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The Nationalmuseum building from 1866 is currently undergoing an extensive programme of renovation, with reopening planned for 2018. Meanwhile, the internal and external activities of the Museum have moved out and assumed partly new forms. The public programmes entrusted to us by the state are continuing during the refurbishment – making use of both temporary venues for exhibitions and other events, and collaborative projects in Sweden and abroad. Since the summer of 2013, the Museum’s temporary exhibitions, chiefly of pictorial art and sculpture, have found a home at the Royal Academy of Fine Arts (Konstakademien), together with a museum shop and creative activities in artists’ studios hallowed by centuries of use.

The ongoing development of a new display of the collections in readiness for the expected return to the building in 2018 remains one of the Nationalmuseum’s biggest challenges. On the one hand, we have a responsibility to show those areas of our holdings, both known and unknown, that make the Museum unique. Another focus is on areas that need to be further strengthened. For several years, therefore, a very active acquisition effort has been under way. The lack of targeted government funding for acquisitions means that this is only possible thanks to grants from generous donors and returns on the Museum’s own funds.

The Nationalmuseum has in its collections a great many important works by the masters of world art. These include one of the world’s finest holdings of 18th-century French art, for example, though for historical reasons with an emphasis on the Rococo period. The later 18th century is less well represented, as is the early 19th. The acquisition of Anne Vallayer-Coster’s masterpiece Portrait of a Violinist (1773), painted at the age of 28, therefore represents an important addition to the collection (see article on p. 17). Another is the self-taught painter Louis Boilly’s portrait of Madame Saint-Ange Chevrier (1807). These acquisitions were made possible by the Wiros Fund and the Hedda and N. D. Qvist Fund, respectively.

Dutch and Flemish painting has long found a home in Sweden, and hence at the Nationalmuseum. Here, particular note may be made of the acquisition of Jacques De Gheyn the Younger’s A Young Woman Mourning a Dead Dove, a Partridge and a Kingfisher (c. 1620), one of twenty known works by that artist. The painting, which is in need of conservation, will at the same time be the subject of more extensive technical studies, undertaken in collaboration with international experts. Another significant addition is the Dutch artist Thomas Willeboirts Bosschaert’s Study of a Boy’s Head (c. 1644/45), a preparatory study for the head of Cupid in one of the old treasures of the Museum, Triumphant Cupid among Emblems of Art and War (see article on p. 11).

Master drawings make up one of the best-known elite collections of the Museum. Despite the current high price levels, the Nationalmuseum has managed to acquire important works by Govert Flinck and an unknown master from the circle of Hendrick Goltzius (see article on p. 37). Mention may also be made of drawings by Michel Corneille, François-André Vincent, Théodore Géricault, Jean-Baptiste Massé and Jean-Baptiste Jacques Augustin.

Swedish art has a natural place at the Nationalmuseum. Exceptional new acquisitions include Amalia Lindegren’s Study of a Man in Turkish Dress (1854), painted in Munich (see article on p. 21), and Johan Gustaf Sandberg’s portrait of the Egyptian admiral Ismail Gibraltar on a visit to Stockholm. Jenny Nyström, too, was active on the international scene, with her large painting The Consolateur (see article on p. 25), which she probably submitted to the Paris Salon of 1884. While studying in the French capital she also became an accomplished watercolourist, capable on occasion in her youth of rivalling Anders Zorn (see article on p. 31).

Especially noteworthy among the acquisitions of sculpture is Between Two Loves (Entre deux amours), by Auguste Rodin’s teacher Albert-Ernest Carrier-Belleuse. Another key addition to the collection is Aimé Jules Dalou’s Head of a Sleeping Baby (Buste de bébé endormi) (see article on p. 29).

As previously reported, since 2012 the Nationalmuseum has had a particular focus on acquiring works by female designers of the 20th century. An initial result of this campaign was the exhibition Women Pioneers: Swedish Design in Between the Wars, first shown at Läckö Castle in the summer of 2015 and then at Nationalmuseum Design, at Kulturhuset Stadsteatern in Stockholm, the same autumn (see article on p. 165).

Like the female pioneers of Swedish design in the interwar years, some of the male designers of that period are also now largely forgotten. Their importance is amply illustrated by the magnificent cabinet and two armchairs which Carl Höqvist designed for the Swedish pavilion at the
Paris *International Exhibition* of 1925. These pieces, which won a Grand Prix, are a generous gift of Ernst and Carl Hirsch and the Friends of the Nationalmuseum (see article on p. 57).

Monitoring Sweden’s portable cultural heritage is part of the Nationalmuseum’s remit. During the year, a number of priceless remnants of the collections at Skärva Manor could be rescued, including a musical clock with a case carved by Pehr Ljung (see article on p. 51) and two ornamental urns from KPM in Berlin. The clock was a gift of the Friends of the Nationalmuseum.

A highly prestigious object from earlier times now included in the collections is a festive drinking cup of a type known as *kruskhåsa*, decorated with the conjoined arms of Councillor Gustaf Axelsson Banér and his wife Christina Sture. Carved from spruce root, it is a memento of the aristocracy of Renaissance Sweden, where Gothic forms still held sway (see article on p. 45). This drinking vessel can be compared with another new acquisition, Erik Öhrmark’s highly fashionable Neoclassical stool for Queen Sofia Magdalena’s apartments at the Royal Palace, Stockholm, from the late 18th century.

The Nationalmuseum not only holds Sweden’s premier collection of older decorative arts, but is also a leader in the area of design and contemporary applied art. In February 2015, the Museum opened a second exhibition venue in central Stockholm. In the glazed galleries of Kulturhuset Stadsteatern, a meeting place called Nationalmuseum Design was created (see article on p. 135). This new Swedish arena for design offers visitors a broader picture, through exhibitions, events and dialogue, along with a shop selling design products. Displays here have been wide-ranging, taking in both the Museum’s own collections and borrowed works. Based on a variety of partnerships, the exhibitions have explored in greater depth areas such as industrial design, fashion concepts, historical and contemporary applied arts, international glass art, and design processes.

Gifts from Swedish and foreign producers are of great importance in this context. The objects included in the opening exhibition at Nationalmuseum Design early in 2015 — *Subjectivities: Selected Design* — were a good example of this, one of the aims of the show being to present a cross-section of the Swedish design scene. A highly experimental display was provided by fashion designer Ann-Sofie Back’s conceptual “discount store” *Everything Must Go!* The main summer exhibition at Nationalmuseum Design was the European project *Glass is Tomorrow*, featuring unique glass art and glassware by a total of some 70 designers and glassblowers. This was a collaboration between the producer Pro Materia of Brussels and the Nationalmuseum. *Domestic Futures* was the major project of the autumn, with works by around 30 international designers, artists and project groups. It attempted to illustrate three possible scenarios of everyday life in the future. *Women Pioneers*, which has already been mentioned, and *The New Map* concluded the year at Nationalmuseum Design. *The New Map*, produced by Form/Design Center in Malmö and based on a concept of the industrial designer Jenny Nordberg, took its starting point in a practical study of a new approach to collaboration between designers and manufacturers for the purposes of small-scale design-based production (see articles on pp. 139 and 145).

For the third year in succession, the Nationalmuseum exhibited visual art in its temporary display space at the Royal Academy of Fine Arts. The Museum has explored contemporary visual art on a number of occasions, in ways shaped largely by the theme and the context. It was an entirely new experience, however, to be able to follow at close quarters the evolution of the art project “1866”, which formed part of the exhibition *Denise Grünstein: En face*. And yet this was a project that had as its starting point, and its setting, the empty Nationalmuseum building (see article on p. 149). The exhibition *100 Great Paintings*, aimed primarily at a summer audience, presented a rich selection of the Nationalmuseum’s most loved paintings. In the accompanying texts, the Museum tested different modes of address by involving six outside writers, all of whom work with words in various ways, as authors, poets or songwriters. The resulting texts conveyed a personal voice and an individual view of the historical images, linking them to our own times (see article on p. 153).

Auguste Rodin’s significance as a renewer of sculptural art was the theme of the major exhibition held in the autumn and winter of 2015, in collaboration with the Ateneum Art Museum/The Finnish National Gallery in Helsinki and the Musée Rodin in Paris. Antoinette Le Normand-Romain, former Chief Curator at the Musée Rodin, served as senior advisor to the project. The display was well received by visitors and critics alike, and Swedish, English and Finnish editions of the catalogue were produced. The exhibition was shown in Helsinki in spring 2016 (see article on p. 157).

A key responsibility of the Nationalmuseum is to develop and represent research in art history, primarily in connection with the display and care of its holdings. Research undertaken by the Museum will form an important and integral part of the future display of the collections. Exchanges with foreign scholars are one aspect of this work. In this issue of the *Art Bulletin* we are for the first time able to publish the latest *Tessin Lecture*, given by Sir Nicholas Penny, former Director of the National Gallery in London (see article on p. 167).

The present issue of the *Art Bulletin of Nationalmuseum* is the third to be published exclusively in a digital format. Steady growth in the number of downloads shows that this allows knowledge of the Museum to be disseminated more easily and more widely, including to an international audience. The Nationalmuseum’s aim is to expand the digital publication of its collections and research results. In 2015, additional work was done to register, for example, the Italian master drawings acquired by C. G. Tessin and the Tessin Collection in Paris. Another goal is to increase the number of digital images available, and to that end recent and older photographs are being linked to records in the database.
This oil study of a mischievous-looking boy with plump, rosy cheeks and tousled blond corkscrew locks, was painted by the Flemish artist Thomas Willeboirts Bosschaert (1613–1654) in the mid-1640s (Fig. 1). With head tipped slightly back and to the side, the model looks at us with a mixture of curiosity and reserve. The virtuoso brushwork in the curly hair, using a system of highlights arranged in constantly changing directions, lend it a quality reminiscent of foaming and churning waters. Perhaps the boy was the son of someone in the artist’s close circle of friends. The fact that this study was intended to be used for a painting with a mythological theme is suggested, however, by the classicizing garb in the form of a blue fabric draped across the model’s naked shoulders. Transformed into a beautiful, pale youth with golden locks, the boy modelled for the god of love in the monumental painting *Amor Triumphant Amongst the Emblems of Art, Science and War*, which Willeboirts Bosschaert painted around 1645 in collaboration with the well-known painter of animals and still lifes, Paul de Vos (Figs. 2–3). The painting was in Queen Lovisa Ulrika’s art collection.
in the 18th century and now belongs to the Nationalmuseum. Thanks to a generous donation from the Friends of the Nationalmuseum, the original “portrait” of the model has now been acquired and added to the Museum’s collection of Baroque paintings. The painting, with a provenance from the Stirling family (Scotland), was acquired from Salomon Lilian, Amsterdam.

The history and portrait painter Thomas Willeboirts Bosschaert was born around 1613 in a wealthy family in Bergen op Zoom. After leaving his native city for the metropolis of Antwerp, he was apprenticed in 1628 to the renowned history painter Gerard Seghers (1591–1651). Nine years later, in 1637, he was accepted as a master painter in the Saint Luke’s Guild and obtained citizenship in the city the same year. Shortly after, he was invited by Antwerp’s leading and internationally famous history painter Peter Paul Rubens to collaborate on a series of paintings for the Spanish King Philip IV’s hunting lodge, the Torre de la Parada. Notwithstanding his close collaboration with Rubens, the young artist was more profoundly influenced by Anthony van Dyck’s refined painting style from the period around 1630. Willeboirts Bosschaert subsequently achieved great success with his own elegant imagery in the spirit of Van Dyck. He painted altarpieces for churches and monasteries in Antwerp and was received several large commissions from the Dutch Stadholder, Prince Frederick Henry of Orange, who recognised the artist as a skilled Van Dyck epigone. Among Willeboirts Bosschaert’s works executed between 1642 and 1647 were a series of 17 paintings with mythological themes for the Stadholder’s country residence, the Huize ten Bosch. In 1649, he was appointed a deacon of the Saint Luke’s Guild, enabling him the following year to purchase the house where the artist Jan Brueghel the Elder had

Fig. 2 Thomas Willeboirts Bosschaert (c. 1613–1654), Amor Triumphant Amongst the Emblems of Art, Science and War, c. 1644/45. Oil on canvas, 169.2 x 241.8 cm. Nationalmuseum, NM 410.
formerly had his studio. Willeboirts Bosschaert died unmarried and childless on 23 January, 1654, after a period of ill health.

Since the 16th century, Antwerp had been the most important city for artists north of the Alps, with a thriving art market. One consequence of the great demand for domestic and international art was that artists became increasingly specialised and collaborated intimately with other artists. Landscape and still life painters, for instance, often enlisted figure painters to populate their works. In the case of *Amor Triumphant Amongst the Emblems of Art, Science and War*, Willeboirts Bosschaert was probably responsible for the general composition, including the figure of Amor, while de Vos painted the still-life details in the foreground (Fig. 2). The motif is an allegorical representation of the triumph of love, a popular theme during the Baroque era, based on a quote from Virgil: “Omnia vincit Amor” (Love conquers all). The love god’s attributes are the bow and arrow and quiver. The figure of Amor, whose particular pose is derived from a lost painting by Van Dyck,\(^5\) is accompanied here by symbols of human culture, such as music, art, science and war. In the background can be seen a broken column and a fallen sculpture of a bearded man, possibly Hercules, who personifies virtue. The painting as a whole could then be interpreted as a moralising representation of two opposing principles – love and virtue. Its message to the viewer being that straying from the virtuous path leads to perdition.

*Amor Triumphant* is the earliest known example where the oil study of the boy with the blond locks was used in Willeboirts Bosschaert’s production. It was probably made in preparation for the larger painting, where the pose and lighting are identical (Figs. 1 and 3). The head study was executed in oil on a support consisting of an oak panel in one piece (later extended), prepared with a thin, white chalk ground on top of which a semi-transparent, light brown imprimatura was applied using a broad bristle brush. The artist then sketched the motif in

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Fig. 3 Thomas Willeboirts Bosschaert (c. 1613–1654), *Amor Triumphant Amongst the Emblems of Art, Science and War*, c. 1644/45. Oil on canvas, 169.2 x 241.8 cm. Nationalmuseum, NM 410 (detail).
black on the white ground with chalk and a fine brush, before he began painting (Fig. 4). Character head studies in oil, so-called *tronies*, often painted after live models, were a common occurrence in Flemish studio practice, especially in Rubens’ circle. As early as the 16th century, the Antwerp-based artist Frans Floris (1516–1570) had used such oil head studies in his extensive workshop production. But it was Rubens, possibly inspired by Italian examples, who reintroduced *tronies* in the 1610s, as part of the creative process in Flemish studios, partly as a time-saving device. These studies were often made specifically for a particular work, although they were sometimes reused in entirely different contexts. They formed a vital part of the artists’ store of patterns and were kept in the studio for future use. They were also frequently copied, both within and outside the studio, and sold as works of art in their own right on the open art market. When he died in 1654, Willeboirts Bosschaert bequeathed twelve of his own head studies and one by Van Dyck to one of his collaborators.

Willeboirts Bosschaert’s boy’s head soon became a favourite among several of his fellow artists in Antwerp, who, like the artist himself, frequently copied and used this charming, lively study in widely different contexts. The fair-haired boy with tousled corkscrew curls falling across his forehead often made an appearance as an angel or cherub – for instance in Willeboirts Bosschaert’s *The Assumption of the Virgin Mary* from the late 1640s (Koninklijk Museum voor Schone Kunsten, Antwerp). Another version of the Nationalmuseum’s oil head study is in the Hamburger Kunsthalle (Fig. 5). The latter could possibly be a copy by an artist in Willeboirts Bosschaert’s circle. In a vanitas allegory from c. 1650 attributed to Willeboirts Bosschaert’s close friend and colleague David Ryckaert III, an old man is seen studying a copy of the familiar boy’s head, as the very embodiment of youth (Fig. 6). In fact, Willeboirts Bosschaert’s model became something of a fixture on the Antwerp art circuit, resurfa-
cing again as late as the early 18th century, as a model for the child of a woman having her portrait painted, in a studio interior by Balthasar van den Bossche. 13

Notes:

Fig. 5 Thomas Willeboirts Bosschaert (?), Study of a Boy’s Head, c. 1644/45. Oil on wood, 46.5 x 33.8 cm. Hamburger Kunsthalle, Hamburg, Inv. 382.
including Jan van den Hoecke, have also made use of the study; see the bibliography cited in footnote 1. Arnout Balis was the first to identify the painting now in the Nationalmuseum collection as the original version of this popular and frequently copied model, attributing it to Willeboirts Bosschaert; see Balis 2000, p. 150, note 74.  12. David Ryckaert the Younger, Allegory (“The Philosopher”), c. 1650–52, The Hague, Museum Bredius.  13. The art market in London in 1933. Photo: RKD, The Hague, no. 33319.

Fig. 6 David Ryckaert III (1612–1661), Old Man with Vanitas Still Life, c. 1650/52. Museum Bredius, The Hague.
At the Royal Academy of Painting and Sculpture in Paris, the bastion of official art in France, female members were few and far between. During the first century of its existence, only a dozen women had been elected, the men outnumbering them by more than twenty to one. Every year, an average of four new members were admitted. Although for a long time women could be regarded as an exception, they were nonetheless part of the existing power structure, as the wives, daughters or sisters of leading male members of the Academy. Around the middle of the 18th century, nothing had changed. Joseph-Marie Vien, who was in charge of artistic training at the Academy, had himself been elected a member in 1754. In March three years later, he married the 29-year-old miniaturist Marie-Thérèse Reboul. In May of the same year, Rosalba Carriera died, and within two months the vacancy was filled by Vien’s wife. Such a development was exceptional in the Academy’s history. Her friend Marie-Suzanne Giroust on the other hand, who married Alexander Roslin two years later in 1759, had to wait eleven years to be admitted, until September 1770.

Fig. 1 Anne Vallayer-Coster (1744–1818), Portrait of a Violinist, 1773. Oil on canvas, 116 x 96 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7297.
In the light of this, the election of Anne Vallayer (1744–1818) on 28 July 1770 stands out as even more exceptional. She was ten years younger than Marie-Suzanne Giroust and, what is more, unmarried. Nor did she need to follow the usual protocol of producing two reception pieces, being accepted directly on the basis of existing works “that belonged to her”.¹ There is nothing to suggest that Vallayer enjoyed royal patronage at this time, but she did not lack for mentors among the academicians. The landscape painter Claude-Joseph Vernet had been her teacher, and all the indications are that Alexander Roslin actively supported her candidacy.² Nevertheless, the election of two women as members seems to have sent a shock wave through the male power elite, headed by the Academy’s secretary, the court painter Jean-Baptiste-Marie Pierre.³ Within a matter of weeks, therefore, they felt obliged to formalise the hitherto unwritten rule limiting the number of female members to four.⁴ None of the women, apart from Mme Vien, were entitled to attend meetings of the Academy. All the same, the male academicians who were opposed to the election of women must have been worried when an order arrived from Queen Marie-Antoinette in 1779, expressly requiring that Anne Vallayer be allocated official quarters in the Louvre.⁵

It was in her capacity as a still-life painter that Vallayer was admitted to the Academy. The Nationalmuseum already has two examples of her work in that genre in its collections, Still Life with Brioche, Fruit and Vegetables (Fig. 3) and, in miniature format, Still Life with Flowers (Fig. 3). Even at that time, she was of course compared to the great Chardin, who incidentally endorsed her election. Unlike him, she did not seek to produce tactile effects by applying patches of colour in relief, side by side, aiming instead for a greater measure of illusionism by fully blending the layers of paint.⁶ For that reason, she was long regarded as uninteresting in an age that measured older art by the yardstick of modernism. Things were not made any

Fig. 2 Anne Vallayer-Coster (1744–1818), Portrait of a Violinist, 1773. Oil on canvas, 116 x 96 cm. Nationalmuseum, NM 7297 (detail).
“better” in the eyes of posterity by the fact that Anne Vallayer later achieved most fame as a peintre de fleurs, her work forming the basis for luxury textiles from the state manufactories.

Anne Vallayer, who in 1781 married the successful lawyer Jean-Pierre-Silvestre Coster, thus specialised above all in flower painting. Her striking use of colour and elegant illusionism meant that her still lifes were much in demand, but they enjoyed relatively low status within the subject hierarchy then prevailing. Vallayer-Coster therefore attempted to broaden her repertoire by deliberately incorporating objects that had more in common with history painting. She produced some exquisite grisailles, for example, in imitation of reliefs by Clodion and Duquesnoy. She also painted portraits, with a view to attracting royal and other well-to-do patrons. This led to commissions both from the King’s aunts and from Queen Marie-Antoinette, although the quality of the results was a little uneven at times.

Keen though she was to extend her range of subjects, Anne Vallayer-Coster in

Fig. 3 Anne Vallayer-Coster (1744–1818), Still Life with Brioche, Fruit and Vegetables, 1775. Oil on canvas, 45.5 x 55 cm. Nationalmuseum, NM 6937.
fact painted very few portraits, and most of the ones she did produce have a direct personal link to her. It is that fact, and a certain resemblance, that has caused scholars to regard Portrait of a Violinist as a genre-like representation of one of the artist’s three sisters, Madeleine, Elisabeth or Simone (Fig. 1).  Whether any of them actually played the violin we do not know, but what is clear is that Vallayer-Coster had an immense talent for painting, among other things, musical instruments. There is a sense of quiet calm and contemplation to this self-contained composition. The broken strings also contribute significantly to its considerable visual qualities (Fig. 2), while at the same time raising questions about the meaning of the painting. Portrait of a Violinist undoubtedly ranks among the artist’s finest works, fully on a par with some of her best still lifes.

Notes:
2. Cf. ibid., p. 34, n. 35. Roslin later owned a still life by Anne Vallayer-Coster, and also painted a portrait of her, which was exhibited at the Salon in 1783; see Alexander Roslin, (exh. cat. no. 652), Nationalmuseum, Stockholm 2007, pp. 134–135.
3. This may seem surprising, given that Pierre was among the witnesses at Anne Vallayer’s marriage eleven years later (see Roland Michel 2002, p. 19).
In the mid-19th century, history painting was regarded as the finest genre of visual art. Besides representations of historic scenes it also comprised biblical, mythological and literary subjects. Paris was not the only city that attracted artists with this orientation – Munich was just as interesting. The Königliche Akademie der Bildende Künste had been founded in 1808, and the royal court was passionate about art. Among the Bavarian kings, Ludwig I was an especially avid collector and patron. The Academy was a seat of learning and also a stimulating hotbed for artists. Leading history painters such as Wilhelm von Kaulbach and Carl Theodor von Piloty drew students and other interested artists to Munich, which also had a vibrant museum sector, with considerable collections that were useful for studies and inspiration. In 1836, the Alte Pinakothek was inaugurated, with its collections of works by old masters such as Raphael, Dürer and Rubens, followed in 1853 by the opening of Neue Pinakothek. This new museum, one of the first in Europe to focus exclusively on contemporary art, acquired works directly from the most prominent artists of the time.

Among the Swedish artists who went to Munich in the mid-19th century were the history painters Johan Fredrik Höckert and Johan Christoffer Boklund, and also Amalia Lindegren (1814–1891). At the age of 20, Höckert began studying at the Academy in Munich in 1846, an option that was not
open to women. Opportunities were equally male-centric in Stockholm. But things looked up the following year, when Amalia Lindegren and two other women were allowed to participate in basic training and draw after the collection of plaster casts at the Royal Academy of Fine Arts in Stockholm. This exception from the rule came about thanks to their private drawing master, the sculptor Carl Gustaf Qvarnström, who was a professor at the Academy. Not until 1864, however, were women admitted as regular students.

Not only was Amalia Lindegren in the first year of women students at the Academy; in 1850 she was also the first woman artist in Europe to be awarded a government grant for a study journey abroad. Her first destination was Paris, where she studied in Léon Coignet’s studio for ladies and under Ange Tissier. Judging by the preserved works from this period, she appears to have focused on genre scenes in the French salon style. In autumn 1853, Lindegren travelled eastwards. She stayed for a while in Düsseldorf, a stronghold of genre painting that attracted many Nordic artists. From there, her study tour went to Munich, where she stayed for some four months in early 1854.

Although Munich was best known for history painting in the mid-19th century, there were, of course, artists who painted genre scenes too. From the sparse information on Amalia Lindegren’s sojourn in Munich we can deduce that she painted from a model. If Lindegren visited the art museums, for instance Neue Pinakothek, which had opened the year before, she may have studied the collections of grandiose history painters such as von Kaulbach and von Piloky, and Italian genre scenes by the likes of August Riedel and Theodor Leopold Weller. Italy, incidentally, was the next stop on Lindegren’s study tour.

Like all grant recipients, Lindegren was obliged to report to the Royal Academy in Stockholm on the progress of her studies and work. In order to get her government grant extended, she also needed to present concrete results in the form of works of art. In a letter to the praeses Michael Gustaf Anckarsvärd dated 4 May 1854, she writes that she has made two paintings in Munich, which would be sent home to Sweden. She was still working on “The Evangelist Matthew (half-length)” and had already completed “A Man in Turkish Dress (bust).” The Evangelist Matthew was exhibited at the Royal Academy in 1856, but his subsequent fate is unknown. The second painting was included as a prize in the Swedish Association for Art’s (Konstföreningen) lottery the same year it was despatched to Sweden, or, more precisely, on 22 December 1854, under the title of “Turkish Head.” The Association had very close ties to the Academy. Anckarsvärd was one of its founders, and the Association availed itself of the Academy’s premises at that time. The lottery winner was the industrialist Fredrik Bergwall from Norrköping, and the painting remained in his family until it was acquired by the Nationalmuseum in 2015 (Fig. 1).

Study of a Man in Turkish Dress is signed “Am. Lindegren. München 1854.” It shows a man with a large, greying beard. He is wearing a white turban and a green caftan with gold-patterned edges. The background is neutral, with no indication of the setting. Bowing slightly, the man has an introverted gaze. Stylistically, he resembles Lindegren’s works from Paris. His melancholy expression and inclined head could, for instance, be compared to the ageing grandfather in her genre painting The Orphans, painted the previous year in Paris (Fig. 2).

It is not known whether the man in the turban was intended as a mere exercise or as part of a larger composition. Both the style and composition give the impression of a finished piece rather than a sketch or study. The man could very well be a Bavarian artist model who posed for the artist in “Turkish costume”. The subject matter is not entirely unrelated to Lindegren’s other painting from Munich, The Evangelist Matthew. The man in a turban and caftan would also be useful in a Biblical narrative. Paintings with themes from both the Old and New Testament often featured characters in costumes associated with the Middle East – the land of the patriarchs and Jesus. The model could have represented a pre-Christian prophet, or a priest from the Temple in Jerusalem in a scene from the passion of Christ. It is not inconceivable that Lindegren during her time in Munich, the city of history painting, was inspired to work on a Biblical theme.

Another alternative is that Lindegren was intending to paint a genre scene set in the Middle East or North Africa. During her study tour in the 1850s, Lindegren was open to impressions from the art she encountered on her route, and she did try painting various subject categories. Her genre scenes from this period do not have any direct links to Sweden – the Paris paintings are in line with the Salon ideals, and her motifs from Italy are not radically different from Italian vernacular scenes by other contemporary artists. Despite their immense popularity on the Continent, “Oriental” genre paintings never attained the same standing among Nordic 19th-century artists. Two of the few exceptions were Lindegren’s contemporary, the Danish artist Elisabeth Jerichau Baumann, who had travelled in the Middle East, and a younger Swedish painter, Frans Wilhelm Odelmark. Whether Lindegren, when painting this study of a man in a turban, was planning a Biblical or “Oriental” motif is something we will never know. Regardless of which, it is a unique work in her oeuvre.

After concluding her study tour, Amalia Lindegren returned to Sweden, where she became an established and highly successful genre and portrait artist. Her output focused increasingly on Swedish scenes, and her motifs from the province Dalarna became especially popular. She lived in an era of rapidly improving printing techniques, and her works thus became available to a broad public by being reproduced on porcelain, in magazines, and as art prints and suchlike. Lindegren has been represented...
ACQUISITIONS/STUDY OF A MAN IN TURKISH DRESS

in the Nationalmuseum for more than 160 years now. *Her Girl with an Orange*[^35] was one of four works purchased in 1856, when the government for the first time earmarked funds for the acquisition of new art for the Nationalmuseum. *Study of a Man in Turkish Dress* is the seventh work by Amalia Lindegren to be added to the Museum’s collection of paintings.

Notes:
8. Ibid.
9. Letter from Amalia Lindegren to Michael Gustaf Anckarsvärd, Munich, 4 May 1854, Allmänna brevsamlingen, Arkivet, Kungliga Akademien för de fria konsterna. I wish to thank

![Fig. 2 Amalia Lindegren (1814–1891), The Orphans, 1853. Oil on canvas, 125.5 x 103 cm. The National Museum of Art, Architecture and Design, Oslo, NG.M. 00202.](image)

Eva-Lena Bengtsson, PhD, curator at the Royal Academy of Fine Arts, for alerting me to this letter and for the excerpt.


11. Förteckning öfver de konstarbeten, som bortlätades i Konstföreningen den 22 december 1854, Stockholm 1854, no. 10.


14. Also known under the title of Farfars undervisning (Grandfather Teaching). The painting belongs to Nasjonalmuseet for kunst, arkitektur og design, Oslo, inv. no. NG.M.00202.

15. Nationalmuseum, inv. no. NM 991.
Jenny Nyström (1854–1946) was a portrait painter and a pioneering picture-book artist, the first person in Sweden to make a profession of illustrating children’s books. Her classicist visual language had a decisive influence on the emergence of the mass-produced image in the country. Firmly rooted in the academic tradition and familiar with its formulas, she removed its solemn stamp of high culture and carried over history, religious and genre painting into the more modest world of the illustration.¹

Convalescents
Around the turn of the 20th century, convalescing women and girls were a popular theme in visual art. In the painting The Convalescent from 1884 (Fig. 1), now acquired by the Nationalmuseum, Nyström has chosen to represent the subject from the narrative perspective of the classicist tradition, with an idealised young female figure at centre stage, hovering between life and death.² The seriously ill patient is contrasted with the shamelessly healthy-looking and pretty girl standing by her side. The invalid looks upwards, trustingly placing her fate in God’s hands. The picture is full

Fig. 1 Jenny Nyström (1854–1946), The Convalescent, 1884. Oil on canvas, 154 x 115 cm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NM 7303.
of overt symbols, like the dead potted plant set against the bouquet of living flowers. The compositional pattern, centred on the histrionic body language and facial expressions of the figures, has its roots in an older anecdotal tradition. In early 19th-century genre painting, the figures often pose as they do here, on a kind of spotlit stage, creating a sense of distance. Many of Nyström’s fellow women artists were to question this kind of stereotyped female ideal. In Eva Bonnier’s (1857–1909) images of sickness, we find unembellished, everyday depictions, as for example in Reflection in Blue (1887), another work in the Museum’s collections (Fig. 2). The women in Bonnier’s painting are represented as subjects with a strong sense of purpose and integrity, and not as frail objects. They are portrayed from a realist perspective, placing us as viewers in the same room as the person who is ill.

The New Woman
In the 1870s and 1880s, women artists and writers had managed to carve out considerable space for themselves on the public art scene, shaking the male norm of the artist to its foundations. The many representations of convalescents should therefore be linked to the major backlash that came in the 1890s against the “New Woman” – the professional woman of the day. Misogynous subjects like this ultimately had to do with norms regarding the female body and the construction of prevailing views of femininity. In the 19th century, two important images of women took shape: the weak, delicate and sickly upper-class woman and the strong, dangerous and infectious woman of the lower classes. The convalescent became a symbol of subordination, of the fragility of “womanliness”, and hence proof of women’s inability to participate in public life. These pictures can be seen as a reaction to the emancipation of women at that time and an attempt to return them to the home and the private sphere. In the work of the Symbolists, women became a sign of the timeless, of the “eternal female”. The new fe-

Fig. 2 Eva Bonnier (1857–1909), Reflection in Blue, 1887. Oil on canvas, 80 x 64 cm. Nationalmuseum, NM 1702.
male stereotypes of the turn of the century were madonna, muse or whore, since, according to the polarised and binary gender norms of the time, “woman” was either a primordial maternal force – the “life-giving mother” – or a dangerous elemental being that lured men to their destruction.

The Paris Salon
Jenny Nyström’s training included studies at the Gothenburg Museum School of Drawing and Painting (now the Valand Academy of Arts) and, from 1873 to 1881, at the Royal Academy of Fine Arts in Stockholm. There, she won the royal medal for the competition subject Gustav Vasa as a Child before King Hans (Fig. 3). Nyström received a travel scholarship from the Academy in 1882 and moved to Paris, where she exhibited at the annual Salon. In 1886 she returned to Stockholm and married Daniel Stoopendaal, a medical student. In 1893, their son Curt was born.

It was during her time in Paris that Nyström painted The Convalescent. The same year, 1884, she had a self-portrait accepted for the Salon. She no doubt submitted several paintings that year, presumably including The Convalescent, but only her self-portrait found favour with the jury. Many artists at that time chose to submit self-portraits, as they were an important way of marketing their art. Since the late 18th century, this had been the best means of establishing one’s “brand” on the European art scene.

Jenny Nyström was a skilled entrepreneur and made her mark as an illustrator while still at the Academy, at the beginning of the 1880s. With The Convalescent, she deliberately turned her back on history painting and attempted to cater for the taste of the Salon public and their interest in tear-jerking subjects and dazzling technical bravura. It is interesting to compare the large painting with a study of a young girl by Nyström, that was acquired for the Nationalmuseum in 2013, with the title Study for The Convalescent (Fig. 4). If the two works are painted by the same hand, however, there are crucial differences between them. Compositionally, The Convalescent has its basis in drawing and is constructed from a classicist, academic perspective. The figures are plastically modelled and highly idealised. The study of the young girl, by contrast, is painterly in character; its technique is sketchy and its representation of the figure realistic. In my doctoral thesis, Det ambivalenta perspektivet: Eva Bonnier och Hanna Hirsch-Pauli i 1880-talets konstliv (The Ambivalent Perspective: Eva Bonnier and Hanna Hirsch-Pauli on the Art Scene of the 1880s), I discussed the question of the aesthetic of the sketch, of what should be considered finished or not – a central theme in the art debate of the 19th century. The academicists regarded the sketch as something unfinished, as a step in the working process towards achieving the fini, the “licked” surface of the completed work of art. The modernist avant-garde equated the sketch and the finished work, while painters of the juste milieu – the “happy medium” – had difficulty deciding when an image was to be regarded as finished. If the study is by Nyström, she could have painted it either while at the Academy in Stockholm, or a few years later in Paris. August Malmström, one of the professors at the Academy, attached considerable weight to the sketch in his teaching and had his students work on preparatory studies in oil. Malmström in turn was influenced by his mentor, the French academicist Thomas Couture, who claimed that the sketch had spontaneous qualities which the artist should take pains to retain in the finished artwork. Above all, our study of a young girl recalls the juste milieu model studies.
that were the staple diet of students at the Académie Colarossi, where Nyström first trained on her arrival in Paris.

Both the large painting and the smaller study are important additions to the Nationalmuseum’s collections, making a valuable contribution to our understanding of Jenny Nyström’s development as an artist and of the multifaceted artistic life of the 1880s.

Notes:

1. In 1996 I curated the exhibition Jenny Nyström: Painter and Illustrator at the Nationalmuseum. In the catalogue, the emphasis was on Barbro Werkmäster’s groundbreaking research into Jenny Nyström and the Swedish picture-book tradition. See Jenny Nyström: Målaren och illustratören, (exh. cat. no. 593), Margareta Gynning (ed.), Nationalmuseum, Stockholm 1996.


Fig. 4 Jenny Nyström (1854–1946), Study for The Convalescent, c. 1880. Oil on canvas, mounted on panel, 32.3 x 24.3 cm. Nationalmuseum, NM 7135.
In 2015, the collections of the Nationalmuseum were enriched by the addition of two French sculptures, Albert-Ernest Carrier-Belleuse’s *Between Two Loves* and a *Head of a Sleeping Baby* by Jules Dalou. Dating from the second half of the 19th century, they show both differences and signs of a connection. Their subjects are closely related, although they differ in expression. The two works can serve to exemplify the change which sculptural art was undergoing in the late 19th century, in both genre and expression. It was a period when sculptures of anecdotal and sentimental subjects were often reproduced in bronze or other materials, appealing to a broader, middle-class circle of collectors and at the same time developing a more naturalistic expression.

Albert-Ernest Carrier-Belleuse (1824–1887) began his career as a goldsmith’s apprentice. Instead of a formal, academic education at the École des Beaux-Arts, he received a more practical training as a sculptor at the Petite École. In time, Carrier-Belleuse built up a large, hierarchically organised studio of sculptors spe-

Fig. 1 Albert-Ernest Carrier-Belleuse (1824–1887), *Between Two Loves*. Silvered and gilt bronze, 70 cm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NMSk 2349.
specialising in different fields. The workshop turned out a wide range of ornamental and monumental work, together with more or less mass-produced sculptures in various materials, for which Carrier-Belleuse provided the models. Alongside his practice in France, he worked in Belgium and for several manufactories in England. Carrier-Belleuse’s sculptures combined elements of older styles with new technologies for mass production, and, entrepreneur that he was, he sold works directly from his workshop. At the same time, he regularly exhibited unique sculptures and portraits at the French Salon, attracting great acclaim from collectors and the public. Thanks to his successes at the Salon, pieces by him were also acquired by the French state – at the time, a necessary stepping stone to becoming a respected sculptor. Towards the end of his career (in 1875), Carrier-Belleuse became the director of the Sèvres manufactory.

Carrier-Belleuse challenged the Neoclassical ideal. The human figure and a faithful study of nature – often expressed in a sensual female body – were always the starting point for his art, a characteristic we also find in the work of his pupil Auguste Rodin (1840–1917). At the same time, there was a decorative touch to his sculptures that would be quite alien to the sculptors of the next generation. When it came to reproducing his works, however, Carrier-Belleuse was a pioneer. The newly acquired sculpture Between Two Loves (Entre deux amours) was made in the third quarter of the 19th century (the marble is dated 1867). The work presents a moral dilemma. The young woman is caught between two kinds of love – the sensual, romantic variety and the tenderness of maternal affection (Fig. 1).1

Aimé Jules Dalou’s (1838–1902) artistic career had much in common with that of Carrier-Belleuse. Dalou also began his training at the Petite École, but at the age of 15 he was admitted to the École des Beaux-Arts. He made a living from ornamental work, like Carrier-Belleuse, and was involved in the decoration of the many new buildings constructed in Paris in the late 19th century. Like those of other artists, however, Dalou’s career was threatened by the unrest surrounding the Franco-Prussian War and the ensuing Paris Commune of 1870–71, which forced many working in the arts to leave the country temporarily. Dalou installed himself in London, where he found a new clientele among the English middle classes, who appreciated his portraits and charming genre groups, including a monument to the deceased children of Queen Victoria (1878).3 From 1904 onwards, several posthumous copies were cast by the Hébrard foundry, of which this appears to be one of the earliest.4 The striking realism and the spontaneous expression of the child anticipate the more relaxed idiom of which late 19th-century sculptural art would provide examples, not least in the early works of Auguste Rodin. Dalou and Rodin were also close at a personal level – at least to begin with, before the rivalry between them grew too strong.5

Notes:
4. Archives Hébrard, Musée d’Orsay. This information has kindly been communicated by Amélie Simier.
With the generation of the “Oppo-
nents”, watercolour painting experi-
cenced a heyday in Sweden in the 1880s. The
technique lent itself perfectly to marking
a clear break with what the members of
that group considered old-fashioned. The
medium of watercolour made the move
away from history painting, held in such
estime by the Academy, more pronoun-
ced – the shift from darkness to the light
of plein-air painting could not have been
made clearer. Although Anders Zorn
(1860–1920) had already come a long way
in his development at the beginning of
the decade, the medium achieved its real
breakthrough with Carl Larsson’s water-
colours October and November, which won him
a third-class medal at the Paris Salon of
1883. Zorn had enjoyed success at home
as early as 1880 with his watercolour In
Mourning (Fig. 1), but it would be a few
years before he realised his full potential
and progressed from promising to master-
ly. Over that time, he developed a growing
freedom in his brushwork as he became
less and less indebted technically to the
internationally successful waterclourist
Egron Lundgren, who had been a crucial
source of inspiration.

Fig. 1 Anders Zorn (1860–1920),
In Mourning, 1880.
Watercolour on paper, 42 x 31 cm.
Nationalmuseum, NMB 383.
The Nationalmuseum has in the last few years acquired a number of watercolours from this period, enabling it to offer a more in-depth survey of both Zorn and the phenomenon as a whole. The works in question are two figure studies by Zorn and one by Jenny Nystrom, together with two portraits by the less well-known Carl Hedelin and Arvid Nyholm.

The two watercolours by Zorn were both painted on the artist’s travels: *Mephisto (Consul Dahlander)* (Fig. 2) in Madrid, and *Bedouin Girl* (Fig. 3) in Constantinople. Zorn went to Madrid from London in 1884, hoping to secure lucrative portrait commissions there. *Mephisto* was not one of them, but rather, judging from Zorn’s own words, a sudden whim, painted in a single morning. In a letter to his wife Emma, he wrote that he had taken supper with the Swedish consuls. I am sleepy and fuzzy-headed – this morning I couldn’t paint what I was supposed to, but then Consul Dalander from Valencia came up to the studio and, as a joke, I painted him as Mephisto, quite a pretty joke in fact.3

Although this watercolour depicts a named individual, it does not primarily have the feel of a portrait. It is more like a *portrait historié*, in which Zorn, half-jestingly, seems to have allowed the appearance of the sitter to determine the final character of the image. The picture is concentrated around the intense gaze, which – combined with the costume and the headgear – conveys a diabolical expression. *Bedouin Girl*, too, seems to be built up with the subject’s gaze as its central element, perhaps even more markedly so. Zorn painted it in 1886 in Constantinople, where he was honeymooning with his bride Emma. It was difficult to find female models to paint, with the result that there are few images in that genre from the trip. Zorn often got round the problem by having Emma pose in clothes bought from local bazaars.4 *Bedouin Girl*, however, represents a model hired locally.
What, then, do these new acquisitions tell us about Zorn as a watercolourist? To begin with, it would seem that they were not commissioned, but rather painted on Zorn’s own initiative. It is not unlikely, therefore, that he felt greater freedom with these images than when working on portrait commissions (which is not to say that he had no intention of selling them). A possible indication of this is the simplicity of his overall approach in the two watercolours. As pictorial ideas, they seem driven by a desire to achieve the maximum of visual impact with the minimum of means. Apart from the actual costumes, there are no props in either of the pictures; rather, Zorn has concentrated in quite a particular way on his subjects who, though not portrayed in full length, take up the whole of the picture space. What is more, these paintings differ in character from the majority of Zorn’s other genre pictures or portrait studies from Madrid or Constantinople (this mainly applies to Bedouin Girl, as the Mephisto motif is not in fact directly linked to Madrid). For the most part, those images tend towards the picturesque, or else seem geared to fulfilling Scandinavians’ expectations of southern beauty and thus result in stereotypes of one kind or another. It is interesting to consider Bedouin Girl as a picture from, or rather of, the Orient. Far more than in any of his other watercolours from Constantinople, Zorn seems to have given pride of place here to the visual idea itself. The representation is strikingly simple (if we wished to, we could presumably count the number of brushstrokes), and yet powerful in effect. Spontaneously, one might perhaps think that Bedouin Girl carries a different meaning from images of women with more explicitly erotic allusions, but the fact is that, in the West, the veil was regarded as an item of clothing with the potential to seduce.⁵

Fig. 3 Anders Zorn (1860–1920), Bedouin Girl, 1886. Watercolour on paper, 30.5 x 22 cm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NMB 2698.
Fig. 4 Jenny Nyström (1854–1946), Woman in an Armchair, c. 1884. Watercolour on paper, 47.2 x 31.8 cm. Purchase: Ulf Lundahl Fund. Nationalmuseum, NMB 2704.
Around Zorn and in His Footsteps

The next newly acquired watercolour is a work by Jenny Nyström (1854–1946). It shows a woman in an armchair in a studio (Fig. 4). The accessories are typical of an artist’s setting, and fashionably Japonist in style, with the decoration of the screen, fan and urn. It has not been possible to establish the woman’s identity, but she could conceivably be a fellow artist – partly in view of her short hair, which is usually seen as an expression of emancipation. Technically, this watercolour is one of the most advanced of Nyström’s paintings. The brushwork is light and offhandedly assured, producing an image worked out in much the same way as Zorn’s *Mephisto* from the face, which is elaborated in detail, the painting gradually becomes more summary out towards the edges. We can imagine that, like Zorn’s picture, it was produced spontaneously in the artist’s own studio, with a friend as the model.

