden and elsewhere.

From university collection to regional art museum

In his posthumously published memoirs, Josephson described first entering the premises of the Department of Art History with Art Theory, as it was known in 1929. His predecessor, Ewert Wrangel (1863–1940), met him on the top floor of Universitetshuset, Lund University's main building, to provide a tour of the department and hand it over to him. Wrangel opened the doors to the library, the seminar room, the office, and finally 'the large exhibition hall; the year before, he [Wrangel] had installed partition screens across the hall and arranged the collection of paintings into a proper museum.'² As the incoming professor of art history, Josephson's duties would include responsibility for a corpus of art and a small art museum. In one of his last undertakings, Wrangel had put together a catalogue of the works on display in what was then Lunds universitets konstmuseum (the Lund University Art Museum).³ The assortment of 247 paintings (most on display) was not one collection but a mix of works of art from various collections, along with 50 paintings borrowed from the Nationalmuseum in Stockholm.⁴

The origins of an assemblage of art at Lund University reach back to graphic prints kept by the drawing masters in the eighteenth century. From 1722 until 1917, students at the university were instructed in drawing as part of the *exercitia*.⁵ When, in the 1840s, discussions began about creating a collection of art, the university thus already owned several graphic prints. It also possessed assorted portraits, busts, and sculptures. Plans for a more extensive collection of art were not realized until the 1860s, and then as Skånska Konstmuseum (the Skåne Art Museum). These were works belonging to Akademiska före-

ningen (the Academic Society, a student body) and not the university.⁶

The Skåne Art Museum was founded in 1861 by Gustaf Ljunggren (1823–1905), the professor of aesthetics, with the artists Johan Christoffer Boklund (1817–1880), Joseph Magnus Stäck (1812–1868), and Theodor Billing (1817–1892), all of them from the southernmost county of Skåne. The incentive for building the collection came from idealistic views developed in the students' *Bildung*. Accordingly, the works were meant to be accessible to the students at the university. Ljunggren oversaw the collection, initially on display in the Academic Society building, built in 1850–1851. From the 1860s on, the Skåne Art Museum received and acquired many works. There were art donations to the Academic Society and the university. Soon a more proper exhibition space was needed, and in the spring of 1868, Ljunggren moved the sculptures in the Skåne Art Museum's collection to an old orangery in what had once been a botanical garden adjacent to the Academic Society building. There the sculptures were exhibited with artworks from the university's collection. By 1871, this intermingling was already a source of confusion about the different holdings. Which artworks belonged to the Academic Society and which to the university?⁷ Although this confusion persists today, its resolution is not important to the topic at hand. By the late nineteenth century not only had various works of art been amassed, but there was also an ambition to make the repository accessible to the students at Lund University.⁸

For Lund University's new main building, in front of the Academic Society building and inaugurated in 1882, the architect Helgo Zettervall (1831–1907) had planned a modern painting gallery with a skylight in the top floor of the south wing. The Lund University Art Museum opened in 1883 in this beautiful gallery hall, displaying paintings from both the Skåne Art Museum and the Lund University Art Collection, later complemented with paintings from the Nationalmuseum.⁹ This room was the final one Wrangel opened when guiding Josephson around the department in 1929.

The tour had started with the library, in one of two large rooms on the top floor of the north wing. These had formerly been used for drawing classes.¹⁰ When the university's last drawing master, Axel Hjalmar Lindqvist (1843–1917), died in 1917, he was never replaced and the drawing *exercitia* were cancelled. Two years later, art history became an independent department at Lund University and moved into the top floor of the main building. The first chair in art history at Lund University was established in 1919, with Wrangel the first to hold it. He had formerly been the professor of aesthetics, which comprised the

history of art and literature. In 1919, the position was divided to create a chair in literary history, which went to Fredrik Böök (1883–1961), and another in art history with art theory. Administration of the Lund University Art Museum and the two art holdings—the Lund University Art Collection and the Skåne Art Museum—fell to the professor of art history. This responsibility was therefore passed from Wrangel to Josephson in 1929.

