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## CONTENTS

**Foreword**  
*Susanna Pettersson*  
7

**The Friends of the Nationalmuseum – A Review of 2019**  
*Anders Lundin*  
9

**A New Cabinet Piece by Frans Francken II**  
*Carina Fryklund*  
15

**Two Male Studies by Jacques-Augustin-Catherine Pajou for the 1785 and 1787 Concours du Torse at the Académie Royale de Peinture et de Sculpture**  
*Daniel Prytz*  
19

**Joseph Ducreux’s Self-Portraiture – Capturing Emotions in the Wake of Enlightenment and Revolution**  
*Daniel Prytz*  
23

**Landscape Paintings by Jean-Joseph-Xavier Bidauld and Achille-Etna Michallon**  
*Carl-Johan Olsson*  
27

**Outside the Mainstream – Anna Nordgren, Charlotte Wahlström and Elisabeth Warling**  
*Carl-Johan Olsson*  
33

**Gustavsbergs Porslinsmuseum Re-opened**  
*Helena Kåberg and Ulrika Schaeder*  
39

**Vase to Commemorate the Industries of Sweden**  
*Helena Kåberg*  
45
CONTENTS

Monica Backström – in Memory of a Radical Glass Artist
Micael Ernstell
49

Five Perspectives on Contemporary Craft in Sweden
Cilla Robach
53

Sara Danius’s Nobel Gowns
Cilla Robach
57

The Tessin Lecture:
Inventing the Landscape. The Origin of Plein-Air Painting in Italy in the Early 19th Century
Anna Ottani Cavina
61

Acquisitions 2019: Exposé
69

Staff Publications and Activities in 2019
115
The year 2019 was a celebration of exciting acquisitions. If I were to pick one from the year's selection, I would probably highlight the Vase to Commemorate the Industries of Sweden. Produced by Gustavbergs porslinsfabrik (Gustavbergs Porcelain Factory), this vase was showcased at the first General Industrial Exposition in Sweden in 1866 and a year later it was also shown in Paris. At the time, exhibitions like these were of great importance not only for the manufacturers, but also for the reputation of the participating countries. They mirrored the quality, technological skill and artistic capacity that local manufacturers were able to display. Their achievements were covered in the local newspapers and even more widely in the Nordic press. What is more, the countries participating closely followed the press reviews. Both the success stories and the failures counted and were noted in the psychological competition between nations.

The Vase to Commemorate the Industries of Sweden has strong symbolic value. It shows Mother Svea rewarding Swedish industry with laurel wreaths. All the industries from across the country are brought together and celebrated accordingly. Now, thanks to the acquisition funded by the Friends of the Nationalmuseum, this extraordinary vase has been given pride of place at the new Gustavbergs Porslinsmuseum (Gustavbergs Porcelain Museum), which opened in June 2020. Gustavbergs Porslinsmuseum in Värmdö is about a half an hour's journey from Stockholm's city centre. It has a long history, being on Gustavbergs's factory site since as early as 1915. In the 1970s the museum moved into a factory building known as Torkhuset (1876), one of the oldest preserved buildings in the area. In 2017 the museum was closed for extensive renovation. At this point, the Nationalmuseum had the honour of taking over the management of the collections and the running of the site. I should probably mention that opening the museum in the middle of a pandemic also has undeniable symbolic value. It reminds us how important it is to invest in culture for the benefit of the public, even during the most difficult times.

The opening of the museum creates lots of new possibilities, not least in the areas of collection research, exhibitions and educational programmes. The vast Gustavbergs collection, with more than 45,000 objects, is exhibited according to several themes, such as the factory, the 1800s, the laboratory and the 1900s. Objects on display, the newly acquired vase included, can also be studied on the Nationalmuseum visitors’ guide app that can be downloaded from the AppStore.

The collection becomes stronger and richer acquisition by acquisition and donation by donation, as demonstrated in the Nationalmuseum Exposé for 2019. Special attention should be paid to the acquisitions of works by Swedish women artists such as Josefina Holmlund, Amalia Lindegren, Anna Nordgren, Gerda Tirén and Elisabeth Warling. As with many other collections all over the world, there is still work to be done to fill the gaps in terms of unrepresented areas that deserve to be included in the narrative.