Arvid Nyholm (1866–1927) is now an almost forgotten artist. In part, this has to do with the fact that he emigrated to the United States at a relatively young age. As a student, along with a few friends from the Royal Academy of Fine Arts, he turned to Anders Zorn in the summer of 1890 to ask him for lessons, a request to which Zorn agreed. Nyholm was already a skilled watercolourist, but his meeting with Zorn and the friendship that arose between them set their stamp on the rest of his artistic career. Zorn is said to have recommended Nyholm for commissions he himself felt obliged to decline. The portrait *Child with a Hat* was painted the year after Nyholm’s summer with his mentor, and bears clear traces of Zorn’s technique. Alongside the similarities, though, the painting’s strengths and its immediacy in relation to its subject show that Nyholm was no pale imitator (Fig. 5).

The fifth and final watercolour recently added to the collection is a portrait painted by Carl Hedelin (1861–1894). According to an inscription on the back, it represents the artist Mina Carlson-Bred-
Hedelin grew up in poor circumstances, and although he was seen as very promising (especially as a watercolourist), he never managed to make a living as an independent artist. When his father died, he was forced to support his mother from a very young age, and in 1886 he had to break off his studies prematurely to earn a regular income as a draughtsman in the Palaeobotany Department of what is today the Swedish Museum of Natural History. The watercolour now acquired is dated 1884, placing it in the period before Hedelin cut short his studies. The portrait captures the sitter at a moment when she seems surprised at her encounter with the portraitist, or at something he has said. A subtly rendered moment in the guise of a portrait which, in the most modest way, captures the spirit of an entire artistic epoch.

Notes:
1. The Opponents were a grouping of students from Sweden’s Royal Academy of Fine Arts in the 1870s and 1880s, who together wrote an appeal for a reform of art education.
2. October and November are now in the Gothenburg Museum of Art, to which they were given as part of Pontus Fürstenberg’s collection. Fürstenberg had bought them, unseen, through an agent in Paris. The same year, the Nationalmuseum was also able to acquire examples of the acclaimed new watercolour art in the form of Carl Larsson’s In the Kitchen Garden and The Old Man and the Nursery Garden.
ACQUISITIONS/STUDY OF A MALE LUMPSUCKER

Circle of Hendrick Goltzius, *Study of a Male Lumpsucker*

Carina Fryklund
Curator, Old Master Drawings and Paintings

Fig. 1 Circle of Hendrick Goltzius (1558–1617), *Study of a Male Lumpsucker* (*Cyclopterus lumpus* L.), 1590s. Watercolour and washes, over traces of black and red chalk, 226 x 365 mm. Purchase: The Wiros Fund. Nationalmuseum, NMH 12/2015.
The Nationalmuseum has acquired an impressive watercolour Study of a Male Lumpsucker (Fig. 1), dating probably from the mid- to late 1590s. The drawing is closely connected with a group of nature studies executed around the same time by the Dutch artist Hendrick Goltzius (1558–1617), an important figure in the rising tide of interest in the phenomena of the natural world that occurred in Europe in the second half of the 16th century. Interest in nature in all its forms had the highest academic priority, and received a fresh impetus not least from the Haarlem circle in which Goltzius moved. There were menageries at many European courts, and universities founded botanical gardens. The recording of different aspects of the visible world formed part of the humanist creed, and inspired contemporary collectors to assemble albums of increasingly accurate drawings from nature and to fill their cabinets with valuable specimens. By the last decades of the 16th century, studies of animals and plants had become an established genre in the Netherlands, with precedents in the art of Albrecht Dürer and Joris Hoefnagel. Commissioned by rulers, universities, and collectors, artists were making large numbers of detailed drawings of plants and animals from nature.

The present life-size study of a male lumpsucker would have fitted perfectly in a distinguished 16th-century cabinet of natural history. The image is entirely in line with the urge at the time to record the details of different species of animals, particularly the rarer ones. Found in coastal areas of the Atlantic, the lumpsucker is a poor

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Fig. 2 Hendrick Goltzius (1558–1617), Lumpsucker, 1589. Black, red and yellow chalk, washes, 230 x 310 mm. Royal Library of Belgium, Brussels.
swimmer and spends most of its life stuck in rocky crevices. Its thick skin lacks scales, rows of wart-like lumps run the length of its sides and back, while the ventral fins form a sectorial disc on its belly. Its back is blue-grey, the sides are paler. In the male the colours are at their most intense during the mating season, as seen here, when its sides, belly, and fins turn a red-orange. This study, executed with a brush in watercolour and ink washes, over traces of black and red chalk, combines transparency and opacity in such a way that the colour and special texture of the lumpsucker is rendered in a wholly realistic fashion. Due to its unusual appearance, the lumpsucker seems to have been regarded as something of a curiosity and was, for example, represented by a specimen in the Theatrum Anatomicum at Leiden in the 1620s. Moving beyond the nascent spirit of scientific enquiry, unfamiliar natural phenomena of all kinds could also encompass negative associations to the occult. It is thus possible that the odd-looking lumpsucker might have been interpreted as a bad omen.²

The Stockholm study was long considered to be a work by Goltzius himself, based on comparisons with his meticulous coloured study of a lumpsucker (Fig. 2), signed and dated “1589”, in Brussels (Bibliothèque Royale Albert I).³ The artist here resorted to a combination of coloured chalks and ink washes that is unusually elaborate among his surviving drawings, inviting associations to Dürer, who had used watercolour in several studies of plants and animals. Goltzius clearly had a particular interest in rare species of fish and marine mammals. Aside from the lumpsucker, he drew a John Dory (Haarlem, Teylers Museum)⁴ (Fig. 3), a sperm whale and a pilot whale and, through old sale catalogues, we also know of a crab and a shark. In terms of materials and technique, however, the newly acquired sheet differs from Goltzius’ autograph studies, a majority of which were drawn almost entirely in coloured chalks with only some added wash. The Stockholm drawing is, therefore, no longer considered to be a work by the Haarlem master, but rather by someone in his immediate circle. The study comes from the renowned collection assembled by Professor I. Q. van Regteren Altena (1899–1986), Amsterdam, and its purchase was made possible through a generous contribution from the

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Fig. 3 Hendrick Goltzius (1558–1617), John Dory (Zeus faber L.), c. 1595–1600. Various coloured chalks, rubbed with a stump, lightly washed, 179 x 319 mm. Teylers Museum, Haarlem.
Wiros Fund. It represents a significant addition to the Museum’s excellent collection of Old Master drawings and, at the same time, adds a new perspective to the group of nature studies by Goltzius and his circle.

Notes:
The author would like to thank paper conservator Cécile Gombaud for assistance with the interpretation of the technical data.
A drawing of large size and particularly refined execution; rare evidence of a “presentation” project for an ephemeral structure, executed with great care and a wealth of detail to be examined by the patron to obtain his approval for the work (Fig. 1). This is a precious drawing, then, to be understood as a valuable collector’s piece preserving the memory of an event destined to last only a few hours; it is a non-technical drawing, therefore, because it was destined neither for the design process nor for use on the worksite, which generally entailed the destruction of all drawings. An engraving was later made after the presentation drawing to disseminate the magnificence of the event to a vast audience and prolong its echoes over time.

The sheet shows the structure designed by Simone Felice Delino (1655–1697) in March 1689 for the church of San Salvatore in Lauro and commissioned by the “Professori et Artefici che attualmente servono la Sacra Reale Maestà della Regina” on the occasion of the recovery of Queen Christina of Sweden from an illness. The

Fig. 1 Simone Felice Delino (1655–1697), Project for a Temporary Façade for San Salvatore in Lauro, Rome, for Festivities in Connection with the Recovery of Queen Christina of Sweden, 1689. Pen and brown ink, grey wash, over traces of black chalk, 570 x 395 mm. Purchase: Sara and Johan Emil Graumann Fund. Nationalmuseum, NMH 3/2015.
choice of this church, to which Christina of Sweden was devoted, was made at the behest of Cardinal Decio Azzolino, Secretary of State, counsellor and later heir to Christina, who in 1669 became the cardinal protector of the Nazione Picena. It was he, a member of a noble family from the Marche, who acquired the ancient church and donated it to the community of the Marche in Rome, renaming it after the Madonna of Loreto. This exceptional festival, reserved for a major figure of 17th-century Europe, also involved the erection of an allegorical triumphal arch on the façade of the adjacent Palazzo Lorenzani (on commission from the Palazzo’s owner), designed by Antonio Colli who had trained under Andrea Pozzo. Both these installations were later engraved by Arnold van Westerhout.

After abdicating from the Swedish throne, Christina was welcomed to Rome by Pope Alexander VII in 1655 with all the honours due to a sovereign, in part dictated by political considerations and her conversion to Catholicism, openly exploited for propaganda purposes. Christina set up home with her luxurious court in Palazzo Riario alla Lungara, where over the decades she devoted herself to a ceaseless activity as a patron of the arts, theatre, music and literature, promoting the work of the major artists of her time, including Bernini, Bacciccia and Carlo Fontana, and contributing to the establishment of the Accademia dell’Arcadia. With the help of the loyal Azzolino, Christina also began an annual exhibition of paintings in San Salvatore in Lauro, an event of enormous importance for the Roman art world.

Trained in the workshop of Carlo Fontana, Simone Felice Delino was an architect at Christina’s court (in the queen’s “ruolo della famiglia”, “Simone de Lini” is listed with the monthly salary of 5 scudi). His design for the installation on the façade of San Salvatore in Lauro (at the time still lacking its marble facing, executed in the 19th century) openly imitates compositional schemes devised by Carlo Fontana: the pairs of coupled columns supporting the

Fig. 2 Arnold van Westerhout (1651–1725), Temporary Façade Designed by Simone Felice Delino (1655–1697) for San Salvatore in Lauro, Rome, for Festivities in Connections with the Recovery of Queen Christina of Sweden, 1689. Engraving. Vatican Library.
two fragments of inverted pediment, the large crown held up by drapes (identical to that used for the queen’s box erected on the corner of Piazza Venezia and the Corso to watch Carnival processions and to that used as a symbol of royalty in the funerary installations, also designed by Delino, at Santa Maria in Vallicella in 1689). The composition enhances the monumental appearance of the church’s central door, alluding to a triumphal arch scheme. The upper part of the façade, by contrast, ends in a mixtilinear pediment with a triangular tympanum with inflected sides, inside which is a radiate glory – an obvious allusion to the “splendour” of Bernini’s Throne of St Peter – where between a crown-cartouche and an eagle, we see the image of the Holy House of Loreto. At the sides, two groups of putti support draperies that cover the upper order of the unfinished façade (in the drawing we glimpse the semicircular profile of the coping), whilst a large royal crown completes the composition. Also very interesting is the information provided on the lighting, achieved with a large number of candles arranged in the upper registers of

Fig. 3 Simone Felice Delino (1655–1697), Ephemeral Decoration for the Façade of Trinità dei Monti, Rome, for the Recovery of Louis XIV of France from an Illness, 1687. Pen and brown ink, grey wash, 62.0 x 57.5 cm. Galerie Tarantino, Paris.

Fig. 4 Vincenzo Mariotti (1675–1738), Fireworks Display at Trinità dei Monti on 20 April, 1687, for the Recovery of Louis XIV of France from an Illness, with Simone Felice Delino’s Ephemeral Decoration of the Façade of the Church. Engraving, 80.4 x 55.3 cm. Galerie Tarantino, Paris.
the architecture. The drawing, rich in detailed indications on the decorative scheme, probably painted in grisaille on the pedestals of the columns, on the out-turned scrolls and on the spaces between the columns, is completed with groups of figures in the piazza in front and in the doorway of the church, and, below, by a cartouche between palm branches and a large central coat of arms. It is the latter feature, left out of the engraving, which confirms that the drawing was executed with a view to translation into print: the cartouche, as usual, was to hold the title and the dedication; the central coat of arms, lacking any heraldic details, was surmounted by a cardinal’s hat supported by two winged putti, a detail that confirms the hypothesis of a commission from Cardinal Azzolino.

The drawing is certainly an autograph by the architect-designer of the apparatus; the engraving by Arnold van Westerhout (1651–1725) presents some significant variants, showing that in the transition from design to execution it had become necessary to simplify some decorative features, and to replace others, like the representation of the House of the Virgin at Loreto replaced by the impresa with the sun hidden by a cloud and the Biblical mottoes “Redit illaeus” and “Iterum oritur”, alluding to recovery from an illness (Fig. 2). The engraving does not focus exclusively on the façade, but shows the arrangement of the whole square in front of it: the roofs of the surrounding houses are lit by large torches and the whole urban space is rendered uniform and turned into a sort of “theatre” by covering it with a huge fabric awning.

Simone Felice Delino is still a little known but extremely interesting figure of the late Roman Baroque; he must have enjoyed a solid reputation, specifically in the field of the design of major ephemeral installations. Trained in the important and authoritative school of Carlo Fontana, he always kept in close contact with the master. Delino also engraved various plates with views of villas and Roman palaces included in the reprints of the extremely popular series by Giovanni Battista Falda, and architectural plates for the large scholarly volumes published by Fontana (Tempulum Vaticanum, 1694). He worked for some important patrons: alongside Christina of Sweden, they included Cardinal Pietro Ottoboni, Cardinal Flavio Chigi and the Marquises Lancellotti. A designer and creator of wooden architectural models of buildings and altars, the only work currently known by Delino is the little Palazzo Panizza near Santa Maria in Monticelli, a minor aristocratic residence that stands out for its refined details, like the elegant triangular staircase. A designer of several installations for the Quaranti’ore, Delino was also responsible for one of the most grandiose and celebrated ephemeral structures of Baroque Rome, that erected at Trinità dei Monti on 11 April 1687 for the recovery from an illness of Louis XIV of France (Rejouissance pour le retablissement de la santé de Louis XIV), shown in several engravings and printed books (Figs. 3–4).

The design for the installation celebrating the recovery of Christina of Sweden is among Delino’s very few known drawings. Its quality confirms the artist’s talent, recorded in a concise but effective way in the biography published by Lione Pascoli in his Vite de pittori, scultori, ed architetti moderni (1730–36): “disegnava benissimo, ed aveva abilità, e spirito” (“he drew very well, and had talent and wit”).
In 2015 the Nationalmuseum acquired a large drinking cup made from spruce root, with two tall handles joined at the top and crowned with rich fretwork decoration (Fig. 1). On account of this decoration, vessels of this type are known as kronkåsor, literally “crown cups”.

The kronkåsa is a characteristic display piece of Renaissance Sweden. Providing a festive highlight on the dinner table, these magnificent drinking cups were probably used on special occasions such as baptisms, weddings and funerals, when it was considered important to accentuate the history and significance of the family. They were preserved from generation to generation, as relics and evidence of a long family history. That great care was taken of these relatively fragile vessels, and that they were used time and again, is made clear by inscriptions that testify to their being renovated.3

The red colour is typical of the period, predominating from the end of the 15th to the beginning of the 17th century. Wooden vessels of various sizes, such as jugs, tankards, beakers, bowls and drinking cups, were coloured entirely red, which

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3 Micael Ernstell, Curator, Applied Art and Design

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Fig. 1 Kronkåsa (festive drinking cup), Sweden, 1589.
Carved wood, painted, H. 71 cm.
Purchase: Sara and Johan Emil Graumann Fund.
Nationalmuseum, NMK 6/2015.
could then be accented with other colours. The *kronkåsa* now acquired by the Nationalmuseum, however, is red with no supplementary colours. The body is decorated with the conjoined shields of the Baners and the Stures – two of Sweden’s oldest and most important noble families. Also inscribed on it are the letters “GB” and “CS”, and the year “1589”. The decoration appears on both sides (Fig. 2).

It was in the 16th century that the wood carver’s art experienced its real breakthrough in Sweden, and that the names of skilled carvers first appeared in written sources.2 The newly acquired cup has a somewhat archaic shape for one dated 1589, its distinctly Gothic character presumably reflecting a concern to maintain traditions. Writing in 1964, Sven T. Kjellberg, curator at Kulturen in Lund, identified late medieval winged altarpieces imported to Swedish churches from northern Europe as a likely source of inspiration. The openwork decoration of the altarpieces, with their arches, pinnacles and tracery, could have prompted the highly ornate crowns of these drinking cups.

Some twenty *kronkåsar* have been preserved, most of which belonged to a small circle with close ties of kinship. The majority of them date from the 16th century, when the Bielke family played a key role in the making of new cups of this kind. Two of the oldest surviving examples, dated to around 1540, belonged to this family, one of them to Nils Pedersson Bielke (1502–1550), a senior court official, and Anna Hogenskild (1513–1590), who were married in 1537.3 Anna Hogenskild is an important link in the history of these festive drinking vessels. Her mother, Anna Hansdotter Tott (1478–1549), owned the family estate of Nynäs in Lemo parish, which she oversaw for 50 years. Nynäs, one of the more significant estates of the period, was in the eastern part of the Swedish realm (which at that time also included modern-day
Acquisitions/Gustaf Banér and Christina Sture’s Drinking Cup

Finland), in an area north of Åbo (Turku) known in the 16th century as “Vakka Finland”, vakka being a reference to the wooden vessels for which the region was famous. The very first map of Scandinavia – the Catholic priest Olaus Magnus’s Carta Marina from 1539 – includes a depiction of a kronkåsa in precisely this area (Figs. 3–4). The inventory of Anna Hansdotter Tott’s estate, from 1549, records five unpainted drinking cups. Her daughter Anna Hogenskild inherited Nynäshamn from her the same year. Up to the time of her death in 1590, she in turn had several cups made, giving them to close relatives.

In his work Historia de gentibus septentrionalibus (History of the Northern Peoples), published in Rome in 1555, Olaus Magnus (1490–1557) writes that kronkåsor come from Finland, providing his text with two woodcut illustrations of them (Figs. 5–6). In one, we see a group of aristocratic gentlemen seated at a table, each drinking from a cup of this kind. The vessels described and depicted are probably ones that Olaus Magnus saw with his own eyes, but they differ in various details from the cups now preserved, all of which were made after he had left Sweden in 1524, at the start of the Reformation.
The cups above, with their branched handles, are products of the fine craftsmanship of the Finlanders of the North and, as noted, are called kåsor. Nature and art work together to give them beautiful and decorative forms. They are, you see, made from the finest spruce roots, which are embellished, hollowed out and decorated on the outside with a host of carved figures, and even adorned with artistically wrought golden mounts or other colourful ornaments. They therefore have a captivating beauty, and thus command a high price.7

The 17th century’s interest in Swedish history also extended to these drinking vessels, which were considered evidence of a high culture long established in the country. In the same spirit, Olof Rudbeck the Elder (1630–1702) wrote his Atlantica in 1677, in which he “proved” that Sweden was the sunken Atlantis, the cradle of all the world’s culture and knowledge. When a National Office of Antiquities was set up in 1630 (now the Swedish National Heritage Board), Sweden was the first country with legislation to protect its cultural heritage. It was enacted primarily to highlight the glorious history of what at that point was a new major power of Europe. Terms of reference were drawn up for the Office, setting out what “old monuments” — i.e. ancient remains recalling the great history of Sweden — needed to be recorded. They called for inventories to be made of rune stones, ruins, coins, books and archives, but the work undertaken also extended to clothes, weapons and drinking cups.8 Kron–

Kåsor were considered antiquities of great importance to the realm, and something that set it apart from other nations. Anna Hogenskild’s son Baron Hogenskild Bielke (1538–1605), a Councillor of the Realm, helped to keep the tradition of these wooden drinking cups alive. The Nordic Museum in Stockholm has in its collections a cup belonging to him and his wife Anna Sture. Around 1590, Bielke ordered kron–kåsor from his bailiff on the Nynäs estate, and at intervals a total of 46 red-painted cups were delivered.9 It was Hogenskild Bielke who, in 1589, gave the cup now acquired by the Nationalmuseum to his relatives, Gustaf Banér (1547–1600), Councillor of the Realm, and Christina Sture (1559–1619). The couple married in 1581 and had 14 children. As well as being rela–
Fig. 6 Olaus Magnus (1490–1557), Historia de gentibus septentrionalibus, 1555.

ted, the giver and the recipients were very close politically. After the civil war between King Sigismund and his victorious uncle, Duke Charles, Gustaf Banér was beheaded. Hogenskild Bielke survived for another five years before meeting the same fate. Clearly, within the Bielke family, drinking cups served as a token of family solidarity. Through them, the family wished both to maintain medieval drinking customs and to underscore their own long history. Knowledge about one’s origins was important, and among the Bielkes those origins were symbolised by a clearly defined design.

At court, too, magnificent kronkässor occurred throughout the 16th century, although they all seem to have been commissioned during the reign of Gustav Vasa (1523–1560). This was probably a manifestation of nationalism, but they also offered an alternative to the costly silver cups produced on the continent. Records of kronkässor survive from several palaces and royal manors. Inventories from the storehouse at Gripsholm Castle include details of numbers: in 1546, for example, there were 8 painted cups, and in 1553, 23. A note was also made of when such a vessel was broken, as in 1551, when the nobleman Per Brahe hit a farmhand over the head with a painted cup, breaking it in the process; how the farmhand fared, we are not told. Nils Pedersson Bielke was responsible for purchasing for Gustav Vasa’s household. As noted, he was married to Anna Hogenskild, and it would therefore no doubt have been natural for him to order kronkässor for the royal household from the eastern part of the kingdom. The German Johan Beckman, in an account of his travels, records a visit in 1765 to the collection of antiquities at the Royal Palace in Stockholm. His account mentions a magnificent drinking cup of this kind – probably one of Gustav Vasa’s that had survived into the 18th century.

During the National Romantic period towards the end of the 19th century, with its predilection for looking back in history, painted kronkässor once again began to be made, though no longer from spruce roots. From 1885 to 1898, it was possible to buy furniture, textiles and carved wooden objects from the firm of Svensk Konstslöjdställning in Stockholm, founded by the designer Selma Giöbel (1843–1925). The Swedish Society of Crafts and Design
(Svenska Slöjdföreningen, now Svensk Form) often turned to the firm to buy prizes for its regular raffles.\textsuperscript{11} In the Nordic Museum there is a festive drinking cup made by Svensk Konstslöjdutställning in the 1880s or 1890s, with painted floral decoration, pokerwork ornament and a fretwork crown\textsuperscript{12} – tangible evidence of a strong interest in history and dreams of a glorious past.

Notes:
\textsuperscript{1}. Sven T. Kjellberg, Ölets kärl, Lund 1964, p. 139.
\textsuperscript{2}. Ibid., p. 133.
\textsuperscript{4}. Kjellberg 1964, p. 133.
\textsuperscript{5}. Cleve 1965, p. 17.
\textsuperscript{6}. Kjellberg 1964, p. 115.
\textsuperscript{7}. Ibid., p. 116.
\textsuperscript{8}. Ibid., p. 138.
\textsuperscript{10}. Ibid., p. 36.
\textsuperscript{12}. The Nordic Museum, Stockholm, inv. no. NM 254304.
ACQUISITIONS/A MAGNIFICENT MUSICAL CLOCK FROM SKÄRVA

A Magnificent Musical Clock from Skärva

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In early December 2014, many of the contents of Skärva Manor, near Karlskrona in Blekinge, were dispersed. The property, which forms part of the Naval City of Karlskrona World Heritage Site, was sold in late 2013 to a German private citizen who did not wish to retain the original furnishings in situ.

Skärva Manor was built as a country house for the shipbuilder Fredrik Henrik af Chapman (1721–1808), who in 1785 had acquired parts of the village of Skärva. The main house, which has been described as a “cross between a palace and a hut”1 was completed in its original form in 1786. Initially conceived as a simple rural retreat, it gradually evolved, by means of alterations and extensions, into an unconventional manor house with clear elements of Neoclassicism, but also of vernacular architecture. Chapman was to divide his time between Karlskrona and Skärva until 1806, when he sold the house and its contents, two years before his death in 1808. The property had several different owners down to 1863, when it was acquired by the Wachtmeister family, who retained possession until the sale in 2013. Many of the furnishings from Chapman’s time were still in place when the house was sold.

The musical clock, or organ clock, now given to the Museum by the Friends of the Nationalmuseum had been in the large drawing room, the main reception room at Skärva, since at least 1793 (Fig. 1).2 That year, Jonas Carl Linnerhielm, a civil servant, writer and artist, paid a visit to the house and described the clock, mentioning that its case was made “by Jung of Stockholm”. Pehr Ljung (1743–1819) was the leading Swedish wood carver of the day, with commissions from the court, and a member of the Royal Academy of Fine Arts. Ljung and Chapman had previously collaborated on Gustav III’s schooner yacht Amphion, with Ljung carving the stern and figurehead and Chapman providing the drawings.

The term “musical clock” or “organ clock” is generally used for a musical mechanism built into a large longcase clock, where the sound is produced by a small pipe organ.3 In the present example, and in several similar Swedish clocks from the Late Gustavian period, the organ pipes are controlled by a revolving, and in this case interchangeable, pinned cylinder, just as in a smaller musical box. The bellows that supply the pipes with air, like the clock and the cylinder, are driven by a weight. Musical clocks belong to a category referred to as self-playing, or automatic, musical instruments. The Nationalmuseum

Fig. 1 Organ clock, case by Pehr Ljung (1743–1819), mechanism and organ attributed to Pehr Strand’s workshop (1791–1826), c. 1791–93. Wood, carved, painted and gilded (case). Metal, leather, wood (mechanism), H. 350 cm. Gift of the Friends of the Nationalmuseum. Nationalmuseum, NMK 4/2015.
already had two clocks of this kind in its collections, one made in Berlin and presented by Frederick the Great of Prussia as a gift to his sister, Queen Lovisa Ulrika of Sweden (Fig. 2). The other was manufactured in Neuwied and has a case made by David Roentgen (Fig. 3). In their day, musical clocks were an innovation and, with their sumptuous cases, very much to be regarded as luxury items and status symbols.

As a rule, the making of a musical clock required the skills of four different craftsmen: an organ builder, a clockmaker, a cabinetmaker and a wood carver. The involvement of so many trades was a result of the guild regulations of the time. Linnerhielm’s description of the clock does not mention who made its inner workings, but probably two people were involved, one of whom was in all likelihood the organ builder Pehr (or Petter) Strand (1797–1844), the other, one of Stockholm’s many clockmakers. Given that Chapman’s musical clock was in place in the large drawing room at Skärva as early as 1793, it was presumably one of the very first Strand produced, made shortly after he had received his licence from the Board of Commerce in 1791.

The case of the 350 cm tall clock is High Gustavian, rather than Late Gustavian like most of the other organ clocks by Strand that survive. The plinth contains a cupboard holding the eight pinned cylinders with different tunes, on which Chapman himself noted whether he thought the piece was “good” or “the best”. Surmounting the clock is a cartouche with Chapman’s coat of arms, which he assumed when he was ennobled in 1772.

Although Strand was licensed by the Board of Commerce to make musical clocks, the guild rules meant that he was not allowed to work on the clock movement itself or the components driving both the clock and the musical mechanism. In all, some twenty organ clocks from his workshop have been preserved. There is much to suggest that Strand was apprenticed to the prominent musical-clock maker C. E. Kleemeyer of Berlin in the 1780s, although clocks were probably a sideline for Strand’s workshop in the Kungsholmen district of Stockholm, which primarily built church organs. Strand had previously trained with the court wood carver Ljung – who created the case of the clock now acquired – presumably so that he himself could decorate the organs that were his main source of income.

Notes:
2. The description that follows is based on Uppsala Auktionskammare’s catalogue information and Stina Odlinder Haubo’s text on the clock in the catalogue.
3. The technical description given in the following is based on Johan Norrback and Jan Ling, “Flötturet och tiden”, in Vitterhets Historie och Antikvitetsakademiens årsbok 2013, pp. 37–61.
The Stockholm Exhibition of 1897 proved a watershed in Swedish glassmaking history. The country’s glassworks were entirely focused on the profitable production of sparkling crystal glass, without a hint of interest in contemporary Art Nouveau or Jugendstil. Prince Eugen meanwhile, as chairman of the committee overseeing the art section of the exhibition, was a driving force in inviting the world’s leading glass designers, with a view to being able to present modern design in Stockholm. It took a great deal of effort, but the end result was that visitors to the Hall of Art were able to admire glass by such prominent figures as Louis Comfort Tiffany, Émile Gallé and Ernest-Baptiste Léveillé. The reviews that followed the exhibition were merciless in their criticism of Sweden’s glassmakers.1

Kosta, one of the most important Swedish glassworks at the time, was quick to take the criticism on board, making the decision to hire the artist Gunnar G:son Wennerberg (1863–1914). Wennerberg’s strength was his feeling for the character of flowers – something he shared with Émile Gallé – and the result was a simple overlay glass following in Gallé’s footsteps. It was

Fig. 1 Betzy Åhström (1857–1934), Vase, Julkaktus (Christmas Cactus), designed 1901–02. Produced by Reijmyre Glasbruk. Glass, marqueterie de verre, 17 x 14 cm. Purchase: Anna and Ferdinand Boberg Fund. Nationalmuseum, NMK 230/2015.
this glass that the Kosta factory chose to present at the *Universal Exhibition* in Paris in 1900. After the exhibition, Kosta donated the remaining overlay glass to the Nationalmuseum.²

Wennerberg worked at Kosta from 1898 to 1902. Another artist, Alf Wallander (1862–1914), was engaged from 1908 by the Reijmyre glassworks. Previously, the two designers had been employed by the Gustavsberg and Rörstrand porcelain factories, respectively, to raise the aesthetic standards of their production. In a Swedish context, Wennerberg and Wallander are early examples of artists working in industry. Their designs were incorporated in the Nationalmuseum collections by my counterparts at that time.

**Jugendstil Glass in the Collection**

The Nationalmuseum’s collection of glass from the *Jugendstil* period was for a long time confined to the work of male designers, even though the most interesting pieces were in fact created by women. That no examples of work by female designers were acquired in their own day is remarkable. Over the last two decades, the Museum has worked hard to remedy this misleading state of affairs – no easy task, given that the output of women designers was not particularly large and such objects therefore rarely appear on the market. In 2015, however, the Museum acquired a vase by Betzy Åhlström (1857–1934) from 1902 and a

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2. This glass that the Kosta factory chose to present at the *Universal Exhibition* in Paris in 1900. After the exhibition, Kosta donated the remaining overlay glass to the Nationalmuseum.²

Fig. 2 Agnes de Frumerie (1869–1937), Bowl, 1930. Glass, *pâte-de-verre*, 9.3 x 15.2 cm. Purchase: Anna and Ferdinand Boberg Fund. Nationalmuseum, NMK 231/2015.
bowl by Agnes de Frumerie (1869–1937) from 1930 (Figs. 1–2). Åhlström and de Frumerie are two of the real pioneers of Swedish glassmaking (Figs. 3–4).

Betzy Åhlström

In preparation for the Turin Exhibition of Modern Decorative Arts in 1902, the Reijmyre glassworks began to develop technically advanced art glass, turning to the artists Betzy Åhlström and Anna Boberg for help. Åhlström, who throughout her working career was a school art teacher in Gothenburg, served Reijmyre as an art-glass designer from 1901 to 1902. Surviving letters give us some idea of how she was remunerated for her efforts. In May 1902, for example, she received 200 kronor for a set of design drawings and 72 kronor for 12 free-hand drawings. There was no question of royalty payments. Today, we know of between 10 and 15 examples of art glass by Betzy Åhlström. It is most gratifying, therefore, that the Nationalmuseum has now been able to add her Christmas Cactus vase (signed “Reijmyre B.Åhm #56”) to its collections (Fig. 1).

Åhlström employed a complicated technique known as marqueterie de verre, inspired by the glass art of contemporary France. This involves rolling the parison in crushed glass and then reheating it. Further decoration in the form of cut shapes of glass can be added to heighten the effect. The highly skilled glassblower Fredric Kessmeier (1859–1946) was working at Reijmyre at the time, and as the decisive stages in this technique take place when the glass is hot, it requires close collaboration in the hot shop between artist and glassblower. Åhlström was the first in Sweden to develop such a working relationship, although it would become normal practice for glass designers as the 20th century progressed.

Reijmyre also availed itself of the services of Anna Boberg (1864–1935) for the 1902 Turin Exhibition. She designed advanced glass objects with trapped air bubbles as decoration, using the same technique as Åhlström. The exhibition was a triumph for both women. The international press praised the glass from Reijmyre, and Åhlström’s pieces were described as works of genius. In 1905 Reijmyre gave five replicas of the two designers’ works to the Staatliche
Kunstsammlungen in Dresden and another five to the Museum für Angewandte Kunst in Vienna.\(^6\)

Production based on this complex and very costly technique was discontinued after the Turin Exhibition, however, and the factory returned to making mass-produced glass. Part of the reason Betzy Åhlström was subsequently forgotten is that there is no reference to her in the exhibition catalogue from 1902. Only Anna Boberg is mentioned, possibly because her husband Ferdinand Boberg was the designer of the Swedish section of the exhibition. The Bobergs were very well established on the Swedish arts scene.

In 1951 the Nationalmuseum received a small vase, signed “Reijmyre No 8” (Fig. 5). Once the property of Queen Viktoria of Sweden, it was a gift of the estate of her husband Gustav V. At the time, the vase could not be associated with any particular designer, although it was later attributed to Anna Boberg. Only in 1980, in conjunction with the Nationalmuseum’s exhibition *Swedish Jugendstil Glass*, was its unknown designer Betzy Åhlström rediscovered.

Other women glass designers of the *Jugendstil* period include Ellen Meyer and Greta Welander. They, too, were previously unrepresented in the collections, but in 2010 a vase by Meyer was acquired, made at Reijmyre in 1913 (NMK 37/2010).

**Agnes de Frumerie**

The sculptor Agnes de Frumerie also worked in the *Jugendstil* spirit. As a glass designer, she too had been absent from the Nationalmuseum’s collections until a bowl by her from 1930 (signed “A de F 1930”) was acquired in 2015 (Fig. 2). It is made from *pâte-de-verre*, with relief decoration in blue against a greenish yellow background. The decoration of swimming female figures and fish is typical of the artist.

De Frumerie had been living in Paris since 1893, and it was there, around 1920, that she began experimenting with glass in a studio of her own. In the 1920s she moved back to Sweden and opened a new glass studio, where she carried out all the stages in the work process entirely on her own.\(^8\)

The *pâte-de-verre* technique de Frumerie worked in was used by several French glass designers, among them Albert Dammouse, and it was when she came into contact with him that her interest in the method was awakened in earnest. Using it, she was able to handle the entire production process in her own workshop, although there would be many failed experiments before she truly mastered the technique. By mixing pulverised glass with a binder, pouring it into moulds or modelling it freely, and then firing the objects formed, de Frumerie achieved an expression in keeping with *Jugendstil* ideals. The result was an opaque glass with a matt surface and pale colours, often with decoration of gentle lines fashioned in relief. Many objects, however, cracked in the kiln. Most of her surviving works—over 100 pieces—were left in her will to the Västergötland Museum in Skara. Only a few are in private ownership.\(^9\)

From the point at which she started working in glass, de Frumerie’s style was considered outdated, and when she wished to take part in the *Stockholm Exhibition of 1930*—which saw the launch of functionalism in Sweden—she could not understand why her *Jugendstil* pieces were refused.\(^10\) The bowl now added to the Nationalmuseum’s collection of glass is dated 1930 and was probably intended to be shown at that exhibition.

In that her works expressed an ideal whose time had long since passed, Agnes de Frumerie was an isolated phenomenon. But she was Sweden’s first studio glass designer, and in recent decades the technique she used has seen a revival, with several Swedish glass artists now working in *pâte-de-verre*.

**Notes:**

2. Ibid.
4. Ibid., p. 19.
5. Ibid.
Two Forgotten Names: Carl Hörvik and Björn Trägårdh

Anders Bengtsson
Curator, Applied Art and Design

Fig. 1 Carl Hörvik (1882–1954), Cabinet and armchairs, 1925. Produced by Nordiska Kompaniet. Oak, partly veneered, gilded, iron, H. 173 cm (cabinet). Oak, partly veneered, cane, horsehair, H. 80 cm (armchairs). Gift of Ernst and Carl Hirsch through the Friends of the Nationalmuseum, and of the Friends of the Nationalmuseum. Nationalmuseum, NMK 91/2015 and NMK 92–93/2015.
In 2015 the Nationalmuseum’s exhibition Women Pioneers: Swedish Design in Between the Wars, shown at Läckö Castle and Nationalmuseum Design at Kulturhuset Stadsstern in Stockholm, gave prominence to a number of women designers working in the interwar years – many of them now forgotten and unknown to the general public (see articles on pp. 61 and 165). Some male designers from the period have also been forgotten by all but a small circle. Among them are Carl Hörvik (1882–1954) and Björn Trägårdh (1908–1988), who merit renewed attention on account of acquisitions made by the Nationalmuseum in the past year.

During 2015, the Museum received a magnificent gift from Ernst and Carl Hirsch, father and son, who together with the Friends of the Nationalmuseum donated a cabinet and two armchairs that were part of a suite of furniture designed by Carl Hörvik for the Swedish pavilion at the Paris International Exhibition of 1925 (Fig. 1). The Exposition internationale des arts décoratifs et industriels modernes was to prove a major success for Sweden, which – after the host nation France – won more awards than any other country participating, claiming no fewer than 36 Grands Prix, 100 gold medals and numerous honourable mentions.

The Swedish exhibits and the Swedish pavilion, designed by Carl Bergsten, represented a restrained, pared-down classicism that garnered acclaim from the international critics of the day. The pavilion was provided with a suite of furniture designed by Carl Hörvik (Fig. 2) and made by Nordiska Kompaniet (NK), Sweden’s leading department store at the time. The furniture – consisting of a cabinet, a table, sofas, armchairs and tabourets – won a Grand Prix, the highest accolade of the exhibition. It is monumental in character, with clear inspiration from Classical and Egyptian antiquity – the tomb of Tutankhamen had been discovered in 1922, and the new finds were to have a major influence, not only on Hörvik’s work. With their exclusive materials and design, these pieces are clearly luxury objects. The cabinet and the chairs are made of oak inlaid with various other woods, the chair backs are of woven rattan cane, and the seats are upholstered in horsehair. The cabinet is intended to be viewed with the doors open, and has three gilded niches for the display of works of decorative art. The Nationalmuseum already had in its collections the diploma Carl Hörvik received in connection with the exhibition and the chandelier, designed by Carl Bergsten, that was displayed with his furniture.3

Carl Hörvik (born Nilsson, 1882–1954)2 was a native of Hörvik in Blekinge and was to take the name of his birthplace as his surname. He trained as an architect at Stockholm’s Royal Institute of Technology (KTH), graduating in 1909 together with the better-known Gunnar Asplund. Hörvik was regarded in his day as an architect of great talent, and set up his own practice as early as 1913, at the age of 31. He worked on the interior of the Rösska Museum in Gothenburg in 1916 and began designing furniture for Nordiska Kompaniet the following year. Hörvik took part in many of the most important exhibitions in Sweden and abroad during the 1920s and 1930s, often with great success. In 1937, as the recession began to bite, he took up a position as an architect with the Swedish Royal Air Force Administration and, from that point on, seems to have given up designing for other clients. For a long time Hörvik was a forgotten name, and it was only in the 1980s, as some of his furniture from the major exhibitions began to appear in sales, that he deservedly attracted renewed attention as a furniture designer. Today, he is one of the most acclaimed Swedish designers internationally.

Like most architects of his generation, Carl Hörvik abandoned the classicism of the 1920s to wholeheartedly embrace functionalism. At the Stockholm Exhibition of 1930, he mainly showed tubular-steel furniture in this new style. Björn Trägårdh, who belonged to a younger generation of designers, began...
to collaborate with Estrid Ericson and the firm of Svenskt Tenn in 1928, at the age of just 20. Trägårdh’s future wife, the textile artist Göta Hellström (Trägårdh), was already working in the Svenskt Tenn shop provided the link. Both Trägårdh and his wife-to-be were studying at the time at the Royal Academy of Fine Arts in Stockholm. Ericson saw his talent and engaged him to create pewter pieces that were in keeping with the new functionalism of the period. At the Stockholm Exhibition in 1930, a tea service designed by Trägårdh was shown, its teapot consisting of a rectangular box with a spout and handle – entirely in line with contemporary ideals. In time, Trägårdh would also design entire interiors and furniture for Svenskt Tenn. In 2015 the Museum acquired a pair of armchairs attributed to him, a purchase made possible by the Barbro Osher Fund (Fig. 3). The chairs are functionalist in character, cube-shaped with original covers of striped woollen fabric, velvet and leather. The functionalism of Björn Trägårdh and Svenskt Tenn was never intended for a mass market; these were handcrafted luxury pieces, ill suited to the more social aims of the Swedish Society of Crafts and Design (Svenska Slöjdföreningen).

Part of the reason Trägårdh was for many years relatively unknown as a designer is that Estrid Ericson rarely gave prominence to the people who designed her products; the emphasis was always on the trademark Svenskt Tenn. In general, therefore, the firm’s pewter objects from this period were never signed with the designers’ names, with the exception of Anna Petrus’s work, as she insisted on it. This makes it difficult to say who designed what in Svenskt Tenn’s early production. Most of the items now sold under the name of Björn Trägårdh are attributed to him on stylistic grounds, but we do not know for sure. In the case of furniture, design drawings can be found in Svenskt Tenn’s order catalogues, but usually with no indication of their creators (Fig. 4). One example of the difficulties involved in attributing a design is a mirror acquired by the Nationalmuseum in 2013. It belonged to Trägårdh himself and was not stamped by Svenskt Tenn. The decoration consists of a “panama” pattern, which was also used by Estrid Ericson and has traditionally been ascribed to her, based on an anecdote citing her husband’s panama hat as the inspiration. However, Ericson did not meet her future husband until 1939, and the first hallmarked objects with the panama pattern were made as early as 1930.