The revival of the Skåne Art Museum

Although, according to his memoirs, Josephson was impressed with the work Wrangel had put into arranging the paintings in the gallery hall, he soon had other plans. Only months after assuming the professorship, Josephson was invited to speak at the Academic Society. Standing before the students, looking at the great hall surrounding him, he envisioned transferring items from the Skåne Art Museum back to the Society building.¹¹ In his post, Josephson was also head of the Skåne Art Museum, despite the works technically belonging to the Academic Society. He immediately negotiated with representatives of the organization and ended up with a strategy to reinvigorate the Skåne Art Museum.

Instead of simply continuing to administer the old collection of art, Josephson wanted to use Universitetshuset's gallery hall for temporary exhibitions.¹² Parts of the Skåne Art Museum were therefore moved back to the Academic Society, and the Lund University Art Collection was placed in other spaces and storages at the university. But several paintings from both sets were retained, with many rehung in other parts of the Department of Art History. In the now empty gallery hall, Josephson immediately launched an exhibition programme curated by the art history students, under his supervision, and funded by the Academic Society.¹³ Even though these temporary shows had no direct connection to the Skåne Art Museum's collection, they were arranged as though they did (while the gallery hall was often called the Lund University Art Museum). In other words, Josephson altered the meaning of the Skåne Art Museum; yet, in his plans, it is easy to identify the same idealistic certainty of the positive effect of introducing art to students. In the first paragraph of the by-laws that Josephson proposed for the organization, he declared that the Skåne Art Museum, through exhibitions and lectures, would 'arouse and elevate the aesthetic sense of the members of the Academic Society, providing them with the pleasure that works of fine art aspire to convey'.¹⁴

Despite Josephson's intention to arrange these exhibitions in Universitetshuset's gallery, the first

show of the revamped Skåne Art Museum was in the Academic Society's premises.¹⁵ On 21 March 1931, *Ungt svenskt måleri* (Young Swedish Painting) opened, an exhibition which revealed Josephson's ambition to associate the Department of Art History with the contemporary art scene.¹⁶ While not all the Skåne Art Museum shows were so up to date, most clearly indicated an interest in twentieth-century art. From 1931 until 1956, the Skåne Art Museum arranged an average of five or six exhibitions a year along with a couple of lectures, several open seminars, and even concerts.¹⁷ The exhibitions ended in the 1960s but were resumed in 1981, and are now organized by a student-driven gallery, Pictura.¹⁸

The archive

When Josephson attended Georg Pauli's lecture in 1933, he had already started a gallery where he and his students arranged exhibitions. The direct handling of art and the planning of shows seem to have been essential to his teaching. Thus, in December 1933, in the wake of Pauli's inspirational talk, Josephson gave each student 10 kronor as they prepared to leave for the Christmas holiday. With the money, they were to buy postcards with photographs of public art in their hometowns.¹⁹ This would be the modest start of the documentation of public art in Sweden.

Josephson always said Pauli's lecture nudged him into founding what became the Archive of Public Art. However, he also noted his earlier experiences studying the collection of sketches and drawings by the Swedish artist Nicodemus Tessin the younger (1654–1728) as part of his work as secretary of Stockholms skönhetsråd (the Stockholm Council for Protection of Aesthetic Matters).²⁰ It is likely these earlier studies and experiences, along with Josephson's many close contacts with contemporary artists, were of equal importance in his decision to set up the Archive.

In the autumn of 1934, Josephson launched a division in the Department of Art History, initially called the Archive of Swedish Public Art.²¹ Together with his students, he assembled postcards, gathered photographic documentation, and acquired preparatory sketches for public art, along with material pertaining to competitions for artistic commissions. The response from Swedish artists was positive, resulting in many donations of large series of sketches, and so the collection grew rapidly. Two of the first to hand over material to the Archive were Georg Pauli and Prince Eugen (1865–1947). The latter was important not only as an artist, art collector, and patron of the arts but also as a backer of the museum. He was a significant force in the Swedish art scene from the late nineteenth century until his death.²² When Josephson gave an

address about the Archive to Kungliga Humanistiska Vetenskapssamfundet i Lund (the Royal Society of Humanities at Lund) in 1935, he highlighted Prince Eugen's gift of several sketches. Josephson also quoted from a letter he had received in which the prince expressed his support for the Archive.²³

Decades later, when Josephson described transforming the Archive into a museum, he gave the impression that from the outset his focus was on collecting series of sketches from contemporary artists specifically to study the creative process.²⁴ While that was undoubtedly one of the original aims, it was not the only one. When the project was first conceived, the intention was also to create a record of monumental art from the Vasa Renaissance onwards (primarily as photos) and of folk art (focusing on wall paintings).²⁵ Unfortunately, although Josephson described preliminary results from these two enormous projects in his account of the Archive in 1935, they appear to have been short-lived and were not mentioned in later official reports.

