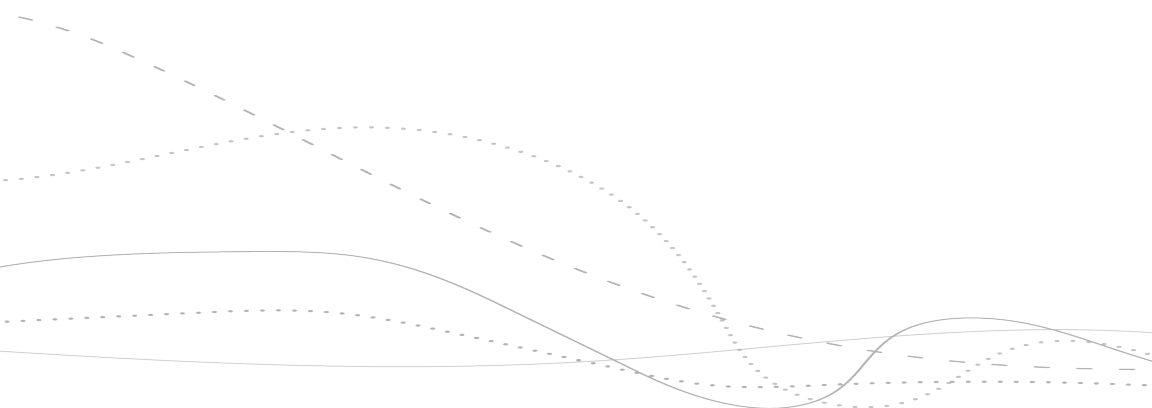


Homo- grafiska

Conversation between Funny
Livdotter and Rahul Juneja

July, 2025



Rahul: Perhaps we start with an introduction to the museum and what prompted this decision?

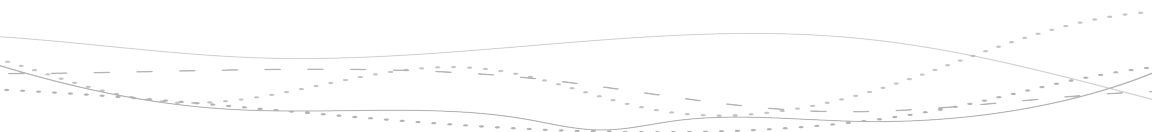
Funny: Yeah. I mean, for me, it was a train of thoughts, or very much a reaction to another museum. It started with Fotografiska in Stockholm, and they got a lot of criticism about only exhibiting men (mostly straight and white men). Their reaction was fascinating to me because it was saying like, no, we only exhibit really great genius artists. Like, that way of seeing—and especially not seeing—was what gave birth to Homografiska in my mind many years ago.

I found that really fascinating and imagined, okay, what if I could have that kind of power to decide what is worth showing, what I consider to be great art, what I think is worth saving for the future. What would that be then?

And so this museum has lived in my head for quite some time, and me being part of Not Quite (an artist co-operative in Fengersfors, rural Sweden), living here, obviously that doesn't feel like the place where it should happen—but in some sense, it could only happen where I live. It's like everything is fertile ground. It's not used. So you can 'grow' (meaning = create) almost anything here. It's what I consider being the great part of living here. If you look at cities, it's all exploited. It's all built on.

If you need to do something, you maybe have to knock it down and build something new. It has an infrastructure that is completely different from here. But here I have Not Quite—that is, an artists' cooperative containing 70ish creatives with exhibition space, workshops, and studios (among a lot more).

And through this place, I could build Homografiska, with the support and encouragement of the members of Not Quite. So we built it in the park, and I started writing like some kind of manifesto that I'm considering this to be a mind game. I mean,




I don't know what that book would be in English, but there is obviously literature tapping into this kind of way of bending your thoughts. There is one book called *Egalia's Daughters: A Satire of the Sexes*, where you swap the patriarchy to being a matriarchy and that men have bras—but for their penises—and are the lesser powerful gender, and so on. Reading that book really makes you think of things that you might not have seen if you just are viewing the world for what it is.

It provokes people, obviously, but it can also display things that you otherwise wouldn't see. And that is a little bit why I'm seeing it.

I'm creating a world. It is not just a physical space that you walk in and experience an exhibition. It's not a gallery.