Acquisitions featured in this Art Bulletin include Joseph Ducreux’s Self-Portraits, called Le Silence and La Surprise (both from the 1790s), Frans Francken II’s The Wedding at Cana (c. 1618–20), Jacques-Augustin-Catherine Pajou’s Male Studies, landscape paintings by Jean-Joseph-Xavier Bidauld and Achille-Etna Michallon, Monica Backström’s glass pieces, and contemporary craft in Sweden. In addition to this, the publication provides an insight into the Nobel gowns designed for Sara Danius by Pär Engsheden. They were donated to the Nationalmuseum by Sara Danius and her son Leo Danius, with the support of the Barbro Osher Pro Suecia Foundation. It can rightly be said that these gowns have become signature pieces of contemporary haute couture. They form a proud beginning for the Nationalmuseum’s collection of 21st-century Swedish fashion of high artistic quality.

Finally, it is important to recall that the Nationalmuseum’s collections are also about objects from our day-to-day design environment. One good example from the items acquired in 2019 is that classic...
of classics, Nokia’s mobile phone 3310. During the years of its production from 2000 to 2005, some 136 million of these phones were sold. Recently, the model has even made a retro comeback to the consumer market.

As part of the dynamic use of the collection, it is important to highlight that many of our new acquisitions were shown in our exhibitions and rich collection displays soon after they were purchased: at the Nationalmuseum in Stockholm and the Gustavsberg Porslinsmuseum, Nationalmuseum Jamtli in Östersund, Läckö Castle and Gripsholm Castle, as well as in touring exhibitions in Sweden and abroad. We are happy with all the on-site and online encounters between the works and our visitors.

I wish to thank all the authors for this issue of the Art Bulletin: Anders Lundin, Carina Fryklund, Daniel Prytz, Carl-Johan Olsson, Helena Kåberg, Ulrika Schaeder, Micael Ernstell and Cilla Robach, as well as the editors, Ludvig Florén, Martin Olin and Magnus Olausson. I would like to express my very special gratitude to Anna Ottani Cavina, Professor Emerita of Art History, our Tessin Lecturer in 2019, whose presentation on Inventing the Landscape. The Origin of Plein Air Painting in Italy in the Early 19th Century is now published as an article. Last but not least, it is my great pleasure to thank the Friends of the Nationalmuseum for making this publication possible.
ACQUISITIONS/THE FRIENDS OF THE NATIONALMUSEUM – A REVIEW OF 2019

The Friends of the Nationalmuseum – A Review of 2019

Anders Lundin
Chair

Fig. 1 From the exhibition *Hella Jongerius – Breathing Colour*, 17 October 2019–1 March 2020.
The first of these was Hella Jongerius – Breathing Colour. Hella Jongerius is one of the leading designers of our day, her furniture and textiles represented in many different countries. She works a great deal with colour and light. The exhibition demonstrated how colour affects us and the way we perceive the world around us. This is something that also becomes apparent when we see the Museum’s new colour scheme and the difference

Following the reopening of the Nationalmuseum in October 2018, our members’ expectations for 2019 were high. There was a longing to enjoy the Museum’s collections in its beautiful, newly refurbished building. There were also hopes of new, exciting exhibitions and new perspectives on the permanent collections. These expectations were more than fulfilled, with many opportunities for members to feast their senses at the Museum.

The purpose of the Friends of the Nationalmuseum is to support the Museum. Historically, we have done so mainly by making financial contributions towards acquisitions and by donating objects and works of art. In the past year, however, we have tried new ways of lending our support to the Museum. We have met the costs of two exhibitions, both of them excitingly different from what we have traditionally supported.

Fig. 2 From the exhibition Pär Engsheden and Sara Danius’s Nobel Gowns, 16 June 2020–21 February 2021.
ACQUISITIONS/ THE FRIENDS OF THE NATIONALMUSEUM – A REVIEW OF 2019

it makes to our experience of the works on show (Fig. 1). The second exhibition was Pär Engsheden and Sara Danius’s Nobel Gowns. This presentation shows that fashion design can be great art, and also occupy a space of its own in cultural and public debate. The display gets the visitor to reflect on the significance of colour, creativity and craftsmanship and their influence on us and our surroundings. And it does so without having recourse to pictorial art or sculpture (Fig. 2). The reasons we decided to fund these two exhibitions were that we saw them as significant in developing the activities of the Nationalmuseum, and also the Museum’s very strong wish for support for them. In addition, our support has given the Friends greater visibility at the Museum, something we are constantly seeking to achieve. We are very pleased with the outcome of our collaboration on these exhibitions. Nevertheless, in future we plan to revert to supporting the Museum mainly through contributions towards acquisitions.