In its first years, the Archive of Public Art had no funding from the Lund University, little external financial support, and relied on donations from artists, along with volunteer work by students and the teaching assistants in the department. It received its first public funds in 1936, and the year after, it started to gather material from the other Nordic countries: Denmark, Norway, Finland, and Iceland.²⁶ This necessitated a name change from the Archive of Swedish Public Art to the Archive of Public Art.

The birth of a work of art

Several exhibitions organized by the students in the 1930s centred on series of sketches donated to or acquired by the Archive. Simultaneously, Josephson used his seminar in art history to analyse these sketches, to discern patterns in creative processes. Thus, from the beginning, it seems as if most students were engaged in the exhibitions at the Skåne Art Museum or worked with the Archive—or both. In the 1930s, the seminar work also spawned a larger research project, which involved material in the Archive and a wide range of sketches and finished works by artists ranging from Leonardo da Vinci to Paul Cézanne.²⁷ Josephson presented the first results of this research in an article in 1939.²⁸ The following year, he developed his thoughts into a full-fledged theory. He published it with several new case studies in his major theoretical work, *Konstverkets födelse* ('The birth of the work of art'), a book extensively used as required reading in art history at Swedish universities well into the twenty-first century.²⁹

Josephson's conviction that any sketch revealed the spontaneous expression of the artist's individuality, the source of their originality, was rooted in ideas from at least the early modern period.³⁰ Similarly, the notion that the act of drawing is a cognitive process through which the beauty of art can be grasped, a view also cherished by Josephson, can be traced back to antiquity; it was stated in Aristotle's *Politics*. This conviction likely lay behind the inclusion of drawing lessons at the early European universities as one of the *exercitia*. In other words, the belief that the sketch was revelatory in artistic creativity was not new in 1940. Nevertheless, Josephson's theory presented in *Konstverkets födelse* was at the time groundbreaking in its systematized perception of artistic methods. By studying series of sketches, he tried, through empathic insight, to grasp what transpired between the different stages—the creative process leading to the completion of the artwork. He attempted to extract general patterns of creativity and to gain new insights into the finished artwork. In that sense, for Josephson, the sketch was not merely a passive object for study, but a vehicle for actively pursuing new knowledge.

Josephson worked in the tradition of comparative analysis with a focus on form that emanated from Heinrich Wölfflin, although he does not mention him in the book. Instead, Josephson presents Paul Frankl's theory about the artistic process as initiated by an inspired idea—*Das Schöpfen*—which leads to the creation of the work of art—*Das Schaffen*. This was in contrast to Henri Delacroix's psychology of art, where the creation of a work of art is a slow process, with the idea gradually taking form throughout.³¹ For Josephson, these two theories represented polar opposites, while he viewed creativity as a combination of both, or as a movement between them. He also developed these concepts in dialogue with other theories, foremost André Malraux's theory of artistic creativity, where every new form is based on a recreation in an already established language of forms; Max Deri's conclusions about the artist's relation to nature; and Henri Focillon's theory about the life of forms.³² However, his main point of departure was Yrjö Hirn's tripartite explanation of the origin of art as the aesthetic, the social, and the psychological.³³

In the case studies that make up the bulk of the book, Josephson analysed the artistic process from several perspectives, separating and connecting the development of form and meaning in the material he surveyed. Considering his focus on series of sketches and creativity as a primarily internal operation, he was not open to sociological explanations. Although his project was connected to contemporary research in art psychology and aesthetics, and was based on comprehensive empirical material, he viewed the book

as only an outline, a starting point for further studies, unfortunately never developed by him or anyone else.³⁴ Sven Sandström (b. 1927), who began his studies in art history at Lund University in 1946 and knew Josephson well, recalls that Josephson received several offers to translate *Konstverkets födelse*, but refused them all.³⁵ Even though other scholars encouraged him to continue the research he inaugurated in this book, he never did. In his memoirs, Sandström discusses why this might have been, and finally suggests that Josephson did not necessarily view himself as the one to pursue this research. Sandström concludes:

For him, the very breath of life was found in the world of art—including the dramatic—with its people and events, exhibitions and performances. He did not want to be perceived as primarily an abstract theorist, and was aware of how difficult it can be to be accepted as both.³⁶

Even though today Josephson's book seems old fashioned and rather conservative in its understanding of art, his theories, from the perspective of later art-historical research and developing artistic research, are worthy of a re-evaluation. Much artistic research today attempts to analyse and conceptualize the artist's creative process, laying bare knowledge about the role of sketches, thus offering analogies to Josephson's work.³⁷ Josephson was convinced that the creative act always depended on previous works or ideas, in a never-ending dialogue between images. Every artist always starts from their own *formvärld* (world of form). Even though Josephson did not explicitly refer to the realm of art as one parallel to nature (or evolving from nature), his theory indicates such a direction. This line of reasoning provides an opening for a comparison between Josephson's *formvärld* and Ernst Gombrich's concept of *schemata* in *Art and Illusion* from 1960. To such a juxtaposition can be added concepts introduced in later creativity research, such as domain-specific expertise, and similar concepts employed in cognitive psychology to describe a general mental structure used to organize knowledge and increase understanding.³⁸ In Josephson's analysis of the creative process, he identified several types of moments, such as *utbrytning* (separation), *korsning* (intersections), *utfyllnad* (filling out), *omflyttning* (displacement), and *sammanhållning* (unity). John Landquist (1881–1974), a professor of psychology and Josephson's good friend, noted in relation to Josephson's concept of *korsning* that Sigmund Freud has identified such a fusion of two or more people in the dream world, although this was never developed further.³⁹ Maybe even more interesting today would be to look back at Josephson's work with the aid of

current neurological findings about the brain and creativity. There are several possible starting points for a contemporary rereading of Josephson's outstanding book, *Konstverkets födelse*.

Skissernas Museum

The Archive that Josephson started in 1934 soon outgrew its allotted space in the Department of Art History. In 1937, an opportunity opened up when Lund University bought the buildings formerly used by the teacher training programme in Lund. The following year, Josephson pushed for the relocation of the Archive of Public Art to what formerly had been the school's gym.⁴⁰ On 6 April 1941, as other museums in Sweden and elsewhere closed and moved their collections to safety, Arkivmuseet (the Archive Museum) as it was immediately known, opened its doors to the public (Fig. 4.1).⁴¹ In the ensuing eight decades, the museum has undergone several name changes; today it is called Skissernas Museum—Museum of Artistic Process and Public Art.⁴² At the museum's inauguration, Prince Eugen gave a speech in which he talked about the creative process behind a work of art, providing examples from his work, employing sketches owned and displayed by the museum. Also among the speakers was the director general of the Nationalmuseum in Stockholm, Axel Gauffin (1877–1964). He stressed the theories which informed the museum's existence, mentioning *Konstverkets födelse* and the museum's importance for art-historical research.⁴³ Gauging by the speeches and the press articles about the event, the museum was primarily thought of as a research institute.

The seminars that had started in the 1930s, where students analysed series of sketches, did not end with the publication of *Konstverkets födelse*, but continued until Josephson's retirement in 1957.⁴⁴ Aron Borelius (1898–1984) succeeded Josephson as the art history professor. Borelius had formerly served as director at Norrköpings Konstmuseum (the art museum in Norrköping). After arriving in Lund, he immediately moved out many artworks on display in the department, had some of the originally red walls painted white, and returned only a fraction of the paintings to its spaces.⁴⁵ It seems as if there was a rather radical shift in the department, with a new generation taking over after nearly three decades of Josephson's leadership. However, Josephson remained director of the Archive Museum until his death in 1966, constantly expanding the collection and developing both the archive and museum. With Josephson's retirement from the department, a clear separation between the Archive Museum and the Department of Art History emerged. The museum developed into



Figure 4.1. Ragnar Josephson in the Archive Museum in front of a model for Ivar Johansson's statue of Tycho Brahe, 1953. Photo: Lennart Nilsson. TT Nyhetsbyrå.

an independent institution with no formal and few informal connections with the department.