It is a mind-bending opportunity to consider: okay, what would happen if the world's general norm was to be queer? How would the world look? How would we talk and perceive and elevate and highlight? I mean, regardless of what we are doing right now, we are trying to say that these museums and institutions are making an objective decision of what to save for the future. But it's subjective as fuck. So to collect is not objective, regardless of who is.

There was also an artist [Stella Palm at Not Quite], who, during the Swedish Democrat party coming to power, found this little lovely loophole: that if you send something to the government, they have to archive it. They can't throw it away. And so she started making art—little art pieces that fit in an envelope—and then sending them to these Swedish Democrat politicians. I remember specifically that there was one politician who was waving around an iron pipe very brutally, aggressively in Stockholm. And he was filmed, and he was still in the party, and they were just accepting his behaviour.





Photograph by Martin Gustavsson


She crocheted an iron pipe and put it in an envelope. And then by that, it became permanent. It is documented, it's archived. It doesn't disappear. And I find that very fascinating in terms of considering something to be long-lasting. So it isn't just an exhibition. It isn't me just picking five artists every year to exhibit and then the art pieces go back to them. Here, I'm actually saving these with the goal of being long-term.

And I write contracts!! Everything is super clear. The artist knows what you're saying yes to and they are signing a piece of paper stating that. And in that contract, I am more or less promising a forever perspective, regardless if it is me who is doing it or not. If the museum still exists or not, I will make sure that they still keep within being archived for the future.

R: Aha. So even if the museum ceases to exist, the collection kind of lives on? That's interesting. Because I was so fascinated that you chose to make a museum. It's very specific and speaks to a very specific history. I like that you pay special attention to the details of the infrastructure and the bureaucracy of it. It's not just an activity where you're archiving or you're just displaying them for some time. Could you maybe tell a bit more about how acquiring works for you?

F: Yeah. So, I mean, the museum started in 2020. It was the pandemic. It wasn't perfect anywhere [in the world due to those circumstances], I guess. But I decided that I'm buying five art pieces each year. It's a symbolic sum, so it's not like a good chunk of money.

But I also believe that creative people can be very capable of finding little loopholes and ways to bend—not necessarily just the perspective and experience, but also ways of finding money, finding ways to help each other, and so on. And, you know, when you're here in Sweden, you can apply for an artistic work scholarship. You get a chunk of money to work with your art for a



year. It's not a lot. It is not like a full-time salary kind of thing. It's more like a part-time.

But it makes a difference. And it's one of the important ones that most artists are applying for every year. And when you look at the criteria that you fill in—these boxes: solo exhibition, group exhibition, publications, public art pieces, part of a permanent collection.


I was seeing, especially when I started, regardless of whether you have an education or not, you need to boost your CV. And how do you do that? Like, you can apply for a public art piece, but they only want someone that has done it before. You have to have done two or three before, and therefore you can apply for this one. And so when do I ever enter into those spaces? When am I sexy enough to be eligible for these exhibitions or for the art scholarship? So for me, it was more about, why couldn't I create that space?

I also wish others created that for me. And that's, I guess, the motivation of this, right? Like, I wish someone was taking me under their wing and said, "Hey, what you're doing is very important and interesting. I want to exhibit you. I want to give you these opportunities." But that was not my experience.

It was me struggling through my education. I was grateful to get into both a bachelor and a master, but it was always like I was in the wrong place. And they couldn't always accept perhaps what I did. I think they had to accept me because I'm very determined.

I was always on time. But, well, all who are determined and hardworking and very pleasant to work with don't necessarily get opportunities. It's not a direct equation.

Nevertheless, I saw that there is nothing hindering me from calling something a museum. In Sweden, we don't have any restrictions. You can call anything a museum, but it means a lot when you say 'a museum,' right? In your head, you understand it quite well. So I was seeing and trying to create this kind of loophole where I buy five art pieces. The people who made these



art pieces can then say, when they do their applications, that they are part of a permanent collection.

A CV boost. That's one of the goals. I think all the artists also understand that this is a symbolic sum that I'm buying this art piece with, and they willingly decide which art piece they want to sell. I don't pick it.