With a view to enhancing and developing our visibility at the Nationalmuseum, and in consultation with the Museum, we have adopted a new graphic identity. It ties in with that of the Museum and enables us to increase our visibility in a way that is in harmony with the Museum’s own external visual and written communication. As well as providing direct support, the Friends of the Nationalmuseum seek to foster and deepen interest in the Museum and its work among members and the general public. One way in which we

Fig. 3 Théodore Rousseau (1812–1867), Landscape by the River Mosel, 1829–30. Oil on canvas, 30.3 x 42.3 cm. Gift of the Friends of the Nationalmuseum. Nationalmuseum, NM 7540.
do this is through a rich and wide-ranging programme of events and other activities for our members. Highlights in 2019 included:

• A weekend trip to Vienna in the autumn, including visits to the Albertina and the Kunsthistorisches Museum.
• A tour of Morocco in March, with visits to the royal cities of Marrakech, Casablanca, Fez and Rabat. The tour took in a host of exciting and interesting things, including gardens, museums, and of course the architecture and sights of the cities.
• Two full-day outings for Friends, to Engelsberg Ironworks and Odensnäs House and to designers in Södermanland.
• Members were invited to the opening of all the Nationalmuseum’s exhibitions.
• Friends guided tours of Ersta and Stigbergets Borgarrum, the permanent display at the Royal Armoury, the Royal Palace exhibition of Märta Måås-Fjetterström's carpets, and the exhibition *Grez-sur-Loing* at Waldemarsudde.
• Friends tours of St Catherine’s Church, Stockholm, and Seglora Church.

In addition to supporting the two exhibitions, the Friends made financial donations to the Nationalmuseum for:

The acquisition of *Landscape by the River Mosel* by Théodore Rousseau (1812–1867). Painted around 1830, this picture is an example of how Rousseau changed 19th-century landscape art by giving a new prominence to the paint and the painting technique itself. The work can be regarded as a bridge between earlier and modern landscape painting, something the Museum previously lacked in its collections (Fig. 3).

The acquisition of *Adam in the Garden of Eden* by Kristian Zahrtmann (1843–1917). This is Adam as we have never seen him before. The work was painted in 1914 and draws on a biblical theme. At the same
ACQUISITIONS/THE FRIENDS OF THE NATIONALMUSEUM – A REVIEW OF 2019

Fig. 5 Alexander Tallén (b. 1988), Figurine, “Together at Last”, 2016. Stoneware, 23 x 28 x 18 cm. Gift of the Friends of the Nationalmuseum, Bengt Julin Fund. Nationalmuseum, NMK 389/2016.
time, it has a strong erotic charge and perhaps a certain element of decadence. Zahrtmann was an important figure in Danish artistic life, of great significance for the development of modern art in Denmark (Fig. 4).

The Bengt Julin Fund, which is part of the Friends, has made grants towards the purchase of a number of objects (see Fig. 5).

Decisions on what works or objects are to be funded by contributions from the Friends are normally reached on the basis of requests from the Museum to our Board, describing the works and artists concerned and what place they will occupy in the Museum’s collections. Often the Board has the possibility of choosing between a number of alternatives. Deciding what acquisitions to fund is perhaps the Board’s most rewarding task. Usually, though not always, it responds favourably to the Museum’s requests, and decisions are always preceded by a lively discussion.

The Nationalmuseum is a knowledge centre, with research as an important part of its mission. To support this work, the Friends awarded eight research and travel scholarships during the year, the largest of them, amounting to SEK 100,000, going to Linda Hinners for her research project *Strong Smart Self-Reliant: Women Sculptors in the Nordic Countries 1870–1940*. In connection with the project, both an exhibition and a book are planned, and as part of their support for research at the Museum the Friends have also provided a grant for the production of the book.