In parallel with his work for Svenskt Tenn, Trägårdh was active as an artist and dreamt of being able to support himself as a painter. Following a crisis in the family,
thing in common, giving up furniture design relatively early in their careers. Hörvik’s employment with the Royal Air Force Administration can be seen as a “retirement post” forced on him by a harsh economic reality. Trägårdh’s work with buttons for French fashion houses was of course a form of artistic activity, but can also be interpreted as a way of putting bread on the table when he was unable to earn enough from painting. His work as a furniture designer, meanwhile, fell into oblivion, with one reference work on 20th-century Swedish furniture making no mention of him at all.\(^5\)

Carl Hörvik’s cabinet and armchairs and the chairs attributed to Björn Trägårdh are very important as part of the Nationalmuseum’s endeavour to strengthen its collection of early 20th-century applied art. In the last 30 years, much of the magnificent Swedish furniture made for the major exhibitions of the 1920s and 1930s has been sold abroad, partly perhaps because the Swedish public have not set enough store by it. There have been no legal safeguards to prevent such pieces being exported,\(^6\) as there are for 18th-century Swedish furniture for example, even though these exclusive 20th-century designs have always been rarer, produced as they were in limited editions. Today, very little of this furniture remains in the country.

Notes:
6. Current Swedish legislation only protects Swedish-made furniture from before 1860.
Marie-Louise Idestam-Blomberg: Artist of the “People’s Home”

Maria Perers
Curator, Applied Art and Design

The artist Marie-Louise Idestam-Blomberg (1898–1988) played an active part in the development of the Swedish welfare state, but would herself fall victim to the conflicting pressures of life as a professional woman and as a mother bringing up four children on her own. She trained with the leading sculptors of the time in Stockholm and Paris, set up one of the first modern interior design firms, Futurum, and took part in exhibitions promoting art for all in the emerging “people’s home”. The Nationalmuseum has now been given her archive and a chess set that won her a gold medal at the Paris International Exhibition of 1925 (Fig. 1).
Building a “People’s Home”

Rats, lice and tuberculosis were everyday realities in Sweden, as its towns became increasingly crowded in the wake of industrialism. Up to the early 1930s, Stockholmers had some of the poorest housing standards and the most cramped living conditions in Europe. Over half of them had neither a bath nor a shower in their homes. It was no coincidence, therefore, that the Social Democrat leader Per Albin Hansson used the metaphor of a “good home” in his famous “people’s home” speech: “In a good home, equality, consideration, cooperation and helpfulness prevail”, he said. And when his party came to power in 1932, the “people’s home” (folkhemmet) became a symbol of the new welfare state. To the incoming government, building became a way of combating both unemployment and poor housing. The architects of the day contributed their visions of modern, light and well-planned homes for all.

One of the most talked-about construction projects was Sweden’s first “collective house” (kollektivhus), completed in 1935 at John Ericssonsgatan 6 in the Kungsholmens district of Stockholm. Just around the corner from it, Marie-Louise Idestam-Blomberg and her sister-in-law Margareta Köhler had recently set up their interior design firm Futurum. They got off to a flying start when they were commissioned to design the furnishings of the day nursery and other spaces in the new building. Among its features was a restaurant with a dumb waiter straight up to the apartments, so that residents would not have to cook when they arrived home from work exhausted. There were day-care facilities, where children could also spend the night. And there was a laundry and an affordable cleaning service. The “collective house”, in this sense of an apartment building with a range of shared facilities, became a symbol of the new ideas of the time about life at home and in society. It was a realisation of the sociologist and Social Democrat Alva Myrdal’s vision of an ideal home for the modern family, where it went without saying that married women could also go out to work and children could receive a good upbringing in a communal nursery. Myrdal had studied in the United States, and been inspired by the latest educational approaches and new ideas about free play. There she had also seen “family hotels” with every conceivable form of service, a concept to which she and the architect Sven Markelius added a well-organised day nursery when they designed a collective house for the “people’s home”.

This concern for children had been very much to the fore since the turn of the century, when the debater and educationalist Ellen Key, in her book The Century of the Child, had championed the right of children to better conditions. In the 1930s, designers such as Marie-Louise Idestam-Blomberg, Margareta Köhler and G. A. Berg, along with politicians and organisations, sought to make space for children, in the home and in society. The initiative to build some of Sweden’s first day-care centres came from the tenants’ savings and building society HSB. To HSB, communal child care was every bit as important as good, affordable housing, not least for the working classes, as a nanny was beyond most people’s means. So the organisation set up day nurseries, where children could spend the entire day with qualified staff, take part in educational activities and have their meals. The sunny rooms were adapted to their needs, with children’s furniture and interior designs for children to institutions and other customers throughout the country, as well as showing such interiors at several exhibitions (Fig. 1). Summing up the work of the firm in her diary later in life, Idestam-Blomberg drew particular attention to the collective house nursery and noted that “our children’s furniture and toys set a trend”.

Modern Home Design with Futurum

Homes in Collective Houses was one of many home design exhibitions in the 1930s and 1940s to which Idestam-Blomberg’s firm Futurum contributed. Because it was not enough simply to build collective apartment buildings and other modern homes; people also needed to learn to live in them. This was far from easy. How were they to warm to kitchens inspired by the efficiency of assembly-line manufacturing? How could they be weaned off the idea of having a “best room” in a small apartment, and instead embrace the living room as the most important space in the home? Architects, politicians, and organisations like HSB, the Swedish Society of Crafts and Design, the Swedish Housewives’ Federation and the Business and Professional Women’s Club were all agreed that campaigns were called for, not least in the shape of exhibitions. Home design shows
set out to teach the public to make the most of the new architecture’s potential, and to educate and enlighten consumers in the art of modern living.

For *Homes in Collective Houses*, held in 1935, the organisers, the Society of Crafts and Design, tried a new approach to get their message across. To demonstrate that there was room for individualism even in a collective apartment building, a writer was commissioned to make up stories about imaginary residents. Interior design firms such as Elsa Gullberg, Carl Malmsten, Svenskt Tenn and others were then able to furnish the rooms of the collective house according to the needs of these fictitious individuals. Among them were a divorced leading actress with a 4-year-old son, a self-supporting single woman, an intellectual couple and a house painter from the country. In the home of one couple, a telephone engineer and a home-based dressmaker, the Society had brought together cheap furniture from various firms, including Alvar Aalto and Futurum. In pictures from the children’s corner of the apartment, we can see Futurum’s low children’s chairs with woven-webbing seats and the firm’s practical storage unit with smooth painted surfaces. For the restaurant, Idestam-Blomberg had designed the curtaining at the back of the room. She had hand-printed 22 metres of linen fabric with large, bold leaves of the Swiss cheese plant (*Monstera deliciosa*), which in the 1930s was popular both as an indoor plant and as a pattern. This fabric proved so popular that it was printed for many years to come. Idestam-Blomberg later told her daughter that she felt her patterns had been plagiarised, but in those days asserting design rights was not easy.11

*Fig. 2* Ideal nursery shown at the Auktionshallen anniversary exhibition in Stockholm in 1933. Children’s furniture by Margareta Köhler in birch, painted pale emerald green and cream, with a table top of linoleum. Curtains, rug and dolls by Marie-Louise Idestam-Blomberg. Nationalmuseum Archives.

*Fig. 3* Hand-printed fabrics designed by Marie-Louise Idestam-Blomberg for Futurum, 1930s. Nationalmuseum Archives.

Futurum’s image as a modern interior design business was due in no small part to its fabrics, produced both in-house and by other suppliers. While Margareta Köhler designed the furniture, Marie-Louise Idestam-Blomberg looked after the textiles and other design elements for people’s homes. She had a natural talent for creating attractive environments and window displays. She designed curtain and furnishing fabrics which she printed by hand using linoleum blocks or stencils she had cut herself (Fig. 3). The archive given to the Museum includes complete interior design proposals, with colour schemes, furniture suggestions, and fabric, wood and wallpaper samples glued onto cardboard. Idestam-Blomberg also designed teacups and other household pottery, with simple, undecorated shapes and matt glazes.12

Most of Futurum’s customers were newly-weds who were setting up home, and self-supporting women and men interested in the new, modern style of interior design.
They belonged to the cultivated middle classes, who liked the light, airy ideals of modernism, far removed from traditional matching sets of furniture in historical styles. In keeping with the times, Futurum aimed to create simple, beautiful furniture and household objects that offer the brighter, lighter and friendlier domestic colour schemes which modern people and modern homes require (Fig. 4). As a consequence, many of those living in the collective house, including its architect Sven Markelius himself, shopped at Futurum. Soon Idestam-Blomberg and Köhler had found their style and their business received acclaim from journalists, who also noted that it was run by young women. As one article put it: "Two women who politely decline male collaborators. Modern women, in other words. They have taken the plunge into male spheres, but with no sense of being temporary guests there. That's why they call the store 'Futurum.'"

Modern Art for All

In parallel with her work at Futurum, Marie-Louise Idestam-Blomberg took part in several exhibitions aimed at making art known to a wider audience. In a major feature on Futurum in the home design magazine Boet in 1935, we read: "Mrs Idestam-Blomberg is one of a growing number of artists in our time who have discovered that art also needs to become part of the everyday lives of the many people for whom great art is, in general, much too far from the beaten track of the working week to have the energy to reach out for it."

Just as organisations, architects and designers sought to spread the word about modern ideals of domestic living in the many home design exhibitions of the 1930s, there was a similar mobilisation of the art world and the role of artists in our time who have discovered that art also needs to become part of the everyday lives of the many people for whom great art is, in general, much too far from the beaten track of the working week to have the energy to reach out for it. As one article put it: "Two women who politely decline male collaborators. Modern women, in other words. They have taken the plunge into male spheres, but with no sense of being temporary guests there. That's why they call the store 'Futurum.'"

Two women who politely decline male collaborators. Modern women, in other words. They have taken the plunge into male spheres, but with no sense of being temporary guests there. That's why they called the store 'Futurum.'"
sociations, art societies and other bodies arranged exhibitions, lectures and study groups on painting, sculpture and printmaking. The Swedish “people’s home” had a strong voluntary sector, with solid roots in the labour, farmers’ and temperance movements. In 1941, HSB – which since its inception in 1923 had promoted good housing for all, including the working classes – invited its many members to an exhibition called Good Art in Every Home. In the foreword to the catalogue, Ragnar Hoppe, a curator at the Nationalmuseum, welcomed HSB’s initiative and the growing interest in art:

Rising standards of education and improvements in comfort and taste in our homes mean that many quite naturally feel a need to acquire and own, on their own account, one or more good works of art in the original. However, with prices relatively high for a wider public, good art has up to now been quite difficult to come by, which must be regarded as an unsatisfactory state of affairs and a loss to both the public and the artists themselves.16

The curator praised the initiative HSB had taken “to remedy, if possible, this unsatisfactory state of affairs” by holding an exhibition of recognised artists, in which no work would carry a price tag of more than 200 kronor, and many would cost considerably less.17 He pointed out how showing low-price sculpture, as well as contemporary painting, was a new departure, and how form could be done justice equally well in plaster as in bronze or marble. “Fine, expressive form is what we should enjoy in sculpture”, Hoppe continued,

and it would be gratifying if this exhibition could teach the public that a room cannot have a more beautiful ornament than precisely that – a good sculpture.18

As a sculptor, Idestam-Blomberg preached the same message when a major evening newspaper carried a story on Futurum:

“What is more, there should be wider re-
cognition of the part sculpture can play in adorning a room”, she said, suggesting that it be combined with single-coloured walls and sparing use of pictures.19 In the HSB exhibition, she was one of 57 painters and sculptors, several of whom, like Isaac Grünewald and Tyra Lundgren, were among the most recognised artists in Sweden.

The catalogues Idestam-Blomberg saved from exhibitions in which she had taken part reinforce the impression of a nation that set great store by popular adult education and the role of art in society. She herself is included, as if as a matter of course, among the ranks of contemporary artists. One of the catalogues is from the spring exhibition of 1933 at the Liljevalchs Art Gallery, arranged by the Swedish Association for Art (Sveriges allmänna konstförening), which had been set up in 1832 to support contemporary artists by buying works that were then raffled to members. Another is from touring exhibition no. 4 (1933–36) of the National Federation of Fine Arts Societies (Riksförbundet för bildande konst), a body formed in 1930 by museums, institutions and organisations with the aim of creating opportunities to see good art in as much of our country as possible, as well as promoting wider interest in and understanding of art by means of educational activities in speech and writing.20

From this exhibition, the Nationalmuseum bought Idestam-Blomberg’s marble sculpture Convalescent, now in the Moderna Museet (Fig. 5). She was thus represented for the first time in the public collections of art.

The politicians of the day very much put their weight behind the promotion of art for all, and in 1937 the Swedish Parliament decided to set up the Public Art Agency (Statens konstråd), a central government body with responsibility for art in state buildings and facilities. At the same time, the “1 per cent rule” was introduced, requiring 1 per cent of the cost of a building to be spent on artistic decoration, a clear signal of the importance of art in society. Marie-Louise Idestam-Blomberg took part in the Public Art Agency’s exhibition at Liljevalchs in 1939, where all the works were for sale. The same year she also contributed to a display of contemporary art, arranged by the Royal Academy of Fine Arts as a follow-up to a show the previous year. The foreword to the catalogue points out that scarcely any exhibition which the Academy has arranged in recent decades has had attendance figures like those of the summer exhibition of 1938.21

The target audience was Swedish and foreign tourists in Stockholm, and a large number of the works shown were for sale. Idestam-Blomberg exhibited three portrait sculptures, in limestone, clay and plaster, respectively. As an illustration of how different organisations were working together to promote art for a new, broader audience, HSB’s furniture store placed a full-page advertisement in the catalogue. It includes a picture of a living room, with an abundance of books and a couple of paintings, set against light walls of a single colour and a light-coloured curtain with a pattern of large, leaf-like forms. This was an ideal which Futurum shared, an ideal of a modern home with room for culture that was also within the reach of customers of HSB. It was an ideal that says something about the visions that existed in the Swedish “people’s home”.

Life as a Female Sculptor
As a student of the leading sculptors of the time, Carl Milles in Stockholm and Antoine Bourdelle in Paris, Marie-Louise Idestam-Blomberg had received a solid training (Fig. 6).22 She had also been awarded a gold medal at the Paris Exhibition of 1925 for her chess set with personally sculpted pieces. But making one’s mark as a sculptor was not easy. In an interview in connection with a Scandinavian exhibition of sculpture in Copenhagen in 1935, she talked about how few women artists worked in that medium:

Sculpture meant everything to me, but as an artistic genre it is so difficult, so very demanding, at the same time as it is such a difficult commodity to sell that it isn’t strange if most artists choose painting instead.23

 Asked whether she had ever abandoned her art for other interests, Idestam-Blomberg herself confirmed the difficulty of combining the role of the artist with motherhood:

To me, sculpture has always been the greatest and most delightful of all my interests, but I married and had four children, so obviously there was a time when I had to give sculpting a rest.

Now, she went on, she was running Futurum and furnishing people’s homes:

It’s captivating work, and of course you can’t even make a living as a sculptor, because people are not yet educated to value the decorative qualities that a beautifully modelled head in fact represents.24

Reviews of exhibitions in which Idestam-Blomberg showed her work confirm how difficult it could be to reach a wider audience, despite training and critical acclaim. At a show at Liljevalchs in 1932, the critics were surprised:

Best of all the sculptors is, without doubt, Marie-Louise Idestam-Blomberg, a sculptor of great talent, yet one hitherto completely unknown to me. It is certainly unusual for artists to have to wait as long to make their debut as Mrs Blomberg has clearly had to do.25

Stockholms-Tidningen’s reviewer wrote that, hitherto, she had kept her work so well hidden that she is presumably almost a new name to the public. After this presentation, though, it is a name people will not forget.
In particular, he pointed out how her sculptural portraits had “an expression of naked humanity, which irresistibly moves us”.26

Collaboration with Svenskt Tenn

Of Marie-Louise Idestam-Blomberg’s works, the one that has attracted most attention is her chess set, which the Nationalmuseum has now received as a gift from her heirs. Among the cuttings she kept, we find newspaper headlines like “The lady behind the chess set”, as well as interior design and fashion features down to the 1960s in which the set appears as an elegant accessory from the interior design firm of Svenskt Tenn (Fig. 7). Idestam-Blomberg showed the original version, in ebony and ivory, at the Paris Exhibition of 1925, where, as we have seen, it won her a gold medal. Sweden in general claimed an impressive haul of accolades, receiving the largest number after the host nation France: 36 Grands Prix, 100 gold medals and even more honourable mentions. In all, 15,000 awards were conferred at the exhibition.27

Estrid Ericson, who had founded Svenskt Tenn in 1924 and quickly made a success of it, saw the chess set’s potential and included it in the firm’s product range, in brass, pewter and gilt pewter. A large, silver-coloured catalogue published for the business’s fifth anniversary in 1929 included, among hundreds of products, an image of the chess set along with the name of the designer – an honour Ericson reserved for the more original items listed. As she was constantly seeking to improve and develop her range, though, the chess figures also appear as corks and seals – but without the name. In her own copy of the catalogue, however, Idestam-Blomberg has noted in pencil, with an “NB” in the margin, which products have been decorated with her figures: a cork, an ashtray, a ruler and three seals. A fountain mask inspired by Archaic art is allowed to carry the designer’s name, but not the gilded angel on the last page before the price list.28 To Estrid Ericson, her business name was more important than
the names of individual designers, and with the chess set she also acquired the copyright. This meant that Idestam-Blomberg had to pay 200 kronor for a chess set to exhibit in Copenhagen in 1935, although that did represent a 20 per cent discount. The relationship between the two became embittered, the art critic Jessica Kempe writes in a recollection of her grandmother, but in the end Idestam-Blomberg won the copyright back, and the copy in the Metropolitan Museum of Art in New York bears her name.

**Inspiration from Far Afield**

Marie-Louise Idestam-Blomberg’s pawns are inspired by Russian peasants, and the queen is pregnant, as the artist herself was most of the time she was working on the chess set from 1919 to 1925 (Figs. 8–10). In her diary she writes that her husband, the poet Erik Blomberg, had been irritated at their three children, but that she herself was happy. Soon a fourth child was born. The Russian inspiration comes from her childhood in St Petersburg, where her father worked as an engineer and she attended art school, at a time of avant-gardism in Russia. There, the *vsechestvo* – “everythingism” – movement called for a free amalgamation of every possible style and period, from folk art and 15th-century frescoes to Suprematism and Cubism. There is thus an understandable breadth to Idestam-Blomberg’s work, taking in graphic design, fashion drawings, illustrations for children’s books, interior design, ceramics and sculpture. The broad range of her sources of inspiration is also evident in her sketchbooks, in which Persian miniatures and cubo-futuristic figures rub shoulders with stylised children’s book illustrations and fabric patterns. At Christmas 1921, her husband gave her richly illustrated German art books that went far beyond the traditional confines of Western art, depicting Archaic sculpture, Mexican art, Asian sculpture, Indian domestic architecture and miniatures, and Chinese miniatures and landscapes.

**Epilogue – Artist and Woman**

Marie-Louise Idestam-Blomberg had every chance of succeeding as an artist, with her exciting background in Russia and a solid artistic education in both Stockholm and Paris. Despite her training, her success in Paris in 1925, her work for a flourishing interior design firm, and praise from the critics, the picture that emerges is one in which her art nonetheless remained comparatively unknown and her large family of course also made demands on her time. Her marriage lasted until 1934, when she successfully launched Futurum together with Margareta Köhler. Unfortunately, in the long run it proved impossible to combine this work with the responsibilities of a single woman with four children. For a long time her mother helped out, but when she died in 1938, Idestam-Blomberg had to give up her day-to-day involvement with Futurum. A few years later, in 1941, the two women closed the firm down in the face of financial difficulties and the limitations resulting from the Second World War.

Marie-Louise Idestam-Blomberg was active at a time of progressive ideas about women’s rights to employment and child care, but in practice things were not as
simple as that back then. She was in many ways a typical product of her time, and confirms our picture of how difficult it could be to combine professional life and motherhood. The year she left Futurum and the war broke out was when one of the greatest reforms for women was introduced in Sweden, a law giving them employment protection: that is to say, a woman employed by the government could no longer be given notice because she married or became pregnant. In 1944, the state began to provide funding for child care, as Alva Myrdal had advocated, although only in the late 1960s would day care for children become a major political issue in Sweden.

Notes:
8. Ibid., pp. 295–296.
9. The archive given to the Nationalmuseum includes several notebooks and diaries. For more information on toys and play environments in Sweden, see *Swedish Wooden Toys*, Amy F. Ogata and Susan Weber (eds.), New Haven and New York 2014.
12. Ibid., pp. 200–204, 223.

Fig. 8 Marie-Louise Idestam-Blomberg (1898–1988), sketches for her chess set, c. 1921–25. Nationalmuseum Archives.
Fig. 9 Marie-Louise Idestam-Blomberg (1898–1988), model chess pieces, carved from wood, 1925. Gift of the artist’s heirs. Nationalmuseum, NMK 77A–1/2015.

Fig. 10 Early photograph of Idestam-Blomberg’s chess pieces. Nationalmuseum Archives.

17. Ibid., p. 4.
18. Ibid., p. 6.
20. Svensk nutidskonst, (exh. cat.), Riksförbundet för bildande konst, Stockholm 1933, n.p. The chairman was Baron Fr. Ramel, Governor of the County of Malmöhus, and the vice chairman Dr Axel Gauiff, Director General of the Nationalmuseum.
22. Training: School of Free Art, taught painting by the court painter Alfred Eberling, St Petersburg 1916; Carl Wilhelmson’s School of Painting, Stockholm 1917; Technical School (now University College of Arts, Crafts and Design), Stockholm 1918; Royal Institute of Art, sculpture under Carl Milles and etching under Axel Tallberg, Stockholm 1919–21; Académie de la Grande Chaumière, sculpture under Antoine Bourdelle, Paris 1921, 1927–28.
24. Ibid.
25. Elfrain Landmark, extract from a newspaper article in Idestam-Blomberg’s scrapbook, Nya Daglig Allehanda, 6 March 1932.
26. Gunnar Mascoll Silfverstolpe, extract from a newspaper article in Idestam-Blomberg’s scrapbook, Stockholms-Tidningen, 7 March 1932. Her scrapbook includes further cuttings from group exhibitions in which the critics single out her sculptures, with a particularly large number from the Scandinavian sculpture exhibition in Copenhagen in 1935, arranged by the Danish Sculptors’ Association of 1933, which included eleven artists from Sweden.
30. Ibid., p. 80.
31. Ibid., p. 76.
Thanks to a generous gift from Lorenze Seton, the Swedish National Portrait Gallery has received a fine addition of portraits of members of the Scottish-Swedish Seton family over the past three centuries. The donation also included a coat of arms in carved and painted wood (Fig. 1). Lorenze Seton’s husband was Patrick A. Seton. The earliest of the portraits is of his great-great grandmother’s brother, George Seton. The Nationalmuseum collection already includes furniture and a longcase clock from the family’s former residence at Ekolsund.

Contacts between Sweden and Scotland are deeply rooted in past centuries. The Scots were renowned, among other things, for their military skills. In 1563, at the outbreak of the Nordic Seven-Years War, Sweden’s King Erik XIV attempted to enlist 2,000 soldiers from Scotland. Throughout the rest of the 16th century and Sweden’s entire period as a great European power, the Swedish army continued to recruit considerable numbers of Scots. There are also a few individual officers named Seton or Seaton in Swedish military records. Some of these Scots chose to settle permanently in Sweden. As a rule, however, they maintained contacts with Scotland.

Meanwhile, other Scots moved to Sweden to engage in trade. Some had previously been in the army and now wanted to supplement their income by trading in the countryside, which was illegal. Others established themselves as town burghers and worked in commerce or as artisans. One of
these was George Seton (1696–1786). Born in Scotland, he came to Sweden via continental Europe in 1718, and established himself as a wholesaler. The year before he died, Seton bought Ekolsund Manor in Uppland from King Gustav III, who had mainly stayed there when he was a crown prince; in the 1780s, however, the king was more interested in other locations. Another reason for selling Ekolsund was to finance new construction projects. To make it possible for Seton to own an estate exempt from dues to the Crown, Gustav III had to naturalise him as a Swedish nobleman. Since he had no heirs, his nephew, Alexander Baron Seton (1738–1814) was also knighted so he could inherit the property when George died. Ekolsund remained in the family until the early 1900s. The portraits donated to the Nationalmuseum cover the entire Seton era at Ekolsund. Since the family operated on both sides of the North Sea, these paintings represent 150 years of British and Swedish portrait history. The portraits are also fascinating with regard to fashion history; the costumes of the sitters range from fine 18th-century muslin and 19th-century satin dresses and uniforms, to a 20th-century suit with a decorously knotted tie.

The founder of the Swedish branch of the family, George Seton, is portrayed in a plaster relief by an unknown artist. In style, the round medallion with its classic male profile resembles the works of Johan Tobias Sergel. It is not signed, however, nor is it mentioned in any written source on the oeuvre of that sculptor. The portraits of Alexander Baron Seton and his second wife, Anne Innes of Cathlow (1770–1796) are also unsigned. In all probability, these paintings were not made in Sweden. The picture of Anne Innes, particularly, is very similar to British portrait paintings from this period. In a white, loosely draped dress, the height of fashion in the 1790s, the model is set against a landscape with a dark, stormy sky.

The mid-1800s generation, the offspring and daughters in law of Alexander Baron Seton's son Patrick Seton (1766–
1837), are especially well-represented in this family portrait gallery. Patrick’s son Alexander Seton (1806–1884) spent most of his time at Preston, a Scottish family manor. In consequence, the portraits of him and his two wives, Mary Campbell of Dunmore (1821–1846) and Mary Isabelle Baillie (1829–1864), were made on the British Isles. The picture of Alexander Seton is signed by the Irish, London-based artist Samuel West (Fig. 2). Both the painting itself and its contemporary frame are intriguing. Frame-maker’s names are rarely known, but the back of this frame bears the distinct stamps and labels of Charles Roberson and Aitken Dott. Roberson was one of the most distinguished sellers of artist materials in London in the 19th century. His customers included the Edinburgh-based firm Aitken Dott, which was not merely a “Carver and Gilder” but also undertook conservation and interior decorating assignments: “Picture Frames Made to any Pattern // Pictures Lined, Cleaned & Repaired // MIRRORS CORNICES MOULDINGS &c. // Old Frames Regilt”. Samuel West did not date the portrait of Alexander Seton. It is believed to have been painted in the 1850s or 1860s, since the frame, judging by the addresses of Roberson and Dott can be dated to a period between 1853 and 1863.

An unknown, presumably British, artist painted the portrait of Alexander Seton’s first wife, Mary Campbell of Dunmore. The largest piece in the collection is a full-length portrait of his second wife, Mary Isabelle Baillie, and their two children. It was painted by the Scottish artist Colvin Smith, known mainly for his portrait of the author Sir Walter Scott.

Since Alexander Seton lived in Scotland, he sublet the Swedish estate to his brother in law, Colonel Carl Gustaf Adlercreutz, whose wife was Margaret Seton (1805–1870). The year they married, 1826, Johan Gustaf Sandberg was commissioned to portray Margaret and her older sister Elizabeth (1804–1827). The paintings are good examples of Sandberg’s oeuvre from this period (Figs. 3–4). They have
been composed as companion pieces. Elizabeth’s red shawl is balanced by Margaret’s dress of the same colour. The unmarried Elizabeth Seton looks straight at the viewer and appears more animated than the introvert portrait of Margaret. It was considered more decorous for a young bride to display a placid attitude. In a later portrait, by Carl Stefan Bennett, Margaret Adlercreutz seems to have matured into a determined lady, boldly challenging our gaze (Fig. 5). Bennett excels in convincingly capturing the lustre of her black satin dress. In her dark hair we glimpse a wide chequered silk ribbon with a red background. Even if this does not correspond exactly with the Seton tartan, the pattern is likely to be more than a mere fashion detail and is probably meant to hint at Margaret Adlercreutz’s Scottish ancestry.

Margaret’s nephew Patrick Baron Seton (1849–1911) and his wife Beate, née Rosenkrantz (1855–1925) represent the late 19th century. He worked in both Scotland and Sweden and took over the responsibility for Ekolsund from his aunt and uncle. In 1891 the genre and portrait painter Ivar Nyberg signed a three-quarter-length portrait of Patrick Seton wearing his Swedish court hunting master (hovjägmästare) uniform (Fig. 6). Beate Seton’s portrait is the only one in the collection painted by a woman artist; it is signed by Hildegard Thorell in 1889 (Fig. 7). Even if the paintings by Thorell and Nyberg are not companion pieces, they complement each other well and demonstrate the ideal gender roles of the time – the man in uniform, indicating his public office, and the woman in elegant, fashionable dress, defining her social standing, but without any professional attributes. A large hunting dog looks faithfully at its lady.

The last Seton owner of Ekolsund, Alexander George Seton (1882–1966), appears in the final portrait in this series. It was painted by Robert Löfgren in 1942, thirty years after the family seat had been sold (Fig. 8). The portrait of Alexander

Fig. 5 Carl Stefan Bennet (1800–1878), Margaret Seton (1805–1870), married Adlercreutz. Oil on canvas, 71.5 x 59.5 cm. Gift of Lorenze Seton. Nationalmuseum, Swedish National Portrait Gallery, NMGrh 5082.
George brings us back to more recent times and to his daughter in law, Lorenze Seton, who donated the collection to the Nationalmuseum.

Notes:
2. A chandelier, a cabinet, four armchairs, two stools, and a long-case clock were acquired from Patrick A. Seton in 1984 and 1986 respectively. Nationalmuseum, NMEkol 1–9.
5. Ibid., p. 38; Fischer 1907, pp. 49, 87, 179.
11. No mention is made of a portrait of George Seton in Göthe’s catalogue of Sergel’s works; Georg Góthe, Johan Tobias Sergels skulpturverk, Stockholm 1921.
12. Nationalmuseum, Swedish National Portrait Gallery, NMGrh 5075
14. Both portraits were formerly attributed to Henry Raeburn, but this can no longer be confirmed.
17. The information on Aitken Dott was accessed from http://www.npg.org.uk/research/conservation/directory-of-british-framemakers/d.php (accessed 15 March 2016); information on Samuel Roberson was accessed from http://www.npg.org.uk/research/programmes/directory-of-suppliers/c.php (accessed 15 March 2016). As part of a research project on framemakers and dealers in art supplies, the National Portrait Gallery in London published detailed lists on its website of British firms and individuals working in these fields, under the headings of British Picture Framemakers, 1600–1950 and British Artists’ Suppliers, 1650–1950 respectively.
20. Adlercreutz also owned Nynäs in Södermanland, where the collection is now managed by the Nationalmuseum.

Acquisitions 2015

Paintings by Swedish artists

Fig. 1
Richard Bergh (1858–1919)
The Little Cripple, 1882
Oil on canvas, 90 x 70 cm
Hedda and N. D. Qvist Fund
NM 7299
Richard Bergh’s overall output as an artist was relatively small. This is commonly attributed to the fact that, with his wealthy background, he was under no financial pressure to earn a living. Like several others of his generation, Bergh travelled to France, one of the places he visited being Concarneau in Brittany. This portrait of a sickly boy is an example of how the artists of the 1880s, in their search for realism, sought out subjects that would not be regarded as too conventional or “normal”. In wretched settings and among those on the fringes of society, it was possible to achieve an expression which, ostensibly, was less contrived or idealised. With this painting, together with other works by Bergh already in the collection, the Nationalmuseum is able to show how the artist interpreted contemporary French trends in subject matter.

Fig. 2, p. 78
Richard Bergh (1858–1919)
Portrait of Bodil Faber (daughter of the artist Viggo Johansen), 1905
Oil on canvas, 37 x 33 cm
Hedda and N. D. Qvist Fund
NM 7306
Bodil Faber (née Johansen) was the daughter of Viggo Johansen, one of the group of Scandinavian artists who associated with one another in places like Skagen, and who were to remain in contact into the 20th century. Johansen visited Prince Eugen at Tyresö, together with Richard Bergh, Oscar Björck and others. This simple but confidently painted portrait was presumably a spontaneous outcome of such a meeting. A fine example of Bergh’s light brushwork is the blue bow on the neckline of the sitter’s dress.

Fig. 1 Richard Bergh, The Little Cripple, NM 7299.
Amalia Lindegren (1814–1891)
Study of a Man in Turkish Dress, 1854
Signed "Am Lindegren München 1854"
Oil on canvas, 75 x 58.5 cm
Hedda and N. D. Qvist Fund
NM 7301
(See article on p. 21)

Fig. 3
Ivar Nyberg (1855–1925)
Landscape, France, 1880s
Oil on wood panel, 61 x 34.5 cm
Ulf Lundahl Fund
NM 7309
Ivar Nyberg was one of the many artists who congregated in Grez-sur-Loing outside Paris in the 1880s. They were drawn there, above all, by the French light, which was felt to be very different from that of Sweden, and which was to feature prominently in the landscape painting produced in Grez. Nyberg’s picture is a clear example of this.

He takes his rendering of the hazy, silvery light further than artists of the preceding generation had done, resulting in an almost Synthetist expression.

Jenny Nyström (1854–1946)
The Convalescent, 1884
Signed "Jenny Nyström Paris 84"
Oil on canvas, 154 x 115 cm
Hedda and N. D. Qvist Fund
NM 7303
(See article on p. 25)

Fig. 4, p. 79
John Sten (1879–1922)
Autumn Landscape, 1906
Signed "J Sten 06"
Oil on canvas, 67.5 x 45.5 cm
Hedda and N. D. Qvist Fund
NM 7302
John Sten is mostly associated with an expressive, Cubist style of painting, but at the beginning of his career he devoted himself to a kind of Synthetism, strongly inspired by the Nabis. Sten’s interpretation of the aesthetic of that group is as bold as it is sure and successful. The combination of colours, together with the stark but refined composition, has a powerful effect. In the Nationalmuseum’s collection, this painting will be a valuable complement to work by Swedish artists with Synthetist leanings such as Helmer Osslund, Gustaf Fjaestad and Björn Ahlgrensson.
Paintings by foreign artists

Fig. 5
Emilius Ditlev Baerentzen (1799–1868), Danish
Portrait of the Artist’s Father, His Wife, His Son and His Foster-Son, 1830
Oil on paperboard, 19 x 23 cm
Wiros Fund
NM 7307
The purpose of Baerentzen’s family portrait was probably entirely private: a painting to have in the studio, or possibly to take with him on working trips. Each member of the family is portrayed separately, but within the same picture space.

Abraham Jansz. Begeyn (1637–1697), Dutch
Still Life with Thistles and Butterflies
Signed “Begeyn”
Oil on canvas, 79.5 x 65.7 cm
Sara and Johan Emil Graumann Fund
NM 7294
The painting is a fine example of the artist’s sympathetic, almost gentle eye for his sitters, which often, in a remarkable way, makes him seem as much of an idyllist in his reading of character as he is in his depiction of interiors. This portrait is the first painting by the artist in the Nationalmuseum’s collection.

Louis-Léopold Boilly (1761–1845), French
Madame Saint-Ange Chevrier, 1807
Signed “L. Boilly”
Oil on canvas, 74 x 60 cm
Hedda and N. D. Qvist Fund
NM 7298
Boilly’s rendering of Madame Saint-Ange Chevrier, from 1807, is one of a limited number of particularly ambitious portraits painted by him in the first decade of the 19th century, in which he placed his sitters in landscapes (cf. for example his likeness of Athénaïs d’Albenas from the same year, in the Petit Palais, Paris). These paintings are considered among his most outstanding works. Previously Boilly had, with very few exceptions, painted bust portraits. His portraits in landscape settings are almost improbably highly elaborated, demonstrating the versatile technical skill of the artist. This painting is a veritable study in the ability to balance all the different aspects of a representation with unerring precision, whether it be a matter of foliage or atmospheric perspective.

Carl Gustav Carus (1789–1869), German
Fantasy of the Alps, 1822
Oil on canvas, 52 x 66.7 cm
Wiros Fund
NM 7308
In the collections of the Nationalmuseum, the Dresden Romanticism was previously represented by works of Johan Christian Dahl, and indirectly by pupils of Dahl such as Peder Balke and Knut Baade. Dahl, however, worked in what is usually described as a more naturalistic style; that is to say, the means he employed were different from those of Caspar David Friedrich. At a detailed level, Friedrich, too, can be described as a naturalist, but he arranged his subjects in such a way that the impression they conveyed...
Lying on the table in front of the young woman dressed in black, her hair covered by a veil, are three dead birds: a dove, a partridge and a kingfisher. The woman raises her arms in a gesture which, taken together with her dark attire, can be interpreted as an expression of grief. The subject is unique to this artist. The dead birds could conceivably be an allusion to human mortality (Ecclesiastes 9:12). The subject has also been linked to a parodic funerary epigram by the Roman poet Catullus (c. 84–54 BC), the third poem in his Carmina, which speaks of Lesbia mourning her dead sparrow. Catullus’ erotically outspoken love poems, dedicated to his mistress Clodia Metella, were particularly popular in the circles of intellectual and aristocratic art collectors de Gheyn had dealings with during his years in England.

Fig. 9, p. 82
Jacques de Gheyn the Younger (c. 1565–1629), Dutch
A Young Woman Mourning a Dead Dove, a Partridge and a Kingfisher, c. 1620
Signed “I D G. ft.”
Oil on walnut panel, 64.3 x 70.4 cm
Sara and Johan Emil Graumann Fund
NM 7290

Henri-Pierre Danloux enjoyed a successful career in France, to begin with mainly among the middle classes, but eventually in aristocratic and royal circles as well. From 1792 to 1802, for political reasons, he lived in exile in England. There, too, he was successful, both among his exiled compatriots and with a British clientele, and he exhibited regularly at the Royal Academy of Arts in London. Danloux’s early patrons during his stay in England included the Foster family. In 1793 he painted a portrait of Constantia and Richard Foster’s two sons (The Masters Foster, private collection). It was exhibited at the Academy the same year, and was of major significance in establishing the artist’s reputation in Britain. A portrait of the two boys’ father has also appeared on the art market. The Nationalmuseum’s new acquisition shows Constantia Foster together with her nephew. The painting is one in a line of intimate images of mothers and children, which gained growing popularity from the later part of the 18th century onwards. The loving family idyll is set firmly in a social context by Constantia’s dress and the modern mahogany furniture with gilt trim that can be made out in the background. The relatively simple lines of the costume, painted with virtuoso skill, reflect the fashions of the day, with the tapering sleeves, broad sash, turban-like headgear and Indian-patterned shawl, which together give the picture something of an orientalist feel.

Fig. 8 Henri-Pierre Danloux, Constantia Foster and Her Nephew, NM 7305.

Danloux’s early portraits of the Foster children were of major significance in establishing the artist’s reputation in Britain.

Danloux’s early portraits of the Foster children were of major significance in establishing the artist’s reputation in Britain.
Leiden. The poem we are concerned with here has a sexual double meaning, with the sparrow (*Passer solitarius* L.) symbolising the poet’s sexual organ (passer means “phallus” in vernacular Latin), indicating that the poet has become impotent. Similarly, the Dutch vogel (n. “bird”) and vogelen (v. “to catch birds”) were slang expressions for the male organ and sexual intercourse. The birds in de Gheyn’s painting thus had ambiguous associations, alluding partly to fleshly lust, but also to marriage and fidelity. Like Lesbia’s sparrow, the dove, for example, was one of the animals sacred to the love goddess Aphrodite, and hence a symbol of love, eroticism and fertility. This painting is one of only around twenty by the artist that have been preserved.

De Grebber was active in Haarlem between c. 1621 and 1652/53. Perhaps best known for his grand history paintings, which brought him considerable praise, he is regarded as one of the best representatives of Haarlem.

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Fig. 7 Carl Gustav Carus, *Fantasy of the Alps*, NM 7308.

Fig. 10, p. 82

Pieter de Grebber  
(c. 1600–1652/53), Dutch  
*Portrait of a Young Woman*  
Oil on oak panel, 66 x 46.7 cm  
Wiros Fund  
NM 7292  
A young woman with long hair, a round face and rosy cheeks is depicted half-length against a light greenish-grey background. A diaphanous black veil is draped over her shoulders. Her face and eyes are directed upwards, as if in concentrated prayer. The painting is what is known as a *tronie*, a head or character study in oil, intended for use in some biblical, allegorical or mythological composition. De Grebber was active in Haarlem between c. 1621 and 1652/53.
classicism. From the start of his career, however, he also produced paintings with religious subjects, featuring two principal half-length figures in confined spaces, on panels of more modest dimensions. There was evidently a market for this type of painting – often depicting biblical heroines, held up as paragons of virtue – which must have appealed to certain buyers. Some of the subjects are rarely represented in Dutch art and probably originated in a Roman Catholic milieu in Haarlem. The earliest examples, dated 1622, are characterised by thicker, more opaque paint layers and brighter colours, still showing the influence of de Grebber’s teacher Hendrick Goltzius (1558–1617). Stylistically more comparable to this Portrait of a Young Woman is the Parable of the Unjust Judge and the Persevering Widow of 1628 in Budapest (Museum of Fine Arts), illustrating a passage from St Luke’s Gospel (18:1–8). In that work, the paint layers are applied more thinly, and the modelling of the widow’s face comes quite close to that found in the Young Woman. The model for the widow in the Budapest Parable was very probably the same woman as is seen in a tronie now in Hanover (Niedersächsisches Landesmuseum), which must have originated at the same time.

Fig. 9 Jacques de Gheyn the Younger, A Young Woman Mourning a Dead Dove, a Partridge and a Kingfisher; NM 7290.

Fig. 10 Pieter de Grebber, Portrait of a Young Woman; NM 7292.

Fig. 11, p. 83
Jens Juel (1745–1802), Danish
Johan Tobias Sergel (1740–1814),
1794
Oil on canvas, 71 x 56.5 cm
Hedda and N. D. Qvist Fund
NM 7293
Juel and Sergel had got to know each other in Rome in the 1770s, and resumed their friendship when the Swedish sculptor visited Copenhagen almost 20 years later. During his stay in the Danish capital, Sergel made portrait medallions of Juel and another good friend, the painter Nicolai Abraham Abildgaard, and over the same period Juel painted two similar portraits of Sergel, one for the sitter himself and one for Abildgaard. The three artists kept these tokens of friendship for the rest of their lives – the inventory of Sergel’s estate also lists a copy of Juel’s painting. Juel has been described as a “kindly” portrait painter, and that is precisely the tone that informs his rendering of Sergel. There are no direct references to the sitter’s profession as a sculptor, but the green-ribboned Order of Vasa that can be made out reminds the viewer of a successful career and royal favour. This portrait was handed down within the Sergel family right up to the sale at which it was acquired by the Nationalmuseum. The Museum already had the version painted for Abildgaard in its collection (NM 1531).
Bernardino Mei (1612–1676),
Italian
Allegory of Justice (Iustitia), 1656
Signed “B.M.F. 1656”
Oil on canvas, 114.5 x 156 cm
Wiros Fund
NM 7291

Salomon van Ruysdael
(c. 1602–1670), attributed to, Dutch
Landscape with a Wooden Fence and
Figures, c. 1630
Oil on oak panel, 36.3 x 48.6 cm
Sara and Johan Emil Graumann
Fund
NM 7390

Anne Vallayer-Coster (1744–1818),
French
Portrait of a Violinist, 1773
Signed “Melle Vallayer”
Oil on canvas, 116 x 96 cm
Wiros Fund
NM 7297
(See article on p. 17)

Unknown artist, 19th century,
probably French
Urban View from an Old Demolition Site
Oil on canvas, 32.4 x 40.6 cm
Wiros Fund
NM 7289
This oil study by an unidentified
hand is a good example of how
artists could be guided in their
choice of subject by personal pre-
ferrances, such as a feeling for a
certain place or view, when a
painting was not produced with a
view to selling it. From a deserted
demolition site, the artist here has
painted a very precise view of a
peaceful street. The fence has been
made a central feature of the scene.
The artist has yet to be identified,
but the painting technique and the
subject chosen possibly call to mind
Jean-Victor Bertin (1767–1842).