In 1949 the museum had already outgrown the gym and expanded into a temporary space (that nonetheless persisted for half a century until 2001): the old military barracks that adjoined the gym. In 1959, the museum expanded again, with a new large exhibition hall attached to the front of the gym (what became the Swedish Hall).⁴⁶ These expansions were necessitated by the growth of the collections, which, in the 1960s, included additions from other European countries, mainly France—sketches by artists such as Sonia Delaunay, Henri Matisse, Fernand Léger, Amédée Ozenfant, and others—and a large number of sketches for Mexican murals by artists such as Diego Rivera, Pablo O'Higgins, Juan O'Gorman, José Clemente Orozco, and David Alfaro Siqueiros.⁴⁷

Throughout its history, the museum has eschewed the 'white cube' aesthetic popularized in museums in the mid twentieth century. Still today it embraces the same pedagogical ideas, covering the walls and the ceilings of the gallery rooms—in a more or less *horror vacui* manner—with series of sketches, resembling

nineteenth-century gallery rooms. For Josephson, the museum functioned both as a place for displaying parts of the collection to the public and as a creative space. In his mind, the museum should resemble an artist's atelier.⁴⁸ In other words, the museum is not only the public face of a research institute, but exists as a pedagogical experiment, supplying potential art-historical cross-references and serving as a source of inspiration for art historians, artists, and the general public.⁴⁹

The physical expansion of the museum has continued to this day, with three additional buildings. In 1988, an extension was built facing Sölvegatan, housing a small sculpture hall and a library. In 2005, the old military barracks were replaced by a new large gallery for temporary exhibitions, adding premises for conservation and storage. The latest enlargement of the museum came with a new entrance hall, a restaurant, and an auditorium, inaugurated in the spring of 2017.⁵⁰ The museum has the largest collection in the world of sketches and models for public art, and as an institution specialized in public art and artistic processes it is unique in an international perspective—and yet rather anonymous.⁵¹

In a national and international context

In Lund, there existed a possibility for art-historical teaching and research using a collection of art, an archive, and a museum rarely found at any university. And while Skissernas Museum has developed into an unparalleled institution, such cooperation and exchange between academic departments and bodies of artworks and other objects is not novel—internationally or even in Sweden.

Art history as an academic discipline was first established in Sweden at Stockholm University College and was definitively established as a university discipline in 1917 at Uppsala University and in 1919 at Lund University, breaking away from aesthetics. In 1929, when Josephson came to Lund, art history was also taught at Gothenburg University College, and it seems there was also a close association between teaching and the art museum in that city. The first professor of art history in Gothenburg was Axel Romdahl (1880–1951). After studying at Uppsala, he began a museum career, first at Nationalmuseum (1903) and then at Nordiska Museet (1904) in Stockholm, before moving to Gothenburg as curator of the Gothenburg Museum of Art in 1906. In Gothenburg he also became docent at Gothenburg University College, with a promotion to professor in 1920, establishing art history with art theory as an independent department. He nonetheless stayed on as curator at the museum until his retirement, in 1947.⁵² Consequently, there

was an intimate relationship between the art history courses and the art museum because of Romdahl's dual positions. Classes took place in the museum, but the students do not seem to have been engaged in curating exhibitions or involved in research directly tied to the museum's collections as in Lund. When Romdahl retired, the roles of professor and curator became two posts. Although the arrangement influenced Romdahl's role as professor and curator (and probably suited him well), it was originally a strategy for establishing art history at Gothenburg University College. Romdahl wrote in his memoirs:

The combination of museum curator and the teaching position at the University College was foreseen from the beginning, and for the University College the most convenient and immediate way to get art history represented. There was no possibility of obtaining funds for a completely independent professorship.⁵³

Thus, the situation in Gothenburg does not seem to have developed as a conscious plan based on pedagogical ideas and ideals and an extensive research programme similar to what Josephson created in Lund. Nonetheless, in both cases, the connection between teaching, research, and a museum appears dependent on a particular individual. These bonds then dissolved when Romdahl and Josephson retired.