So I only pick the artist. I don't pick the art, which makes it into a very pleasant, Christmas-y kind of experience because I'm just getting gifts, opening them and going, "Ooh!" And I have always said to them that they can always send me whatever. It could be part of something older they did. They can do something new. It can be a sock. I don't care. You know what you're giving me, but I don't know it.

But still, it needs to be attached to a document. Even if there is a mutual agreement that this art piece is going to live in this meta world of Homografiska, this art piece still has the voice of the artist.



Butcherqueen (one of the artists in the collection, artefact no.0006) holding Homografiska merch

And then, of course, the artists are doing it very differently. Some of them are taking the opportunity to tell about themselves and the art piece, regardless of how the museum is presenting the piece. And some of them are very poetic and artistic and do art lyrics or poems and stuff. But that means that the voice is still with it. Regardless of what others and I want to say, it's still their voice there, next to the art piece. So it always needs to be exhibited together. At the moment, it is a collection of 30 art pieces — five pieces bought per year.

And this again is important to me. Because if I have the privilege of running something that I care about — pretending to be an institution — but still do fuckery like every other institution? “Oh, yeah, that artist happened to be my best friend, but I invited them because they were really, really good.”

We have a word for it in Swedish called *jäv*¹.

And that is when you have a personal position that maybe clouds your judgement. And so if you were to be a solid, high-functioning organisation, you would say, “I claim *jäv* to this,” and exit the room—so people know that you have an opinion that might cloud your decision-making. But because I run it myself, I can gladly say that I'm using that *jäv* with the argument that this is great art. So it is a bunch of artists from around here in the countryside, Dalsland, Sweden. But there are also a lot of artists that I have no idea who they are, from different parts of the world (a good bit of them are from Sweden). Like, personally, I know them by experiencing them. So it's a lot of stalking on Instagram, for example. Every time someone follows Homografiska on Instagram, I check them out.

1. JÄV in Swedish law refers to a situation where a person's impartiality or objectivity in a matter can be questioned, either due to their own interests or through relationships to the parties involved, which makes the person unsuitable to participate in the proceedings or decision-making.

Of course, I have a document where I fill in cool names. And it is quite amusing when artists are not aware that they are on the list. And that list is LONG.


So maybe it doesn't mean that I'm going to contact you this year, or next year, or the year after that. But it's lingering, it's there. And sometimes I've done a call-out because I'm aware that I have my limits—of what to find and what to see. If you look at a city or a countryside, whatever, it's hard to know exactly everyone there. If you want to know all artists of a certain village, you have to do some serious fucking digging.

Because some people don't have a Facebook, Instagram, website, sign. That is also to go back to the fact that not all artists are doing exactly the same thing. Not all artists are exhibiting in galleries, museums, and institutions. You might actually self-produce.

I think of an artist in Ireland that I admire, but I don't know their name. For their case too, it was like a reaction to not getting into institutions. Like, you don't get the opportunity to exhibit—and then they decided instead to make exhibitions in nature; in scenic, popular touristy places. They make installations in those spaces. They had an exhibition, right? People were seeing the art, but it wasn't a defined space for art. They just made it. They put it there. And people experienced it.

And I really like that. I think we have a word for these people that are a little bit more for themselves. They're doing art for their own sake and aren't living in the art world. But by saying that, it's like I am not looking for people with CVs. I'm looking for people that are interesting. Art that is interesting.

And the definitions that I've used are queer art and queer artists. And they don't necessarily combine. Because some people are queer, but aren't defining their art as queer. It's weird to say like,



“Oh, this is a queer artist.” Or “I’m just an artist.”

So it’s interesting that way. Or it might be that you’re not queer at all and doing queer art. I’m not doing an interview with these people going like, “Where in the LGBTQIA+ umbrella do you fit?” I don’t care. I know one that says, “I am so grateful that I’m part of the museum, but I’m not queer.” And I always go like, hush hush. You never know.

And she’s like, “No, I am straight.”

Shush, shush, shush. It’s fine, it’s fine. You don’t have to say it loud.

So it’s also kind of nice that in this world you don’t have to come out. But it’s almost like straight people have to come out in the most awkward way, haha.

R: I think what you are doing is very significant, especially pooling your own resources into it. I think the last time we met, you mentioned that this is maybe the first queer museum in Sweden?