Unknown artist, 18th–19th century,
probably French
Portrait of an Artist Drawing, c. 1800
Oil on wood panel, 59 x 49 cm
Wiros Fund
NM 7296
This painting presumably represents
an art student in France, sometime
around the turn of the 19th century.
In one hand she holds a drawing
implement, and on the table in front
of her is a study of a man – possibly
the artist who is painting her
portrait. The fact that she is pointing
at him could suggest this, while also
serving as a disguised signature.
The portrait is informal, bordering
on the intimate, and it seems not
unlikely that this is an image of a
student painted by her teacher.
The treatment of light and the
atmosphere of the painting recall
certain portraits by Alexandre Abel
de Pujol (1785–1861), who taught a
great many students in his studio.

Monastery cloisters and palace
courtyards were a popular subject
among travelling artists in the 19th
century. The courtyard pictured
here has been identified as Venetian,
based on the architecture and
another painting of the same scene
done by Wilhelm von Gegerfelt later
in the century. Who the artist is here
cannot yet be said for certain, but
the style and technique of the
painting point to Denmark and
certain studies by Wilhelm
Marstrand (1810–1873).
Sculptures by foreign artists

Albert-Ernest Carrier-Belleuse (1824–1887), French
Between Two Loves
Silvered and gilt bronze, 70 cm
Hedda and N. D. Qvist Fund
NMSk 2349
(See article on p. 29)

Aimé Jules Dalou (1838–1902), French
Head of a Sleeping Baby, 1892
Bronze, 19.5 x 18 x 14.5 cm
Hedda and N. D. Qvist Fund
NMSk 2350
(See article on p. 29)

Elias Brenner (1647–1717), attributed to
Claes Hermansson Fleming of Liebelitz (1649–1685), Baron, official
Oil on metal, 2.9 x 2.4 cm
Hjalmar and Anna Wicander Fund
NMB 2692

Miniatures by Swedish artists

Elias Brenner (1647–1717), attributed to
Anna Cruus af Gudhem (1654–1716), Baroness, married to Claes Hermansson Fleming
Oil on metal, 2.9 x 2.4 cm
Hjalmar and Anna Wicander Fund
NMB 2693

Fig. 12 Unknown artist, Urban View from an Old Demolition Site, NM 7289.
Miniatures by foreign artists

Fig. 15, p. 86
Pauline Augustin, née Ducruet (1781–1865), French
Unknown Man
Watercolour on ivory, 14.6 x 11.2 cm
Hedda and N. D. Qvist Fund
NMB 2690
In 1800, Pauline Ducruet married her teacher, the miniaturist Jean-Baptiste Jacques Augustin (1759–1852). Her earliest artistic training had been with her godmother, Anne Vallayer-Coster (1744–1818). Pauline Augustin’s images often show such a close similarity to those of her husband that they have sometimes been mistaken for his work. In this portrait of a member of the Gounod family we see evidence of her artistic maturity.

Fig. 16, p. 86
Giovanni Domenico Bossi (1767–1853), Italian
Elisabeth Skjöldebrand (1763–1842), 1799
Signed “D. Bossi Pinxit Stockholm 1799”
Watercolour on ivory, diam. 6.5 cm
Hjalmar and Anna Wicander Fund
NMB 2695
Around the turn of the 19th century, Bossi became perhaps the most innovative and commercially the most successful miniature painter in Europe. The sitter in this portrait was the daughter of the wealthy and literary-minded shipowner Erik Brander, the Swedish consul in Algiers, who was ennobled as Skjöldebrand. The Museum already has another miniature of Elisabeth Skjöldebrand by Bossi in its collection, showing her together with her brother Georg Johan Skjöldebrand. A comparison between the two portraits provides an excellent example of how differently a person’s appearance can be represented by one and the same artist.

Fig. 17, p. 86
Henry Jacob Burch (1763–1840), English
Unknown Woman in a Hat with a Bow
Watercolour on ivory, silver-plated frame, 7.5 x 5.8 cm
Hjalmar and Anna Wicander Fund
NMB 2684
Burch is one of the more neglected British miniaturists of the turn of the 19th century, despite the high quality of his work. Like many others of his generation, he employed a decidedly graphic style, using cross-hatching to build up the face and figure. Burch was not previously represented in the collection.
Fig. 15 Pauline Augustin, née Ducruet, *Unknown Man*, NMB 2690.

Fig. 16 Giovanni Domenico Bossi, *Elisabeth Skjöldebrand* (1765–1842), NMB 2695.

Fig. 17 Henry Jacob Burch, *Unknown Woman in a Hat with a Bow*, NMB 2684.

Fig. 18 Fanny Charrin, *Unknown Woman with a Pearl Necklace*, NMB 2689.

Fig. 19 François Dumont, *Antoine François, Comte de Fourcroy* (1755–1809), NMB 2685.
Fig. 20 William Grimaldi, Sir Harbord Harbord, 1st Baron Suffield (1734–1810), NMB 2687.

Fig. 21 Jaques-Antoine-Marie Lemoine, Self-Portrait, NMB 2678.

Fig. 22 Lizinka Aimée Zoé de Mirbel, née Rue, Unknown Bare-Breasted Woman, NMB 2699.

Fig. 23 Lizinka Aimée Zoé de Mirbel, née Rue, Unknown Man, NMB 2688.
Fig. 24 Nicolas-Jean Othenin, after Étienne Charles le Guay, Marie-Victoire Jaquotot (1772–1855), artist, NMB 2691.

Fig. 25 Pierre-Antoine Patel, *Forest with Figures*, NMB 2685.

Fig. 26 Jean Baptiste Singry, *Antoine Michaut, actor at the French National Theatre*, NMB 2686.

Fig. 27 Nicolas Soret, *Unknown Russian Nobleman*, NMB 2694.

Fig. 28 Unknown French artist, Jean-Baptiste Jacques Augustin (1759–1832), miniaturist, NMB 2697.
Fig. 27. Nicolas Soret, Unknown Russian Nobleman, 1806–1854 (active 15 x 21.3 cm, Watercolour on ivory, gilt frame, diam. 8.5 x 7.2 cm, Hjalmar and Anna Wicander Fund NMB 2685).

Fig. 18, p. 86
Fanny Charrin (1806–1854), French
Unknown Woman with a Pearl Necklace
Watercolour on ivory, 7.5 x 6.5 cm, Hjalmar and Anna Wicander Fund NMB 2689.

Fanny Charrin was one of Augustin’s favourite pupils and worked for him for many years, before achieving fame as an artist at the Sèvres porcelain factory. Charrin was noted in particular for her ability to impart an emotional charge to her sitters’ gaze, an ability also demonstrated in this portrait. She was not previously represented in the collection.

Fig. 19, p. 86
François Dumont (1751–1809), French
Antoine François, Comte de Fourcroy (1755–1809), 1798–99
Signed “Dumont. f. // l’an 7”
Watercolour on ivory, gilt frame, 19 x 12.8 x 0.3 cm, Hedda and N. D. Qvist Fund NMB 2685.

François Dumont was, from the end of the Ancien Régime to the Restoration, one of the leading miniaturists of France. The scale of his output meant that there was a degree of repetition and stereotyping in his rendering of his subjects. This unusually large portrait miniature of the famous French chemist Antoine François Fourcroy (1755–1809), however, is one of his finest works, with its convincing figure drawing and description of the setting. Fourcroy, who laid the foundations of modern chemical nomenclature, published several works, including the extensive Systeme des connaissances chimiques et de leurs applications aux phénomènes de la nature et de l’art (A General System of Chemical Knowledge), from 1801–2.

In Dumont’s portrait, painted three years earlier, Fourcroy fixes us with a challenging gaze as he points at both the manuscript of this work and pieces of his laboratory equipment. The year before he died, this former revolutionary and member of the National Convention was made a count by the Emperor Napoleon I.

Fig. 21, p. 87
Jaques-Antoine-Marie Lemoine (1751–1824), French
Self-Portrait, 1794
Signed “L.M […] l’an 3 pinxit.”
Watercolour on ivory, diam. 5.6 cm, Hjalmar and Anna Wicander Fund NMB 2678.

Lemoine was one of the foremost miniaturists of late 18th-century France. His works are marked by a combination of great artistic freedom and technical precision. A particularly good example of this is his self-portrait, which along with his image of his wife, painted in a manner typical of the period, has belonged to the artist’s descendants down to the present day.

Fig. 22, p. 87
Lizinka Aimée Zoé de Mirbel, née Rue (1796 or 1799–1849), French
Unknown Man
Signed “Mme Lizinka Rue”
Watercolour on ivory, chased metal frame, 8.5 x 7.2 cm, Hjalmar and Anna Wicander Fund NMB 2688.

This characterful portrait of an elderly gentleman wearing his orders was painted by Mme de Mirbel before she married in 1824. It is an early example of her bright colouring and her use of red or reddish-brown projected shadows in the rendering of the face. These two acquisitions are the first works by this artist in the Nationalmuseum’s collections.

Fig. 23, p. 87
Nicolas Jean Otthenin
(active c. 1790–1817), French, after Étienne Charles le Guay (1862–1848), French
Agathe-Françoise Bonvallet, the Artist’s Wife, 1793
Signed “Lemoine pinxit […] 1793”
Watercolour on ivory, giltwood frame, diam. 5.8 cm, Hjalmar and Anna Wicander Fund NMB 2679.

Nicolas Jean Otthenin’s portrait shows Marie-Victoire Jaquotot, one of the most prominent French miniaturists of the 19th century. It is modelled on a representation by Étienne Charles le Guay, who was married to Marie-Victoire Jaquotot from 1799 to 1809.

Pierre-Antoine Patel (1648–1707), French
Landscape with a River Traversed by a Wooden Bridge, 1692
Signed “AE PATEL // 1692”
Gouache on vellum, 15 x 21.3 cm, Hjalmar and Anna Wicander Fund NMB 2681.

Pierre-Antoine Patel (1648–1707), French
Landscape with a Tomb, 1674
Signed “PATEL // 1674”
Gouache on vellum, 16 x 22 cm, Hjalmar and Anna Wicander Fund NMB 2682.

Pierre-Antoine Patel (1648–1707), French
Forest with Figures
Gouache on vellum, 16 x 22.3 cm, Hjalmar and Anna Wicander Fund NMB 2683.

Pierre-Antoine Patel is often confused with his better-known father Pierre Patel (1605–1676), famous for his pastoral landscapes with ruins in the spirit of Claude Lorrain (1604/05–1682). He painted the same subjects as his father, but mainly in gouache on vellum. Pierre-Antoine Patel was not previously represented in the collection.

Fig. 26, p. 88
Jean Baptiste Singry (1782–1824), French
Antoine Michaut, actor at the French National Theatre
Signed “Singry”
Watercolour on ivory, gilt frame, 15.4 x 10.7 cm, Hedda and N. D. Qvist Fund NMB 2686.
Jean-Baptiste Singry was one of the most prominent pupils of Jean-Baptiste Isabey. Singry acquired great technical skill early in his career, his characterisation of human subjects often rivalling that of his teacher. Besides commissions for members of the social elite, Singry specialised in portraits of actors. His depiction of the much-loved actor Antoine Michaut in one of his signature roles, Captain Copp in Alexandre Duvall’s comedy La Jeunesse de Henri V, not only exhibits the aforementioned qualities, but is also a match for larger-format oil paintings. In this work, the artist used the conventional method of painting on ivory cut lengthwise from the tusk.

Fig. 27, p. 88
Nicolas Soret (1759–1830), Swiss
Unknown Russian Nobleman
Signed “Soret”
Watercolour on ivory, 7 × 5.7 cm
Hjalmar and Anna Wicander Fund
NMB 2694
Nicolas Soret, like many Swiss miniaturists of his generation, had an international career, taking him to both London and St Petersburg. This portrait of a nobleman against the backdrop of a romantic park was probably painted during the artist’s stay in the Russian capital from 1792 to 1799. Soret mainly worked in enamel, making his miniatures on ivory rare.

Fig. 28, p. 88
Unknown French artist
Jean-Baptiste Jacques Augustin
(1759–1832), miniaturist
Signed “SD”
Watercolour on ivory, diam. 8.6 cm
Hjalmar and Anna Wicander Fund
NMB 2697
This portrait of the great French miniaturist Jean-Baptiste Jacques Augustin could possibly be the work of one of his pupils, with the initials “SD”. The capable artist has captured the same intense gaze as we find in Augustin’s self-portraits.
Fig. 29, p. 99
**Unknown artist**
Karl (1654–1730), Landgrave of Hesse-Kassel, married to Maria Amalia, Princess of Courland
Watercolour on vellum, metal frame, 2.6 x 2.2 cm
Hjalmar and Anna Wicander Fund NMB 2671

Fig. 30, p. 99
**Unknown artist**
Maria Amalia (1653–1711), Princess of Courland, married to Karl, Landgrave of Hesse-Kassel
Watercolour on vellum, metal frame, 2.6 x 2 cm
Hjalmar and Anna Wicander Fund NMB 2672

Fig. 31, p. 99
**Unknown artist**
Wilhelmina Charlotte (1695–1722), Princess of Hesse-Kassel
Enamel, metal frame, 2.5 x 2.1 cm
Hjalmar and Anna Wicander Fund NMB 2673

Fig. 32, p. 99
**Unknown artist**
Karl (1680–1702), Prince of Hesse-Kassel
Watercolour on ivory, metal frame, 2.6 x 2.1 cm
Hjalmar and Anna Wicander Fund NMB 2674

Fig. 33, p. 99
**Unknown artist**
Wilhelm VIII (1682–1760), Landgrave of Hesse-Kassel, married to Dorothea Wilhelmina, Princess of Saxe-Zeitz
Watercolour on ivory, metal frame, 2.6 x 2.1 cm
Hjalmar and Anna Wicander Fund NMB 2675

Fig. 34, p. 99
**Unknown artist**
Leopold (1684–1704), Prince of Hesse-Kassel
Watercolour on vellum, metal frame, 2.6 x 2.1 cm
Hjalmar and Anna Wicander Fund NMB 2676

Fig. 35, p. 99
**Unknown artist**
Friedrich Wilhelm I (1675–1713), Duke of Mecklenburg-Schwerin, married to Sofie Charlotte, Princess of Hesse-Kassel
Watercolour on vellum, 2.5 x 2.1 cm
Hjalmar and Anna Wicander Fund NMB 2677

These seven portraits, the work of unknown artists, represent a family gallery in miniature of the princely house of Hesse-Kassel. The set is incomplete, and the portraits are painted by several different hands and in different techniques. In the first half of the 18th century, ties between Sweden and Hesse-Kassel were close. Friedrich I, Landgrave of Hesse-Kassel, married the Swedish princess Ulrika Eleonora the Younger in 1715, and was elected King of Sweden (as Fredrik I) five years later. This set of miniatures may possibly have been a gift from him, or from one of his siblings on a visit to Sweden.

**Watercolours by Swedish artists**

**Arvid Nyholm** (1866–1927)
*Bedouin Girl*, 1886
Signed “Zorn 86”
Watercolour on paper, 30.5 x 22 cm
Hedda and N. D. Qvist Fund NMB 2698
(See article on p. 31)

**Jenny Nyström** (1854–1946)
*Woman in an Armchair*, c. 1884
Watercolour on paper, 47.2 x 31.8 cm
Ulf Lundahl Fund NMB 2704
(See article on p. 31)

**Anders Zorn** (1860–1920)
*Mephisto (Consul Harald Johan Dahlander)*, 1884
Signed “Zorn”
Watercolour on paper, 34.2 x 26.2 cm
Sara and Johan Emil Graumann Fund NMB 2670
(See article on p. 31)

**Drawings by Swedish artists**

**Jonas Åkerström** (1759–1795)
*Allegory of the Peace of Värälä*, 1792
Pen and ink, wash, 375 x 550 mm
Frank Bensow Fund NMB 15/2015
(See article on p. 31)
he assisted Louis Jean Desprez and Louis Masreliez with commissions for the Royal Opera and the Royal Palace in Stockholm. In 1787 Åkerström won the newly established Grand Gold Medal of the Academy, after which he was able to travel to Rome with funds collected from private benefactors. The intention was that he would train as a history painter, and for an artist with such ambitions Rome was the obvious destination. Once there, he was an assiduous student, and the paintings he sent back to Sweden confirmed the high opinion in which he was held at the Academy. When he made the drawing now acquired by the Nationalmuseum, Åkerström had been in the Eternal City for several years. In composition and expression, it shows the enduring influence of his time in Stockholm, and not least of Masreliez’s classicising allegories. At the same time, the figures have a softness and grace that are typical features of the artist’s works from his years in Rome, and that have been attributed to the influence of artists such as Angelica Kauffmann (1741–1807) and Bénigne Gagneraux (1756–1795).

Fig. 37 Olle Hjortzberg (1872–1959)
View of Boulogne and Paris from St Cloud, 1898
Watercolour, 200 x 435 mm
Ulf Lundahl Fund
NMH 26/2015
Today, Olle Hjortzberg is mainly associated with floral still lifes. Early in his career, however, he had other ambitions, producing paintings with a Symbolist feel, often of religious subjects. In 1896 Hjortzberg embarked on a study tour, with Italy as his destination. En route he stopped off in Paris, where he painted this “snapshot” view of the city from St Cloud, with the Eiffel Tower clearly visible.

Fig. 38, p. 93
John Jon-And (1889–1941)
MS Kungsholm, c. 1928
Lead pencil and watercolour, 240 x 345 mm
Ulf Lundahl Fund
NMH 28/2015
The Swedish American Line’s passenger liner MS Kungsholm was launched in 1928. Its furnishings and fittings are considered among the crowning achievements of Swedish interior decoration and design. Strange to say, hardly any of them have been preserved. John Jon-And’s watercolour was presumably a study or design for a menu or other cover intended for use on board.

Fig. 39, p. 94
Carl Larsson (1853–1919)
Portrait of the Painter Ernst Josephson (1851–1906), c. 1880
Lead pencil and white gouache, 190 x 130 mm
Frank Bensow Fund
NMH 24/2015
This previously unknown portrait drawing of Ernst Josephson by Carl Larsson can probably be dated to 1880 or a year or so earlier. Larsson and Josephson were both in Paris and associated with the same circle of artists, who tended to congregate at the Café de l’Hermitage. It was around this time that Josephson achieved what was in fact his greatest success, with his portrait of Gottfrid Renholm (NM 1545). The inscription “Joseph” is a reference to the affectionate nickname by which Josephson was known among his friends.

Louis Masreliez (1748–1810)
Wall Elevation for the Grand Salon of the Royal Pavilion at Haga, 1780s
Pen and ink, wash and watercolour, 285 x 410 mm
Frank Bensow Fund
NMH 14/2015
Fig. 40, p. 94
Johan Gustaf Sandberg (1782–1854)
Portrait of the Egyptian Admiral Ismaïl Gibraltar, c. 1817–19
Chalk and gouache, 260 x 190 mm
Axel Hirsch Fund
NMH 25/2015
Ismaïl Gibraltar was the European envoy of the viceroy of Egypt in the early 19th century. He came to Sweden in 1817 and stayed for roughly a year, visiting Stockholm and Gothenburg with a view to buying ships, arms and ammunition on behalf of the viceroy. At some point during his stay he sat for Sandberg, who drew this chalk portrait of him.

Fig. 41, p. 95
Gustaf Adolf Tenggren (1896–1970)
Self-Portrait with Cigarette, c. 1914
Watercolour and white gouache, 180 x 125 mm
Frank Bensow Fund
NMH 10/2015
Gustaf Tenggren is something of an international star, and yet relatively unknown in Sweden. He made a name for himself abroad as a chief illustrator for Walt Disney, working on films such as Snow White and the Seven Dwarfs, Pinocchio and Bambi.

Fig. 94, p. 41
Alf Wallander (1862–1914)
An Elderly Woman Wearing Glasses, at Grez-sur-Loing, 1886
Indian ink, 350 x 260 mm
Ulf Lundahl Fund
NMH 27/2015

The Nationalmuseum already had illustrations by Tenggren for fairy tales and from Pinocchio in its collections. This self-portrait is thus a welcome complement. With its note of self-assurance, it adds something to our picture of Tenggren’s artistic career.
Drawings by foreign artists

Fig. 42, p. 96
Karl Joseph Aloys Agricola (1779–1852), Austrian
The Artist’s Family, 1815
Watercolour, heightened with white, 200 x 255 mm
Wiros Fund
NMH 9/2015
This watercolour is an intimate portrait of the artist’s family, dated 20 July 1815. It shows Agricola’s 17-year-old wife Julie and his 64-year-old mother, lovingly watching over the cradle in which his son Carl, aged just 4 months, is resting. The brilliant technique, with its controlled, meticulous brushstrokes, is testimony to the artist’s training as a miniaturist.

Fig. 43, p. 95
Michael Ancher (1849–1927), Danish
Portrait Study of Niels Gaihede (1816–1890), 1880
Lead pencil, 160 x 115 mm
Frank Bensow Fund
NMH 2/2015
The artists who painted at Skagen often found their subjects among the local population. Among those used most frequently as models were members of a fishing family by the name of Gaihede. Michael Ancher’s study is of Niels Gaihede, portrayed in the Museum’s Interior of a Fisherman’s Cottage at Skagen by Christian Krohg, from 1883 (NM 2189).

Jean-Baptiste Jacques Augustin (1759–1832), French
Study of a Woman with a Basket of Flowers, 1770s
Black ink and wash, 930 x 980 mm
Hjalmar and Anna Wicander Fund
NMH 18/2015

Jean-Baptiste Jacques Augustin (1759–1832), French
A Mother and Child, 1770s
Black ink, 820 x 600 mm
Hjalmar and Anna Wicander Fund
NMH 17/2015

Jean-Baptiste Jacques Augustin (1759–1832), French
Study of a Woman with a Basket of Flowers, 1770s
Black ink and wash, 930 x 980 mm
Hjalmar and Anna Wicander Fund
NMH 19/2015

Fig. 38 John Jon-And, MS Kungholm, NMH 28/2015.
Jean-Baptiste Jacques Augustin (1759–1832), French
*Woman at the Piano, Feeding Cake to a Dog*, c. 1790
Black ink and wash, 88 x 81 mm
Hjalmar and Anna Wicander Fund
NMH 21/2015

Fig. 44, p. 97

Jean-Baptiste Jacques Augustin (1759–1832), French
*Company on a Balcony*, c. 1800
Black ink and wash, 118 x 166 mm
Hjalmar and Anna Wicander Fund
NMH 22/2015

Fig. 45, p. 97

Jean-Baptiste Jacques Augustin (1759–1832), French
*Studies of Two Heads*, c. 1800
Black ink and wash, 54 x 91 mm
Hjalmar and Anna Wicander Fund
NMH 23/2015

Jean-Baptiste Jacques Augustin is regarded as one of the truly great names of miniature painting. The Museum already had several portrait miniatures by him in its collections, but no preparatory drawings. In 2015, several such works could be acquired, all of them with a provenance from Augustin’s family.

Fig. 46, p. 97

Michel Corneille the Younger (1642–1708), French
*Figures and Head Studies for “Christ in the House of Martha and Mary”* (recto); *Studies of Christ and Mary and a Landscape with Two Figures*
Red chalk, pen and brush and brown ink, grey wash, reinforcements in darker brown ink, traces of corrections with white body colour, traces of graphite; partially indented for transfer (recto); pen and brown ink (verso), 340 x 220 mm
Hedda and N. D. Qvist Fund
NMH 16/2015

Sketch sheet with studies of figures and heads for the oil painting *Christ in the House of Martha and Mary* (Luke 10:38–42), similar versions of which exist in the collection of the Duke of Buccleuch, Montagu House (Boughton), and in the Archdiocese of Lyon. The National-
ACQUISITIONS/EXPOSÉ

museum already has in its drawings collection a preparatory compositional sketch in black chalk, squared-up for transfer (30.8 x 20.2 cm), from the collections of Nicodemus Tessin the Younger and Carl Gustaf Tessin (NM 2740–2741/1863). Yet another compositional sketch is to be found in the collections of the Harvard Art Museums (object no. 1992.62).

Simon Felice Delino (1655–1697), Italian
Project for a Temporary Façade for San Salvador in Lauro, Rome, for Festivities in Connection with the Recovery of Queen Christina of Sweden, 1689
Pen and brown ink, grey wash, over traces of black chalk, 370 x 395 mm
Sara and Johan Emil Graumann Fund
NMH 3/2015
(See article on p. 41)

Fig. 47, p. 98
Louis Jean Desprez (1743–1804), French
Illumination of the Cross in St Peter’s in Rome, c. 1782–84
Black and red chalk, pen and brown ink, heightened with white, 160 x 220 mm
Frank Bensow Fund
NMH 13/2015

In the years before he left for Sweden in 1784, Desprez worked on views of Rome and Naples, intended as a basis for prints. One of his subjects was the crossing of St Peter’s in Rome, with the illuminated Lenten Cross, a 7.5 m high cross with 620 candles that were lit on Maundy Thursday. This drawing shows the cross, hanging from the great arch between the nave and the space beneath the dome. A recurring feature of the artist’s different variants of the subject, and one also prominent in the drawing acquired, is the dramatic contrast between the dark outline of Bernini’s bronze baldachin and the light area directly illuminated by the cross. The view is recorded from the north-western part of the interior, but is not observed from any specific vantage point. Desprez uses skilfully executed shifts of perspective to create scenographic effects. In the variant of the subject that was etched by Francesco Piranesi, the cross and the baldachin are seen from the south transept.

Fig. 41 Gustaf Adolf Tenggren, Self-Portrait with Cigarette, NMH 10/2015.

Fig. 43 Michael Ancher, Portrait Study of Niels Gaihede (1816–1890), NMH 2/2015.
Fig. 42 Karl Joseph Aloys Agricola, *The Artist’s Family*, NMH 9/2015.

Three men have captured a bull for slaughter. Two of them are holding the large animal, with a firm grip on the rope tied around its horns, while the third wields a club, preparing to deliver the fatal blow. The drawing dates from the summer of 1817, towards the end of Géricault’s year-long stay in Italy. It is one of a series of similar works on the theme of the slaughtering of cattle, inspired by Géricault’s observations from the livestock markets of Rome. These scenes from everyday life were eventually incorporated by the artist in his vision of antiquity, as for example in the painting *Cattle Market* (Fogg Art Museum, Cambridge, Mass.). This powerful sketch in pen and brown ink fits in well with the artist’s other drawings from the period, such as *Two Men Killing a Bull* (Aimé-Azam Collection, Paris). The man to the right recurs in a similar fashion in several works, including a painting from 1817, *Four Youths Holding a Running Horse* (Musée des Beaux-Arts, Rouen).

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*Govert Flinck* (1615–1660), Dutch
*Study of a Reclining Female Nude*, c. 1645
Black chalk, heightened with white chalk, on brown paper, 245 x 340 mm
Wiros Fund
NMH 1/2015
This drawing comes from the famous collection of the Dutch art historian and collector I. Q. van Regteren Altena (1899–1980), where it was listed as “1028 t. Backer naakstude”. Joachim Wolfgang von Moltke (1965) and Werner Sumowski (1981) both noted that the model also appears in the artist’s drawing of a seated woman from the same period in the collections of the Courtauld Institute, London.

*Théodore Géricault* (1791–1824), French
*Three Men Taunting a Bull*, 1817
Pen and brown ink, 161 x 233 mm
Hedda and N. D. Qvist Fund
NMH 5/2015

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*Fig. 48*, p. 98
*Govert Flinck* (1615–1660),
Dutch
*Study of a Reclining Female Nude*, c. 1645
Black chalk, heightened with white chalk, on brown paper, 245 x 340 mm
Wiros Fund
NMH 1/2015
This drawing comes from the famous collection of the Dutch art historian and collector I. Q. van Regteren Altena (1899–1980), where it was listed as “1028 t. Backer naakstude”. Joachim Wolfgang von Moltke (1965) and Werner Sumowski (1981) both noted that the model also appears in the artist’s drawing of a seated woman from the same period in the collections of the Courtauld Institute, London.

*Fig. 49*, p. 99
*Théodore Géricault* (1791–1824),
French
*Three Men Taunting a Bull*, 1817
Pen and brown ink, 161 x 233 mm
Hedda and N. D. Qvist Fund
NMH 5/2015

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*Fig. 42* Karl Joseph Aloys Agricola, *The Artist’s Family*, NMH 9/2015.
Fig. 44 Jean-Baptiste Jacques Augustin, *Woman at the Piano, Feeding Cake to a Dog*, NMH 21/2015.

Fig. 45 Jean-Baptiste Jacques Augustin, *Studies of Two Heads*, NMH 23/2015.

Fig. 46 Michel Corneille the Younger, *Figures and Head Studies for "Christ in the House of Martha and Mary" (recto); Studies of Christ and Mary and a Landscape with Two Figures*, NMH 16/2015.

**Jean-Baptiste Massé** (1687–1767), French
*Portrait of a Young Man*
Black, red and white chalk, 227 x 185 mm
Hjalmar and Anna Wicander Fund
NMH 7/2015

**Jean-Baptiste Massé** (1687–1767), French
*Portrait of a Young Woman*
Black and red chalk, green crayon, heightened with white, 223 x 177 mm
Hjalmar and Anna Wicander Fund
NMH 6/2015

**Hendrick Goltzius**, circle of (1558–1617), Dutch
*Study of a Male Lumpsucker*, 1590s
Watercolour, over traces of black chalk, 226 x 365 mm
Wiros Fund
NMH 12/2015
(See article on p. 37)

**Jean-Baptiste Jacques Augustin**, Woman at the Piano, Feeding Cake to a Dog, NMH 21/2015.
For a long time, Jean-Baptiste Massé was little more than a name in French printmaking and miniature painting, but in 1989 an entire group of family portraits by his hand was sold, enabling additional works by him to be identified. One of the portraits, of his brother Jacques Massé, was acquired by the Nationalmuseum. Now the Museum has been able to buy three preliminary study drawings for portrait miniatures by the same artist, which tell us something about his way of working.

**Francesco Pannini** (1745–1812), Italian

*Interior of St Peter’s with the Tomb of Queen Christina of Sweden*

Lead pencil and Indian ink, 365 x 285 mm

Wiros Fund

NMH 11/2015

Fig. 52, p. 101

**François-André Vincent** (1746–1816), French

*A Sculptor in His Studio*, 1774

Pen and black ink, light brown wash, 236 x 179 mm

Hedda and N. D. Qvist Fund

NMH 4/2015

This drawing shows a sculptor in his studio next to one of his works, a head inspired by an ancient sculpture, the central figure of the Niobe group (Uffizi, Florence). The sculptor’s melancholy expression reflects that of the grieving Niobe. In 1768 Vincent was awarded the “prix de Rome”, and three years later he travelled to Italy. During his four years in Rome, he drew many portrait caricatures of artists, friends and acquaintances. The majority of these drawings are now in the Musée Atger in Montpellier. In 2014 the Nationalmuseum was able to acquire Vincent’s portrait of his friend, the Swedish sculptor Johan Tobias Sergel, drawn in 1774. Jean-Pierre Cuzin has identified the sitter in the present drawing as the French sculptor André Ségla (1748–1783). Ségla, who was born in Marseille, was a pupil of Joseph Benoît Suvée (1743–1807) and studied at the Académie de France in Rome from 1774 to 1778.
Graphic works by Swedish artists

**Ottilia Adelborg** (1855–1936)
*Dalecarlian Woman on Horseback,* 1905 (2014)
Woodcut (new impression), 215 x 190 mm
Gift of Föreningen för Grafisk Konst (Swedish Fine Art Print Society)
NMG 1/2015

**John-E. Franzén** (b. 1942)
*Zuma Beach,* 2013
Lithograph, 230 x 352 mm
Gift of Föreningen för Grafisk Konst
NMG 2/2015

**Susan Gillhög** (b. 1950)
“If you think like me, I think like you”, 2014
Silk-screen print, 383 x 333 mm
Gift of Föreningen för Grafisk Konst
NMG 3/2015

**Martin Heland** (1765–1814), after a design by **Elias Martin** (1739–1818)
*Iron Weighing at Slussen, Stockholm*
Etching, wash and watercolour, 145 x 125 mm
Hedda and N. D. Qvist Fund
NMG 25/2015

**Marja-Leena Sillanpää** (b. 1965)
“Därpipipipappre”, 2014
Photopolymer gravure, 210 x 150 mm
Gift of Föreningen för Grafisk Konst
NMG 4/2015

**Gunilla Widholm** (b. 1938)
*Black Roots,* 2014
Etching and aquatint, 383 x 242 mm
Gift of Föreningen för Grafisk Konst
NMG 5/2015

Graphic works by foreign artists

**Pierre Bonnard** (1867–1947), French
*Salon des Cent,* 1896
Lithograph, 395 x 590 mm
Frank Bensow Fund
NMG 24/2015

Fig. 49 Théodore Géricault, *Three Men Taunting a Bull,* NMH 5/2015.
Denise Grünstein (b. 1938), Gatekeeper, 2014
C-print, 150 x 120 cm
Anders and Maria Svensson Fund
NMG 12/2015

Denise Grünstein (b. 1938), In Transit, 2014
C-print, 80 x 102 cm
Anders and Maria Svensson Fund
NMG 9/2015

Denise Grünstein (b. 1938), Looking at the Overlooked, 2014
C-print, 120 x 150 cm
Anders and Maria Svensson Fund
NMG 10/2015

Denise Grünstein (b. 1938), Lumière, 2014
C-print, 120 x 150 cm
Anders and Maria Svensson Fund
NMG 11/2015

Denise Grünstein (b. 1938), 1866 no. 2, 2014
C-print, 78 x 100 cm
Anders and Maria Svensson Fund
NMG 7/2015

Denise Grünstein (b. 1938), 1866 no. 4, 2014
C-print, 78 x 100 cm
Anders and Maria Svensson Fund
NMG 8/2015

Humphry Repton (1752–1818), English
Sketches and Hints on Landscape Gardening: Collected from Designs and Observations Now in the Possession of the Different Noblemen and Gentlemen, for whose Use They were Originally Made: the Whole Tending to Establish Fixed Principles in the Art of Laying out Ground, 1794
Bound volume of etchings with watercolour, 260 x 355 x 23 mm
Frank Bensow Fund
NMG 26/2015
The copy of Humphry Repton’s Sketches and Hints on Landscape Gardening now acquired by the Nationalmuseum is probably the first in a Swedish public collection. Repton’s work serves as a crucial link in our understanding of the relationship between garden design and landscape painting and, as such, will function alongside the Museum’s collections of garden layouts and painted landscape motifs.

Photographs by Swedish artists

Denise Grünstein (b. 1938), In Transit, 2014
C-print, 80 x 102 cm
Anders and Maria Svensson Fund
NMG 9/2015

Denise Grünstein (b. 1938), Looking at the Overlooked, 2014
C-print, 120 x 150 cm
Anders and Maria Svensson Fund
NMG 10/2015

Denise Grünstein (b. 1938), Lumière, 2014
C-print, 120 x 150 cm
Anders and Maria Svensson Fund
NMG 11/2015

Denise Grünstein (b. 1938), Gatekeeper, 2014
C-print, 150 x 120 cm
Anders and Maria Svensson Fund
NMG 12/2015

Denise Grünstein (b. 1938), 1866 no. 2, 2014
C-print, 78 x 100 cm
Anders and Maria Svensson Fund
NMG 7/2015

Denise Grünstein (b. 1938), 1866 no. 4, 2014
C-print, 78 x 100 cm
Anders and Maria Svensson Fund
NMG 8/2015

Humphry Repton (1752–1818), English
Sketches and Hints on Landscape Gardening: Collected from Designs and Observations Now in the Possession of the Different Noblemen and Gentlemen, for whose Use They were Originally Made: the Whole Tending to Establish Fixed Principles in the Art of Laying out Ground, 1794
Bound volume of etchings with watercolour, 260 x 355 x 23 mm
Frank Bensow Fund
NMG 26/2015
The copy of Humphry Repton’s Sketches and Hints on Landscape Gardening now acquired by the Nationalmuseum is probably the first in a Swedish public collection. Repton’s work serves as a crucial link in our understanding of the relationship between garden design and landscape painting and, as such, will function alongside the Museum’s collections of garden layouts and painted landscape motifs.

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Denise Grünstein (b. 1938), 1866 no. 4, 2014
C-print, 78 x 100 cm
Anders and Maria Svensson Fund
NMG 8/2015
Denise Grünstein (b. 1938)
NM 2543, 2015
C-print, 79 x 89 cm
Anders and Maria Svensson Fund
NMG 15/2014

Denise Grünstein (b. 1938)
NM 2545, 2014
C-print, 82 x 99 cm
Anders and Maria Svensson Fund
NMG 16/2015

Denise Grünstein (b. 1938)
NM 4237, 2014
C-print, 77 x 66 cm
Anders and Maria Svensson Fund
NMG 17/2015

Denise Grünstein (b. 1938)
NM 4876, 2014
C-print, 82 x 48 cm
Anders and Maria Svensson Fund
NMG 18/2015

Denise Grünstein (b. 1938)
NM 5382, 2014
C-print, 90 x 75 cm
Anders and Maria Svensson Fund
NMG 19/2015

Denise Grünstein (b. 1938)
NM 6877, 2014
C-print, 87 x 67 cm
Anders and Maria Svensson Fund
NMG 20/2015

Denise Grünstein (b. 1938)
NM 7000, 2014
C-print, 118 x 80 cm
Anders and Maria Svensson Fund
NMG 21/2015

Denise Grünstein (b. 1938)
NM 7028, 2014
C-print, 78.5 x 102.5 cm
Anders and Maria Svensson Fund
NMG 22/2015

Denise Grünstein (b. 1938)
NM 7000, 2014
C-print, 120 x 150 cm
Anders and Maria Svensson Fund
NMG 23/2015

Fig. 52 François-André Vincent, A Sculptor in His Studio, NMH 4/2015.
Ceramics

Fig. 53
Plates, a pair
Porcelain, glazed, painted and gilded
Signed by Wilhelm Heinemann (1805–1860), Stockholm
The plates by an unknown French maker, c. 1840
Diam. 23 cm
Sara and Johan Emil Graumann Fund
NMK 1–2/2015
The German painter Wilhelm Heinemann arrived in Stockholm in 1830 and, until 1841, mainly earned a living decorating imported porcelain with landscape views and portraits. The two plates now added to the collection were part of a dessert service belonging to King Charles XIV John.

Fig. 54, p. 105
Urn
Earthenware, glazed, painted
Rörstrands Porslinsfabrik, 1868
H. 55 cm
Barbro Osher Fund
NMK 21/2015
In the second half of the 19th century, Rörstrand, Sweden’s oldest ceramics manufacturer, made several attempts to break new artistic ground. This urn, dated 1868, is an example of inspiration from antiquity, but, being made in earthenware, also testifies to the technical limitations the factory was operating under.

Fig. 55, p. 104
Urn
Earthenware, glazed, painted
Rörstrands Porslinsfabrik, 1868
H. 55 cm
Barbro Osher Fund
NMK 21/2015

Thanks to a special painting technique which Claesson had developed, Rörstrand were able to sell these hand-painted wares as cheaply as machine-decorated products.

Fig. 56, p. 105
Punch bowl
Creamware
Designed by Ilse Claesson (1907–1999)
Produced by Rörstrands Porslinsfabrik, 1930s
H. 17.5 cm
Barbro Osher Fund
NMK 22/2015

Fig. 57, p. 105
Vase
Porcelain, glazed, painted
Designed by Front, 2008
Produced by Moooi
H. 28 cm
Gift of Moooi
NMK 40/2015
Front’s vase, with its references to Chinese Ming porcelain and Dutch 18th-century faience, is a play on the material used, the shape of the vase breaking free from its hard shell with the help of an imaginary gust of wind.

Königliche Porzellan Manufaktur, Berlin, c. 1785–90, after a French model
Portraits attributed to Franz Tittelbach (1722–c. 1795)
H. 49 cm
Sara and Johan Emil Graumann Fund
NMK 5 A+B/2015
From the late 18th century, this pair of covered urns was among the contents of Skärva Manor in Blekinge, originally belonging to Fredrik Henrik af Chapman (1721–1808). They were probably a gift from Prince Henry of Prussia, whom Chapman had assisted with ship designs.

Fig. 53 Wilhelm Heinemann, Plates, a pair, NMK 1–2/2015.
There, she had done a great deal of work with thick-walled wares without ornament, but with glazes in different colours such as yellow and blue, inspired by ceramics from an archaeological expedition to Cyprus. This vase from Rörstrand seems to continue that tradition. For the most part, Lönegren designed fruit services and series of ornaments with names such as Kreta (Crete) and Miranda.

**Vase**
*Florens* (Florence)
Stoneware
Designed by Gertrud Lönegren (1905–1970), 1936–41
Produced by Rörstrands Porslinsfabrik
H. 24 cm
Barbro Osher Fund
NMK 63/2015

Gertrud Lönegren joined Rörstrand in 1936, after a time as artistic director at St Eriks Lervarufabriker.

**Candlestick**
Faience
Designed by Tyra Lundgren (1897–1979)
Produced by St Eriks Lervarufabriker, 1922
H. 10 cm
Gift of Count Fredrik Posse through the Friends of the Nationalmuseum
NMK 197/2015

**Casserole with lid**
*Liekki*
Glazed stoneware
Designed by Ulla Procopé (1921–1968), 1957
Produced by Arabia
Diam. 21.5 cm
Gift of Anders Reihnér
NMK 198/2015
Cups and saucers, set of 4
Glazed creamware
Designed by Göran Bäck (b. 1923)
Produced by Arabia
Diam. 12 cm
Gift of Anders Reihnér
NMK 199–202/2015

Fig. 58, p. 106
Vase
Glazed stoneware
Designed by Gertrud Lönegren (1905–1970)
Produced by Rörstrands Porslinsfabrik
H. 12.5 cm
Barbro Osher Fund
NMK 206/2015

Fig. 59, p. 105
Royal chocolate cup with saucer
Porcelain, gilded and painted
Meissen, c. 1732
Diam. 13 cm
Wiros Fund
NMK 207/2015

This cup and saucer were part of a gift which Ulrika Eleonora the Younger and Frederick I received from Augustus III of Poland and Saxony in May 1734. They come from a tea and chocolate service decorated with Ulrika Eleonora’s coat of arms, most of it now preserved at Skokloster Castle.

Bowl
Glazed earthenware
Designed and made by Hilma Persson-Hjelm (1877–1953)
H. 9.5 cm
Anna and Ferdinand Boberg Fund
NMK 210/2015

Plates, set of 7
Astrolabio
Porcelain, printed and gilded
Designed by Piero Fornasetti (1913–1988), 1965–70
Produced by Fornasetti
Diam. 21 cm
Wiros Fund
NMK 211–215/2015
Fig. 56 Ilse Claesson, Punch bowl, NMK 22/2015.

Fig. 57 Front, Vase, Blow Away, NMK 40/2015.

Fig. 59 Meissen, Royal chocolate cup with saucer, NMK 207/2015.
Fig. 58 Gertrud Lönegren, Vase, NMK 206/2015.