Possibly the most noteworthy contemporary examples of a close working collaboration between a department of art history and a museum were the Fogg Museum at Harvard University and the Museum für Kunst und Kulturgeschichte (Museum of Art and Culture) as part of what was originally the Jubiläums-Kunstinstitut at the University of Marburg. Both museums opened in 1927. Although the historical, economic, and sociological circumstances of these institutions differ, they demonstrate that 'learning and research in art history were ideally shaped by the interactive study of objects, images, techniques, and texts in a single, unified space', as Kathryn Brush formulates it.⁵⁴ The American and German institutions left their mark on the larger, international field of art history. All the same, there is no evidence of any direct link between these two examples and the archive and museum Josephson developed in Lund. However, establishing an archive and a museum in close alliance with an art-historical department seems to have been in vogue in the 1920s and 1930s. One major difference was that the Archive for Public Art, later the Archive Museum, grew out of an initially small division in the Department of Art History in Lund. The first dedicated museum building was erected only after several decades of activity, and then

as an addition to existing structures. The museums in Harvard and Marburg had large purpose-built buildings as early as the 1920s. What they did share was an emphasis on the interactive study of objects, which was also fundamental to Josephson's teaching and research.

Skissernas Museum today

Arguably, the artistic process is non-linear and occurs on many levels—intellectually and intuitively. The artist has to consider various aspects, from the individual vision to the place and the audience. In Josephson's day, public art as site-specific objects was hardly questioned. Now, however, negotiating works in public spaces involves relational aesthetics and new genre public art, along with other ephemeral expressions in public settings, such as graffiti and street art. New materials, techniques, and expressions have not only changed the role of art in public spaces, but also the role of the sketch in the creative process. The close synergy between the Archive Museum and the Department of Art History in the 1930s, 1940s, and 1950s has never reached the same level since then, although the museum has been used in the education of future art historians and there have been numerous joint research projects between the two institutions. Today, Skissernas Museum has evolved into a platform for interdisciplinary dialogue about creativity, the creative process, and issues that affect our public spaces—a meeting place for boundary-crossing collaborations.

Notes

- 1 Josephson described this event in 'Museum kring en idé', in Ragnar Josephson (ed.), *Bilden på muren: studier i Arkiv för dekorativ konst* (Stockholm: Natur & Kultur 1965), 9.
- 2 Ragnar Josephson, *Strimmar av liv* (Stockholm: Albert Bonniers, 1967), 137: 'den stora utställningshallen; han hade året tidigare försett den med tvärgående skärmar och ordnat upp tavelsamlingen till ett vckligt museum.'
- 3 Ewert Wrangel, *Katalog över Tavelsamlingen i Lunds universitets konstmuseum* (Lund, 1928).
- 4 Wrangel, *Katalog över Tavelsamlingen*, 6; Sten Åke Nilsson, 'Lunds universitets konstsamling: En historik', in id. (ed.), *Lunds universitets konstsamling: Måleri & skulptur i urval* (Lund: Lunds universitet, 2001), 16.
- 5 For a history of the drawing masters at Lund University, see Johan Cederlund, *Ritmästarna vid Lunds Universitet* (Lund: LUP, 1990).
- 6 For a brief history of the Skåne Art Museum, see *Skånska Konstmuseum 1861–1986* (Lund: AFs förlag, 1986); see also Nilsson, 'Lunds universitets konstsamling', 10–13.
- 7 Nilsson, 'Lunds universitets konstsamling', 13.
- 8 As recently as 2020, Skissernas Museum (as of 2013 responsible for the Lund University Art Collection) drew up an internal unpublished report on the subject.