F: It’s intricate. Of course there are other queer museums, but for example, in Stockholm there is the Unstraight Museum—but they don’t have a physical space, they do pop-up exhibitions. They are not attached to an address in the same sense that I am.

And thus I say in the most delicate way that Homografiska is the first physically permanent queer museum in Sweden. There are queer archives, but they are digital or they have a place where they collect all the pieces, for example, but don’t have a physical space for you to visit.

Right now we are these five different organisations, trying to network between us. I am one of the younger ones, even though the other ones are quite young too — for instance, Saqmi; they focus on queer moving images and they are a couple of years



older than Homografiska. But I think there is a difference between visiting and permanently existing.

For me, it just makes sense that you can come to a place and it exists and it is always there and you can touch it. Obviously, living together with a digital world, but I don't think it has the same kind of power when it is only an Instagram account.

R: I think in the history you are trying to address, or rather conjure, it makes complete sense for it to be physical because there is a certain power in the physicality of such an institution — particularly the historical value and psychological power that the museum holds. I have to say though, it's amazing that you have such artistic density in Dalsland, away from the city. I know that the power of the relationship of state and art here is very proximate, and there is equality of opportunity, which is a huge factor, but it's still not easy. It's fascinating to see initiatives like Not Quite, Studio Växt, and countless others exist and create space for artistic gestures, gatherings, and support.

F: I feel in these spaces we see each other as colleagues and not so much as competitors, unlike what I experienced in big cities in the art scene or its education, where a sense of competition is instilled into you. Why would I tell you to apply for this scholarship when I am applying for it too? But here, I feel we are more generous. We do share, even though we can obviously see that due to the change of politics and how frightened everyone is that the job opportunities are disappearing. I want to keep believing in this generosity, as I feel this is the only way I deal with this art world and not join what is considered the unwritten rules of surviving as an artist and finding new ways of doing it.

I think it's also interesting that all the artists in the archive of Homografiska aren't seeing me as an artist, and this is a potent space where you create space for others as an artist. There are different roles, different hats you adorn, when swapping positions



from the artist to the organizer, curator, convener. In the north of Sweden while I was doing my master's in Umeå Art Academy (or whatever it's called in English), we had a cleaning lady that was there at like 6 in the morning and I usually was there, but all the other students were not. Everyone was treating her as just a cleaner, but she was also an artist cleaning to survive economically. I find that so frustrating that we would always just look at one another in a very binary definition — I am seeing you as just one thing right now but you are many different qualities that you practise over every minute, second, moment, days, weeks, whatever. Like now I am a sibling; and now I am caring about the nature or whatever.

I think it is fascinating that we have such a hard time seeing the difference, and that's why sometimes when I am in the position of talking as an artist about my art piece *Homografiska*, I talk about it as an artist — that this is a thought experiment that I'm working with. But when I'm outside presenting the museum, then I am a museum director! I am not dressed as an artist, I'm not speaking as an artist. I'm talking as a museum director and then it's almost performative. So I'm not going to be gliding into my role as an artist. I think that's also a very common thing here — if you look at artists, especially in the countryside; you have to be resilient and have multiple ways of surviving. Now I'm in the grocery store working, yes I am this hat. Now I take this hat off and put on the artist; and now I'm the neighbour; etc.

R: I think it's really important to acknowledge these positionality changes, and being able to move between different roles, infrastructures, and resource pools. To me, this is itself an artistic gesture.

F: I think that has been very dominant for me, and I'm seeing it even more now because of Sara Vogel-Rödin. She was my boss back in the day at my part-time job. For me, she's the perfect enabler of art—she's more or less sacrificed being a creative



person to do these things, and I see she has a great passion for it. She does miss being a creative person sometimes, but she's also really good at creating opportunities for others.

It's also very interesting to think about this: If you were at a market selling your own art, it might be very hard for you to be that "aggressive" person trying to sell your stuff. But if you swap booths with someone, and now I'm the one selling your work, it becomes much easier—I can talk about you in an amazing way without feeling uncomfortable. I can be like, "This is an amazing person! Look at this! And they did this and that..."