Fig. 61 Ingrid Atterberg, Vase, Mimosa, NMK 243/2015.

Plate
Astronomici
Porcelain, printed and gilded
Designed by Piero Fornasetti (1913–1988), probably 1960s
Produced by Fornasetti
Diam. 26 cm
Wiros Fund
NMK 218/2015

Plate
Panoplie
Porcelain, printed and gilded
Designed by Piero Fornasetti (1913–1988), probably 1960s
Produced by Fornasetti
Diam. 26 cm
Wiros Fund
NMK 219/2015

Candelabra, a pair
Daldansen (Dalecarlian Dance)
Creamware, printed and hand-coloured
Rörstrands Porslinsfabrik, early 20th century
H. 30 cm
Wiros Fund
NMK 221 a–b/2015

Vase
Daldansen (Dalecarlian Dance)
Creamware, printed and hand-coloured
Rörstrands Porslinsfabrik, early 20th century
H. 29 cm
Wiros Fund
NMK 222/2015

Fig. 60, p. 107
Two vases
Crowd
Stoneware
Designed and made by Mårten Medbo (b. 1964), 2015
H. 45 and 58 cm
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 224–225/2015

Mårten Medbo operates on the borders between art and craft, yet sees differences between the two. While a crafts-person is tied to particular materials, an artist can move about freely and have, say, ceramics as a speciality. But, asks Medbo, a PhD student at the School of Design and Crafts (HDK) in Gothenburg, if craft can be accommodated within the concept of art, why does the concept of craft still exist? The questions he is seeking to answer are: What distinguishes the practical knowledge involved in craft from that involved in art? Does the crafts-person have a different relationship to materials, practice and content than the artist?

Tableware
Creamware, hand-painted
Designed by Ilse Claesson (1907–1999)
Produced by Rörstrands Porslinsfabrik
Various measurements
Scharp and Hultmark Funds
NMK 234–241/2015
Fig. 60 Mårten Medbo, Two vases, *Crowd*, NMK 224-225/2015.
Ingrid Atterberg worked at Upsala-Ekeby for almost 20 years, developing new glazes and techniques. Her designs were simple and restrained, but in the decoration she gave the painter the opportunity to provide each area with a unique pattern of transparent colours. This is evident in Mimosa, a series of 17 different vases, bowls and dishes.

**Dish**  
*Mimosa*  
Earthenware  
Designed by **Ingrid Atterberg** (1920–2008), 1952–54  
Produced by **Upsala-Ekeby**  
L. 38 cm  
Gift of Count Fredrik Posse through the Friends of the Nationalmuseum  
NMK 244/2015

**Vase**  
*Spiral*  
Earthenware  
Designed by **Ingrid Atterberg** (1920–2008), 1950–56  
Produced by **Upsala-Ekeby**  
H. 56 cm  
Gift of Count Fredrik Posse through the Friends of the Nationalmuseum  
NMK 245/2015

**Vase**  
*Mangania*  
Earthenware  
Designed by **Ingrid Atterberg** (1920–2008), 1952  
Produced by **Gefle Porslinsfabrik**  
H. 23.5 cm  
Gift of Count Fredrik Posse through the Friends of the Nationalmuseum  
NMK 252/2015
Glass

Fig. 62, p. 108

**Cup and cover**
Glass, engraved
Designed by **Edward Hald** (1883–1980)
Produced by **Orrefors Glasbruk**, 1923
H. 73.5 cm
Anna and Ferdinand Boberg Fund
NMK 8/2015

Midsummer’s Eve 1923 saw the opening of the new City Hall in Stockholm. The building represented a substantial investment of public funds, and the opening ceremony was a major event, the date carefully chosen to celebrate the entry of the new king Gustav Vasa into the city in 1523. The architect behind this unique building was Ragnar Östberg, with contributions from a number of designers and artists. Among them were Sten Branzell and Axel Törneman, who designed the City Hall cup in glass known as the **Mälaren Cup**. It was made at the Reijmyre glassworks. Today, only the 40 cm high cover, crowned with a dolphin, survives. The magnificent glass cup now acquired was also designed for the opening ceremony, but was presented as a prize of honour for the City Hall Regatta, held on the same day on Riddarfjärden, in front of the City Hall. It was designed by Edward Hald at the Orrefors glassworks. The cup has a bold design, with modern discs around the stem and topped with the same three crowns as surmount the City Hall. The engraved decoration shows the Queen of Mälaren – an affectionate nickname for Stockholm – in the shape of a young woman seated on a dolphin. Looking up at her from below is Neptune.

**Vase on pedestal**
*Duett (Duo)*
Glass
Designed and made by **Ann Wåhlström** (b. 1957), 1982
H. 21 cm
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 37/2015

The Orrefors glassworks launched its range of objects with modern engraved decoration at the end of the 1910s, with Simon Gate and Edward Hald as its star designers. At the time, there were few with a mastery of engraving, and the sharp rise in the popularity of this type of decoration prompted Orrefors to set up an engraving school of its own in 1922. By the end of the decade, there were 36 engravers working at the factory. Edward Hald’s imagery reflected the themes and sentiments of his day. His subjects were often anecdotal, as with this jar called *Apburen* (The Monkey Cage). Here we see Hald’s skilful use of engraving to bring out a sense of space in his pieces: we really get the impression that the monkeys are inside the bars of the cage. Designed in 1923, the jar proved popular and continued to be sold for many years.

**Drinking glasses, set of 8**
*Lempö*
Glass, four different colours
Designed by **Matti Klenell** (b. 1972), 2012–14
Produced by **Iittala**
H. 11.5 cm
Gift of Iittala
NMK 43 A–H/2015

**Drinking glasses, a pair**
*Lempö*
Glass
Designed by **Matti Klenell** (b. 1972), 2012–14
Produced by **Iittala**
H. 11.5 cm
Gift of Iittala
NMK 44 A–B/2015

**Fig. 63**
Edward Hald, Jar with cover, *Apburen* (The Monkey Cage), NMK 84/2015.

**Vase**
Glass, Graal technique
Designed by **Edward Hald** (1883–1980)
Produced by **Orrefors Glasbruk**, 1926
H. 18 cm
Barbro Osher Fund
NMK 85/2015

**Glass**

**Serpentin (Serpentine)**
Glass, underlay, cut
Designed by **Aimo Okkolin** (1917–1982)
Produced by **Riihimäen Lasi Oy**, 1965–72
H. 25 cm
Barbro Osher Fund
NMK 90/2015

**Lantern**
*Lantern 600*
Glass, metal
Designed by **Harri Koskinen** (b. 1970), 1999
Produced by **Iittala**
H. 60.5 cm
Transferred
NMK 174 A–C/2015
Vase
Julkaktus (Christmas Cactus)
Glass, marqueterie de verre
Designed by Betzy Åhlström (1857–1934), 1901–02
Produced by Reijmyre Glasbruk
H. 17 cm
Anna and Ferdinand Boberg Fund
NMK 230/2015
(See article on p. 53)

Bowl
Glass, pâte-de-verre
Designed and made by Agnes de Frumerie (1869–1937), 1939
Diam. 15.2 cm
Anna and Ferdinand Boberg Fund
NMK 231/2015
(See article on p. 53)

Glass
Designed by Tyra Lundgren (1897–1979), 1935
Produced by Kosta Glasbruk
H. 25 cm
Anna and Ferdinand Boberg Fund
NMK 232/2015

The artist Tyra Lundgren collaborated with several glassworks and ceramics factories during her lifetime. She was living in Paris when, in 1935–36, she was engaged by the Kosta glassworks. There she made a series of cameo glass objects. Their decoration of fish, women and doves was fashioned in high relief by means of polished cutting, against a sandblasted background. The motifs were sometimes supplemented with engraving. It was a technique the glassworks launched as the “Kosta method.”

Fig. 64 Tyra Lundgren, Glass, NMK 232/2015.
Gold and silver

Box
Silver
Wolter Sievers, Norrköping, 1708 (active 1693–1722 (1724))
L. 8 cm
Sara and Johan Emil Graumann Fund
NMK 3/2015

Cup
Silver, engraved
Produced by K. Andersson, Stockholm, 1923
Anna and Ferdinand Boberg Fund
H. 21 cm
NMK 9/2015

Necklace
Grisgjulster (Pork Casing)
Silver, pork casing, resin
Designed and made by Catarina Hällzon (b. 1976)
L. 54 cm
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 11/2015

Brooch
Abborre (Perch)
Silver, perch skin, pearl silk
Designed and made by Catarina Hällzon (b. 1976)
L. 15 cm
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 12/2015
Catarina Hällzon loves to be out in the countryside, where she enjoys fishing and hunts elk once a year. This provides her with both food and material for her work. She explains: "I make use of the leftovers, the parts we don’t generally eat or use in any other way. We’re moving towards an increasingly organic way of thinking in our life and food choices, but further and further away from nature. What is it we lose when we consume goods from nature without having been there, without direct contact, and when their origins are lost? I believe it is important in today’s urban society not to let go altogether of our direct contact with nature."

Cufflinks, a pair
Älg (Elk)
Silver, elk teeth
Designed and made by Catarina Hällzon (b. 1976)
L. 2.8 cm
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 13 a + b/2015

Coasters, set of 8
Silver, black isolite (hard plastic)
Design attributed to Wilhelmina (Tidit) Wendt (1896–1988)
Produced by Perstorp AB, 1948–66
Diam. 7.4 cm
Barbro Osher Fund
NMK 14 a–h/2015

Coaster
Silver, black isolite (hard plastic)
Design attributed to Wilhelmina (Tidit) Wendt (1896–1988)
Produced by Perstorp AB, 1958
Diam. 8.9 cm
Barbro Osher Fund
NMK 15/2015

Hallmarks on a silver disc
Silver, original embossed case
Original design of the hallmarks by Daniel Fehrman (1710–1780)
Sweden, 1830–60
Diam. 3.3 cm
Wicander Fund
NMK 17/2015
A silver disc punched with nine different hallmarks for silver in various sizes. The disc is contained in a red leather case with a gold embossed frame and the inscription "Controll-Stämplar" ("Hallmarks"). The triangular hallmark is very rare. It was used only for a service made for Queen Lovisa Ulrika by the silversmiths Anders Staffell and Pehr Zethelius in 1773–74 and 1777. An older service was melted down to provide the silver. The earlier service had been given to the queen in 1744 on the occasion of her marriage to the heir to the Swedish throne, Prince Adolf Frederick.

Fig. 65 Catarina Hällzon, Brooch. Abborre (Perch), NMK 12/2015.
Box with lid, for cufflinks  
Silver, isolite (hard plastic)  
Designed and made by Wilhelmina (Tidit) Wendt (1896–1988)  
H. 4.4 cm  
Barbro Osher Fund  
NMK 25/2015

Bowl  
Silver  
Designed by Maja-Lisa Ohlsson (1891–1941)  
Produced by Guldsmedsaktiebolaget AB  
H. 14.2 cm  
Barbro Osher Fund  
NMK 24/2015

Bowl on pedestal  
Silver, ivory  
Designed and made by Märta af Ekenstam (1880–1939)  
H. 12.5 cm  
Barbro Osher Fund  
NMK 25/2015

Cigar lighter  
Silver, ivory  
Designed and made by Märta af Ekenstam (1880–1939)  
H. 13 cm  
Barbro Osher Fund  
NMK 26/2015

Fig. 66 Daniel Fehrman, Hallmarks on a silver disc, NMK 17/2015.

Fig. 68 Märta af Ekenstam, Table lamp, NMK 82/2015.
Sauce boat
Silver
Designed by Maja-Lisa Ohlsson
(1891–1941)
Produced by Guldsmedsaktiebolaget AB
L. 18 cm
Barbro Osher Fund
NMK 27/2015

Bonbonnière
Silver
Designed by Hélène Gärdfeldt
(active 1950s and 60s)
Produced by C. F. Carlman,
Stockholm, 1954
H. 8.7 cm
Barbro Osher Fund
NMK 28/2015

Bowl/ashtray
Silver
Designed by Hélène Gärdfeldt
(active 1950s and 60s)
Produced by C. F. Carlman,
Stockholm, 1955
Diam. 12 cm
Barbro Osher Fund
NMK 29/2015

Box with cover
Silver, enamel
Design of the cover by Ernst Norlind
(1877–1952)
Made by Anders Nilsson,
Lund, 1914
Diam. 5 cm
Barbro Osher Fund
NMK 31/2015

Fig. 67

Vase
Stone
Silver
Designed and made by Yuki Ferdinandsen (b. 1958),
Copenhagen, 2014
L. 25 cm
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 32/2015
Yuki Ferdinandsen was born and trained in Japan. Since 1988 she
has worked in Copenhagen, where she has developed an expression of
her own by mixing Western design with Japanese techniques. The arare
technique involves very patient use of the hammer and punch to cover
the entire surface with small bosses. This produces an exciting effect of
light and shadow on the white silver surface.

Bonbonnière
Silver
Flavia, Skellefteå, 1952
H. 14 cm
Anna and Ferdinand Boberg Fund
NMK 83/2015

Jewellery
A String of Pearls
Silver, cultured freshwater pearls
Designed by Jan Hietala (b. 1962),
2002
Made by Marie-Helen Bornhall
H. 25 cm
Barbro Osher Fund
NMK 226/2015

Base metals
Prize plaque
Bronze
Designed by Aron Sandberg
(1873–1959)
Produced by Hjalmar Bergmans Konstgjuteri
H. 10 cm
Anna and Ferdinand Boberg Fund
NMK 10/2015

Miniature frame
Ormolu, enamel
Probably France, 1650–1700
H. 13.5 cm
Wicander Fund
NMK 16/2015
**Cachepot**  
Pewter  
Design attributed to **Sylvia Stave**  
(1908–1994)  
Produced by **C. G. Hallberg**,  
Stockholm, 1933  
H. 18 cm  
Barbro Osher Fund  
NMK 19/2015  

**Mocha set, 3 pieces**  
Pewter, ebonised wood, brass  
Designed by **Nils Fougstedt**  
(1881–1954)  
Produced by **Svenskt Tenn**,  
Stockholm, 1930  
H. 4–12 cm  
Anna and Ferdinand Boberg Fund  
NMK 20 a–c/2015  

**Chess set**  
Pewter, brass, lead  
Designed by **Marie-Louise Idestam-Blomberg**  
(1898–1988), 1927  
Produced by **Svenskt Tenn**,  
Stockholm  
L. 30 cm  
Gift of the heirs of Marie-Louise Idestam-Blomberg  
NMK 74–77/2015  

**Model chess pieces, set of 15**  
Ivory, lead, plaster of Paris, wood  
Designed by **Marie-Louise Idestam-Blomberg**  
(1898–1988), c. 1925  
H. 3–9.5 cm  
Gift of the heirs of Marie-Louise Idestam-Blomberg  
NMK 74–77/2015  

**Cigar box**  
Pewter, brass  
Design attributed to **Björn Trägårdh**  
(1908–1998)  
Produced by **Svenskt Tenn**,  
Stockholm, 1936  
L. 20 cm  
Barbro Osher Fund  
NMK 78/2015  

**Cachepots, a pair**  
Cast iron  
Designed by **Anna Petrus**  
(1894–1981), c. 1925  
Produced by **Näfveqvarns Bruk**  
H. 21.5 cm  
Anna and Ferdinand Boberg Fund  
NMK 86–87/2015  

**Box with lid**  
Pewter  
Design attributed to **Estrid Ericson**  
(1894–1981)  
Produced by **Svenskt Tenn**,  
Stockholm, 1929  
H. 13 cm  
Anna and Ferdinand Boberg Fund  
NMK 88/2015  

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**Fig. 69 Plaque, Portrait of King Gustav III,**  
NMK 35/2015.  
**Fig. 71 Marianne Brandt, Bookends, a pair,**  
NMK 220 a–b/2015.
Jug with lid
Pewter
Guldsmedsaktiebolaget, GAB, Stockholm, 1935
H. 15 cm
Barbro Osher Fund
NMK 89/2015

Fig. 70
Table lamp
Bronze, overlay glass
Designed by Alice Nordin
(1871–1948) (base), c. 1900–10
Cast by Herman Bergman,
Stockholm (base)
Original glass shade signed by Gallé
H. 49 cm
Anna and Ferdinand Boberg Fund
NMK 179/2015
The sculptor Alice Nordin designed several light fittings, most of them cast in bronze, that were manufactured by Böhlmarks Lampfabrik in Stockholm. The lampshades were normally made at the Fukeberg glassworks, which was owned by Böhlmarks from 1894, but in this case an exclusive imported shade of overlay glass was used instead.

Desk set, 4 pieces
Consisting of a pair of candlesticks, an inkwell and a pen tray
Bronze
Designed by Gerda Backlund
(1880–1912), c. 1900–10
Produced by AB Elmqviest
Gjutmetod, Stockholm
H. 22 cm
Anna and Ferdinand Boberg Fund
NMK 208 a–d/2015

Flask
Pewter
Designed by Sylvia Stave
(1908–1994)
Produced by C. G. Hallberg,
Stockholm, 1930
H. 17 cm
Anna and Ferdinand Boberg Fund
NMK 209/2015

Fig. 70 Alice Nordin, Table lamp, NMK 179/2015.
Jacob Kock was one of the most accomplished clockmakers of the Gustavian era and was appointed court clockmaker to King Gustav III. He enjoyed the rights of burgher-ship, allowing him to work in this profession, from 1762 to 1803, and produced a great many high-quality pieces. There were two reasons clockmakers signed their work: on the one hand, the clock movement was considered technically complex, and on the other, the clockmaker was often the entrepreneur who arranged for the clock to be provided with a case. What attracts most interest in this instance, however, is not the clock mechanism or the gilded wooden case, but the dial. The clock has something as unique as a dial of white-glazed faience. It is also interesting that there is a hand-painted signature on the back: “Made by Petter Oldberg at Marieberg on 12th Nov. 1777.” The faience painter Petter Oldberg (1745–1807?) was employed at the Marieberg factory in Stockholm from 1768 to 1779. When the clock was dismantled, a further discovery was made. Between the movement and the dial there was a drawing of the dial – probably Jacob Kock’s design. Swedish wall clocks like this one, made during the Gustavian period, often have a design strongly influenced by the styles that were in vogue in Paris. Drawings by the designer Jean Charles Delafosse (1734–1789), for example, were a common source of inspiration.
Furniture

Armchair
Wood, veneer, pewter
Design attributed to Carl Bergsten (1879–1935)
Unknown Swedish maker, 1920–30
H. 96 cm
Barbro Osher Fund
NMK 7/2015

Fig. 73

Chest of drawers
Wood, veneer, ormolu, marble
Attributed to the workshop of Simon Oeben, c. 1770, for the Château de Chanteloup
L. 113.5 cm
Sara and Johan Emil Graumann Fund
NMK 30/2015

Fig. 74, p. 118

Chair
Thread Wrapping Machine Chair 060115
Wood, plastic, thread, glue
Designed and made by Anton Alvarez (b. 1980), 6 January 2015
H. 140 cm
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 36/2015
Anton Alvarez has developed a tool of his own, the Thread Wrapping Machine, to join together different types of material with a thin, glue-coated thread. He uses no screws, nails or plugs. Materials such as wood, steel and plastic are joined to form furniture or architectonic structures. At the same time, the brightly coloured threads create decorative patterns. This chair was made specially for the Nationalmuseum exhibition Subjectivities (see article on p. 145). Is it an artwork, or a useful object?

Screen
Zon (Zone)
Aluminium, recycled PET felt
Designed by Matti Klenell (b. 1972), 2014
Produced by Lintex AB, Nybro
H. 177 cm
Gift of Lintex AB
NMK 41/2015

Fig. 75 Simon Oeben, Chest of drawers, NMK 30/2015.

Serving table
Kersos (Layer or Storey)
Plywood, birchwood, brass
Designed by Matti Klenell (b. 1972), 2014
Produced by Iittala
L. 54.2 cm
Gift of Iittala
NMK 42/2015

Folding table
Nomad
Birchwood, plywood
Designed by Åke Axelsson (b. 1932)
Made by Snickeriet
H. 75 cm
Gift of Åke Axelsson
NMK 45/2015

Stool
Björk (Birch)
Wool, leather
Designed by Lena Bergström (b. 1961), 2011
Produced by Design House Stockholm
H. 42.5 cm
Gift of Design House Stockholm
NMK 46/2015

Pouffe
Eveda
Leather, plywood, polyurethane foam
Designed by Monica Förster (b. 1966)
Produced by Poltrona Frau
Diam. 100 cm
Gift of Poltrona Frau
NMK 49/2015

Table
Slapstick
Sheet metal, aluminium
Designed by Gunilla Hedlund (b. 1948)
Produced by Nola Industrier AB
H. 71.5 cm
Gift of Nola Industrier AB
NMK 50/2015

Table
Spänna (Tighten)
Birchwood, metal
Designed by Gustav Person (b. 1983), 2013
Produced by Källemo
L. 215 cm
Gift of Källemo
NMK 51/2015
ACQUISITIONS/EXPOSÉ

Stools, set of 3
Pussel (Puzzle)
Birchwood
Designed by Gustav Persson (b. 1983), 2013
Produced by Källemo
H. 45 cm
Gift of Källemo
NMK 52–54/2015

Coffee tables, set of 3
Etage
Lacquered wood, metal
Designed by Ulla Christiansson (b. 1938)
Produced by Design House Stockholm
Various measurements
Gift of Design House Stockholm
NMK 55–57/2015

Chair
Vilda 3
Lacquered beechwood, leather
 Designed by Jonas Bohlin (b. 1953), 2009
Produced by Gemla AB
H. 88 cm
Gift of Gemla AB
NMK 58/2015

Chairs, set of 3 with base station
Share
Lacquered steel
Designed by Thomas Bernstrand (b. 1965)
Produced by Nola Industrier AB
H. 80 cm
Gift of Nola Industrier AB
NMK 62 a–b/2015

Lounge chair
Kelly
Metal, upholstery
Designed by Claesson Koivisto Rune, 2014
Produced by Tacchini
L. 116 cm
Gift of Tacchini
NMK 67/2015

This chair is one of a family of lounge chairs inspired by the American artist Ellsworth Kelly (1923–2015). Their bright colours and playful sculptural forms reflect the visual vocabulary of the recently deceased artist.

Fig. 74 Anton Alvarez, Chair, Thread Wrapping Machine Chair 060115, NMR 36/2015.

Sofa
Wood, upholstery
Designed by Greta Magnusson Grossman (1906–1999), c. 1938
Produced by Firma Studio
L. 225 cm
Barbro Osher Fund
NMK 79/2015

Fig. 76, p. 119

Side tables, a pair
Wood, walnut veneer, pewter
Designed by Greta Magnusson Grossman (1906–1999), c. 1938
Produced by Firma Studio
L. 59 cm
Barbro Osher Fund
NMK 80–81/2015

Greta Magnusson Grossman was one of a small group of women who made a name for themselves in 1950s California, where she designed open-plan houses and furniture suited to modern living. She had moved to Los Angeles with her American husband in 1940, after running Studio, one of the leading interior design firms in Stockholm. As a newly graduated female furniture designer in 1931, Greta Magnusson was a pioneer in what in Sweden was an entirely male-dominated profession. She was the first woman to win a prize in a competition run by the Stockholm Craft Association and, bolstered by this success, set up her own firm in 1933.

Cabinet
Oak, partly veneered, gilded, iron
Designed by Carl Hörvik (1882–1954), 1925
Produced by AB Nordiska Kompaniet
H. 173 cm
Gift of Ernst and Carl Hirsch through the Friends of the Nationalmuseum, and of the Friends of the Nationalmuseum
NMK 91/2015
(See article on p. 57)

Fig. 77, p. 120

This chair is one of a family of lounge chairs inspired by the American artist Ellsworth Kelly (1923–2015). Their bright colours and playful sculptural forms reflect the visual vocabulary of the recently deceased artist.
Armchairs, a pair
Oak, partly veneered, cane, horseshair
Designed by Carl Hörvik
(1882–1954), 1925
Produced by AB Nordiska Kompaniet
H. 80 cm
Gift of Ernst and Carl Hirsch through the Friends of the Nationalmuseum, and of the Friends of the Nationalmuseum
NMK 92–93/2015
(See article on p. 57)

Sofa/smoking table
Designed by Antti Hakkarainen,
1920s
Produced by Taidetakomo
H. 55 cm
Barbro Osher Fund
NMK 177/2015

Fig. 78, p. 120

Stool for the Royal Palace
Wood, gilded, padding, velvet
Design attributed to Louis Masreliez
(1748–1810), c. 1785–1800
Made by Erik Öhrmark
(1747–1813), the carved decoration attributed to Pehr Ljung
(1743–1819)
L. 62 cm

These square-shaped armchairs are typical of the functionalist style of the 1930s. The original covers combine the durability of leather with the modernity of the striped fabric.
(See article on p. 57)

Armchair
Mahogany, leather
Designed by Axel Larsson
(1898–1975) and Hakon Ahlberg
(1891–1984), c. 1946–48
Produced by AB Nordiska Kompaniet
H. 148 cm
Gift of the Court of Appeal for Western Sweden
NMK 253/2015

Armchair
Beechwood, leather
Designed by Axel Larsson
(1898–1975) and Hakon Ahlberg
(1891–1984), c. 1946–48
Produced by AB Nordiska Kompaniet
H. 97 cm
Gift of the Court of Appeal for Western Sweden
NMK 254/2015

Fig. 76 Greta Magnusson Grossman, Sofa, NMK 79/2015.
Fig. 75 Claesson Koivisto Rune, Lounge chair, Kelly, NMK 67/2015.

Fig. 78 Erik Öhrmark, Stool for the Royal Palace, NMK 182/2015.

Fig. 77 Greta Magnusson Grossman, Side tables, a pair, NMK 80–81/2015.
Fig. 79 Piero Fornasetti, Folding screen, *Interno Armadio*, NMK 223/2015.
Palmgrens was founded by the saddler Johannes Palmgren in 1896, at Sibyllegatan in Stockholm, where the firm still has its shop. Palmgren’s well-made leather goods secured his appointment as saddler to the Royal Court. The firm mainly produced horse tack in the form of saddles, bridles and harnesses. Subsequently, handbags, suitcases, desk accessories and jewellery boxes were added to its range. The skilled saddlers employed by the company also fitted out cinema foyers, cabs and later aircraft. To develop its product range, Palmgrens has collaborated in recent years with a number of Swedish designers, including Thomas Sandell, Dagmar, and Maria Nilsdotter. The designer Monica Förster contacted the firm to explore how furniture and fashion design could come together. Her collection includes three models of bags in natural tanned calf leather in different colours. They are timeless and yet innovative.
Weaving with embroidery  
*Kungen* (The King)  
Wool, woven, embroidered, pearls  
Designed and made by **Sten Kauppi** (1922–2002)  
H. 39.5 cm  
Gift of the estate of Sten Kauppi and Björn Lundberg  
NMK 195/2015

**Appliqué embroidery**  
*Gästahuset* (The Feast)  
Wool, woven, embroidered, pearls, linen, wool yarn, leather, snakeskin  
Designed and made by **Sten Kauppi** (1922–2002)  
H. 58 cm  
Gift of the estate of Sten Kauppi and Björn Lundberg  
NMK 196/2015

**Textile**  
Linen, hand-printed  
Designed by **Gunvor Lindroos** (1918–2011)  
L. 153 cm  
Gift of Lova Lindroos  
NMK 227/2015

**Books**

**Svensk Bokkonst 2011**
Gift of Svensk Bokkonst  
NMK 94–118/2015

**Svensk Bokkonst 2012**
Gift of Svensk Bokkonst  
NMK 119–143/2012

**Svensk Bokkonst 2013**
Gift of Svensk Bokkonst  
NMK 144–168/2015

**Industrial design**

**Ceiling lights, set of two**  
*Water-Lily*  
Lacquered aluminium, textile cord  
Designed by **Erika Lövqvist** (b. 1977), 2007  
Produced by **Erika Lövqvist Design**, 2015  
W. 45 cm  
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund  
NMK 35 A+B/2015

**Bicycle stand**  
*Fogdarp*  
Recycled aluminium, lacquered steel  
Designed by **Anna Kraitz** (b. 1973), 2015  
Produced by **Nola Industrier AB**  
H. 90 cm  
Gift of Nola Industrier AB  
NMK 38/2015
When Jonas Bohlin showed his non-functional chair *Concrete* – named after the material from which it was made – at the 1981 degree exhibition of the Stockholm University College of Arts, Crafts and Design, he challenged the prevailing functionalist view of design. Since then he has attracted many followers. In his *Kvist* (Twig) chandelier, inspired by an apple tree, Bohlin returns to the roots of modernism by choosing an industrial material, copper piping.

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Stove
*Ezy Stove*
Metal
Designed by Veryday, 2012
Produced by Ezylife
H. 27 cm
Gift of Veryday
NMK 39/2015

**Fig. 83**

**Ceiling light**
*Kvist* (Twig)
Copper
Designed by Jonas Bohlin (b. 1953), 2001
Produced by Örsjö Belysning AB
H. 95 cm
Gift of Örsjö Belysning AB
NMK 59/2015

Table lamp
*Parasol*
Lacquered steel
Designed by Jonas Forsman (b. 1979)
Produced by Innermost
H. 53 cm
Gift of Innermost
NMK 60/2015

**Lamp**
*MCE*
Glass, teak
Designed by Note Design Studio, 2013
Produced by Per/Use
H. 47 cm
Gift of Per/Use
NMK 61/2015

Table lamps, set of 3
*Lekaryd*
Metal, plastic
Designed by Lycke von Schantz (b. 1981), 2013
Produced by IKEA
H. 32 cm
Gift of IKEA
NMK 68–70/2015

Computer
*ABC 802*
Metal, plastic
Designed by Ivan Peciva (1942–2003), 1983
Produced by Luxor
H. 30 cm
Gift of Thomas Lindblad
NMK 71/2015
Coffee grinder
Nylon, metal
Designed by Electrolux, 1956
Produced by AB Svenska Metallverken
H. 19.5 cm
Gift of Thomas Lindblad
NMK 72/2015

Washing-up bowl with brush
Washing-Up Bowl
Rubber, wood, natural bristles
Designed by Ole Jensen (b. 1958), c. 2001
Produced by Normann
L. 34 cm
Transfered
NMK 169 a–h/2015

Table lamp
Block Lamp
Glass, textile cord
Designed by Harri Koskinen (b. 1970), 1996
Produced by Muuto
H. 25 cm
Transfered
NMK 170–172/2015

Pipe
Briar, ebonite
Designed by Bernadotte & Björn, second half of 1950s
Produced by Kriswill, 1970s
L. 14 cm
Gift of Roger de Robelin
NMK 178/2015

Floor lamp
Brass, glass
Glass shade designed by Kjell Löwenadler (1905–1993), signed 1945
Produced by Glössner & Co, Stockholm
H. 175 cm
Barbro Osher Fund
NMK 181/2015

Easy chair
Egg Chair
Compression-moulded foam, padding, leather, aluminium
Designed by Arne Jacobsen (1902–1971), 1958, for SAS Royal Hotel Copenhagen
Produced by Fritz Hansen AS, probably 1963
H. 105 cm
Barbro Osher Fund
NMK 183/2015

It may seem surprising that neither MoMA in New York nor the Nationalmuseum in Stockholm had the design icon known as the Egg Chair in their collections until 2013 and 2015, respectively. However, well-preserved examples of the early type rarely appear on the market. This easy chair was created in 1958 for the SAS Royal Hotel in Copenhagen, as part of a brief in which Jacobsen’s firm designed the entire building and its furnishings. His chair exploits the possibilities new technology offers to create sculptural furniture, using compression-moulded fibreglass and injection-moulded plastic foam instead of traditional padding.

Armchair/sofa
Honken
Lacquered metal, oak, leather
Designed by Thomas Bernstrand (b. 1965)
Produced by Blå Station
L. 100 cm
Gift of Blå Station
NMK 184/2015

Honken, along with Poppe (NMK 186/2015) and Morris Jr (NMK 187/2015), is a result of Blå Station’s “Experiment 2015” project. The designers Thomas Bernstrand, Stefan Borselius and Johan Lindau were each commissioned to create a “classic”, in an open design process in which they coached and monitored one another throughout. The design of Honken is reminiscient of an upside-down ice hockey goal, and the name is a reference to the goaltender Leif “Honken” Holmqvist (b. 1942), a member of the Swedish national team from 1965 to 1975. The sofa was shown in the Nationalmuseum exhibition Subjectivities and subsequently at the Milan Furniture Fair in April 2015.

Fig. 84, p. 124
Fig. 85
Thomas Bernstrand, Armchair/sofa, Honken, NMK 184/2015.
Coffee table  
Honken  
Oak  
Designed by Thomas Bernstrand (b. 1965)  
Produced by Blå Station  
Diam. 59 cm  
Gift of Blå Station  
NMK 185/2015

Easy chair  
Poppe  
Metal, textile  
Designed by Stefan Borselius (b. 1974)  
Produced by Blå Station  
H. 118 cm  
Gift of Blå Station  
NMK 186/2015

Armchair  
Morris Jr  
Metal, leather, textile  
Designed by Johan Lindau (b. 1965)  
Produced by Blå Station  
H. 84 cm  
Gift of Blå Station  
NMK 187/2015

Chair  
Innovation C  
Lacquered metal, oak, leather  
Designed by Fredrik Mattson (b. 1973)  
Produced by Blå Station  
H. 77 cm  
Gift of Blå Station  
NMK 188/2015

Chair  
Dent Wood  
Oak veneer  
Designed by o4i (Henrik Kjellberg and Jon Lindström)  
Produced by Blå Station  
L. 79 cm  
Gift of Blå Station  
NMK 189/2015

Chair  
Pond III  
Plastic, oak veneer, beechwood  
Designed by Olav Eldøy (b. 1948)  
Produced by Fora Form  
H. 85 cm  
Gift of Fora Form  
NMK 190/2015

Web screen  
H 610  
Plastic, metal  
Designed by Stefan Magnusson (b. 1964) and Märten Skoger (b. 1972), 2000  
Produced by Ericsson  
L. 27 cm  
Gift of Märten Skoger  
NMK 204/2015

Miscellaneous

Kronkåsa (festive drinking cup)  
Carved wood, painted  
Sweden, dated 1589  
H. 71 cm  
Sara and Johan Emil Graumann Fund  
NMK 6/2015  
(See article on p. 45)

Fig. 86  
Necklace  
Carbo  
Carbon, horsehair  
Designed and made by Agnes Larsson (b. 1980), Stockholm, 2010  
H. 50 cm  
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund  
NMK 34/2015  
Agnes Larsson describes her work as follows: “The necklace is made from carbon, an essential building block of all forms of life, but also closely associated with something dead, burnt and charred. And horsehair, a natural material directly linked to a body and a life. As a heavy, covering shield, the necklace can perhaps offer protection. At the same time, it is on the verge of disintegrating. The surface forms a structure of cracks, with only the horsehair holding the carbon and the shape together.”
Hasselrot, later a senior civil servant – seated in the same chair (NMGrh 5096).

Over the course of a long career, Emanuel Högberg was a prominent figure in the Swedish shipping industry, notably as managing director of Stockholms Rederi AB Svea. Herman Bergne’s portrait of him dates from the mid-1950s, when the photographer had recently joined Ateljé Jaeger, one of the leading Stockholm studios of the time. The chair Högberg is sitting in had been at the studio for two decades. The Swedish National Portrait Gallery also has a Jaeger portrait from the 1930s, showing a young society beauty – Britta Hasselrot.

Fig. 87 Herman Bergne, Emanuel Högberg (1891–1985), shipowner, Managing Director of Stockholms Rederi AB Svea, married to (1) Annie Malmberg, (2) Elsa Malmgren, NMGrh 5096.

Fig. 88 Magnus Bergström, Annika Norlin (b. 1977), stage names Hello Saferide and Säkert!, singer, songwriter and journalist, NMGrh 5090.

Swedish National Portrait Gallery
Gripsholm Castle
Carl Stefan Bennet (1800–1878), Swedish
Margaret Seton (1805–1870), born in Scotland, active in Sweden, married to Colonel Baron Carl Gustaf Adlercreutz.

Oil on canvas, 71.5 x 59.5 cm
Gift of Lorenze Seton
NMGrh 5082
(See article on p. 71)

Fig. 87
Herman Bergne (1899–1982), for Ateljé Jaeger, Swedish
Emanuel Högberg (1894–1985), shipowner, Managing Director of Stockholms Rederi AB Svea, married to (1) Annie Malmberg, (2) Elsa Malmgren, Stockholm, 1950s
Signed in print “Jaeger”; “BERGNE PORTRÅTSTUDIO AB // Kungl. Hoffotograf // BIBLIOTESKSGATAN 12 // STOCKHOLM”
Gelatin silver print on cardboard, 30 x 24 cm
Gift of the sitter’s daughter-in-law Ulla Högberg
NMGrh 5096

Fig. 88
Magnus Bergström (b. 1965), Swedish
Annika Norlin (b. 1977), stage names Hello Saferide and Säkert!, singer, songwriter and journalist, 2010
Signed “Magnus Bergström”
Photograph, digital print, 64.2 x 44.3 cm
Gift of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5090
Annika Norlin, singer, songwriter and journalist, has appeared on stage as Hello Saferide and Säkert! Her songwriting covers wide areas, from *Arjeplog to I Was Jesus*, and she performs her songs in both English and Swedish. Her lyrics often express feminist views, and she has recorded her own version of *Jag vill inte suddas ut* (*I Don’t Want To Be Erased*), a well-known Swedish women’s protest song from the 1970s. In Magnus Bergström’s portrait she rises from the water like an androgynous Ophelia, but one who refuses to be erased as a passive victim.

Fig. 89
**Kerstin Bernhard** (1914–2004), Swedish
Ann-Mari Brising (1911–1997), translator, married to Professor Örjan Lindberger, daughter of Harald Brising, Assistant Curator at the Nationalmuseum, Stockholm, 1934
Signed “Bernhard -34”
Gelatin silver print on cardboard, 22.7 x 16.7 cm
Gift of the sitter’s daughter Gerda Johansson
NMGrh 5071
Ann-Mari and Viveka Brising were the daughters of art historian Harald Brising, an assistant curator at the Nationalmuseum. The two sisters were also close friends of the photographer Kerstin Bernhard, who made portraits of both of them. A portrait of Viveka was among the images by Bernhard given to the Museum by the photographer’s nephew Carl Johan Bernhard in 2014 (NMGrh 4979). That gift was supplemented in 2015 with Ann-Mari’s portrait, donated by her daughter Gerda Johansson. Kerstin Bernhard’s photographs of the two sisters have thus been reunited in the Swedish National Portrait Gallery.

Manne Björk
Swedish
Coat of Arms of the Seton Family
Painted wood, c. 125 x 125 x 30 cm
Gift of Lorenze Seton
NMGrh 5086
(See article on p. 71)

Fig. 89 Kerstin Bernhard, *Ann-Mari Brising* (1911–1997), translator, NMGrh 5071.

Fig. 89

Fig. 90 Lallie Charles, née Charlotte Elizabeth Martin, *Margaret of Connaught* (1882–1920), Crown Princess of Sweden, NMGrh 5092.

Fig. 90
in 1908. The photographer Lallie Charles was born in Ireland, but moved to London, opening a studio there in 1896. Her sister Rita worked in the same profession, and they were both highly successful. Lallie Charles’s sitters ranged from actresses to royalty, including members of Margareta’s own family. Here the photographer has staged a thoughtful and introspective portrait of the Swedish crown princess, in the Pictorialist spirit of the time.

Fig. 91

Johann Gottfried Danhauer
(c. 1680–1737), German, active in Russia
Gustaf Abraham Piper (1692–1761),
Major General, Governor of Ostrobothnia, married to (1) Eleonora Gustaviana Tungel, (2) Baroness Märt Christina Margareta Sture,
St Petersburg, 1726
Signed “Petersburg 1726 // Dannhauer”
Oil on canvas, 58 x 47 cm
Hedda and N. D. Qvist Fund
NMGrh 5088
As a teenager, Gustaf Abraham Piper took part in Charles XII’s Russian campaign, which for his part ended in his being held prisoner by the Russians from 1709 to 1715. The Swabian-born artist Johann Gottfried Danhauer was called to St Petersburg by Tsar Peter I around 1710. Piper is shown, not in a wig, but wearing a cap and with his own short hair. This, combined with a loosely tied cravat and a softly draped coat, was a style of dress mainly to be found in portraits of artists and scholars and in paintings of an informal character.

Denise Grünstein (b. 1950), born in Finland, active in Sweden
Silvia (b. 1943), Queen of Sweden, married to Carl XVI Gustaf, King of Sweden, Drottningholm, 1993, reprinted 2015
Signed “Ed. 3 + 1 A.P No. 1/3 // Denise Grünstein // 2015”
Gelatin silver print on aluminium, 70 x 70 cm
Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5066

Fig. 92

Axel Jungstedt
(1859–1933),
Swedish
Aron Johansson (1860–1936),
architect, watercolour artist,
NMGrh 5087.
Fig. 93 Ava Lagercrantz, Self-Portrait, NMGrh 5091.

Oil on wood, 33 x 23.5 cm
Sara and Johan Emil Graumann Fund
NMGrh 5067
Axel Jungstedt is nowadays mainly associated with portrait painting of a fairly conventional character. Early in his career, however, he was one of the leading plein-air painters, one example in the Nationalmuseum’s collection being In the Quarry: Motif from Switzerland (NM 1380), from 1886. This portrait of the architect Aron Johansson has the same light and the same sharp focus as Jungstedt’s landscapes from that period.

Buildings designed by Johansson include the Swedish Parliament and the Bank of Sweden in Stockholm, both of which were completed at the beginning of the 20th century.

Fig. 93
Ava Lagercrantz (1862–1938), Swedish
Self-Portrait, 1889
Signed “A de Lagercrantz”
Oil on canvas, 166 x 114.5 cm
Hedda and N. D. Qvist Fund
NMGrh 5091

In 1889, Ava Lagercrantz exhibited this self-portrait at the Paris Salon. In the painting, she depicts herself, not primarily in her professional role as an artist, but as a fashionable woman from the upper echelons of society—her father was a vice admiral. There are no obvious attributes of an artist; instead, we see a young lady in a stylish outfit, posing in an elegant drawing room. Both her gaze and her posture radiate self-confidence. The portrait was a demonstration to visitors to the Salon of both Lagercrantz’s artistic talent and her social standing.

Fig. 94 Åke Lange, Gull-Maj Norin (1913–1997), actress and singer, NMGrh 5073.

In 1909–1975
1909–1975
Gelatin silver print,
24 x 18 cm
Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5073

Åke Lange is best known as a portrait and fashion photographer. In his images of Swedish stage personalities from the middle of the 20th century, we see a clear
The soprano Gertrud Rydbeck was married to Gösta Olson, legendary art dealer and director of Svensk-Franska Konstgalleriet in Stockholm. Here, both contemporary modern French painting and innovative Swedish visual art were introduced to the public. One of the artists Olson launched in the early 1920s was Hilding Linnqvist, who painted this portrait of Gertrud Rydbeck. Olson’s backing for Linnqvist led to a conflict with his brother-in-law, the banker Oscar Rydbeck, and other financiers behind his gallery, such as Ivar Kreuger and Conrad Pineus, who took a more sceptical view of Linnqvist’s art.