The *Art Bulletin* is of great importance in creating wider awareness of the Museum’s research activities, and the Friends have therefore contributed SEK 100,000 towards its production. Other contributions to the Museum that may be mentioned:

- Through the Design Fund of the Friends, Livelo Bikes AB have donated a Livelo cargo bike.
- Through the Friends of the Nationalmuseum, Fredrik Posse has donated a number of works of applied art.

Every two years, the Bengt Julin Fund of the Friends awards its *Young Applied Artists* scholarship, worth SEK 100,000. In November, it was time once again to award the scholarship, which went to the ceramicist Alexander Tallén. The diploma was presented by HRH Prince Carl Philip. Events surrounding the presentation ceremony were arranged jointly by the Bengt Julin Fund, the Bengt Julin Foundation for Crafts, Applied Arts and Industrial Design and the Nationalmuseum (Fig. 5).

In December, the Friends had a membership of 3,634. This represents a small decrease compared with the previous year, an unfortunate consequence of free admission to the permanent displays.

The assets of the Friends of the Nationalmuseum, the Gustaf VI Adolf Fund and the associated foundations have developed very favourably, showing an increase, after contributions to the Museum, from SEK 112.3 million to SEK 137.5 million. The direct return on this capital was also good, amounting to SEK 3.8 million. Contributions to the Museum, including scholarships, totalled around SEK 4.4 million.
The Nationalmuseum has acquired an important oil painting by the Antwerp-based artist Frans Francken II (1581–1642), a representative par excellence of Flemish small-figured history painting. The Wedding at Cana (Fig. 1) belonged to the collections of the Hermitage Museum in St. Petersburg, parts of which were de-acquisitioned by the Soviet authorities towards the end of the 1920s. It was later purchased by the Swedish ambassador Vilhelm Assarsson (1889–1994), who bequeathed it to the Swedish Academy.¹

The Wedding at Cana depicts the story of the first miracle performed by Christ, as told in the Gospel of St. John (2:1–12). The wedding guests are gathered around a table in a richly appointed interior hung with gilt-leather wall coverings, with the bride and groom seated under a baldachin at the centre. To the left is an open view of a yard with a well at which servants are drawing water. Christ has vacated his seat opposite the bridal couple and is shown standing in the left foreground, turning water into wine to replenish the magnificent silver-gilt jars. The panel’s horizontal format is underlined by the long table set parallel to the picture plane and by the isocephalic arrangement of the figures. The theme was a popular one in the large and productive Antwerp studio of the Francken family, an extended family of

Fig. 1 Frans Francken II (1581–1642), The Wedding at Cana, signed c. 1610–15. Oil on oak, 58 x 120 cm. Purchase: Sara and Johan Emil Graumann Fund. Nationalmuseum, NM 7504.
painters active in the Scheldt town from the late 16th to the late 17th century. Besides altarpieces and painted furniture panels, the workshop produced mainly small-scale cabinet paintings with historical, mythological or allegorical themes that were especially appreciated by the Antwerp elite. A comparison with authenticated works by Frans II, the best-known and most talented family member of the second generation, allows us to recognize his hand in the newly acquired painting, and to situate it in the period of his early stylistic development, c. 1610–15. The abbreviated signature, D[en]f[longen] ffranck F[ecit] (Fig. 2), referring to “the younger Frans Francken”, occurs in dated works by Frans II between 1604 – the year before he became a master in the painters’ guild – and 1617. By contrast, from 1621 he began using the abbreviation “d[en] o[uden]” (the elder).4

As can be seen from a survey of Frans II’s oeuvre, compositions are frequently repeated.5 The Stockholm Wedding at Cana thus appears to be an autograph replica of an identical painting, signed D[en]f[longen] FF INV[entor], formerly on the art market in Dijon (present whereabouts unknown).6 Both paintings are of approximately the same size, the French panel being slightly taller – showing more of the stone floor – which suggests that the one in Stockholm was probably trimmed along the bottom edge. The carefully constructed stage-like setting of the terraced antechamber in which the wedding banquet takes place, alternating with an exterior view to the left, as well as several of the principal figures, can also be found in a large canvas of c. 1610–15 in Seville Cathedral (Fig. 3).7 One may compare, for example, the figure of Christ in the left foreground; the servant next to him who is bending forward, pointing at a wine jar; the bride flanked by the groom and an elderly woman under a baldachin; the bearded man wearing a turban, seated on the near side of the table to the right, who turns to meet the viewer’s gaze; and the lady in a red gown by his side. In addition to compositional drawings, studies of individual figures and groups must have been kept on hand in the studio and used repeatedly over a period, though none have survived.8 Before being worked up in paint, the figures in the Stockholm painting were sketched freehand on the imprimatura in a liquid medium using a fine pointed brush (Fig. 4).