I think it's also me learning how to do that—for myself and for others. I can step into the role of a museum director and talk about the museum, but all of a sudden, I also get to make rules that I can't always make for myself. If I'm doing an exhibition as an artist, I might ask for a written agreement, and sometimes that doesn't happen. But when I ask the same for Homografiska, I reiterate: this is a must. I'm not going anywhere unless this is done.

There are rules. For instance, if the museum is exhibiting, and the room needs to be purple—that's the demand. And if that's not okay, then it's not going to happen. I love the fact that becoming an advocate for art through this medium makes it suddenly easier to negotiate and to demand.

I've never seen myself as a performance artist, but I'm definitely tapping into this understanding of how to become an extroverted person when necessary. I need to be an advocate for art if I'm ever going to convince someone else to see the purpose of it, right?

R: I find this sense of performativity really interesting—because the museum itself is performing, structurally, and in doing so, you're transforming into this person who can perform a certain version of 'you'. I didn't realise for a long time how much these

structural navigations shape me: the agency, the liberty, and the expanse of possibilities they open up—both as an artist and personally. The ability to have these simultaneous performativities becomes super important in a world that is so perceptual.



F: Absolutely. I've done lectures about the museum just to help people get a sense of it, since I understand it's not easy to physically come here—it's very geographically exclusive. That's also why I've put a lot of effort into the digital side of things. And I love the fact that people perceive it as a well-organised, almost institutional thing.

What people don't realise is that I have 12 different emails—but

they all come to me. When people contact the museum through one of them, they have no idea they're speaking to just one person. But the tone shifts depending on the account.

At one of these lectures, someone said to me: "It's almost like you've observed how a municipality works and you're applying that logic, but doing it in your own way. You understand this almost squarish format, but you're also working as a person of service—trying to bend and work within the square."

I also noticed that what I can offer with the museum is—if you were to exhibit only me, it's like you just bought one pastry. But with the museum, you get the whole bakery!

When I talk to these small galleries that look like they have money—they're often very polished in their presentation, but actually have terrible budgets—they'll say: "We can't afford to exhibit 30 artists, but we can afford to invite you." And that has become a kind of key for me, something I'm definitely tapping into now.

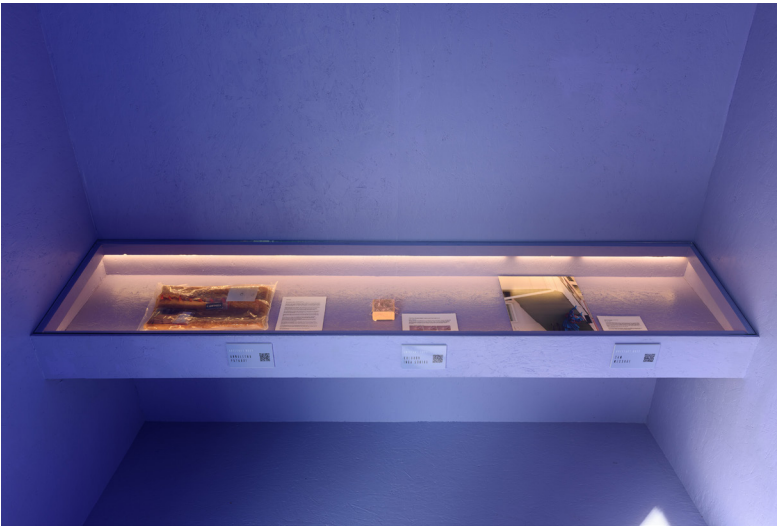
R: Since we're back to thinking about exhibiting and collections, I'm also curious to know more about some of the artists already in the collection—what kind of works are there? What scales or media? And how do you mediate all of that?

F: Before I mention the collection, though, I think it's important to say that in the contract it's clearly stated that the museum is very small and the display has its own limits. Yet artists tend to bend rules—and especially queer artists can be a challenge to work with, and I say that with a lot of love!

They like doing their own thing, even if I have my limits. They come up with bigger pieces. For instance, one artist challenged me by saying they wanted a sound piece. And we bent the rule—because otherwise, in the contract, it says I cannot accept digital



pieces. But this year, I had two sound pieces. Anna Linder, one of the artists, did this MiniDisc thing so it is also displayable. And then you have a poster by the artist Lykourgos Porfyris, which is also a sound piece. I get access to those digital files and such, but it still has that physicality to it. That was a way to work with it. But this also differs from place to place. For instance, when it was exhibited in Vänersborgs Konsthall, you could hear these pieces with headphones.