Fig. 95 Hilding Linnqvist (1891–1984), Swedish
Gertrud Rydbeck (1890–1988), singer, married to the art dealer Gösta Olson, 1923
Signed “HL”
Oil on wood, 35 x 26.3 cm
Frank Bensow Fund
NMGrh 5095

Theodor Lundberg’s image of Prince Eugen is not just a sculpture of a prince, but also a portrait of a friend. Through his wife Ellen Nyblom, whose mother Helena had been a great support to Eugen, the sculptor had gained entry to the prince’s inner circle. In this sculpture, Lundberg has portrayed Eugen primarily as an artist, wearing a painter’s coat and with a handful of brushes in his right hand. The hat indicates that the prince is outdoors, and is thus also a reference to his main field of artistic activity – landscape painting.

Fig. 96 Theodor Lundberg, Eugen (1865–1947), Prince of Sweden and Norway, artist, NMGrh 5087.
Unknown artist in the manner of Henry Raeburn (1756–1823),
Scottish
Alexander Baron Seton (1738–1814),
born in Scotland, active in Sweden and Scotland, Doctor of Laws, estate owner, married to (1) Elizabeth Angus, (2) Anne Innes of Cathlow, owner of Ekolsund 1786–1828
Oil on canvas, 91.5 x 71 cm
Gift of Lorenze Seton
NMGrh 5075
(See article on p. 71)

Unknown artist in the manner of Henry Raeburn (1756–1823),
Scottish
Anne Innes of Cathlow (1770–1796),
born in Scotland, married to Alexander Baron Seton
Oil on canvas, 91.5 x 71 cm
Gift of Lorenze Seton
NMGrh 5076
(See article on p. 71)

Fig. 97 Sanna Sjöswärd, Hedy Fried (b. 1924), psychologist and author, Holocaust survivor, NMGrh 5072.

Fig. 98 Sanna Sjöswärd, Hans Gedda (b. 1942), photographer, NMGrh 5089.

Ivar Nyberg (1855–1925), Swedish
Patrick Baron Seton (1849–1911),
born in Scotland, active in Sweden and Scotland, Hunting Master of the Court, estate owner, Justice of the Peace, married to Beate Rosencrantz, owner of Ekolsund 1873–1911, 1891
Signed “Ivar Nyberg // 1891”
Oil on canvas, 145 x 114 cm
Gift of Lorenze Seton
NMGrh 5083
(See article on p. 71)

Robert Löfgren (1893–1978),
Swedish
Alexander George Seton (1882–1966),
estate owner, plantation owner in Ceylon, married to (1) Märtta Ida Margareta Leijonhufvud, (2) Marie Anna Kaiser, owner of Ekolsund 1911–12, 1942
Signed “R Löfgren 1942”
Oil on canvas, 73 x 60 cm
Gift of the sitter’s daughter-in-law Lorenze Seton
NMGrh 5085
(See article on p. 71)
Sanna Sjöswärd (b. 1973), née Farzaneh Doranian, born in Iran, active in Sweden
Hédi Fried (b. 1924), psychologist and author, Holocaust survivor, Stockholm, 2015
Signed “Sanna Sd”
Photograph, digital print on semi-gloss paper, 104.6 x 74.1 cm
Gift of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5072

Hédi Fried was born in Sighet in northern Transylvania, an area that was once part of Hungary but is now in Romania. She trained as a teacher and a psychologist, but is best known as a writer. In several of her books, she has taken upon herself the important but painful task of bearing witness to the horrors of the Holocaust and writing about life in the wake of these difficult experiences, about her childhood and about the future. Having survived Auschwitz and Bergen-Belsen, Fried came to Sweden in July 1945. In her message to those of us living today, memory plays a crucial role: “If we do not remember, then it [the Holocaust] never happened, and they [those killed] never lived.” The task she has attempted has been far from easy: “as long as we are afraid of our memories and keep them away from us, how can we learn from the past?”

Johan Gustaf Sandberg (1782–1854), Swedish
Elizabeth Seton (1804–1827), stiftsjungfru (secular canoness), 1826
Signed “J.G. Sandberg // pinx. 1826”
Oil on canvas, 70 x 60.5 cm
Gift of Lorenze Seton
NMGrh 5081
(See article on p. 71)

Unknown artist in the manner of Johan Tobias Sergel (1740–1814), Swedish
George Seton (1696–1786), born in Scotland, active in Sweden, wholesaler, shipowner, estate owner, owner of Ekolsund 1785–86
Plaster, diam. 64 cm
Gift of Lorenze Seton
NMGrh 5074
(See article on p. 71)
locked away, they will behave like our enemies*. To be able to bear witness and pass on her memories to future generations, she has been forced to “befriend” her nightmares. In her portrait of Hédi Fried, the photographer Sanna Sjöswärd offers a subtle interpretation of something that cannot quite be put into words. Her images – often close-ups – are never simple, conveying a complex picture of her subjects and the environment they inhabit.

Fig. 98, p. 132

Sanna Sjöswärd (b. 1973), née Farzaneh Doranian, born in Iran, active in Sweden

Hans Gedda (b. 1942), photographer, 2015

Signed “Sanna Sjöswärd”

Photograph, Hahnemühle with Epson Pigment UltraChrome K3®, 66 x 44 cm

Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)

NMGrh 5089

In her portrait of fellow photographer Hans Gedda, Sanna Sjöswärd has emphasised the photographer’s gaze – the eye of her camera capturing his human eye. The gesture of a hand in front of one eye is characteristic of Gedda, a way of focusing his gaze on his subject. According to Hans Gedda himself, the camera is his third eye – an instrument for seeing and depicting the world in a new way. The skull ring on his little finger is not just an edgy accessory, but gives the portrait a dimension beyond the time in which we are caught – a symbol of eternity and mortality.

Colvin Smith (1795–1875), Scottish

Mary Isabelle Baillie (1829–1864) with two of her children; born in Scotland, married to Alexander Seton

Oil on canvas, c. 250 x 192 cm

Gift of Lorenze Seton

NMGrh 5079

(See article on p. 71)

Herman Sylwander (1833–1948) for Ateljé Jaeger, Swedish

Margaret (Margareta) of Connaught (1882–1920), Crown Princess of Sweden, married to Gustav VI Adolf, King of Sweden, Prince of Norway, Stockholm, 1915

Signed in print “KGL. HOFFOTO-GRAF”; “Ateljé Jaeger // STOCKHOLM”

Gelatin silver print on cardboard, 29 x 20.6 cm

Fritz Ottergren Fund

NMGrh 5093

When this portrait of Crown Princess Margareta was taken, Ateljé Jaeger was run by Herman Sylwander, a man of great artistic ambition who kept abreast of contemporary developments in international photography. His early 20th-century portraits are in the spirit of Pictorialism, a movement that also emphasised the status of the photograph as a work of art. Although this photograph carries only the studio signature, the person behind the camera was no doubt Sylwander himself. He would hardly have entrusted a royal commission to one of his assistants.

David Tägtström (1894–1981), Swedish

Axel von Sneidern (1875–1950), engineer, Master of Laws, Member of Parliament, Governor of Ålesund, member of the Royal Swedish Academy of Agriculture, married to the physician Julia Rosenbaum, Leksand, 1936

Signed “Tagström [sic] // Leksand // 1936”

Oil on canvas, 92 x 73 cm

Gift of the estate of Margareta Lind (the sitter’s daughter)

NMGrh 5065

Hildegard Thorell (1850–1930), Swedish

Beatrice Rosencrants (1855–1925), married to Patrick Baron Seton, 1889

Signed “Hildegard Thorell // 1889”

Oil on canvas, 130.5 x 99 cm

Gift of Lorenze Seton

NMGrh 5084

(See article on p. 71)

Joseph Weninger (1802–1875), Austrian, active in Sweden and Russia

Unknown Woman, St Petersburg, c. 1843–57

Signed in print “J. Weninger // Atelier grande Morskoi // maison Person // No 37”

Daguerreotype, mounting cardboard and glass, 17 x 13.2 cm

Fritz Ottergren Fund

NMGrh 5068

The Austrian Joseph Weninger was one of several travelling daguerreotypists, and the first to come to Sweden. He arrived here in June 1843, working for a good three months in Stockholm before moving on to Russia via Finland. This unknown woman was photographed in Weninger’s studio in St Petersburg. The portrait displays the sharp focus and harmonious composition that were typical of his work.

Samuel West (c. 1801–after 1867), Irish

Alexander Seton (1806–1884), born in Scotland, active in Sweden and Scotland, estate owner, married to (1) Mary Campbell of Dunmore, (2) Mary Isabelle Baillie, owner of Ekolsund 1837–73, c. 1853–63

Signed “S. WEST”

Oil on canvas, 76.5 x 63.5 cm

Gift of Lorenze Seton

NMGrh 5077

(See article on p. 71)

Unknown artist, possibly British

Mary Campbell of Dunmore (1821–1846), born in Scotland, married to Alexander Seton

Oil on canvas, 127.5 x 102 cm

Gift of Lorenze Seton

NMGrh 5078

(See article on p. 71)

Unknown artist

Unknown Woman with a Child, mid-19th century

Ambrotype, mounting cardboard and glass, 9 x 7 cm

Fritz Ottergren Fund

NMGrh 5069

Wenngarn

Unknown artist

Antependium with the arms of Magnus Gabriel De la Gardie and Maria Eufrosyne of Palatinate-Zweibrücken, 17th century

Silk, previously embroidered, 62.5 x 233 cm

Transferred from Wenngarn in 1982

NMWg 192
The Venue
The section consisting of design exhibitions, a museum shop, and a small project room in the form of a building container, and a lounge, was installed at Kulturhuset Stadsteatern in February 2015, in premises that had not been used previously for public events. The approximately 840 sqm venue is dominated by the glass facade overlooking Sergels torg and a large glazed spiral staircase that partly divides the space in two. But the uncovered ceiling, with its fittings for a sprinkler system, ventilation and other amenities also draws the visitors’ attention. The new long-stave parquet seemed initially to be far too lavish when one’s eyes flickered from the raw ceiling to the fine floor. What to do?

The premises were simply divided into an exhibition space and a lounge area by building a new wall and an inner entrance door to the actual exhibition. Two new rooms with entirely different purposes were achieved in this way. The circular stairwell was incorporated in the lounge, and a new articulated wall with built-in security monitors was erected in the exhibition space, to show objects that require a more controlled museum climate. After the refurbishment, the exhibition space was shaped like a fat “L”, which turned out to be a visually robust and amenable format for the different needs and styles of our exhibitions. We soon got used to the many ceiling fixtures.
The Lounge

We wanted the lounge to feel temporary – to emphasise that Nationalmuseum Design is only visiting for a few years. Mobile scaffolding forms the display units for the Design-to-Go Shop. The project container is a space for showing projects with guest designers or our own events, for shorter or longer periods. The front desk is built on site to give visitors an open and welcoming reception. In addition, the area is furnished with a few armchairs from Hay, a sofa from Blå Station, two tables on wheels, and some stools. A black, circular board on the floor marks a potential “stage” for various events.

The lounge furniture is easy to change and move around, inviting visitors to open and generous potential activities. In this relaxed environment, visitors can let themselves be dazzled by the spectacular panorama outside the windows, browse the design shop, and look at the current presentation in the project container. Those who wish can move on to the main exhibition further in.

The circumstances mean that public events that take place here will have an informal nature; chairs are placed between the scaffolding, with everyone close together, and the discussion can begin.

The Project Container

In the first year, six different projects, installations and mini exhibitions have been presented here. This 12-cubic-metre space turned out to constantly deliver surprising new exhibition-related challenges, possibilities and solutions. The original idea of having very short presentations of new projects, designers and installations, however, proved too difficult to achieve in practice – we simply could not do it. Longer project periods have made it possible to develop a dynamic and varied exhibition language in a small space. We have gained new experience that will hopefully be incorporated with the Museum’s future activities.
Interior from the Project Container, Thórunn Árnadóttir, *Sípp og Höj*.

Interior from the Project Container, *Contemporary Swedish Silver*.

Interior from the Project Container, Finn Ahlgren, *Nattdjuren* (Night Creatures).

Interior from the Project Container, *The Glass Factory; Ten Artefacts from Boda*.

Interior from the Project Container, *DesigNU 2014*.

Interior from the Project Container, *The Bengt Julin Fund*.
Interior from the exhibition *The Torsten and Wanja Söderberg Award.*

Interior from the exhibition *Everything Must Go! Ann-Sofi Back.*

Interior from the exhibition *Glass is Tomorrow.*
Nationalmuseum Design 2015: The First Year of Exhibitions

Nationalmuseum Design® Kulturhuset Stadsteatern, Stockholm
Susanne Eriksson
Project Manager, Nationalmuseum Design

Interior from the exhibition Glass is Tomorrow.
Subjectivities: Selected Design
On 6 February, 2015, we opened the very first exhibition, Subjectivities: Selected Design at Nationalmuseum Design’s temporary exhibition space in Kulturhuset Stadsteatern (see article on p. 145). Another seven exhibitions in five exhibition periods have been shown since then.

The Torsten and Wanja Söderberg Award
Subjectivities: Selected Design was followed by an exhibition in three parts, which largely consisted of a collaboration between Nationalmuseum Design and the Röhsska Museum for Arts, Crafts, Design and Fashion in Gothenburg. This exhibition, The Torsten and Wanja Söderberg Award, featured all the award winners for the period 1994–2014, each represented by one or more objects, and with the award committee’s motivation. The award is presented annually to a Nordic designer or craftsperson and consists of the sum of SEK one million, making it Europe’s largest prize in the field of design, and of the opportunity to exhibit at the Röhsska Museum, where the award-winner’s work is shown, with an accompanying catalogue. This is the first time the award and its previous recipients have been presented in Stockholm in this way. An adapted version will later be shown permanently at the Röhsska Museum in Gothenburg.

The 2014 winner of the Torsten and Wanja Söderberg Award was the Swedish fashion designer Ann-Sofie Back, whose entire exhibition was moved from Gothenburg and adapted to Nationalmuseum Design’s exhibition space. A common theme throughout Ann-Sofie Back’s oeuvre is her non-conformity. From the early days of her career, her design was considered highbrow and avant-garde, but her popularity as a designer has grown in recent years, and she is currently regarded as one of the top names on the Swedish fashion scene.3

Everything Must Go!
Ann-Sofi Back
The conceptual “bargain basement” Everything Must Go! articulated a critical approach to consumerism. And a discussion, or perhaps a conflict, about and between the immaterial values of trademarks and our own subjective need to identify ourselves with certain designer labels. The concept store, in the form of an exhibition, raised the value of ordinary products by endorsing and associating them with Ann-Sofie Back’s own label, BACK. And with a totally different – and considerably higher – price tag than expected. In an intriguingly detached and completely intentional way, fashion designer Ann-Sofie Back used herself and her label in the exhibition to exemplify the critique of our contemporary accelerating obsession with the “right” designer labels and how they influence us, and aspects on economic value. Everything Must Go! generated a creative discussion and a certain irritation concerning the content and concept. And the Nationalmuseum met an entirely new and young audience.

The Lunning Award
As a commentary on these two exhibitions, works by the winners of the Nordic Lunning Award in 1951–1970 in the Nationalmuseum collection were also shown.

Glass is Tomorrow
The main exhibition at Nationalmuseum Design last summer was the comprehensive presentation of the European project Glass is Tomorrow, curated by Lise Coiri from Brussels. The project, which was launched in 2011 and partially funded by the European Union’s arts programme, ended in 2015. Its purpose was to organise workshops to bring together different skills and occupational groups in the international glass-making community, to share experiences and knowledge, with the aim of creating the potential for new ways of using glass as a material, with multifaceted and creative results. The exhibition featured unique pieces and art objects made of glass by some 70 designers and teams of glassworkers, who had collaborated on different themes in glass workshops and industries in France, Sweden, Turkey and the UK.6 The exhibition, which was a joint project between the producer Pro Materia in Brussels and the Nationalmuseum, had previously been shown in France and Italy.

Stockholm Glass
Parallel with the international glass exhibition, the Nationalmuseum compiled a presentation of unique glass objects by ten local glass designers, Stockholmsglas (Stockholm Glass)6 Works by artists with their own studio or glass foundry were shown, artists who are able to realise their ideas more freely than in the commercial glass industry.

Domestic Futures
Domestic Futures was the Nationalmuseum’s major autumn exhibition. This comprehensive presentation of some 30 international designers, artists and project teams, featured a large array of innovative objects for three possible scenarios illustrating what everyday life may be like in the future. How do we want to live and work? And do these new proposed lives even appeal to us? These were the two fundamental questions that visitors were asked, both implicitly by the objects and design of the exhibition, and explicitly in a poll procedure. The theme, “Back to Nature”, presented the possibility to be self-sufficient, by knowing how to make a fire, produce food and live a more nomadic life in tune with changes in the surrounding conditions. “Bio-tech Living” asked questions about future everyday existence, where biology meets new technology. The third alternative future scenario, “Space Colonisation”, presented possibilities and challenges that lie ahead if we move to new, extraterrestrial places. The guest curator Lisanne Fransen was responsible for the idea and selection of designers and objects, and the project was initiated by the now defunct Formmuseets Vänner (Friends of the Design Museum).
An additional dimension on the concept of “the future” was presented to visitors as a timeline (1892–2015) with brief descriptions of objects and innovations. A few key dates for specific objects were illustrated with pieces from the Nationalmuseum collection. For instance, visitors were reminded of the rather astonishing fact that the first version of the iPhone was launched in 2007 – less than ten years ago! The exhibition *Domestic Futures* generated many inquisitive discussions on how and where we want to live in a future that will be here very soon.

**The New Map**

The last two parallel exhibitions in our first year – *The New Map* and *Women Pioneers: Swedish Design in Between the Wars* – opened in early December 2015. *The New Map*, produced by Form/Design Center in Malmö according to a concept by the industrial designer Jenny Nordberg, takes as its starting point a practical exploration of a new model for designers and producers to collaborate on small-scale design production. 24 designers and as many producers in the Skåne region were matched and paired off in unexpected constellations, with the aim of challenging their occupational identities and traditional production models, and to find a fairer economic distribution between designers and manufacturers. The idea was also to offer consumers more high-quality products on a local, collaborative and ethnically viable design market.

**Women Pioneers: Swedish Design in Between the Wars**

The exhibition *Women Pioneers: Swedish Design in Between the Wars* was the Nationalmuseum’s presentation of an explicit collecting strategy since 2012, focusing on art objects by women designers active from 1920 and a few decades onwards. It highlights the difficulties and challenges that faced women designers during that period, and how many of them were forgotten when a new generation entered the Swedish design scene after the Second World War. The exhibition presented a broad range of objects by 22 women designers and was also shown in the summer of 2015 at Läckö Castle (see article on p. 163).

**Nationalmuseum Design Project Team:**

**Curators:** Anders Bengtsson and Micael Ernstell  
**Exhibition designer and exhibition technology coordinator:** Joakim Werning  
**Conservator:** Maria Franzon  
**Exhibition coordinator:** Anneli Carlsson  
**Project manager:** Susanne Eriksson and Maria Perers (from autumn 2015)  
**Design educator:** Sara Borgegård Ålgå (autumn 2015)  
**Events coordination, media, press, web communications and graphic design:** Anna Jamsson, Hanna Tottmar, Åsa Melin Brisling, Agneta Bervokk

**The Project Container Year 1**  
Thórunn Arnadóttir, Reykjavik  
*Sípp og Höj*, installation

Contemporary Swedish Silver  
Thirty-two silversmiths present objects and art jewellery

Finn Ahlgren  
*Nattfjuren* (Night Creatures), installation

The Glass Factory; Ten Artefacts from Boda Åsa Jungnelius, guest curator

DesigNU 2014  
Five nominees for the DesigNU 2014 award

The Bengt Julin Fund  
Nine silver and glass objects from the Nationalmuseum collection of applied art and design

**Subjectivities: Selected Design**  
6 February–22 March 2015  
(See article on p. 145)

**The Torsten and Wanja Söderberg Award**  
17 April–31 May 2015  
**Curators:** Andreas Kittel, Happy FB (guest curators), Anders Bengtsson, Susanne Eriksson and Micael Ernstell (in-house curators)  
**Exhibition design:** Joakim Werning in association with Andreas Kittel, Happy FB  
**Lighting design:** Jan Gouiedo, Gouiedo AB

**Exhibition technology:** Tomas Emtemo, Pär Lindblom, Thomas Lundgren and Carl Rehnström  
**AV technician:** Thomas Junegard  
**Graphic design:** Happy FB through Andreas Kittel  
**Conservator:** Maria Franzon  
**Exhibition coordinator:** Anneli Carlsson  
**Project manager:** Susanne Eriksson

**Everything Must Go! Ann-Sofie Back**  
17 April–31 May 2015  
**Curator:** Andreas Kittel, Happy FB (guest curator)  
**Exhibition design:** Ann-Sofie Back, concept and idea; Implementation: Joakim Werning  
**Lighting design:** Jan Gouiedo, Gouiedo AB  
**Exhibition technology:** Tomas Emtemo, Pär Lindblom, Thomas Lundgren and Carl Rehnström  
**AV technician:** Thomas Junegard  
**Graphic design:** Happy FB through Andreas Kittel  
**Conservator:** Maria Franzon  
**Exhibition coordinator:** Anneli Carlsson  
**Project manager:** Susanne Eriksson

**Glass is Tomorrow**  
17 June–23 August 2015  
**Curators:** Lise Coirier, Pro Materia (guest curator), Wing Lam Kwok (assistant curator) and Micael Ernstell (in-house curator)  
**Exhibition design:** Joakim Werning  
**Lighting design:** Jan Gouiedo, Gouiedo AB  
**Exhibition technology:** Tomas Emtemo, Pär Lindblom, Thomas Lundgren and Carl Rehnström  
**AV technician:** Thomas Junegard  
**Graphic design:** Agneta Bervokk  
**Conservator:** Maria Franzon  
**Exhibition coordinator:** Anneli Carlsson

**Stockholm Glass**  
17 June–23 August 2015  
**Curator:** Micael Ernstell  
**Exhibition design:** Joakim Werning  
**Lighting design:** Jan Gouiedo, Gouiedo AB  
**Exhibition technology:** Tomas Emtemo, Pär Lindblom, Thomas Lundgren and Carl Rehnström  
**AV technician:** Thomas Junegard  
**Graphic design:** Agneta Bervokk  
**Conservator:** Maria Franzon  
**Exhibition coordinator:** Anneli Carlsson
Exhibitions/Nationalmuseum Design 2015

Interior from the exhibition *Stockholm Glass.*

Interior from the exhibition *Domestic Futures.*

Interior from the exhibition *Domestic Futures.*
Domestic Futures
18 September–15 November 2015
Curator: Lisanne Fransen, Studio Lisanne Fransen (guest curator)
Exhibition design: Harm Rensink, Studio Harm
Rensink, Amsterdam
Lighting design: Jan Gouiedo, Gouiedo AB
Exhibition technology: Tomas Entemo, Pär Lindblom, Thomas Lundgren and Carl Rehnström
AV technician: Thomas Junegard
Graphic design: Agneta Bervokk
Conservator: Maria Franzon
Exhibition coordinator: Anneli Carlsson
Project manager: Susanne Eriksson

The New Map
4 December 2015–14 February 2016
Curator: Jenny Nordberg, Malmö (guest curator)
Exhibition design: Harm Rensink, Studio Harm
Rensink, Amsterdam
Lighting design: Jan Gouiedo, Gouiedo AB
Exhibition technology: Tomas Entemo, Pär Lindblom, Thomas Lundgren and Carl Rehnström
AV technician: Thomas Junegard
Graphic design: Agneta Bervokk
Conservator: Maria Franzon
Exhibition coordinator: Anneli Carlsson
Project manager: Susanne Eriksson

Notes:
1. The award committee for the Torsten and Wanja Söderberg Award included the museum directors of design museums in the five Nordic countries and the chairman of the Torsten Söderberg Foundation, Tomas Söderberg. The Röhsska Museum for Arts, Crafts, Design and Fashion is the headquarters of this award, and the award committee is chaired by the director of the museum. The jury process involves visiting some 15 designers and applied arts practitioners in their studios, before selecting the year’s award winner.

   Every six years, the award may be divided into five equally large prizes – one for each Nordic country – to acknowledge outstanding critics in the field. The award for industrial design can also be shared by several people who have collaborated on a project.

   The Torsten and Wanja Söderberg Award was initiated in 1992 by the Torsten and Ragnar Söderberg Foundations in commemoration of the 100th birthday of Torsten Söderberg. The Foundations are two of the main sources of funding for R&D in Sweden. Since 2014, the Torsten Söderberg Foundation has been sole funder of the award and is responsible for its continuity.


   In 1999, the award was shared by five Nordic design critics: Ólafur Ólafsson (IS), Kaj Kaling (FI), John Vedel-Rieper (DK), Jorunn Veiteberg (N), Kerstin Wickman (SE).

   3. The award committee’s comment: “Ann-Sofie Back’s oeuvre is characterised by intuition and paradox. In her perpetual battle with the fashion system of which she herself is a part, and with uncompromising integrity, she has explored everyday existence and social stereotypes. With continuity and an unflinching detachment, she has, over the years, manifested that it is possible, with confidence in the aesthetics of resistance, to create commercially viable yet original fashion. Ann-Sofi Back (b. 1971) is currently the creative director of the H&M-owned label Cheap Monday, alongside designing for her own main label BACK. She lives and works in Stockholm.


   5. Workshop The Glass Factory Boda, Sweden, on the theme of Mixed Media. Workshop Domaine de Boisbuchet, France, on the theme of Liquid Fusion. Workshop Saint-Jus Glassworks, France, on the theme of Inside-Outside. Workshop Miesental, France, on the theme of Silent Luxury. Glass Design for Everyone. Workshop Denizli, Turkey, on the theme of Light/House. Workshop...
Royal College of Art, London, UK, on the theme of Makers x Makers.

The participants from Sweden were the artists Matti Klenell, Matilda Kästel and Fredrik Nielsen, and the Glass Factory Team in Boda.


7. Theme Back to Nature: Ma’yan Pesach (Israel), Lauren Davies (GB), Francesco Faccin (IT), chmara.rosinke (AT), Thomas Thwaites (GB), Willem van Doorn (NL), Martina Muzi (IT), Jorge Penadés (ES).

Theme Bio-tech Living: Officina Corpuscoli/Maurizio Montalti (IT), Thougt Collider/Mike Thompson (GB), Johanna Schmeer (GE), James King (GB), Naomi Kizhner (IL), Ela Celary (GE), Veronica Ramner (GE), Susana Soares (PT), Agi Haines (GB), Marcia Nolte (NL), Livin Studio (AT)/University of Utrecht (NL), Stefan Schwabe (GE).

Theme Space Colonisation: Lucy McRae (AU), Nelly Ben Hayoun (FR), NASA/JPL (USA), Studio Soine (JP/FR), Neri Oxman (IL)/Stratasys Ltd., Ai Hasegawa (JP), Mars One (NL), Aloïs Yang (FR), Grietje Schepers (NL).


Subjectivities: Selected Design

*Nationalmuseum Design@Kulturhuset Stadsteatern, Stockholm*

6 February – 22 March 2015

Micael Ernstell

Curator, Applied Art and Design

**The exhibition** Subjectivities: Selected Design was the first event in the project Nationalmuseum Design at Kulturhuset Stadsteatern in Stockholm and opened in February 2015. Nationalmuseum Design will continue throughout the refurbishment of the Museum’s permanent premises, and is an opportunity for the Nationalmuseum to find new formats for a dialogue between the design collection and its visitors (see articles on pp. 135 and 139).

The opening exhibition, Subjectivities: Selected Design, was created in partnership with the architecture and design podcast Summit, operated by Daniel Golling and Gustaf Kjellin. Summit began as a podcast in 2013, but has developed into an exhibition organiser and publisher. In order to encourage exchanges between Nordic designers, Golling and Kjellin introduced a Summit Travel Grant in 2014, for up-and-coming designers in the early stages of their career. The first recipient, Thórunn Árnadóttir from Iceland, was presented at Nationalmuseum Design in connection with the opening of Subjectivities: Selected Design.

The exhibition title alludes to the fact that nothing is truly objective in our surroundings, or, for that matter, in a national museum. We always use ourselves as a reference point – our knowledge, experience, taste, and so on. In this case, we allowed ourselves to be more personal and subjective in our choices – which had to be argued in writing in the exhibition, which is not usually the case.
The process behind the exhibition was implemented in three phases and began with Summit’s selection of 24 designers or designer teams. One of their selection criteria was that the designers should be active on the Swedish design scene and demonstrate different ways of being and acting in that capacity. Another criterion was age diversity, resulting in ages ranging from 31 to 82 among the selected designers. The choice of each designer was motivated in writing in the exhibition.

The participating designers and teams were: Anton Alvarez, Åke Axelsson, Lena Bergström, Thomas Bernstrand, Jonas Bohlin, Ulla Christiansson, Claesson Koivisto Rune, Jonas Forsman, Front, Samir Alj Fält, Monica Förster, Gunilla Hedlund, Matti Klenell, Anna Kraitz, Jonas Lindvall, Erika Lövqvist, Note Design Studio, Gustav Person, Lycke von Schantz, Snickeriet, Per B. Sundberg, Uglycute, Veryday, and Ann Wåhlström.

In the next step of the process the designers chose their favourite piece from the Nationalmuseum’s unique collection of some 35,000 crafts and design objects. This generated several creative and enjoyable meetings in our storage facilities, with the Nationalmuseum’s curators of applied art and design, Anders Bengtsson and Micael Ernstell. The task was approached in different ways; some designers’ choices seemed natural, not to say predictable. Other designers were initially overawed by the sheer volume of the collection but could nevertheless select their favourite fairly quickly. And a few were probably astonished by their own final choices. With no restrictions regarding epoch, the designers were free to choose objects dating from the 16th century to the present day. Choices were explained in texts in the exhibition.

The last phase of the procedure consisted of the Museum’s curators Anders Bengtsson and Micael Ernstell making a subjective selection of objects from each designer’s output. These choices were also explained in texts in the exhibition. The process was enjoyable, but it was also a great
The purposes underpinning Subjectivities: Selected Design were multiple. One was to show objects from the Museum’s collection while the permanent premises were closed for refurbishment. Another was to initiate and enhance the relationship between the Nationalmuseum, Sweden’s oldest institution for applied art and design, and the practitioners and producers whose works are to be preserved in the Museum for future generations. A third, and at least as urgent purpose, was to present a cross-section of the diverse Swedish design scene, the people who shape it, and its scope of qualities and styles.

The exhibition consisted partly of objects from the Museum’s own collection, but the project would have been impossible without the products generously lent by the producers. Not just objects that are in production, but pieces that are no longer made and where the manufacturer somehow managed to conjure up new ones. The Swedish producers made a huge contribution here.

The Nationalmuseum is a museum with a government mission to document and collect applied art and design dating from the 16th century to today. The government does not provide the present day funding for acquisitions. Instead, the furthering of the collection relies on donations and private foundations and funds. Our collection of contemporary applied art and design has, for many decades, depended on donations from manufacturers. Several of the participating companies were therefore asked after the exhibition if they would consider donating the featured objects to the Nationalmuseum. Swedish companies have always been aware of the value of having their products in the collection and thereby preserving them for posterity. This time, once more, many of the items exhibited in Subjectivities were incorporated with the Nationalmuseum’s collection thanks to the generosity of Swedish and foreign com-

Interiors from the exhibition Subjectivities: Selected Design.
companies. Added to this, a few unique pieces were acquired and donated to the Museum by the Friends of the Nationalmuseum, Bengt Julin Fund.

The exhibition in the Nationalmuseum’s new venue at Kulturhuset Stadsteatern received great attention from visitors and the media. The press preview was attended by some 120 journalists. This success was partly thanks to the fact that it opened during the Stockholm Furniture & Light Fair.

Due to the large number of people involved in the exhibition, the process was far more unpredictable than usual. Achieving an interesting selection is one thing – but to create an aesthetically appealing experience for visitors is an entirely different matter. The resulting exhibition in the modernist venue in central Stockholm was a raving success, however, with many exciting juxtapositions of objects in a congenially designed setting.

*Exhibition curators:* Anders Bengtsson and Micael Ernstell (in-house curators), Daniel Golling and Gustaf Kjellin, Summit (guest curators)

*Exhibition design:* Joakim Werning

*Lighting design:* Jan Gouiedo, Jan Gouiedo AB

*Exhibition technology and installation:* Tomas Emtemo, Pär Lindblom, Thomas Lundgren and Carl Rehnström

*AV technician:* Thomas Junegard

*Graphic design:* Agneta Bervokk

*Conservation:* Maria Franzon and Nils Ahlner

*Exhibition coordinator:* Anneli Carlsson

Interiors from the exhibition *Subjectivities: Selected Design.*
Denise Grünstein: En face

Nationalmuseum@Konstakademien, Stockholm
19 February – 3 May 2015
Magnus Olausson
Director of Collections and Research

The Nationalmuseum is no stranger to contemporary art. Our collections and our exhibition activities both bear witness to the Museum’s focus on art from our own era. The experience of closely monitoring the birth of a new art project – “1866” – was new to us, however. The project was incorporated with the exhibition Denise Grünstein: En face (Fig. 1). The project is based in the Nationalmuseum – the site where it was staged – and performed by an artist whose portraits were already in our collection.

Denise Grünstein (b. 1950) has worked for many years as a commercial photographer, specialising in fashion and portraits. She is known for her celebrity portraits in the magazines Månadsjournalen and Elle in the 1980s and onwards, which is partly how she earned the moniker “the Annie Leibovitz of the Swedish welfare state”. In the late 1990s, however, she lost interest in these portrait commissions, finding faces too easy and predictable. She was also losing patience with the pretensions of her models. Instead, Denise Grünstein decided to develop her artistic practice by engaging in her own art projects. This has made her one of the leading figures of staged photography. Grünstein succeeds in forever re-

Fig. 1 Interior from the exhibition Denise Grünstein: En face.
Denise Grünstein’s art project “1866” was shown in the middle room and was the newly-produced part of the exhibition En face. It originated in an idea for a portrait-based retrospective exhibition. The National Swedish Portrait Gallery has several of her finest portraits, but Grünstein soon lost the urge to create an exhibition on the theme of portraits. When all the art, furniture and other fittings were removed from the Nationalmuseum in early 2014, she went to see the empty building. This visit affected her profoundly and immediately generated a stream of visual ideas. The result was the series called “1866”, referring to the year the Museum was inaugurated. But the images themselves cannot be dated, it is impossible to say for sure if they are from the past, the present or the future. As an artist, Denise Grünstein intentionally plays with these ambiguities and leaves the viewer oscillating between two extremes that we can never reach and which are each other’s opposites – the past and the future.

This is what made Grünstein’s project, in direct partnership with the Nationalmuseum, such a remarkable sequence, achieving a retrospective character through the use of the old museum building as a stage or sounding board. Grünstein chose to include allusions to her previous works, such as the archive, or the ghost-like festive architecture in Zone V (1998) (Fig. 2). Still, she had never before worked as systematically with interiors, but mainly used outdoor settings. The vast, secretive, virtually empty museum halls intrude on us. It would have been counterproductive if she had opted to fill the space with old worn office chairs, ladders or packing crates. Instead, Grünstein arranged her own accessories in the rooms and cabinets – miniature trees, fruits, curtains, and of course, figures – possible and impossible bodies. The totality forms a tribute to art, but it is also a stage in Grünstein’s own artistic journey.

Size is a fundamental element that Denise Grünstein experiments with in “1866”. As in the building models of architects, she has used miniature versions of trees. Juxtaposed with these are her images of monumental halls in the old museum building. The format is not merely crucial to under-

Fig. 2 Denise Grünstein (b. 1950), Zone V, 1998, in the exhibition Denise Grünstein: En face.
standing the proportions in the pictorial space, but also has bearings on the artistic dramaturgy. It is, at one and the same time, a reproduction and a construction. A large format, thus, supplies the tools for understanding the work of art, but also gives rise to an ambiguity, where the sheer size ultimately erases the boundary between the depicted space and the space from which it is viewed.

Denise Grünstein has worked with colour photography for many years. Throughout the post-war era, this had been synonymous with commercial photography, whereas black and white was reserved for artistic ambitions. But this distinction has long since ceased to exist. In the “1866” project, Grünstein opted for a combination of polychromatic and monochrome photography (Fig. 4).

Light is closely related to colour. It is incredibly important in Denise Grünstein’s practice. She is a master in this field and prefers to work with natural light. She has also skilfully used the reflections from the surface of the water, which the original architect Friedrich August Stüler had calculated would throw light all through the central staircase of the building. With a distinct reference to her romantic portrayal of Queen Silvia (Fig. 3) the photographer has in one of the images in “1866” (Fig. 5) conjured up a ghostly apparition with a bright aura descending the main staircase. In other pictures, she shows a woman in a dress resembling a crinoline pass through the building, which was constructed in the 1860s. The impression that this is a landscape from the past is enhanced by the red veils or grey films that Grünstein has used in her project. Her images from the old museum premises seem to depict her own dreams, which dwell in all dimensions of time – historic, present and future.

A total of 55 works were shown in the exhibition, including two videos. One of the latter was part of the “1866” project, along with 18 new photos. The retrospective part of the exhibition was presented in the two galleries on either side, and featur-
red a number of items selected from previous photographic series, including *Figure in Landscape* (2001), *Malplacé* (2005), *Figure Out* (2009), *Acute Still Life* (2011), *Winter* (2013) and *Wunder* (2013).

**Exhibition curators:** Magnus Olausson in collaboration with Denise Grünstein  
**Exhibition design:** Joakim Werning  
**Lighting design:** Gert-Ove Wågstam  
**Exhibition technology and installation:** The Technical Department of Nationalmuseum under the supervision of Thomas Lundgren  
**Chief conservator:** Karin Wretstrand  
**Exhibition coordinator:** Matilda Sandelin  
**Education officer:** Helena Sjödin Landon  

**Exhibition catalogue (in a combined Swedish and English edition):**  
*Denise Grünstein: En face* (vol. I); *1866* (vol. II)  
Nationalmuseum exhibition catalogue no. 673  
**Editorial committee:** Eva-Lena Karlsson, Ingrid Lindell and Magnus Olausson  
**Translation:** Gabriella Berggren  
**Graphic design:** Greger Ulf Nilson  

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Fig. 5 Denise Grünstein (b. 1950), *Descending*, 2014. Gelatin silver print, 80 x 102 cm. Artist’s collection.
During the period when the Nationalmuseum’s main headquarters are being refurbished, the Museum’s exhibition activities have been relocated. In Stockholm, visual arts are shown at the Royal Academy of Fine Arts, and design and decorative arts at Kulturhuset Stadsteatern. Our ambition has been to present a varied exhibition programme, where material from our own collections form a relatively large proportion. In the summer months, when tourism soars in Stockholm, we have focused at the Academy on exhibitions that are entirely based on our collection. We also chose in particular to present the kind of art that we know to be popular among summer visitors: Nordic painters from around 1900, French Impressionists, and the most famous old masters, such as Rembrandt and Rubens.

The exhibition 100 Great Paintings at the Royal Academy features a few highlights from the Nationalmuseum’s collection of paintings from the 16th century to the years around 1900. This was but a small selection from among our seven thousands of paintings. The Museum’s collection began on a modest scale, with the Swedish royal art collections in the days of King Gustav Vasa. At least one of the works in this exhibition was in King Gustav Vasa’s collection: the small painting by Lucas Cranach the Elder of Lucretia (Fig. 1).

Fig. 1 Lucas Cranach the Elder (1472–1553).
Lucretia, 1528.
Oil on wood, 57 x 38 cm.
Nationalmuseum, NM 1080.
For historic reasons, the Nationalmuseum’s collection of paintings is especially strong in certain areas, for instance Dutch 17th-century art and French 18th-century painting, where the Museum has for many years owned some true masterpieces, including work by Rembrandt and Chardin. Sweden’s political and economic relations with the European continent have played a vital part in forming the content of the collection. The Museum originated in the Swedish royal collections, which opened as a public museum in the late 18th century, and have been shown in the Nationalmuseum building on Blasieholmen in Stockholm since 1866.

Our collection is growing constantly, and the pace has accelerated in recent years. The focus is on fields where the Museum is already strong, but where there is potential for broadening and deepening the coverage of an era or oeuvre. Works by women artists is one essential area in which the Nationalmuseum collection, like those of many other major museums, is weak. The Nationalmuseum has also endeavoured to expand its collection of Danish painting from the so-called Golden Era in the early 19th century. An example of this period is the child portrait by Christen Købke in the exhibition (Fig. 2). Another field that is being enhanced is the Caravaggists, 17th-century artists who were influenced by the paintings of Caravaggio. There is an unusually fine example of this in the exhibition – Domenico Fetti’s David with the Head of Goliath (Fig. 3).

One of the Nationalmuseum’s central projects during the refurbishment concerns the future presentation of our collections once the Museum reopens. The works will be shown in new constellations and in new perspectives. One aspect of this project relates to communication. How should the content of our collections be communicated and presented? In 2015, a team of Museum curators and educators collaborated on formulating the Museum’s new communications and education programme, which includes developing the medium of exhibition text.

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Fig. 2 Christen Købke (1810–1848), The Artist’s Nephew, Johan Jacob Krohn as a Child, 1846. Oil on canvas, 30 x 25 cm. Nationalmuseum, NM 7285.
In order to use the refurbishment period efficiently, we have endeavoured to utilise our exhibition projects at the Royal Academy as a testing ground for ideas that can later be implemented more extensively in the refurbished museum building. For the exhibition 100 Great Paintings, we invited a few authors, songwriters and poets to interpret a number of featured works. The idea was to find a more personal and less academic approach to art in the collections, as a complement to the texts written by the Museum’s curators and educators. Texts for the project were contributed by Nino Mick, Tomas Bannerhed, Therese Bohman, Petter (Petter Alexis Askergren), Agnes Gerner, and Frida Hyvönen. The texts were presented next to the works they interpreted, along with a presentation and portrait of the author.

A catalogue with reproductions of all the exhibited works was also produced for the exhibition, which attracted a total of 20,727 visitors

**Exhibition curators:** Lena Eriksson and Per Hedström

**Exhibition design:** Joakim Werning

**Lighting design:** Jan Gouiedo

**Exhibition technicians and art handling:** Pär Lindblom and team

**Transport services:** Kaj Björling and team

**Graphic design:** Agneta Bervokk

**Conservation:** Britta Nilsson

**Exhibition coordinator:** Anne Dahlström

**Exhibition catalogue (in a combined Swedish and English edition):**  
*100 fantastiska målningar/100 Great Paintings*

Nationalmuseum exhibition catalogue no. 674

**Editorial committee:** Lena Eriksson, Per Hedström, Janna Herder and Ingrid Lindell

**Translation:** Gabriella Berggren

**Graphic design:** BankerWessel


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**Fig. 3 Domenico Fetti (1588/89–1623), David with the Head of Goliath, c. 1617/20.**

Oil on canvas, 161 x 99.5 cm. Nationalmuseum, NM 7280.
Interiors from the exhibition *100 Great Paintings.*
Rodin

Nationalmuseum@Konstakademien, Stockholm
1 October 2015 – 10 January 2016
Ateneum Art Museum/Finnish National Gallery, Helsinki
5 February – 8 May 2016
Linda Hinners
Curator, Sculpture

Fig. 1 Auguste Rodin (1840–1917), The Thinker, (1903), 1909. Bronze, H. 189 cm. Prince Eugen’s Waldemarsudde, Stockholm, in the Nationalmuseum exhibition Rodin.
The Rodin exhibition, which opened in autumn 2015 at the Royal Academy of Fine Arts in Stockholm, was the Nationalmuseum’s first exhibition entirely devoted to sculpture since Sergel and his Roman Circle in 2004. The purpose of the exhibition was to present Auguste Rodin’s (1840–1917) sculptures and oeuvre to the Swedish and Nordic audience. The last time a monographic exhibition of this sculptor took place in Sweden was in 1988 at Millesgården, and the Nationalmuseum had not featured Rodin in a solo exhibition since 1966.

