

Editorial

This year's keynote takes us to the farthest reach of the archaeological process: the point where finds and findings are presented in museum exhibitions. Søren Sindbæk presents a critical review of two major new exhibitions on the Viking Age which have recently opened at two of Scandinavia's most prominent museums, the Swedish History Museum in Stockholm and the National Museum of Denmark in Copenhagen. Both museums aim to attract increased tourist numbers, an appeal which Sindbæk suggests leads paradoxically to more culturally conservative and nationally focused exhibitions. Responses by Håkon Glørstad, Caroline Owman, Fredrik Svanberg, Matthias Toplak, Chris Tuckley and Howard Williams explore constraints and opportunities in displaying the Viking Age internationally.

While *Current* saw a rise in submissions during the last couple of years, 2022 has brought many fewer papers, presumably due to the resumption of conferences and other post-pandemic activities. This volume features two research articles. The first, by Marianne Hem Eriksen, puts two eras of Scandinavian prehistory into dialogue through her consideration of a pair of body-objects, one dating from the Late Bronze Age and the other to the Vendel period. Each renders a female body, with both differences and uncanny similarities shared between the two. The article aims to explore the artefacts from a more-than-representational perspective as well as placing them in their social, material and political worlds.

The second research paper is authored by Leszek Gardęła, Peter Pentz and Neil Price, and is also concerned with images of female bodies, this time representations of armed women in Viking Age figurative metalwork that are traditionally interpreted as 'Valkyries'. The authors begin by defining and describing the existing corpus (and provide a catalogue appendix), then introduce a new attempt at classification, followed by a history

of interpretations – including the ambiguous gender of the figures – and end with some speculations of their own.

The volume also includes a review written by Daniel Löwenborg of a recent thesis by Fredrik Gunnarsson at Linnaeus University on the role of contract archaeology in digital knowledge development.

News from the Swedish Archaeological Society: we are glad to report that the winners of the second ‘Golden Trowel’ prize were Lena Beronius Jörpeland and Fredrik Larsson from excavation firm *Arkeologerna*. This annual prize is intended to highlight the research value of the reports resulting from pre-development fieldwork in Sweden. This year’s winning report covers excavations of medieval and post-medieval rural settlement remains in Lillkyrke parish in Närke, east of the city of Örebro. It is commended for its presentation of these comparatively modest remains in a framework that shows their connection to landscape and societal change. From among the nominees, a special mention also went to the comprehensive report on excavations of the ritual wetland depositions and prehistoric settlement at Motala by Fredrik Hallgren, Karin Berggren, Anna Arnberg, Lisa Hartzell and Birgitta Larson from *Stiftelsen Kulturmiljövård*.

Early this year, just as the world was emerging from pandemic restrictions, we woke up to the shock of war in Europe. The last decades have seen closer ties between Sweden and archaeologists east of the Baltic and there is deep concern for colleagues and friends caught up in Russia’s invasion of Ukraine. We have all followed how Fedir Androshchuk, the director of the National Museum of Ukraine, has worked to protect the museum’s collections (*Dagens Nyheter* 2022; Sherwood 2022). Fedir has been active in the Swedish archaeological community for many years as a researcher and participant in the archaeology seminars at Stockholm University as well as working at Upplands Museum. The need to protect cultural heritage in Ukraine has stimulated a number of different initiatives in Sweden, including fundraising (Nordiska Museet 2022) and the efforts of the Swedish National Heritage Board (Riksantikvarieämbetet 2022). In Denmark, Viking Age artefacts from Ukraine were exhibited at Moesgaard Museum in the acclaimed special exhibition *RUS – Vikings in the East* (Moesgaard Museum 2022).

And now a farewell from your editors. This is the fifth and final volume of *Current Swedish Archaeology* edited by Sophie Bergerbrant and Alison Klevnäs. During our term we have regained funding for the journal, expanded the editorial team for a more sustainable workload, moved to full and immediate Open Access, and worked with the National Library of Sweden (*KB*) to develop a user-friendly online platform (Gunnarsson Payne et al. 2021). We would especially like to thank Sofie Wennström and Ramana Fragola at the National Library for this latter opportunity and their sup-

port. Through the web platform *Publicera*, the National Library is responsible for the long-term preservation of the digital journal files just as they are for the printed versions. Our full back catalogue is now safe and freely available through this service; an effort which represented about two months of fulltime work in 2021.

When we took over, it quickly became evident that maintaining the journal, let alone developing it, was a task that would sink two unpaid individuals. We advertised two new roles: a digital editor to help with the transition to an up-to-date platform, and a reviews and notices editor. The first position was fulfilled by Gustav Wollentz and the second by Daniel Sahlén and we are very grateful for the work they have put into the volumes. Both have decided to leave the editorial group with us, although Gustav will be helping the new editors settle in to the digital and production routines. Thank you for working with us.

Our thanks also to the editorial board and the anonymous peer reviewers who help to ensure the quality of each paper. Every research article published in *Current* is reviewed by at least one member of the editorial board and two external peer reviewers chosen for expertise on the paper's topic or methodology: over these five years we have had cause to appreciate the freely given advice of many dozens of our peers around the world. A special mention to Anders Gutehall, *Visuell Arkeologi*, who provides *Current* with astonishingly efficient support in layout, design and production. And thank you to all the authors and readers for helping us make the journal as interesting as possible.

The new editors, Ing-Marie Back Danielsson and Elisabeth Niklasson, have already begun preparing for the 2023 volume, together with the new reviews and notices editor Anna Sörman. We wish them a warm welcome and the best of luck with the future work of the journal.

Sophie Bergerbrant & Alison Klevnäs
editors of *Current Swedish Archaeology*

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