- 9 Nilsson, 'Lunds universitets konstsamling', 14.
- 10 Cederlund, *Ritmästarna vid Lunds Universitet*, 128.
- 11 Josephson, *Strimmar av liv*, 149–51.
- 12 Josephson, *Strimmar av liv*, 151.
- 13 From 1931 until his retirement in 1957 Ragnar Josephson chaired the board of the Skåne Art Museum, where he was joined by a couple of senior students and faculty members of the Department of Art History; see Landsarkivet i Lund (Regional State Archives in Lund) (LuLa), Skånska Konstmuseum, Div. handlingar och arkivalier, vol. 2.
- 14 Quoted in Nilsson, 'Lunds universitets konstsamling', 18: 'väcka och höja det estetiska sinnet hos Akademiska Föreningens medlemmar och bereda dem den njutning, som den bildande konstens skapelser avser att skänka'.
- 15 Although the majority of the Skåne Art Museum's subsequent exhibitions were in the gallery hall in the main university building, exhibitions were occasionally arranged in the Academic Society's premises.
- 16 Although he never curated the exhibitions—that was always the responsibility of one or two students from the department—Josephson could make suggestions because of his position at the Skåne Art Museum (see n. 13).
- 17 LuLa, Skånska Konstmuseum, Div. handlingar och arkivalier, vol. 2 has a list of the exhibitions, lectures, seminars, and concerts arranged by the Skåne Art Museum, 1931–1956, probably compiled in 1956 or 1957 (the year Josephson retired).
- 18 *Skånska Konstmuseum 1861–1986*, 21.
- 19 Marianne Nanne-Bråhammar, 'Museet Annorlunda: Arkiv för dekorativ konst i Lund', *Anno 1963, Årskalender för Förlagshuset Norden* (1963), 310.
- 20 Josephson, 'Museum kring en idé', 9.
- 21 This archive became a division in the department, but initially Josephson presented it as a division of the Lund University Art Museum, which at that time was seen as part of the department. It was also the name of the gallery hall in the main university building, but later, with the exhibitions arranged by the Skåne Art Museum, that began to be known as the Skåne Art Museum instead.
- 22 Christina G. Wistman, *Manifestation och avancemang: Eugen: konstnär, konstsamlare, mecenat och prins* (PhD thesis, University of Gothenburg; Gothenburg: Acta Universitatis Gothoburgensis, 2008).
- 23 Ragnar Josephson, 'Arkiv för dekorativ svensk konst', *Kungl. Humanistiska Vetenskapssamfundet i Lund årsberättelse 1934–1935* (Lund: C. W. K. Gleerups, 1935), vi, 238–9. Josephson often noted that the first sketches donated to the museum were from Prince Eugen, and he often quoted his letter in later presentations of the archive and museum.
- 24 Josephson, 'Museum kring en idé', 11–12.
- 25 Josephson, 'Arkiv för dekorativ svensk konst', 243–8.
- 26 Josephson, *Strimmar av liv*, 172–4.
- 27 Josephson, 'Arkiv för dekorativ svensk konst', 238. These seminars analysing the sketches were also outlined in a report on the state of Swedish art history research by Oscar Reuterswärd, 'Om fyrtioalets svenska konsthistoria', *Ord & Bild* 54/10 (1945), 460–8.
- 28 Ragnar Josephson, 'Konstpsykologiska betraktelser', *Tidskrift för Konstvetenskap* 22/3 (1939), 3.
- 29 Ragnar Josephson, *Konstverkets födelse* (Stockholm: Natur och kultur, 1941).