The project was a collaborative effort with Ateneum Art Museum/Finnish National Gallery in Helsinki and Musée Rodin in Paris. Antoinette Le Normand-Romain, the previous Chief Curator of Musée Rodin, served as the project’s senior advisor. Our selection of Rodin sculptures was based on the works in Swedish and Finnish collections. Several lenders, and in particular Musée Rodin, also generously let us borrow works for the exhibition.

Our focus was to highlight the sculptor Rodin’s artistic practice and his experimental approach, and to show how he changed the art of sculpture forever. Over the years, many of Auguste Rodin’s works have become very famous and loved. However, when they were exhibited in the late 19th century, they were often deemed too daring and realistic, or dismissed as unfinished and lacking narrative context. Rodin’s lively, spontaneous imagery was entirely novel. With his intense focus on portraying the human body, he could be perceived as one of the last classical sculptors. His naturalistic rendition of muscles and movement express strong feelings, and the traces of the hands that shaped the clay or the rough stone are part of the artistic expression. What the world perceived as unfinished was for Rodin the embodiment of perfection. “In every object, the artist reveals the inner truths that underlie appearance”, he said.
An underlying theme in the exhibition was formed by the Nordic collectors of Rodin’s works and the contacts between the Nordic countries at the time, where Rodin encountered both outrage and admiration.

The exhibition filled three rooms and was structured chronologically and thematically. The idea was that visitors could follow the trajectory of Rodin’s career and creative development, while gaining an idea of his approach and artistic aspirations, by getting to know some of the themes and subjects that recur throughout his practice. An introduction to the exhibition was provided by *The Thinker*, Rodin’s most famous sculpture, which exists in countless versions and reproductions. (An internet search for “Rodin’s The Thinker” gives thousands of hits.) This monumental version of the sculpture – the sixth to be made – was commissioned directly from Rodin by the Swedish artist Prince Eugen. Since 1909 it stands in the garden of Prince Eugen’s Waldemarsudde in Stockholm. In the Nationalmuseum’s exhibition it was displayed indoors for the first time in nearly a century (it was allegedly featured at Liljevalchs konsthall in Stockholm in the 1920s) (Fig. 1).

Near *The Thinker* was *The Age of Bronze*, which was one of the first works by Rodin to be bought by the Nationalmuseum (1914). *The Age of Bronze* or *The Awakening Man*, or *The Vanquished One*, as it is also called, were shown in public for the first time in 1877, causing a scandal because it was considered to be far too realistic. Rodin was even suspected of having made life casts of the model, rather than sculpting freely. Another aspect that puzzled the audience was that the sculpture seemed to be devoid of theme or narrative (it was originally exhibited without a title). For Rodin, however, the true subject was man, human emotions and passions, articulated in the human body. Rodin made the body speak (Fig. 2).

Despite the scandal around *The Age of Bronze*, Rodin was commissioned in 1880 by the French government to make a bronze door for a planned museum of decorative arts in Paris. The museum was never built,
and the door, called The Gates of Hell after Dante’s Divine Comedy, was never completed. However, Rodin continued to work on it to the end of his life. The first exhibition room was devoted to The Gates of Hell, with its hundreds of figures that came to serve as an inspirational reservoir for Rodin’s creativity. Many of his figures and compositions originate in the Gates, including The Thinker, Shadows, The Kiss and Danaïd. Rodin was also unconventional and daring in his creative process. Using an approach commonly called assemblage, he combined different figures into new compositions and expressions. This is the case with, for instance, Falling Man and Crouched Woman, which, when combined, form the group I am Beautiful. The Gates of Hell, which is more than six feet tall, was not included in the exhibition, but the position of the various sculptures on the work was presented in a slide show (Fig. 3).

The large middle room was intended to convey the feeling of an artist’s studio, with bare-wood skirting boards and natural light, and enlarged photos from Rodin’s workshops. Here, visitors could acquaint themselves with a few of Rodin’s numerous portraits (Jules Dalou, Victor Hugo, Jean-Paul Laurens) and most popular separate sculptures, including Three Sirens or The Prodigal Son, in various materials and formats (Fig. 4). One of the most spectacular features of the exhibition was the plaster model for a monument to Victor Hugo (second version, second model). This version of the monument includes Three Sirens, which, incidentally, also originated in The Gates of Hell. The monument was not considered to be sufficiently heroiing – with Hugo portrayed as a naked old man leaning against a rock – and was rejected, as were most of Rodin’s public commissions. Despite the disappointments and the ensuing scandals, public monuments were the vehicle for Rodin’s continuous experimentation.
Meditation, exhibited in the third room, is another work that was rejected. This figure also comes from The Gates of Hell but was enlarged and used for a new version of the Victor Hugo monument.

In order to squeeze it in, Rodin had to sever the arms and lower legs of the female figure. In that condition it represented perfection to Rodin, and he decided to exhibit a plaster version of it, calling it Meditation or The Inner Voice. In 1897, it was included in the art section of the Stockholm Exhibition. After the exhibition, it was offered to the Nationalmuseum as a gift, but the Museum turned it down! Reviews from the time indicate that the work was perceived as fragmentary and incomplete, like “something unearthed at Pompeii”. The event caused yet another scandal, however, and this time it was in the sculptor’s favour. The Swedish artists who were opponents to academic art, headed by names such as Anders Zorn, Carl Larsson and Richard Bergh, wrote a homage to Rodin to express their sympathy with the sculptor. The sculpture was later acquired by Oscar II, King of Sweden, but has been missing since the early 1900s (Fig 5).

The final part of the exhibition featured a few of the Nordic sculptors who were influenced in one way or another by Rodin. Many Nordic artists went to Paris around 1900. Auguste Rodin had a seminal influence on many of them, while others found...
it hard to understand his art. But hardly anyone remained unaffected by him. Several Nordic sculptors received advice from Rodin, but few were actually his students. Carl Milles and Carl Eldh both visited Rodin’s studio and were strongly inspired by him. The two Finnish sculptors Sigrid af Forselles and Hilda Flodin, however, were among those who actively assisted at Rodin’s studio. In this way, they gained the technical experience and self-confidence to launch their independent careers. A few artists, including Anders Zorn, became close friends with the French sculptor. Zorn and Rodin exchanged art with each other (Fig. 6).

The exhibition offered a few “tactile stations” with a selection of Rodin reproductions from the Musée Rodin in Paris. Visitors were encouraged to touch the replicas. “Tactile guided tours” were also organised throughout the exhibition period for the blind and partially sighted. In the autumn, second-year dance students from the Aesthetic Programme at Fryshuset in Stockholm presented their interpretation of the Rodin exhibition. In the project, called “Unfreeze”, the students created their own works based on Rodin’s sculptures, emanating in four short dance videos, which were shown online and in the exhibition during the last four weeks.

The exhibition architecture was designed by the Nationalmuseum’s Olof Lundström. The enlarged photographs were from Musée Rodin in Paris. The catalogue was produced jointly with Ateneum Art Museum/Finnish National Gallery, Helsinki and Antoinette Le Normand-Romain.

**EXHIBITIONS / RODIN**

**Exhibition curator:** Linda Hinners  
**Senior advisor:** Antoinette Le Normand-Romain  
**Exhibition design:** Olof Lundström  
**Lighting design:** Jan Gouiedo  
**Exhibition technology and installation:** The Technical Department at Nationalmuseum, under the supervision of Pär Lindblom  
**Chief conservator:** Veronika Eriksson  
**Exhibition coordinator:** Anne Dahbström  
**Education officers:** Lena Eriksson, Jeanette Rangner Jacobsson and Helena Sjödin Landon

**Exhibition catalogue:**  
*Rodin: Auguste Rodin (1840–1917) och Norden*  
(Swedish edition)  
*Rodin: Auguste Rodin (1840–1917) and the Nordic Countries*  
(English edition)  
*Rodin: Auguste Rodin (1840–1917) ja Pohjola*  
(Finnish edition)  
Nationalmuseum exhibition catalogue no. 675  
Ateneum exhibition catalogue no. 74

**Editor-in-chief:** Linda Hinners  
**Editorial committee:** Antoinette Le Normand-Romain, Linda Hinners, Timo Huusko, Liisa Lindgren, Ingrid Lindell, Janna Herder, Satu Itkonen and Milja Liimatainen  
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Women Pioneers: Swedish Design in Between the Wars

Läckö Castle
13 June – 23 August 2015
Nationalmuseum Design@Kulturhuset Stadsteatern, Stockholm
4 December 2015 – 14 February 2016
Magnus Olausson
Director of Collections and Research

Fig. 1 Wilhelmina Wendt (1896–1988), Brush, 1935. Produced by Skånska Ättiksfabriken, later Perstorp AB. Silver and black isolite (plastic), 8 x 9 x 0.7 cm. Nationalmuseum, NMK 74/2013.
The exhibition *Women Pioneers: Swedish Design in Between the Wars* featured works by 22 artists and designers, some well-known and some less so, including Estrid Ericson, Greta Magnusson Grossman, Tyra Lundgren, Anna Petrus (Fig. 4), Sylvia Stave and Wilhelmina Wendt. In all, there were 150 featured pieces from the Nationalmuseum collections, in a range of materials including cast iron, ceramics, glass and silver. For various reasons, however, the exhibition did not include textile art. These women were successful designers and artists during the interwar years but have since been more or less forgotten.

Swedish crafts and design enjoyed an upsurge in popularity between the two world wars. The style of this period is often referred to internationally as Swedish Grace and is known in Sweden as early Functionalism. With a few exceptions, the role played by women in this period of inventive and colourful design is rarely highlighted. History has forgotten these female designers. One reason is that modernism as an artistic project was identified with male characteristics. By definition, the great artist genius was, according to the contemporary mindset, a man, and only rarely a woman. Another reason is that many of the women artists of the time made their debut in the 1920s, when an ornate, colourful style was in fashion (Fig. 1). When tastes changed in the 1930s, these artists were not necessarily successful at reinventing themselves, so they appeared dated and were overlooked. Moreover, many of them worked for large companies such as Svenskt Tenn and C. G. Hallberg, which preferred to highlight the company brand rather than individual artists (Fig. 2). Nor can we disregard the devastating effects of the Second World War, which cut off channels of communication and supplies of raw materials essential to artistic production. The postwar generational change accelerated the process whereby previous generations of artists, male and female, were forgotten.

For a long time, the Nationalmuseum upheld the task of educating public taste, and this hampered the breadth in the acquisition policy. Coupled with a lack of funding for new acquisitions, many significant design objects from the interwar years were absent from the Museum’s collections. In 2012, therefore, the Nationalmuseum launched a project to actively collect works by women pioneers of design. The results can be seen in this exhibition, in which half of the pieces were acquired in the past few
years. The most significant acquisition is a collection of works by Sylvia Stave, produced during a short but intense period of her career (Fig. 3).¹

The exhibition was co-produced by Nationalmuseum and Läckö Castle (exhibited at Läckö Castle 13 June–23 August 2015), and curated by Magnus Olausson. A book in Swedish (Kvinnliga pionjärer: Svensk form under mellankrigstiden) was published on the occasion of the exhibition, with articles by Magnus Olausson, Christian Björk, Anders Bengtsson, Micael Ernstell and Jessica Kempe.² In September 2015, the exhibition project was presented at the first historical workshop of MoMoWo – Women’s creativity since the Modern Movement, a project co-funded by the European Union. The project is presented in the very first MoMoWo open access publication.³

Exhibition curators: Magnus Olausson and Maria Perers
Exhibition design: Johan Rosenqvist, YoYoTech
Lighting design: Jan Gouiedo, Jan Gouiedo AB
Exhibition technology: Tomas Emtemo, Pär Lindblom, Thomas Lundgren, Carl Rehnström
Graphic design: Agneta Bervokk
Conservation: Ulrika Schaeder and Veronika Eriksson
Exhibition coordinator: Anneli Carlsson

Notes:

Fig. 4 Anna Petrus (1886–1949), c. 1925. Unknown photographer.
Interiors from the exhibition *Women Pioneers: Swedish Design in Between the Wars*. 
Tessin Lecture 2015: The Living Rock

Nicholas Penny
Director of the National Gallery, London, 2008 – 2015

Fig. 1 Giovanni di Paolo (d. 1482), St John the Baptist Retiring to the Desert (predella panel), completed by 1454. Egg tempera on wood, 30.5 x 49 cm. National Gallery, London, NG 5454.
The Living Rock

In Italian paintings of the early 15th century, the mountain range outside the city walls and beyond the patchwork of cultivated fields was depicted as a group of rocks. The shapes of these rocks owed more to the conventions of Byzantine art than to anything the artists had ever seen in nature (Fig. 1). In the second half of the century a few Italian artists such as Antonio Pollaiuolo and Antonello da Messina, inspired by the example of Jan van Eyck or Hans Memling, began to paint landscape backgrounds that were based on observation, but the wilderness was still often represented by rocks standing in for the mountains, although they were now sometimes studied from real specimens. The landscape painted by the young Filippino Lippi (Fig. 2) – a landscape occupied by penitent, visionary and itinerant saints past whom the kings have processed on their sinuous road to the ruin where they adore the newborn Christ – resembles no terrain that the artist can ever have seen, yet it is derived from careful studies of limestone.

The rocks in Filippino’s paintings differ little from those by Leonardo da Vinci. In the latter, however, mystery is added by crepuscular lighting and aerial perspective. These Florentine pictures are one source of an important current in European landscape painting of the 16th century which might be called “the marvellous mountain landscape”, of which the most notable exponent was perhaps the Netherlandish artist Joachim Patinir (Fig. 3). And even in the 17th century, when Claude, Poussin, Rubens and Hobbema were developing landscape paintings in different directions, examples of this genre may still be found, notably among the works by Jan Asselijn (Fig. 4) and David Teniers. It was favoured especially in paintings that represented the habitat of hermits and penitents, and these commonly featured a natural arch – often, indeed, a double arch.

Natural arches are unusual but they can be found in many parts of the world. During the 19th century they were frequently represented in paintings (Fig. 5), and they remain major att-
Fig. 3 Workshop of Joachim Patinir (d. 1524), *St Jerome in a Rocky Landscape*, c. 1515–20. Oil on oak, 36 x 33.7 cm. National Gallery, London, NG4826.
Fig. 4 Jan Asselijn (1610–after 1652), *Landscape with a View from a Grotto*, c. 1635–44. Oil on wood, 34.8 x 23.8 cm. Nationalmuseum, Stockholm, NM 7247.
Fig. 5 Thomas Fearnley (1802–1842), The Arco Naturale, Capri, 1833. Oil on paper mounted on wooden panel, 61.5 x 46.1 cm. Nationalmuseum, Stockholm, NM 7281.
In the backgrounds of paintings by Francesco del Cossa we can find townscapes where steps, bridges and even dwellings are formed half by nature and half by man. In an early painting by Giovanni Bellini, St Jerome’s cell is furnished by not only a stone seat but stone shelves and a stone footstool which are apparently natural (Fig. 7), and in his painting of Christ praying on Gethsemane, Christ is on a platform before a prayer desk of natural rock, with his knees on a grass “hassock”. There are also examples of pictures in which King David and the Virgin Mary are seated on a natural rock throne. The artist in whose work it is most evident is certainly Bellini’s brother-in-law Andrea Mantegna, in whose paintings rocks are not only architectural but animate, and clouds can also assume figurative forms.

It would be interesting to discover a precedent or parallel for this sort of pictorial wit in sacred literature. Mantegna was certainly aware that natural architecture is associated in secular romances with scenes of enchantment and metamorphosis. No literary source known to me, however, quite prepares us for Lucas Cranach the Elder’s conception of the Golden Age (Fig. 8), in which amorous

Fig. 6 J. M. W. Turner (1775–1851), Ulysses Deriding Polyphemus – Homer’s Odyssey, completed by 1829, when first exhibited. Oil on canvas, 132.5 x 203 cm. National Gallery, London, NG508.
couples frolic by the side of a pool that is fed by a source issuing from a rock cleft in a manner suggestive of a vagina. Figures will soon enter magical and erotic artificial caves. The grotto originated as a development of the fountain niche inspired equally by Roman ruins and by classical literature. It was one of the great inventions of 16th-century Italy. In many cases there was a skylight in the central chamber and such rooms are at once imitations of natural caves and reminiscent of the interior of the Pantheon. Two centuries later in England, the grotto with its natural central pantheon was frequently preceded by a natural arch. There must have been a constant interplay between such garden ornaments and the type of painting that we have already mentioned. Entrances, apertures and orifices were also animated: the cave had eyes as well as a mouth, and water issued from all manner of lips.

In mid-16th century Italy sculpture, which can be described as metamorphic in theme and even in structure, was devised both for the interiors of these grottoes and for the landscape around them. This sometimes consisted of figures which embodied the rocks and the waters that issued from them; more often the figures are represented as partially emerging from, or submerged in, the damp stone interior, as if they had been petrified Ovidian or Dantean victims. Those in the grotto of the Boboli Gardens are more like the alarming creations of modern science fiction (Fig. 9). The most famous sculpture of this kind was Giambologna’s colossal Mountain God, a personification of the Apennines, made for the gardens of the Medici at Castello, a terracotta sketch for which survives in the Victoria and Albert Museum, London. Some of Michelangelo’s unfinished sculpture was displayed in the Boboli grotto, and the spiritual struggle the sculptor intended to embody must then have looked like a reluctance to be absorbed into, or a determination to be free from, the natural rock – a painful process which other sculptors represented as one of softly swelling forms exuded or extruded or eroded (Fig. 10).

However, most grotto sculpture was not carved but was made of stucco or some related plastic material that has not survived. The interiors of grottoes were usually covered in shells. When the nacreous interiors were turned outwards they would reflect the light of a torch – an effect also achieved by quartz and fragments of mirror glass. But shells were also often combined with “petrifications” and curiously shaped pieces of tufa, relics or recollections of previous lives. It was in this context that new varieties of grotesque ornament were developed. The spouts of fountains had long consisted of heads which appeared to be half human and half vegetable; now faces were composed of – or concealed within – shells, reeds and crustaceae, a theme which was then transferred to picture frames and console tables, where monstrous heads are often to be detected or suspected among the scrolls.

The supply of petrifications and quartz was only one way in which artists were assisted by geologists and mineralogists. Slate, and perhaps porphyry, had been employed in place of wooden panels by Sebastiano del Piombo in the first half of the 16th century, and by the end of the century the black stone upon which some artists chose to paint would be left unmarked but polished to represent the night sky. The choice of precious supports as backgrounds for gilded relief sculpture was probably an important precedent for the next development: painting on patterned marbles and semi-precious stones, the colours and patterns of which resemble a blue sky, clouds or a portentous sunset. Relatively few of these paintings can be dated or attributed, but princely inventories reveal how prized they were.

Those included within the ebony frames of the Augsburg Art Cabinet in the Museum Gustavianum of Uppsala University can at least be dated. One large scene (Fig. 11) painted on calcite alabaster with a fleecy pattern, originally from the Nile but recycled from ancient Roman remains, may, at first sight, be taken to represent gods fighting among the clouds, but the procession across the top is led by Moses, and elsewhere Pharaoh’s army is being swallowed up by the turbulent waters of the Red Sea.

Fig. 7 Giovanni Bellini (d. 1516), St Jerome in the Wilderness, c. 1480–85. Oil and some egg tempera on wood, 47 x 33.7 cm. National Gallery, London, NG281.
Framed in the border are numerous smaller stones, some with dendritic inclusions (miniature branched patterns resembling trees), others with jagged patterns suggestive of dreaming spires or strange rock formations. The cleverest of the paintings of this type are those which manage to use the pattern of the stone for multiple purposes— for a shallow river, a city wall, a grey horse, and a streaky sky in one instance— or those in which the painted additions are minimal. Did the artists or patrons of these works know anything of the marble “paintings” that were so greatly valued by Chinese connoisseurs? The subjects of these are invariably mountains and clouds and water. They seem never to include figures, or indeed any additions in paint, other than marks of ownership or authorship and, not uncommonly, short poems. They were popular several centuries before their European equivalents and are a natural development of the way jade had been fashioned to resemble objects with which it could be associated in shape and colour (whether sleeping waterfowl, seated buffaloes, or white blossom), and may also be related to the delight taken in controlled accidents in the firing of ceramics.

By the 18th century some knowledge of Chinese and Japanese art is well documented in Western Europe and is reflected in the pastorals involving figures in Chinese dress which proliferate in decorative painting such as we find in the Chinese Pavilion in the park of Drottningholm Palace, outside Stockholm (Fig. 12). Almost all of the landscape settings here include natural arches, for which there was, as we have seen, a long history in European art; but such fantastic rocks were indeed also characteristic of designs on the Chinese wallpapers, porcelain and lacquer that were...
exported to Europe in large quantities. Chinese models inspired the aesthetic ideal of wriggling irregularity advocated by some writers on garden design (above all, the Swedish-born William Chambers) and, although the misunderstandings are obvious to modern authorities, the artificial caves and mounds of Ming dynasty gardens are startlingly similar to the British grottos created several centuries later – both, for example, employing stones eroded by water into bizarre shapes, often in precarious pendulous arrangements (Figs. 13–14).

Much of the art that we have surveyed so far has been in some sense metaphorical, and the subject matter has often been metamorphic. The rocks are, or aspire to be, a sort of architecture or to have an organic life, or may be seen in this way; the statues or figures are turning into, or only half escaping from, the stone, the material out of which some of them are made; the patterns in the stone are found, with some encouragement and editorial intervention, to represent the sky or the sea… Returning to Turner’s painting of Ulysses (Fig. 6), we should note that it is, at the same time as being a dramatic evocation of the Homeric epic, also a meditation on the origins of mythological ideas and in particular the idea of metamorphosis. The giant Polyphemus is not only half lost in the clouds and mountains but merged with them, as if an illusion conjured out of their shapes. The water nymphs arise from phosphoric plankton. And Turner has scratched galloping steeds faintly against the rays of the rising sun, to suggest the best available metaphor for energy.

The ability of the imagination to receive stimulation from accidental or “natural” effects was acknowledged in 16th-century writing on art: Leonardo, for example, was said to have found old soiled walls inspiring. Hamlet detects in the clouds, or affects to detect there, the shape of a camel, a weasel, and a whale. In the pictorial biography of Taddeo Zuccaro, projected in a remarkable series of drawings by his brother Federico, we see the young prodigy studying the antique, and the great modern art of Raphael, but we also meet him when, despairing and fatigued, he sleeps by the side of a river (Fig. 15). Here he dreams of great compositions for palace façades – compositions that he has found in the rocks at the water’s edge. His parents realize that he is in a very bad way when he arrives home with the rocks in a sack, but the inspiration that came to him in a fever is nevertheless regarded as evidence of his genius.

The artist may also wish to create natural – that is, accidental – patterns, for example by spattering paint to represent fine shingle beside a stream or to imitate the speckling of porphyry and other stones. Rapid arabesques with a brush are employed to imitate broken patterns and misty mixtures in coloured marble (Fig. 16). Out of a deliberate confusion of roughly and rapidly worked paint, figures may emerge, as in some of Turner’s paintings of crashing surf (Fig. 17). August Strindberg went farther because his starting point was neither representational nor
Fig. 11 Panel of ebony inlaid with painted calcite alabaster and other stones from the “Augsburg Art Cabinet” assembled 1625–31 by Philipp Hainhofer (1578–1647) and presented in 1632 to Gustav II Adolf, King of Sweden. The painting by Anton Mozart (1573–1625), the ebony crafted in Ulrich Baumgarten’s workshop. The subject painted on the main slab of alabaster is Moses and Aaron Leading the Israelites to Safety as the Army of Pharaoh is Submerged by the Red Sea. Museum Gustavianum, Uppsala University.
mimetic – nor are we sure of what exactly he arrived at (Fig. 18).
The small panels painted by Peder Balke, also in the late 19th century, executed in a limited palette with cloth, sponge, combs and fingers, conjure minimal, often rather Chinese, recollections of rocks and clouds and water, using tools and techniques that he had employed in his youth as a housepainter to imitate the grain of exotic woods and the patterns of marble. Much that we associate with modern art of the twentieth century – with forms of abstraction and surrealism – is foreshadowed here and, more generally, by the topics drawn together in this essay.

Nicholas Penny would like to thank Magnus Olausson, for the invitation to give the Tessin Lecture and for his hospitality in Stockholm on this and other occasions; Merit Laine, for her help with the lecture and tour of the palace and gardens at Drottningholm; Jan von Bonsdorff, Martin Olin, Johan Eriksson, Greger Sundin, and Mikael Ahlund, for introducing him to so many of the marvels of Stockholm and Uppsala; and Janna Herder for help with this publication.

**Tessin Lecture**
Each year, the Nationalmuseum invites a distinguished art historian to deliver the Tessin Lecture in Stockholm. By this public occasion, the Museum wishes to pay tribute to exceptional scholarship in the field of art history and to emphasize the Museum’s commitment to research. *The Natural Arch and the Concealed Mask*, delivered by Sir Nicholas Penny on 13 October 2015, was the tenth annual **Tessin Lecture**. It is published here under a different title and both compressed in some respects and modified in others to increase its relevance for a Swedish public.
Fig. 15. Federico Zuccaro (1541–1609). *The Young Taddeo Zuccaro Dreaming of the Façade Decorations by Polidoro in Rome and then Seeing Similar Designs in the Stones Beside a River which He then Gathers and Takes to His Parents* (1 of 20 drawings preparatory for frescoes illustrating the life of Taddeo Zuccaro), probably mid-1590s. Pen with brown ink with some brown wash applied with a brush, over preliminary drawing in black chalk. J. Paul Getty Museum, Malibu, CA.
Sir Nicholas Penny

Sir Nicholas Penny’s career has been most successful both as an academic and as a curator, trained at Oxford and Cambridge. Among other acknowledgements and honours is his appointment as Slade Professor of Fine Arts at Oxford University at the age of 30. Nicholas Penny is well known as co-author, with Francis Haskell, of *Taste and the Antique*, a study of the reception and formation of the canon of classical sculpture, published in 1984. From that year he was Keeper of the Department of Western Art at the Ashmolean Museum in Oxford.

Sir Nicholas began a long association with the National Gallery in London as a curator between 1990 and 2000 and then, after seven years at the National Gallery of Art in Washington, as Director. He retired in August 2015. His tenure as Director (2008–15) was distinguished by major exhibitions as well as acquisitions, and by a remarkable increase in public attendance. He hopes that he will be remembered as a curatorial director. Despite the steep growth in the responsibilities of all museum directors for both administration and fundraising, he continued to work on the third of his catalogues of the National Gallery’s 16th-century Italian paintings (devoted to works from Bologna and Ferrara and co-authored with Giorgia Mancini), which was published in June 2016.

**Tessin Lecturers, 2006—**
- 2006 Thomas DaCosta Kauffman
- 2007 Martin Kemp
- 2008 Elizabeth Cropper
- 2009 Michael Ann Holly
- 2010 David Freedberg
- 2011 Horst Bredekamp
- 2012 Christopher Brown
- 2013 Christopher S. Wood
- 2014 Katie Scott
- 2015 Nicholas Penny

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Fig. 16 Nicolò dell’Abate (c. 1509–1571), oval panel of fictive marble, in one of the pilasters framing the illustrations to Ariosto, originally painted for Palazzo Torfanini, Bologna, c. 1550. Fresco transferred to canvas. Pinacoteca Nazionale, Bologna.

Fig. 17 J. M. W. Turner (1775–1851), *The Parting of Hero and Leander*, completed by 1837, when first exhibited. Oil on canvas, 146 x 236 cm. National Gallery, London, NG521 (detail).
Fig. 18 August Strindberg (1849–1912), Wonderland, 1894. Oil on cardboard, 72.5 x 52 cm. Nationalmuseum, Stockholm, NM 6877.
The year 2015 was the tercentenary of the death of Queen Hedvig Eleonora (1636–1715). Born a princess of Holstein-Gottorp, in 1654 she became queen of Sweden through her marriage to Charles X Gustav (1622–1660). She presided over the regency for her only son Charles XI (1655–1697) until he was declared of age in 1672, and subsequently retained a very prominent position at court until her death. As dowager queen, she was also to be one of the most significant collectors and builders in the Sweden of her day. The majority of the paintings she once owned now belong to the Nationalmuseum, where her extensive collection of portraits forms the historical nucleus of the Swedish National Portrait Gallery.

In recent years, a growing body of research has been devoted to the political strategies of female rulers and their carefully considered presentations of themselves as women of power, in an age when such a notion was regarded by most people as contrary to the divine and natural order. Such strategies also informed the self-representation of Hedvig Eleonora. The celebrations surrounding her wedding clearly underlined her responsibilities as spouse and mother as central to her identity as queen. Those responsibilities were to remain the principal motifs in the representation of her role as queen even when, after her husband’s death, she herself was largely able to control it. Her variations on the fundamental theme of spouse and mother reflect patterns that had long been well established for patrons from a female elite: a wifely sense of duty, faithful tending of her husband’s memory, piety, family and dynasty, and the interests of male members of the family – in Hedvig Eleonora’s case, chiefly those of Charles XI. While the king was still a child, she visually articulated the ideal of strong royal power, thereby anticipating and paving the way for the political developments of her son’s reign.

Today, an overall impression of Hedvig Eleonora as a patron of the fine arts can above all be gained from her summer palace of Drottningholm, which the leading architects, artists and craftsmen of the period spent over 40 years shaping into a monument to the Palatinate dynasty and the dowager queen herself. The intended message is most clearly conveyed by the many allegorical...
paintings at the palace, executed by several different artists from the late 1660s to the early 1700s. This was a period of great political change, of ascent and decline in the fate of the dynasty, of births and deaths, and of changing roles within the royal family. All these things are reflected in the compositions and meanings of the paintings. The changes that occurred over time presumably also affected patronage of the arts at Drottningholm. The palace was owned by the dowager queen, but its evolution into a monument to the royal house also made it a concern of the increasingly autocratic Charles XI and the circle that shaped his royal persona.

In the following, I shall discuss the visual strategies pursued at Drottningholm in the light of a series of allegories produced by the court painter David Klöcker Ehrenstrahl (1628–1698) in the years 1692–93. The series consists of a ceiling painting and six wall panels showing Hedvig Eleonora, Charles XI, his queen Ulrika Eleonora of Denmark and their children, surrounded by allegorical and mythological figures illuminating the events of the time and the virtues of those portrayed. With two exceptions, the compositions are explained in Ehrenstrahl’s well-known publication Die vornehmste Schilderyen (“The most prominent paintings”, 1694), in which the subject matter of the ceiling is summed up as “Immortal glory”, and that of the wall panels as “The most important events in the royal house between 1660 and 1693.” In fact, the principal subject of the paintings is the life of Charles XI, from the 4-year-old king he became on the death of Charles X Gustav to adult ruler, husband, and father of new heirs to the throne. Some of the wall panels depict events that had occurred many years before, but the intended meanings and possible contemporary interpretations must of course be understood in the light of the historical situation at the time they were created.

**Six Wall Panels and a Ceiling**

Chronologically, the first painting in the series is the Allegory of the Regency of the Dowager Queen Hedvig Eleonora, which is devoted twice as much space in Die vornehmste Schilderyen as any of the others. According to Ehrenstrahl’s summary, the composition represents Hedvig Eleonora’s education of her son in piety and kingly virtues, the government which she and the other members of the regency exercised during his minority, and her role as a patron of architecture (Fig. 1). The relief on the step below the dowager queen’s throne, with its reference to Isaiah (11:6), symbolises the peace that prevailed under the regency.4 The same reference can also be understood as a reminder that, even as a minor, Charles was king: Isaiah speaks of a happy kingdom led by a little child, in which predators and their prey live in peace. The dowager queen’s body language visualises a loving maternal role that expresses care for her son, but also a broader responsibility as a mother to the subjects of the realm.5 Maternal affection was the strongest argument for those who considered the mother of an underage prince suitable as regent, despite her sex; her love for her child was seen as a guarantee that she would always act in his best interests and those of his kingdom.6 The enthroned Hedvig Eleonora is surrounded by personified virtues, which together are to be understood as representing her rule. According to Ehrenstrahl, Justice, Magnanimity, Fortitude, Prudence and Temperance also represent the regency council that assisted the dowager queen in her task. The artist, however, emphasises that it was she herself who governed: “aber das Ruder selbst, oder der Griffel, bleibt in Ihrer Majt. Hand alleine” (“but the rudder itself, or the tiller, remains in Her Majesty’s hand alone”). This description did not tally with the reality, however: Hedvig Eleonora’s formal power was limited by that of the other members of the regency. We can thus sense a desire here to project backwards in time the strong royal power of the 1690s. At the same time, the prominent and positive image of the dowager queen’s fellow regents seems remarkable, given the harshness with which they were called to account during the subsequent reign of Charles XI and the negative picture of them that was spread about generally.

The themes of The Regency had been employed in several ways in the earlier decoration of Drottningholm. In these earlier images, the dowager queen herself is not visibly present, but they represent an implicit tribute to her as the person who brought up the king and preserved his kingdom. The clearest link is to be seen in the State Bedchamber. There, in an opulent architectural setting, we find paintings and reliefs depicting Hedvig Eleonora’s marriage to Charles X Gustav, the queen as a pious, reverent and mourning widow, and, above all, the education and virtues of Charles XI (Fig. 9).7 The upbringing and virtues of the young king are also the subject of Ehrenstrahl’s History and Fame (1675), which was one of the overdoor paintings in Hedvig Eleonora’s private apartments at Drottningholm. A long inscription describes how, even as a child, Charles XI was a consummate, amiable prince, pleasing to God and man.8 Among the motifs in the vault above the staircase, we find medallions representing four wise and dynamic queens of ancient times, who according to the historiography of the time had a “Gothic” connection and were thus Hedvig Eleonora’s predecessors.9 These historical exempla allude to Hedvig Eleonora as dowager queen, head of the council of regency and protector of her son. They are also effective rhetorical arguments for the ability of women and their right to govern during the minority of their sons.

The following painting, Allegory of King Charles XI Receiving the Reign from his Mother Hedvig Eleonora (1692, Fig. 2), refers to the declaration of the king’s majority in 1672. This image is one of two in the series not described in Die vornehmste Schilderyen, and its meaning in the context of its creation is therefore less clear. However, it seems far more problematic in relation to the ideology of the time and of Swedish absolutism than the Allegory of the Regency. According to the Declaration of Sovereignty formulated at the Diet of 1693, the king was given his power by God, nature and
helmet and shield. Hedvig Eleonora’s gesture towards this group appears to allude to martial exploits still to come, but can also be read as a call to action from mother to son. It was hardly unusual for a mother to guide a young prince, and the queen as an adviser had previously found visual expression at Drottningholm in the figure of the wise Disa. The advice and influence of a royal mother could nonetheless be seen in a very unfavourable light, all the more so if envisaged as continuing forward in time and shaping the actions of an adult absolute monarch. The mother–son relationship portrayed here could presumably also be associated in the mind of a contemporary viewer with real complications in

Fig. 2 David Klöcker Ehrenstrahl (1628–1698), Allegory of King Charles XI Receiving the Reign from his Mother Hedvig Eleonora, 1692. Oil on canvas, sight size 353 × 220 cm. Audience Chamber, Drottningholm Palace. Nationalmuseum, NMDrh 126.

Fig. 3 David Klöcker Ehrenstrahl (1628–1698), Allegory of the Peaceful Reign of King Charles XI. Oil on canvas, sight size 359 × 205 cm. Audience Chamber, Drottningholm Palace. Nationalmuseum, NMDrh 130.
royal houses across Europe, where it was not unusual for the immediate family circle to be an arena for political conflict. There was no open strife in the Swedish royal family, but it may be noted that Charles XI’s great filial piety and the dowager queen’s precedence over the queen consort stretched the boundaries of their culturally ascribed roles. Hedvig Eleonora’s real influence has been insufficiently studied, but was noted by contemporary diplomatic envoys. The other painting not mentioned in Die vornehmste Schildereyen is the Allegory of the Peaceful Reign of King Charles XI (1693, Fig. 3). Like The Regency, it represents a summary of an extended period of time. Here, the peaceful kingdom of The Regency, under the rule of the boy-king, continues in the reign of the adult Charles XI, in which there is abundance, the arts flourish, and lions chew up the weapons of war. The king’s role as a patron of architecture is hinted at by the north front of Stockholm’s Royal Palace, below which we can make out banners, alluding to the victories that preceded the peace.

The next three wall panels – Allegory of the Nuptials of King Charles XI and Queen Ulrika Eleonora (1692, Fig. 4); Allegory of the Union of King Charles XI and Queen Ulrika Eleonora (also known as Allegory of the Resolution of Swedish–Danish Discord by the Union of Charles XI and Princess Ulrika Eleonora, 1692, Fig. 5); and Allegory of the Consolidation of the Kingdom by Heirs to the Throne (1693, Fig. 6) – represent the securing of the dynasty by the marriage and children of Charles XI and Ulrika Eleonora of Denmark. There is no reference, though, to Ulrika Eleonora’s death in 1693. The union between king and queen is portrayed as crucial to the peace and happiness of the realm; the temple of Janus is closed and Mars is persuaded, with the help of Wisdom, to lay down his arms. The Consolidation of the Kingdom points to the future of the realm and the dynasty, which at the time the pictures were painted seemed happy and secure. The ceiling painting, Allegory of the Glorious Deeds of Swedish Kings (1693, Fig. 7), for its part, recalls the illustrious history of Sweden. The northern celestial bodies and constellations depicted around the apotheosis of the kings emphasise the northern context, picking up the threads of the Gothic allusions of the Drottningholm staircase, but in a different visual language. The themes of the painting History and Fame, mentioned above, which places Charles XI alongside Gustav Vasa, Gustav II Adolf and Charles X Gustav, also recur in the ceiling. As noted, Charles XI Receiving the Reign and The Peaceful Reign of Charles XI are not included in Die vornehmste Schildereyen. Instead, Ehrenstrahl describes The Coronation of Ulrika Eleonora the Elder (probably 1694, Fig. 8) as part of the series. In this painting “nach leben”, the king, the queen and more than thirty other individuals are depicted in a real setting – the Great Church of Stockholm – and allegorical elements are entirely absent. Here, in contrast to the other compositions in the series, the royal family are not represented as part of a dynastic continuity linking the present
to the past and the future. Instead, the painting expresses the position of the king and queen in relation to their subjects – represented by the clergy, the court and the Council of the Realm – who constituted an extended family to which, according to the ideology of the time, Charles and Ulrika Eleonora were to be like a father and a mother.  

**In the Audience Chamber or the Antechamber?**

From the 1690s to 1709, two of the state rooms at Drottningholm were possible settings for the paintings discussed above. The room adjoining the State Bedchamber – sometimes, but not always, referred to as the Audience Chamber – was lavishly fitted out in the 1680s. This interior has not been preserved, however, and only certain details of it are known. The earliest description of the room outside the Audience Chamber, sometimes called the Antechamber, is found in *Die vornehmste Schildereyen*. The text suggests that the paintings were already in place in the Antechamber, but that was not the case; rather, the artist’s description documents what was intended just after the allegories were painted.  

According to Ehrenstrahl, pilasters in the corners of the room were to be decorated with gilded medallions portraying the kings of Sweden, from Gustav I to Charles X Gustav. Above the portraits, the monarchs’ emblems and devices were to be displayed, and below them their “symbolum oder denckspruch”. These medallions would have reinforced the ceiling painting’s references to the history of Sweden and its kings. Above the six doors, emblems linked to the themes of the paintings were envisaged. With its symmetrically arranged doors and false doors, pilasters, paintings and detailed medallions, this design for the Antechamber is clearly reminiscent of the State Bedchamber (Fig. 9).

The chronology of the wall panels and the dimensions of the canvases permitted two conceivable arrangements of the original series in the room, beginning either on the north wall (cf. plan, Fig. 10) or on the south wall, immediately to the right of the door from the guard room. In either case, the visitor’s gaze would first fall on the dowager queen’s tribute to her son as a peaceful ruler, placed on the far wall, between the windows. According to *Die vornehmste Schildereyen* however, that was where the series was to begin (with *The Regency*), concluding with *The Coronation* on the north wall. This order disrupted the chronology, but was made necessary by the measurements of the coronation scene.

In reality, the paintings were installed in 1696–98, the ceiling painting in the Audience Chamber and the wall panels probably in the same room, where there is definite evidence of their presence from 1709. At that time, *The Coronation of Ulrika Eleonora the Elder* was placed in the Antechamber. We can thus make out three stages in the history of the paintings through the 1690s: first, the creation of the allegorical series around 1692–93; then Ehrenstrahl’s description of the Antechamber, from 1694, in

![Fig. 5 David Klöcker Ehrenstrahl (1628–1698), Allegory of the Union of King Charles XI and Queen Ulrika Eleonora. Oil on canvas, sight size 354 x 194 cm. Audience Chamber, Drottningholm Palace. Nationalmuseum, NMDrh 128.](image-url)
which *The Coronation* replaced two of the allegories; and finally the installation of the original series in the Audience Chamber, probably as early as 1696–98, but at all events before 1709.

**Charles XI and his Families**

*Charles XI Receiving the Reign*, then, was one of the allegories excluded from Ehrenstrahl’s account of the Antechamber. The painting represents Charles XI’s accession to power, and the origins of that power, in a way that can be viewed as weakening the theocratic ideology of an absolute monarchy. It also appears to suggest a position for the king’s mother which undermines his authority, conflicting as it does with a patriarchal order that saw the queen as the king’s subject. These possible negative interpretations of the picture must of course have been unintended.

At the same time, this painting, together with the *Allegory of the Regency*, reflects a desire to highlight Hedvig Eleonora’s importance more clearly and tangibly than had previously been the case at Drottningholm. The other painting excluded was the *Allegory of the Peaceful Reign of Charles XI*. Perhaps Charles’s role as a soldier was perceived as too toned down in the series as a whole, when *Charles XI Receiving the Reign* with its clear martial element was excluded. Otherwise, it is difficult to see how an unfavoura-
In the depiction of her daughter-in-law’s coronation, Hedvig Eleonora is an inconspicuous figure, no doubt in keeping with the ceremonial of the occasion. The composition can at the same time be regarded as an image of how, in line with the conventions of the time, the dowager queen is withdrawing from the prominent role she had legitimately assumed in The Regency. With the inclusion of The Coronation, the queen consort assumes a more prominent place in the series of paintings as a whole, and yet clearly as her husband’s subject. Charles XI is unambiguously portrayed as the absolute monarch by the grace of God, ruler of both the royal family and his realm. In neither the allegories nor the coronation painting is Ulrika Eleonora represented as an active subject – her role as queen and mother is passive, compared with the active role of the dowager queen.

