A photo shows a tasteful arrangement of two suitcases neatly piled. A book is lying on the top next to two candlesticks. In the middle some small things are elegantly spread out. The photo seems to be surrounded by an air of cleanness, freshness and aesthetics. But at a closer view some things are troubling the picture. In front of the suitcases there are two empty coca-cola-cans and some things that most of all look like junk.

What is this? The photography shows a collection of objects exhibited at Nordiska museet, the Swedish national museum of cultural history. The artefacts were once the belongings of a homeless woman. The museum as a context diverge severely from the one the artefacts where situated in before the museum took interest in them. A great deal has happened to the items on their way towards the display-case in the museum. A transformation from everyday artefacts to museological facts has taken place. By museological fact I mean artefacts officially collected by a museum, registered as museum property, received a number of registration and a specific place in the museum storehouse.

What has happened to the artefacts on their way into exhibition at the museum? As an allegory to the laboratory in Bruno Latour’s sense, I attempt to show how a metamorphosis has taken place as the artefacts have gone through a purification and translation on their way into the museum. The networks of human as well as non-human actors have been made invisible in this process. A hybrid in the shape of a museological fact is created.

On the basis of the specific collection outlined at the beginning of this paper I will also discuss the implications the construction of museological facts can have from a feminist point of view.