Photograph by Martin-Gustavsson





Kolbrún Inga Söring (one of the artists in the collection) next to their art piece - artefact no.0021

I also do these audio-video guides, which you can access via QR code when the work is exhibited, or through the webpage or YouTube. There you can watch the museum try to describe the piece. That's also an institutional responsibility—that things need to be accessible, whether you're visually impaired, have any disability, or even just aren't used to going to museums or the experience of art. This accessibility should be a mandatory responsibility for big institutions, and they are struggling with it. But I'm applying it to my museum—I don't have to, but I'm doing it.

That is also a way to work with language. How do I describe an image of this art piece? I find that's where I can be creative! This is what I love the most: I do audio and video guides for all the art pieces where I tell you how the piece smells, how big it is, how it feels, etc. I try to give you a bigger experience of what you can see behind the glass or in a documentative image. Language and description create meaning.

R: Hearing you talk about the way you are envisioning a museum of the now, I'm also curious about your future plans for the museum, now that you're six years into it.

F: Well, for starters, I've been thinking if I have to move it out of Not Quite—or if I want to move it. As in, the physical part of it. There was a bunch of Not Quite members who asked when this building is going to leave.

R: Haha. In a loving way?

F: Not necessarily! But I think most people weren't aware how permanent it was intended to be.

However, I think it should be mentioned that Not Quite and Homografiska have a really nice little deal between each other. So when Not Quite is doing applications, they can say that they're



working with LGBTQIA+ groups. I mean, nowadays a lot of applications focus on different groups of people. And the more of them you're focusing on, the better the possibility is for you to get funding, right?

And in return, I get to have the museum physically there and get a little bit of electricity—they open the exhibitions and stuff. So it's a consensual pinkwash. Yes.

So for me, it works really well. And it works really well for Not Quite.

But I don't think all Not Quite people know it. So I think that's just the fun part—figuring out how to do something that is sustainable. Not just economically, but also in terms of energy, right? If I were to have this museum and try to have it open every day from May to September on my own, that wouldn't physically be possible.

Another neat dynamic is that when visitors come here to see the physical museum, they sometimes tell people in the Not Quite store, "Oh, I've been to Homografiska before. It exists in Berlin." And I'm just like—no. But it's really fun that you think so. I love the fact that it has now grown to a certain size, imaginatively, that it lives its own little life. I think it's understandable that people would think it should be in a big city.

But it's even more of a point that it is not. Why? If a country were to get a queer museum, why does it need to be in the capital? This is what I'm capable of, right? I live here. Here is where I can do this. Maybe I could have done it differently depending on what circumstances other places would have. And I think that's also something to take into consideration: I know how to play with what works in this area and around Sweden.

Something I'm seeing more clearly now is that obviously the collection is going to get bigger each time—five new pieces



each year. And it's never going to be exhibited all at once in the physical museum, for what the building is now in size. But what it can do is visit. And that could take any kind of size, shape, or form, really. It just needs to be purple.

Also, there is a whole period—a whole half a year—when it's not activated. So things can be done differently. I've been in discussions with some other places about maybe building the Homografiska—the physical museum—but somewhere else. Just for a temporary period, and then disassembled once it's over. I don't know.

It's going to be interesting, for sure, to see what it could become. I mean, if I were to dream and had an endless amount of money, I would build a fucking massive museum and staff it. *I would be deadly if I had money, haha.*

Imagine what I would do with this place (referring to Dalsland). I could afford buying so much art, building—I could make so many weird events.

I also always dreamt about making a beer. A Homografiska beer. It's just that the physical form is what it's capable of. But the soul is endless, right? There are endless opportunities. I'm very much open to anything. I want the museum to travel the world. I want it to be experienced by people in so many ways. I'm mostly open to suggestions and opportunities. I come with the responsibilities, but otherwise, I'm open to anything. It's fun. Anything is possible, right?

R: Absolutely. You've made a lot possible, certainly.

F: Obviously, there is so much more to talk about. We haven't even talked about the colour.

R: Haha yes. Till next time.