- 30 See, for example, Albert Boime, *The Academy and French Painting in the Nineteenth Century* (London: Phaidon, 1971); Marta Edling, *Om måleriet i den klassicistiska konsteorin: Praktikens teoretiska position under sjuttonhundratalets andra hälft* (PhD thesis, Stockholm University; Stockholm: Stockholms universitet, 1999).
- 31 Paul Frankl, *Das System der Kunstwissenschaft* (Berlin: Gebr. Mann, 1998 [1938]); Henri Delacroix, *Psychologie de l'art: Essai sur l'activité artistique* (Paris: Félix Alcan, 1927).
- 32 André Malraux, 'La psychologie de l'art', *Verve* 1/1 (1937); Max Deri, *Naturalismus, Idealismus, Expressionismus* (Leipzig: E. A. Seemann, 1919); Henri Focillon, *Vie des formes* (Paris: Presses universitaires de France, 1939).
- 33 Yrjö Hirn, *Konstens ursprung: en studie öfver den estetiska värksamhetens psykologiska och sociala orsaker* (Stockholm: Wahlström & Widstrand, 1902); *Det estetiska livet* (Helsinki: Söderström, 1913); *Konsten och den estetiska betraktelsen* (Stockholm: Wahlström & Widstrand, 1937).
- 34 The first edition of the book, published in 1940, was followed by new editions in 1941, 1946, and 1955, with only minor revisions by Josephson. In 1975, the book came out in paperback (repr. 1984). The last edition, with an afterword by Jan-Gunnar Sjölin, came out in 1991. Until recently, the book was required reading at several Swedish universities. Unfortunately, it has yet to be translated.
- 35 Sven Sandström, 'Studietiden', in *Passion och Repression*, www.svensandstrom.se in his memoirs discusses Josephson's book *Konstverkets födelse*.
- 36 Sandström, 'Studietiden': 'Det som var själva livsluften för honom fanns i konstvärlden—inklusive den dramatiska—med dess människor och händelser, utställningar och föreställningar. Han ville inte bli uppfattad som i första hand en abstrakt teoretiker, och var medveten om hur svårt det kan vara att bli accepterad som bådadera.'
- 37 Michael Biggs & Henrik Karlsson (eds), *The Routledge Companion to Research in the Arts* (New York: Routledge, 2011).
- 38 Teresa M. Amabile, *Creativity in Context: Update to 'The Social Psychology of Creativity'* (Oxford: Westview, 1996); Jin Li & Howard Gardner, 'How Domains Constrain Creativity: The Case of Traditional Chinese and Western Painting', *American Behavioral Scientist* 37/1 (1993); Robert L. Solso, *The Psychology of Art and the Evolution of the Conscious Brain* (Cambridge, MA: MIT Press, 2003).
- 39 John Landquist, *Tänkar om den skapande individen* (Lund: Gleerups, 1970), 58.
- 40 Hjärdis Kristenson, *Skissernas Museum: arkitektur, plats, process* (Lund: Skissernas Museum, 2019), 28.
- 41 The opening of the museum was widely covered in the Swedish press and well documented in a photo album in the museum's archive.
- 42 Arkivmuseet (the Archive Museum) changed its name to Konstmuseet—Arkiv för dekorativ konst (the Art Museum—Archive of Public Art) in the 1980s, and in 1991 changed again to Skissernas Museum—Arkiv för dekorativ konst. The current name was adopted in 2017.
- 43 Prince Eugen's and Axel Gauffin's speeches are pasted into the museum's scrapbook from 1941.
- 44 Two of Josephson's students, the former museum director at Skissernas Museum Gunnar Bråhammar (1922–2011) (personal communication 2005) and Sven Sandström (b.1927), professor emeritus of art history (personal communication 2008), said this course element survived into the 1950s.
- 45 Nilsson, 'Lunds universitets konstsamling', 18.
- 46 Kristenson, *Skissernas Museum*, 55–6, 64.
- 47 The work done to bring the sketches to the museum is described by Viveka Bosson, Gunnar Bråhammar & C. O. Hultén, *Visionärer och utmanare: resor och möten med konstnärer i Frankrike, Mexiko, Afrika* (Lund: Skissernas museum, 1995).
- 48 The former director of the museum Jan Torsten Ahlstrand, who started as assistant at the museum in the early 1960s, confirmed this at a seminar at the Department of Art History, Uppsala University, 22 Mar. 2010 (personal communication).
- 49 As early as 1935, Josephson, 'Arkiv för svensk dekorativ konst', 236 wrote of the didactic and inspirational potential of the new archive.
- 50 Kristenson, *Skissernas Museum*, 75–97.
- 51 To my knowledge there is only one comparable museum, the Museum for kunst i det offentlige rum (Museum of Art in Public Spaces) in Køge, Denmark, founded in 1977 along the same lines as Skissernas Museum.
- 52 *Svenskt biografiskt lexikon*, s.v. 'Axel Romdahl' by Björn Fredlund, sok.riksarkivet.se/sbl/.
- 53 Axel Romdahl, *Som jag minns det: Göteborgsåren* (Gothenburg: Rundqvists, 1951), 226: 'Kombinationen av museiintendentsuren och lärarebefattningen vid högskolan var ju från början förutsedd och för högskolan den mest bekväma och närliggande vägen att få konsthistorien representerad. Det fanns ingen möjlighet att skaffa medel till en helt fristående professur.'
- 54 Kathryn Brush, 'Marburg, Harvard, and purpose-built architecture for art history, 1927', in Elisabeth Mansfield (ed.), *Art History and Its Institutions: Foundations of a Discipline* (London and New York: Routledge, 2002), 73. For a detailed study of the Fogg Art Museum, see Kathryn Brush, *Vastly More Than Brick & Mortar: Reinventing the Fogg Art Museum in the 1920s* (New Haven: Yale University Press, 2003).