Insight into both the problems of the original series and the coronation picture as their solution is provided by an analysis of the French dowager queens’ strategies as regents:

in a society in which hierarchy and status were demonstrated in public performance, regents reassured observers with “normal” gender behaviour to imply that their only “abnormal” behaviour was the public exercise of authority. Regents then resubmerged this “abnormal” exception in the performance of “normal” gender-ascribed functions. Regents subsumed unacceptable public behaviour under the performance (often hyperperformance) of acceptable gender identities.27

This analysis relates to the performance of one queen, but in the paintings we are concerned with here, the balancing of the “abnormal” with the “normal” is performed by two, Hedvig Eleonora...
and Ulrika Eleonora the Elder. “Normal” behaviour is already in evidence in the original series, in which three allegories are devoted to marriage and children, and Hedvig Eleonora’s loving maternal role is also expressed. The normality of the allegories was insufficient, however, and Hedvig Eleonora’s “abnormal” gender behaviour therefore had to be both concealed by the exclusion of one painting, and further compensated for by Ulrika Eleonora’s “performance of acceptable gender identities” in the coronation scene.

Hedvig Eleonora’s intentions have been identified here with the original series of allegories. The meaning of the series was modified when, in Die vornehmste Schilderungen, Ehrenstrahl replaced two of its paintings with The Coronation of Ulrika Eleonora the Elder. The artist had long been a highly trusted servant of the dowager queen, but for several years his influence on the arts at court had been declining. It seems likely that, in Die vornehmste Schilderungen, he was primarily a spokesman for Charles XI’s chief adviser in this field, the court architect Nicodemus Tessin the Younger. Like Ehrenstrahl, Tessin had enjoyed the patronage of Hedvig Eleonora, but it was the portrayal of absolutism and the persona of Charles XI that he saw as his true mission. As scholars have emphasised, Tessin was to gain an increasingly firm grip on the public image of the king.”

The decoration of Drottningholm shows how Hedvig Eleonora availed herself of subjects and rhetorical formulas that were well established for female royal patrons, and how she modified them to lend visual expression to and legitimise her position. As noted in my introduction, however, other voices besides that of the dowager queen asserted themselves at the palace. Ehrenstrahl’s representations in words and images of “the most important events in the royal house”, discussed in this article, are a clear example of this. If these representations are defined as a chronologically extended “portrait” of Charles XI and his family, then the form they assumed and the varying ways in which they were combined can be seen as a dialogue about what needed to be included and excluded in order to strengthen the image of the king taking shape in the last decade of his reign.

Notes:


9. Concerning this maternal role, see Anders Jarlert, “Rikets trogna mor och amma – Hedvig Eleonoras kristna värld”, in Laine 2015, pp. 34–39; and Åsa Karlsson, e.g. ”Åkedrottning Hedvig Eleonora – landsmodern”, in Årsbok för Riksarkivet och landsarkiven, Stockholm 2008, pp. 112–120.


12. For this painting, see for example Olin 2000, pp. 99–100; Skogh 2013, pp. 250–254.


14. See, in particular, Ellenius 1966; Olin 2000, pp. 59–60; Mårten Snickare,
See note 13.


18. For an introduction to the role of the royal widow, see Schattkowsky 2003.

On relations within the Swedish royal family, see for example Göran Rystad, Karl XI: En biografi, Lund 2001, pp. 280–306.


21. Snickare 1999, p. 66. The picture was painted some 15 years after the coronation, so it is difficult to be sure how Ehrenstrahl’s words “nach leben” are to be understood. An undated preliminary study (Nationalmuseum, NMH 2/1867) offers only a very schematic rendering of the faces.


The Nationalmuseum’s First Exhibition: On the Scandinavian Art Exposition in 1866

Eva-Lena Bergström
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Director of Archives and Library

“Interior from the exposition palace in Stockholm”, in Ny Illustrerad Tidning, 14 July 1866.
“God save the Nordic region, its art and its artists!”

2016 marks the 150th anniversary of the inauguration of the Nationalmuseum’s building on Blasieholmen. The construction process had been a long, convoluted and widely criticised affair. The reputation of the new Nationalmuseum was therefore tarnished. In the summer of 1866, the historic collection was installed on the ground floor, but the upper-storey galleries, intended for the national collection of art, were still empty. Only part of the Museum was open to the public.

The Nationalmuseum was not yet an independent government agency but subordinated to the Board of Public Works and Buildings and closely affiliated to the Royal Academy of Fine Arts. Both the curator and director, Johan Christoffer Boklund, and the senior curator Fritz von Dardel thus had dual assignments. Boklund was a professor at the Academy, and von Dardel’s impressive CV included several prestigious positions in the contemporary art scene. A standing comparable to simultaneously being the head of the National Property Board and chairman of the Royal Academy of Fine Arts. He was a close friend of the king.
and belonged to his circle of practising artists. Von Dardel’s caricatures are not merely amusing but also provide a sharp resumé of the cultural elite at the time. It was Fritz von Dardel who launched the pragmatic proposal to fill the empty top floor of the Nationalmuseum, in connection with the Scandinavian Exhibition of Industry and Art in Stockholm, with contemporary art from Sweden’s neighbouring countries. The Royal Academy of Fine Arts was, in other words, formally responsible for the Nationalmuseum’s first exhibition.

The Scandinavian Art Exposition was aimed at adding splendour to the opening of the Nationalmuseum, with the intention of establishing the institution as a palace of fine arts, a stronghold of nationalism and the Swedish people’s museum. The exhibition opened on 15 June 1866.

The Age of World Fairs
The second half of the 19th century was the age of world fairs. The objects displayed at these events manifested the industrial and artistic progress of their nations; they offered the latest products from the crafts industry and highlighted contemporary art. Unlike the regulating and didactic ambitions of the museums, these fairs were considerably freer arenas that demanded neither...
The media thus covered many different facets of the event. In *Ny Illustrerad Tidning*, Lorentz Dietrichson, an art historian, writer and, for a brief period, an amanuensis at the Nationalmuseum, summarised his impressions of the exhibition in ten articles. Skilled printers were also employed by the publication, and quality reproductions of selected works introduced the readership continuously to Nordic contemporary art. In the exhibition, visitors encountered several of the Nordic artists who had studied in Dusseldorf, Munich and Paris. On the art scene in the German cities, genre painting was fashionable. The Nordic art, and consequently the Museum’s exhibition followed this tradition and leaned predominantly towards small-format vernacular painting and landscapes (Figs. 2–4).

Dietrichson’s articles reflect the impact of nationalism on contemporary art preferences. He began with an overview of genre painting, giving special attention to the national traits, and highlighting the artists Julius Exner (1825–1910) from Denmark, Adolph Tidemand (1814–1876) from Norway, and Johan Fredrik Höckert (1826–1866) from Sweden. The painting *Sermon in Löfmock Mountain Chapel in Lapland* by Höckert had been shown at the Paris Salon in 1855 and was acquired by the museum in Lille in 1856. It was praised as a masterly work, for its colours and composition. Although the Norwegian artist Tidemand was said to be skilled at capturing the multifaceted soul of the Norwegian people, Dietrichson criticised his recent paintings for reproducing a sense of aesthetics or a knowledge of history. They attracted a broad public from all social classes, and were thus included, together with the museums, in the discourse on the mission of art and crafts to foster good taste. The first major world fair, *The Great Exhibition of the Works of Industry of All Nations*, at the Crystal Palace in London in 1851, was, according to art historian Anna Lena Lindberg, a broad, popular event to nurture a sense of taste, a milestone in the development of art pedagogy (Fig. 2).3

The art exhibition on display in the Nationalmuseum helped support the Scandinavian manifestation and the organisers were obviously hoping that visitors would also venture into other parts of the museum building. The plans and preparations included a multitude of practical decisions on borrowing art, shipping, admission fees and sales of both art and photographic reproductions (Fig. 1). A request to borrow works was drafted and sent via Crown Prince Oscar to the Norwegian government, the Royal Academy of Art in Denmark, and the Art Association in Finland. Moreover, the government promised free transportation from Norway and Denmark by Swedish Rail, as noted in an unsigned article in *Post- och Inrikes Tidningar*, in July the same year.4 To make ends meet, an admission fee was charged, and the daily newspaper *Dagens Nyheter* noted that visitor numbers were higher on days with reduced fees. Several of the works of art were for sale, a fact that received a great deal of press coverage. It was reported what had been bought, by whom, and at what cost.5 But the actual prices were not openly displayed; instead, interested buyers were referred to the curator, Mr Johan Christoffer Boklund, for further information. Another commercial aspect was the sale of poster-sized photographs. Johannes Jaeger’s photographic studio depicted a selection of the objects in the exhibition and offered posters for SEK 3 each.6

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Norwegian artists organised by the Royal Academy of Fine Arts in the early 1850s.11

Three decades later, in connection with the 1897 Art and Industry exhibition on Djurgården in Stockholm, a letter published in Nordens Expositionstidning reflects on the exhibition in 1866:

Although neither overwhelming nor magnificent in scope, its inner qualities were all the more striking: this was an art exhibition whose content people of all social classes, the learned and the uneducated, could understand and thus took such indescribable pleasure in viewing and getting to know more closely.12

The letter emphasises the public’s reception; visitors are lively, gesticulating and eager to share their experiences, and the writer claims it was the capacity of the artists at the time to capture vernacular scenes that cut across distinctions of class and social status that was the reason for this popularity. There had been a mutual understanding between the practitioners of art and their audience, the writer asserted, and continued:

The current modern style, with its peculiar play of colours and especially the widespread symbolism that is completely incomprehensible to most art lovers, had not then gained a foothold in the artists’ output. The artists were unanimous in their efforts to achieve such art works that could satisfy the public’s desires, and in them cultivate a taste for, and sensibility to, the noble, the beautiful, the sublime.13

In other words, the first visitors to the Museum encountered paintings that were set close together as in a salon. The Norwegian section hung to the right in the domed gallery, and was mentioned specifically in the article, which stressed Tideman’s and Hans Gude’s (1825–1903) studies in Dusseldorf, and their influence on Swedish artists, not least through the exhibition of Danish and

Fig. 6 “From the Art Exposition: ‘The Last Bed of the Little One’. Painting by Amalia Lindegren, woodcut by L. A. Smitt”, in Ny Illustrerad Tidning, 1 December 1866.
The Scandinavian Art Exposition is also an excellent example of the temporary exhibition, as a specific phenomenon with its own history based on the culture of art and industry fairs, which arose around the mid-18th century and continued to grow with the 19th-century world fairs. Their purpose was to give nations opportunities to manifest themselves and present their contemporary industrial and cultural progress. The exhibition can therefore also be understood against the background of emerging commercialisation of the arts and the emergence of popular culture and an entertainment industry. In this context, the Nationalmuseum and the exhibition served as a public and commercial arena for the current national and Nordic tendencies. It thereby also had a discursive influence on development as exhibitions became more geared towards a larger and broader audience – and an emerging art public (Figs. 8–9).

Art did not have a high status in Sweden, and the Stockholm audience can only be described as unfamiliar with both art and exhibitions. In hindsight, it appears that what was originally just a pragmatic solution rather than an intentional plan, turned out to be a stroke of genius. With the Scandinavian Art Exposition, the Nationalmuseum was immediately established as the Swedish people’s art institution. The Nationalmuseum’s first exhibition was not connected at all to its collections, but nevertheless reflects its ambition to serve as the capital city’s most important forum for art.

**Facts**
The Scandinavian Art Exposition in Stockholm: 15 June–14 October 1866
Exhibition Curator: Professor Johan Christoffer Boklund
Exhibition committee: Fritz von Dardel, praeses RA (Royal Academy of Fine Arts), Chair, Axel Nyström (1793–1868), Secretary, RA, Carl Gustaf Qvarnström (1810–1867), board member, RA, Johan Fredrik Höckert (1826–1866), artist and professor, RA, Edvard Bergh (1828–1880), artist and professor, RA.
Participating artists: 224 artists, of whom 99 were Swedes, 53 Norwegians, 54 Danes, and 18 Finns.
Number of borrowed works: 679, of which 355 were Swedish, 169 Norwegian, 109 Danish, and 46 Finish.
Number of objects from the Nationalmuseum collection: 0
Exhibition catalogue: Yes.
Subject: Contemporary Nordic painting.
Exhibition principles: Group exhibition organised according to nation.
Dominant genres: national characters, vernacular scenes, Norse mythology and Nordic history, landscapes.
Venue: The Nationalmuseum, upper storey.
Number of visitors: 91,045
Fig. 8 The Main Stairs at the Nationalmuseum. Original drawing by O. A. Mankell, figures by G. Janet, in Ny Illustrerad Tidning, 20 October 1866. Note that the elegantly dressed ladies in the foreground are the first thing that captures the viewer's attention. The figures in rural costume looking at Fogelberg’s sculpture are drawn more softly and placed to the far left in the picture. In this way, the illustrator emphasises that the new public art is a predominantly middle-class affair; a distinction which is staged in the space of the entrance hall and the upward movement of the main staircase towards the art galleries. The bourgeoisie is depicted standing on the stairs, while the parochial representatives are placed down below.
Fig. 9 “Through Swedish glasses. Comparisons, written by J. A. Malmström. Series Seven”, in Ny Illustrerad Tidning, 22 September 1866. In this caricature, the Swedish art audience is thronging before the art. In Paris, they gather elegantly and with sophistication at a distance from the objects (detail).

Notes:
5. Dagens Nyheter, 10 July, 1866; Dagens Nyheter, 3 July 1866, short piece on the Art Exposition: re. the acquisitions made by the royal court and the government. The government acquired Jernberg’s Dancing Bear, A. Lindegren’s Breakfast, and Tilhes by Nordenberg for 2,000 Riksdaler each; Nordgren’s View of the Norwegian Coast for 1,800 Riksdaler, and Norrland landscapes by Wahlberg for 2,500 Riksdaler. Post-och Invikes Tidningar, 28 June, 1866, Konsexpositionen – short piece on Göteborgs konstmuseum’s acquisition of Gude’s Funeral Procession on Sognefjorden for 3,200 Riksdaler. Göteborgs konstförening acquired Boys Drawing by Miss Ribbing; The Surprise by Agnes Börjesson; a landscape by Olof Arborelius, and The Two Friends by S. Simonsen, N.M. Ust.Kat. Konstutställningen vid konstutställningen år 1866, Förteckning över Utländska Konstutställningen vid Konstakademins för de fria konsternas Exhibition år 1866, Stockholm 1866.
9. Lorentz 1866, pp. 39f.
11. Ibid.
13. Ibid.
Evert Lundquist as Dr Jekyll and Mr Hyde

Emilia Ström
MA
Archives and Library

Fig. 1 Evert Lundquist (1904–1994) sitting in his studio in Drottningholm. Photography by Anders Engman, 1956. Nationalmuseum Archives, EB 1:3.
Evert Lundquist’s Personal Archive

The archive of the Swedish artist Evert Lundquist (1904–1994), comprising 77 volumes, was processed, arranged and described in spring 2015 by Emilia Ström at the Nationalmuseum Archives, using the archival management software Visual Arkiv. The material consists of a total of 68 volumes donated by Lundquist himself, together with 9 volumes of documents collected by the artist’s sister, Elsa Burnett.

Evert Lundquist gave the Nationalmuseum the greater part of his personal archive, 43 volumes in all, in November 1984. This material consists mainly of the artist’s “work surveys” and press cuttings (EL1). In January 1986, Lundquist also presented the Museum with 14 ring binders, containing transparencies (EL4), films and cassette tapes (EL3). Up to the end of his life, he regularly visited the Nationalmuseum Archives to make notes in and add to the material. Those additions are now arranged in a further 11 volumes.

Elsa Burnett’s archive relating to Lundquist was given to the Museum in September 2003 and consists primarily of six 43 x 30 cm ring binders containing family albums, two photograph albums, and press cuttings. Like Lundquist’s personal archive, Burnett’s material is made up of scattered documents, correspondence, notes, drawings and sketches, together with extensive collections of photographs and printed matter.

The list of the two archives in Visual Arkiv was prepared on the basis of Evert Lundquist’s own listing, retaining the structure of the material and the original headings. In the volume comments, the contents of each volume are given in broad outline, while letters and selected drawings, sketches and photographs are listed at the individual item level. In the process of arranging the archives, as little material as possible was moved, so as to preserve the context of the documents and Lundquist’s own work flow.

Explaining the rationale behind his working archive, Evert Lundquist wrote:

“Memory binds our life together, gives it context, continuity and meaning. My archive has come about as the result of a strong need for continuity – as an aid to the memory. It is and has been an invaluable aid; the past becomes a living present, and the context is made clear. Both the visual material – my “work surveys” – and the tape recordings, with the judgements and reflections on my work which they contain, as well as those of others in the form of published articles etc. – are material that has been necessary and indispensable to the progress of my work.” (EL 6:2)

The contents of the 43 volumes which the artist himself arranged and listed can seem somewhat complex and difficult to navigate. Nevertheless, the Nationalmuseum Archives wished as far as possible to retain this “disorder”, which represents the context of the documents. The archive – like Lundquist’s own art – thus becomes an expression of self-reflection and introspection. Here, too, the artist engages in a dialogue between tradition and innovation. Out of this seemingly free amalgamation of professional and private life, of the work and testimony of the artist, teacher, writer and private individual, the great existential issues are able to emerge. This is something Lundquist himself expresses, not least in “An Artist’s Intellectual Testament – on the personal and on the value and purpose of Art”, which he committed to writing on 16 June 1940 (EL 1:1).

Evert Lundquist as Dr Jekyll and Mr Hyde

As in his art, so too in his archive we can make out the two contrasting sides of Evert Lundquist: on the one hand a controlled reserve, on the other a wish to hold up to view and carefully document his life. Lundquist would presumably have been pleased to see an inventory of his archive now made available through the online Visual Arkiv system, given his comment: “A contributory factor behind the creation of the archive was a desire to try, to the best of my ability, to offer a picture of ‘an artist’s life and times’” (EL 6:2).

The portion of the archive collected by the artist’s sister Elsa Burnett includes a portrait photograph of Evert Lundquist sitting – according to an inscription on the back – in his studio in Drottningholm (Fig. 1). Taken by the photographer Anders Engman in 1956, the image reflects Lundquist’s entire personality and, in a sense, sums up his artistic achievement. The artist’s reflection appears in a heavy Rococo frame, his head resting on his hand, surrounded by both his own works and reproductions of some by the great masters – works that inspired him in his own creative practice. Here we see, not least, Lundquist’s own copy of the Nationalmuseum’s Young Student Drawing by Jean Siméon Chardin (1669–1779).

The gold frame of the mirror encapsulates the bourgeois respectability Lundquist was so keen to project, in the same way as the heavy gold frames in which he often mounted his own works. But this is a divided picture within a picture. The ambivalence, the contradictions and the impenetrability are made clear by the evasive gaze of the sitter. At the same time, a dialogue is taking place here – as in Lundquist’s art – between tradition and innovation, between the well-known objects close at hand – still life – and movements of light and form. As in many of Lundquist’s works from the 1950s, an all-embracing – non-hierarchical – composition is created, all of its parts of equal value. The room, blocked by a wall, feels cramped.

Håkan Pettersson, for many years a library assistant at the Nationalmuseum – Moderna Museet Art Library, recalls how he guided Evert Lundquist through his archive and heard him say that, for him, the most important things in life were his art and his wife Ebba. Lundquist’s great affection for his wife was shown not least by his love letters, often illustrated with his own drawings. The archive includes 120 sheets, written between 1960 and 1987, with Lundquist’s own explanation on the accompany-
Fig. 2 Evert Lundquist (1904–1994), Dr Jekyll or Mr Hyde (recto), 1951. Ink and watercolour on paper, 297 x 210 mm. Nationalmuseum Archives, EL 1:34.
The notes, correspondence and other material in the archive testify to the great importance which the Nationalmuseum as an institution, and individual members of its staff, had for Evert Lundquist. His two self-portraits, dated 1927 (NMGrh 3222) and 1929 (NMGrh 3531), were donated by him to the Swedish National Portrait Gallery at Gripsholm in 1968 and 1975, respectively. In 1990, Lundquist presented 24 prints to the Tessin Institute in Paris, whose art collections the Nationalmuseum has managed since 1982.

Notes:
3. Conversation between the author and Håkan Pettersson of the Nationalmuseum Art Library, in April 2015.
4. “Mannen med Janusansiktet eller Dr Jekyll och Mr Hyde eller Ludde målar och målar inte.” Letter dated 7 January 1951, Nationalmuseum Archives, NM/EA EL 1:34.

Fig. 3 Evert Lundquist (1904–1994), Dr Jekyll or Mr Hyde (verso), 1951. Ink and watercolour on paper, 297 x 210 mm. Nationalmuseum Archives, EL 1:34. “By covering the opposite, unwanted half (whichever it may be) with the enclosed piece of paper, you get a clear picture of Dr Jekyll or Mr Hyde.”
Analysis and Conservation of Maurice Quentin de La Tour’s Portrait of the Princesse de Rohan

Cécile Gombaud
Paper Conservator

Fig. 1 Maurice Quentin de La Tour (1704–1788), Marie-Sophie de Courcillon, Duchesse de Pecquigny, Princesse de Rohan (1713–1756), married to (1) Charles François d’Albert d’Ailly, (2) Hercule Mériadec de Rohan, c. 1740. Pastel on paper, 58.2 x 47.8 cm. Nationalmuseum, NMB 2650. Before and after conservation.

The portrait of Marie-Sophie de Courcillon, Princesse de Rohan (1713–1756), by Maurice-Quentin de La Tour was acquired by the Nationalmuseum in 2014 (Fig. 1). The pastel had earlier suffered a severe mould development and an infestation causing many damages to the surface of the media layer. In 2015, it was treated and studied together with another pastel by de La Tour, the Portrait of Voltaire (Fig. 2), in collaboration with international scientists. This project provided us with information about the pastel’s history and technique, the artist’s palette, and enabled us to outline the artist’s working process.
The paper join runs transversally below the chin of the princess and is entirely covered by the pastel layer (Fig. 4). Four additional strips of paper are glued on the periphery. This is commonly found in works by 18th century pastellists, probably as a way of matching the size of the paper with the strainer. De La Tour usually made several sketches of his sitter’s face. The chosen preparatory sketch was then attached to other pieces of paper in order to create the finished portrait. In this case, the portrait of the princess is only on the upper piece of paper. The Portrait of Voltaire was also a preparatory drawing but it was apparently never used for the completion of a final portrait.

De La Tour would normally paste preparatory drawings on blue paper on a stretched canvas to make them sufficiently sturdy to later be framed. Due to an infestation, the original strainer and canvas were removed at an earlier time. The portrait of the princess is now entirely pasted on a grey cardboard (Fig. 5), while the peripheral paper strips were probably cut to the size of the mounting board in order to fit a new frame. The transfer to a new mount happened after the 14th of May 1877; this is the latest date visible on the newspaper clips glued to the back of the board. These paper strips were earlier used to secure the pastel in the frame.

Analysis of the Pastel Layer
The pastel layer is still preserved despite former treatments and damages. One can still sense the rich and velvety texture of the blue cape in four shades of blue (Fig. 6). Pigments analysis indicates that the blues consist of a subtle combination of Prussian blue with copper-based pigments. Prussian blue mixed with carbon black pigments create darker modulations in the dark areas of the garment, while slightly greenish copper-based pastel strokes mixed with white produce the lighter shades that highlight the cape. The artist builds up pastel layers in order to convey a three-dimensional effect. Thinly applied strokes highlight and redefine the flesh areas. They are a combination of red and yellow iron pigments with white calcium carbonate, while the carnation of the cheeks is made of vermilion, which is a mercury-based red pigment, mixed with white (Fig. 7). The identified pigments are typical for the 18th century pastellists’ palette as listed in Paul-Romain de Chaperon’s 1788 treatise.

Photographic techniques such as infrared photography have also contributed to visualising the carbon-based medium of the underdrawing. It consists of a black wet medium applied thinly with a brush to delineate the features around the eyes and the mouth. Blotchy areas on the dark side of the face are applied broadly, possibly with a brush.

Framing
The pastel was framed in a Rococo frame. The wooden backboard bears a sticker of the Exposition des cent pastels, housed in the Galerie Georges Petit in 1908. The transfer to a new mount and

Technical Description
Visual examination, condition checking and a thorough photographic documentation provided us with information on pigments, binders and fixatives.

Paper Support
The pastel is executed on blue paper pasted onto grey cardboard (61 x 50 x 0.5 cm). Blue paper is characteristic for Maurice-Quentin de La Tour, who favoured it over the parchment used by other 18th century pastellists such as the Swiss Jean-Étienne Liotard (1702–1789). Unlike white writing paper, it had a fibrous texture resulting from very little sizing, and was ideal for grabbing pastel pigments (Fig. 3). It also came in a middle-tone nuance, which was convenient for making quick portraits of sitters who had little time. The pastel consists of two separate pieces of paper pasted together. The paper join runs transversally below the chin of the princess and is entirely covered by the pastel layer (Fig. 4). Four additional strips of paper are glued on the periphery. This is commonly found in works by 18th century pastellists, probably as a way of matching the size of the paper with the strainer. De La Tour usually made several sketches of his sitter’s face. The chosen preparatory sketch was then attached to other pieces of paper in order to create the finished portrait. In this case, the portrait of the princess is only on the upper piece of paper. The Portrait of Voltaire was also a preparatory drawing but it was apparently never used for the completion of a final portrait.

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reframing occurred between 1877 and 1908, after both the strainer and original frame had suffered insect-related damages. This explains why the mounting cardboard fits the frame rabbet precisely.

**Condition on Arrival at the Nationalmuseum**

The pastel had suffered a severe mould attack in the past as a consequence of a water damage that left a tideline in the lower area of the pastel. Humidity had condensed behind the glass, next to the pastel, because the art work was hanging on a humid or a cold wall. White mycelia spots were particularly visible in the blue and black areas of the garment and at the back of the pastel. (Fig. 8).

Mould-related damages are very common on pastel paintings. Pastel sticks are made of organic materials extracted from plants and animals, which are nutrients favoured by microorganisms. Condensation can arise in glazed framings in an unstable indoor climate, contributing to the formation of mould.
Mould spots had been roughly brushed away in a previous attempt to clean the pastel, removing not only the mould but also part of the pastel layer, scratching it down to the paper. (Fig. 9) Additional visible scratches were caused by a former glass breakage.

A very unusual media damage was also visible in the sheet music held by the princess. The lyrics were deliberately rubbed off, as revealed by the UV light photograph. Neil Jeffares provides further information about this in his essay on the pastel (Fig. 10). The main damage to the paper support consisted of deformations and cockling along the paper edges caused by the uneven adherence to the new cardboard mounting.

Large parts of the frame were missing, including the entire top corners (Fig. 1), while insects had made numerous holes in the wood.

Conservation of the Pastel

In order to remove mould spots and accumulated dust from the pastel surface, the pastel layer was entirely cleaned using a 1 mm end Pasteur pipette connected to a vacuum cleaner containing a Hepa® filter. Mould spores were trapped by the filter, which prevented them from spreading in the atmosphere. A few hairs attached to the end of a glass pipette were used to remove mycelia and loose dust. The cleaning was a meticulous process, part of which was carried out under a microscope. In this case, many spots could not be removed because they were dry and adhered tightly to the pastel layer (Fig. 11).

Local retouching was necessary on some mould spots and on the tideline, to improve the visual coherence of the pastel. Pastel crayons were used; their pointy end allowed a precise application.

Fig. 7 Detail of the face in direct light and infrared reflectography.
Slightly harder than classic pastels, they enabled us to retouch even the surfaces where the pastel layer had become smooth and the support had lost its fibrous texture.

The paper support was consolidated and loose areas secured to the cardboard using Japanese paper hinges glued with starch paste (Fig. 12).

The pastel was reframed in an airtight conservation box, to prevent the introduction of moisture next to the pastel layer and the risk of further mould growth (Fig. 13). The box was fitted in the newly-restored frame after an anoxic treatment against insects had been carried out.

The conservation of the Portrait of the Princesse de Rohan, together with the preparatory drawing of Voltaire, by Maurice-Quentin de La Tour, was a unique opportunity to study the atelier practices of one of the major 18th century pastellists.
REPORTS/ANALYSIS AND CONSERVATION

Notes:
2. In collaboration with the RAÄ (Swedish National Heritage Board, Visby), the CATS (Centre for art technological study, Copenhagen), and Dr Julia Schultz (Stuttgart University).
5. Jørgen Wadum, David Buti and Johanne Nielsen, *CATS analytical reports*, Copenhagen, 2015. X-Ray fluorescence (XRF), Fourier transform infrared spectroscopy (FTIR) and Raman spectroscopy were used to indentify pigments.

Fig. 12 Pastel secured to the cardboard with Japanese paper hinges.

Fig. 13 Airtight conservation framing sealed using a hot spatula.
An 18th-Century Frame

Merit Laine
Curator, Prints and Drawings
Ellinor Lindeborg Moberg
Frame Conservator and Gilder

Fig. 1 Maurice Quentin de La Tour (1704–1788), Marie-Sophie de Courcillon, Duchesse de Pecquigny, Princesse de Rohan (1713–1756), married to (1) Charles François d’Albert d’Ailly, (2) Hercule Mériaude de Rohan, c. 1740. Pastel on paper, 58.2 x 47.8 cm. Nationalmuseum, NMB 2650. With the soiled and damaged frame.
The Nationalmuseum owns a substantial number of 18th-century frames, many of which are still on the painting they were originally made for. Inventories, collection catalogues and accounts confirm that frames were an important, and expensive, aspect of art collections in the 18th century. They were made in the workshops of famous, skilled ornamental carvers, in styles that closely matched the current interior trends. For pastels, moreover, frames were essential, due to the sensitive surface; a pastel work could not leave the artist’s studio without the protection of glass — and the requisite frame.

When the Nationalmuseum bought Maurice Quentin de La Tour’s portrait of Marie-Sophie de Courcillon, Princesse de Rohan, yet another 18th century frame was added to the Museum’s collection. The pastel has been remounted and it is unclear whether the current frame is the original one (see article on p. 203). It is unquestionably from the same period, however, and an
excellent example of the kind used for pastel portraits of this stature. The basic design, a concave moulding, is embellished with typical rococo, mussel-like cartouches, from which tendril ornaments as well as the curved outer edges of the frame seem to grow.

The frame is made of oak in several sections, joined together with animal glue. On acquisition the frame had extensive damages (Fig. 1). Longitudinal cracks had appeared where the glue had come unstuck. The ornaments were also loose in places, and some of the decorative elements had thus been lost. Moreover, there was some mechanical damage. Some details were missing on all four sides of the frame, and their appearance had to be reconstructed by studying other frames from the same period. In addition, the bronzing was of a later date, and the patina was worn and soiled.

The damages and changes conveyed an articulate history of the original materials and design of the frame. With the aid of pictures, films and descriptions, we have carefully documented its condition at the outset, our work process and the materials used, and the information that could be deduced from the frame in its original state has thus been preserved.²

The standard procedure for replacing missing ornaments is that the Nationalmuseum’s frame conservation studio makes replicas by taking casts from preserved details on the same frame.³ However, since such large sections of ornamentation were gone, it was decided that the missing pieces should be carved in wood. This method also meant that the frame would be closer technically and materially to its original condition. The task was assigned to the carver and conservator Felix Ginzburg. Other measures were performed at the Nationalmuseum’s studio by the Museum’s frame conservator and gilder, Ellinor Lindeborg Moberg, with assistance from Rebecka Hjukström, studio apprentice.

The project began in the conservation studio, where dirt and the later bronzing and patina were removed with a gentle alkaline gel solvent. Animal glue was used to attach loose parts and to

Fig. 5 The frame gilded with gold leaf.

Fig. 6. The frame after integrating the newly-gilded areas with the existing.
fasten and secure the original gilding. The frame was then handed over to Felix Ginsburg, who carved replicas of the missing parts out of limewood. This material is more malleable than oak, and the difference in appearance makes it easier to distinguish the old and new frame parts from each other. The techniques and tools used today are more or less the same as those used by 18th-century ornamental carvers. The process, however, was somewhat different, since it involved working on a finished object rather than performing all the stages from scratch. The wood pieces to be used as replacements are first given a basic shape (Figs. 2–3). Using various irons, the ornaments are carved out, minutely adjusting them to the place in the frame where the replicated part will be fitted. To assist the work, the contours are continuously redrawn on the wood as the details are carved out.

When Felix Ginsburg had completed his task, the frame was passed on to the Nationalmuseum’s gilder. First, the wood surfaces were primed with a layer of glue. After drying for a day, a gesso made of chalk, glue, water and alcohol was applied to the new parts and damaged surfaces. Three layers, with one day to dry in between, correspond to the characteristic thin layer found in 18th-century frames. In the next phase, the gesso is processed – details and lines are touched up, and the decorative effects of the frame can be further enhanced by engraving shallow patterns into parts of the surface, in this case in the form of grids and hatching. When the gesso processing was completed, the surfaces that were to be gilded were prepared with warm glue tinted with gold ochre, and then a base of Armenian bole – a mixture of finely ground clay and animal glue or gelatine – was applied to the areas where the gilding was to be polished (Fig. 4). The gilding thus involved using a typical feature of Rococo frames, namely the contrast between matte and polished gold, to emphasise and heighten the appearance of the details. When the bole had dried it was brushed with a burnisher. The prepared surface was then softened with a mixture of alcohol and water, and the shaped pieces of gold leaf were applied with a squirrel hair gilder’s tip. (Fig. 5). The parts to be shiny were polished with an agate stone. All handling of the gold leaf required the utmost care, since it is exceedingly thin – a one krona coin rolled into gold leaf would be sufficient to gild an entire life-sized equestrian statue.

The frame still has sections of its original gilding, and these were not re-gilded. The final task was to blend and integrate the newly-gilded areas with the existing, older gilt surfaces. Coloured wax and varnish glue were used for this.

The overall impression of the finished frame was thereby achieved at different levels: the structure and shape of the underlying, carved ornaments, the touching up and patterning of the gesso, and, finally, creating contrasts between the gilt sections. Compared to what the 18th-century frame looked like when it was new, however, the effect is somewhat subdued (Fig. 6).

Notes:
2. Video clips will be published on the Nationalmuseum’s website.
3. The following description of the restoration process is based on information from Felix Ginsburg and Ellinor Lindeborg Moberg.
4. For 18th-century techniques, see Mitchell and Roberts 1996, pp. 201–202.
The Friends of the Nationalmuseum

Eva Qviberg
Chair

Fig. 1 Catarina Hällzon (b. 1976), Necklace, Grisfälster (Pork Casing). Silver, pork casing, resin, L. 54 cm. Gift of the Friends of the Nationalmuseum, Bengt Julin Fund. Nationalmuseum, NMK 11/2015.
**The Years** when the Nationalmuseum building is being renovated are special to the Friends. Many of us cannot wait for the project to be finished, so we can once again visit the Museum to enjoy its remarkable collections. Nevertheless, this period offers the potential to try new roads, since objects are being lent to museums both in Sweden and other countries. As part of our support to the Nationalmuseum, and to bring more knowledge to our members, we have the ambition of accompanying the Nationalmuseum’s art objects on their international visits. Therefore, a group of members went to the Netherlands in March. We have also organised trips on various themes to the UK, Italy and California, USA.

Our rich calendar of events last year included many study tours where our members could learn about a wide range of subjects. One of the highlights was a visit to Herman Bergman’s art foundry, where we received a very enlightening presentation of how the art objects are made, from start to finish. Fortunately, this tour coincided with the exhibition on the sculptor Rodin. Moreover, we have offered a variety of guided tours, including the Swedish Academy, the Tändstickspalatset, the exhibitions *Hertha Hillfon* at Liljevalchs Konsthall, *Louise Bourgeois* at Moderna Museet, and *Prince Eugen’s 150th Anniversary: Facets of a Life* at Prince Eugen’s Waldemarsudde. All with the aim of stimulating and enhancing our members’ knowledge in the arts.

In 2015, the Friends of the Nationalmuseum also celebrated Queen Hedvig Eleonora (1636–1715), an avid patron of the arts who commissioned the building and refurbishing of several royal palaces and castles, and has been an inspiration to many. We visited Hedvig Eleonora church, the Drottningholm Palace Park with Museum de Vries, and Gripsholm Castle, to share her life work with our members.

For more than a century, the Friends have contributed towards a large number of acquisitions for the Nationalmuseum collection. Without our funding, the collection would probably not have been as extensive, or the Museum in a position to buy several of its masterpieces. In the past year, the Friends of the Nationalmuseum has helped fund the purchase of a number of objects. Our contribution came from donations made by members, and dividends on the Friends’ funds and foundations.

Acting on the initiative of members Ernst and Carl Hirsch, the Museum bought Carl Hörvik’s unique furniture suite that was shown at the Paris *International Exhibition* of 1925. The Hirsch Family and the Friends each contributed half of the sum required (see article on p. 57).

The Friends also had the pleasure of purchasing a study by Thomas Willeboirts Bosschaert. This study was made for his monumental painting, *Amor Triumphant Amongst the Emblems of Art, Science and War*, which was already in the Museum’s collection (see article on p. 11). As in previous years, Bengt Julin’s Fund has helped fund several acquisitions for the Nationalmuseum’s collection of design and decorative arts. Among these are the necklace *Grissfjälster* (Pork Casing) by Catarina Hållzon (Fig. 1), which, as the name implies, is made of pork casing. The Fund has also contributed to the purchase of the vase *Stone*, made of whitened silver by Yoki Ferdinandsen. Ida-Lovisa Rudolfsson was the 2014 recipient of the Young Applied Artists Scholarship, and in 2015 her textile *Det var något med himlen* (There was something about the sky) could be bought by the Museum. In the category of unusual materials, we find *Thread Wrapping Machine Chair* 060115 by Anton Alvarez, a chair made of pieces of wood and plastic tubes, thread and glue. Also the shoulder bag *Louis no. 1* by Aia Jüde, made of plaited birch bark, organically tanned leather, wood embossed with 23 carat gold and ink.

In line with the Nationalmuseum’s design focus, the Friends of the Nationalmuseum last year formed a design committee and started a design fund, to which we have already gratefully received a donation.

For several years now, the Friends invites applications from staff at the Nationalmuseum for research and travel grants. Last year, the total awarded grants amounted to SEK 97 200. Thanks to careful management of the Friends of the Nationalmuseum’s funds and foundations, amounting to SEK 115 100 000 on 31 December, 2015, the Friends could donate a total of nearly SEK five millions to the Nationalmuseum. At the end of the year, the Friends had 4 070 members. The annual general meeting in May 2015 was held in the Rikssalen in the presence of their Majesties the King and Queen, and we are deeply grateful for the generosity we have been shown during the refurbishment of the building on Blasieholmens.

The board would like to thank the staff at the Nationalmuseum warmly for generously sharing their expertise with our members. We also wish to thank our volunteers for their valuable help, which is deeply appreciated by the Nationalmuseum and its Friends.
Staff Publications and Activities in 2015

Alissa Anderson
Publications

Other academic and professional activities
Board member and web editor of the Nordic Society for Conservators Sweden.

Jan Blåberg
Other academic and professional activities
Board member of the Nordic Society for Conservators Sweden.

Charlotte Bylund Melin
Lectures
“Inomhusklimatet påverkan på föremål i museer och historiska byggnader”, Samlingsforum 2015: Innneklimat (Indoor Climate Forum), Swedish National Heritage Board, Naturhistoriska riksmuseet, Stockholm, 19 November.

“Samtal om klimatdeklarationer”, on the panel for the final seminar, Samlingsforum 2015: Innneklimat (Indoor Climate Forum), Swedish National Heritage Board, Naturhistoriska riksmuseet, Stockholm, 19 November.

Other academic and professional activities
Chairman of the Tessin Society.

Helen Evans
Publications

Other academic and professional activities
Publisher, Archetype Publications.

Maria Franzon
Lectures

Other academic and professional activities
Secretary of the Swedish society for textile conservation (SFT).

Karin Glasmann
Lectures

Margareta Gymning
Lectures


Other academic and professional activities
Chairman of the Tessin Society.

Maria Hinners
Publications


Other academic and professional activities
Board member of Sällskapet för renässans- och barockstudier (Society for Renaissance and Baroque Studies).

Veronica Eriksson
Lectures

“Erfarenheter av kvävegenerator-systemet Velox® vid sanering av skadeinsektansgript material”, Samlingsforum, Swedish National Heritage Board/Naturhistoriska riksmuseet, Stockholm, 20 November.

Other academic and professional activities
Expert in Working Group TK on textiles, SFT.

Secretary of the Swedish society for textile conservation (SFT).


“Perhaps the world’s most renowned sculptor: On the early reception, collecting and exhibition of Rodin in Sweden”, in Rodin: Auguste Rodin (1840–1917) and the Nordic Countries, (exh. cat. no. 675), Linda Hinners (ed.), Nationalmuseum, Stockholm 2015.


Lectures


“Rodin – den moderna skulpturens fader”, Affordable Art Fair, Stockholm, 3 October.

“Rodin”, Södertälje, Nationalmuseum@Konstakademien, Stockholm, 25 October.


“Rodin världens mest kände skulptör?”, Nationalmuseum@Konstakademien, Stockholm, 3 November.


Other academic and professional activities
Board member of Sällskapet för renässans- och barockstudier (Society for Renaissance and Baroque Studies).
Eva-Lena Karlsson
Publications


Lectures

Helena Kåberg
Publications


“The New Art of the New Museum”, in The Royal Garden of Drottningholm Palace, 6 May.


Other academic and professional activities
Associate Professor at Uppsala University.
Member of the board of the Tessin Society.
External expert review for the appointment of deputy director/ senior lecturer at the Swedish Institute in Rome.

Magnus Olausson
Publications


Lectures
“Travels, Tournaments and Freemasonry. National and International Influences in Royal Parks”, The Royal Garden, a seminar arranged by Axel and Margaret Ax:son Johnson Foundation at Drottningholm Palace, 6 May.


Other academic and professional activities
Associate Professor at Uppsala University.
Member of the Council for Protection of Ecological and Aesthetic Matters of the City of Stockholm.
Member of the Governmental Council of National Heraldry.
Member of the Riksbank Committee for Commemorative Coins.
Member of the Royal Society for the Publication of Documents on Scandinavian History.

Martin Olin
Publications


Lectures
“Travels, Tournaments and Freemasonry. National and International Influences in Royal Parks”, The Royal Garden, a seminar arranged by Axel and Margaret Ax:son Johnson Foundation at Drottningholm Palace, 6 May.


“War trophies and looted art – the ‘glamorous’ and dark sides of museum acquisitions”, Cultural Heritage at Risk. The Role of Museums in War and Conflict, a symposium organised by Axel and Margaret Ax:son Johnson Foundation at Museum of Mediterranean and Near Eastern Antiquities, 26 November.

Other academic and professional activities
Associate Professor at Uppsala University.
Member of the Riksbank Committee for Commemorative Coins.
Member of the Royal Society for the Publication of Documents on Scandinavian History.

Anne-Grethe Slettemoen

Lectures
“NM-UT föremålsflytten”, the Military Archives, Stockholm, 7 September.
“NM-UT föremålsflytten”, Annual General Meeting of the Nordic Society for Conservators Sweden, Salsta, 15 April.

Other academic and professional activities
Deputy Chairman of the Nordic Society for Conservators Sweden.

Maria Perers

Lectures
20th-century design history at Uppsala University – Campus Godland, 29–30 April.
“Moderna tider, modern design. Design i massproduktionens tid.” Linköping University, 7 October.

Other academic and professional activities
Member of the board of Carl Malmstens hantverksstiftelse.
Member of Föreningen Nyckelviksskolan.

Maria Sylvén

Publications