The elongated figures in Mannerist poses typical of Frans II hardly changed after c. 1620, as the artist continued to employ the same thickset, bearded male figures wearing turbans and heavy fur-trimmed cloaks, and graceful, fine-limbed female figures with stereotypical doll-like heads and peppercorn eyes (Fig. 5).9 The latter type developed around 1615 and can be seen, for example, in The Wise and the Foolish Virgins of 1616 (private collection).10 Despite the slightly monotonous repetition of heads in the Stockholm Wedding at Cana, the artist succeeds in animating the scene and clarifying the
ACQUISITIONS/A NEW CABINET PIECE BY FRANS FRANCKEN II

preferred a warmer colour scheme of deep red, olive green, blue and yellow ochre tones, as seen in the garments of the wedding guests in the Stockholm painting. As time progressed, he came increasingly to rely on a glazing technique, perfected during the 1620s, using superimposed layers of more fluid binding oils, sometimes of different colours, to give his garments a shimmering transparency. Early paintings such as the Stockholm Wedding at Cana, on the other hand, typically show variation in the application of the paint: thickly, in opaque layers, as in Christ’s red mantle; or thinly, in multiple layers of coloured glazes, as in the violet tunic (Fig. 6). Glazes are still largely monochromatic, and sparingly used, and colours do not yet attain the degree of complexity and nuance seen in later works. Christ and the Woman Taken in Adultery from 1612, in Basel, shows a comparable colouring and handling (Fig. 7).12

A leading painter of narratives in miniature, Frans II measured himself against Peter Paul Rubens and other great Flemish masters of his time. The rich variety of costumes, materials and textures in his lively multi-figured scenes, and the harmony of the colours in relation both to each other and to the architecture, amply compensate for his stock repertory of figures.

Notes:
1. Frans Francken II (1581–1642), The Wedding at Cana, signed D[den] J[jongen] ffranck F[ecit], 1610s. Oil on oak, 58 x 120 cm, NM 7504. Purchase: Sara and Emil Graumann Fund. Provenance: The Hermitage, St. Petersburg (according to Strömbom 1967); Vilhelm Assarson (1889–1994), Moscow and Stockholm, 1940–1944; bequeathed to the Swedish Academy. Bibliography: Sixten Strömbom, Bergsgården konstsamling, Stockholm 1967, p. 45, fig. 41. The author would like to thank paintings conservator Lena Dahlén for fruitful discussions about Francken’s painting technique. All infra-red reflectography was carried out by Cecilia Heiser.

4. See Härtig 1989, pp. 28–32, 381. As the Christian name Frans occurred in three generations of Francken family painters – Frans I (1542–1616); his son, Frans II (1581–1642); and the son of the last-named, Frans III (1607–1667) – who used identical signatures, only a critical stylistic analysis can determine the authorship of individual paintings. The abbreviation “d[en] o[uden]” (the elder) is documented for the first time in the oeuvre of Frans II in 1617, the year following his father’s death, but he only began using it regularly from 1621.

5. At least eight paintings of this subject, ranging in date from c. 1605 to c. 1615/20, have been attributed to Frans II; see Härtig 1989, nos. 151–157.

6. Frans Francken II, The Wedding at Cana, oil on wood, 68 x 118 cm, signed D.I.FF INV; Dijon, G. de Salvatore art dealership; see Härtig 1989, no. 152, ill. Härtig, who had not seen the painting in the original, dated it around 1605 (“Mitte des ersten Jahrzehnts des 17. Jahrhunderts”). To the present author, it seems more likely that the Dijon and Stockholm paintings date from the same period as the Seville Wedding at Cana, which Härtig dated to c. 1610–15 (see further note 7).


9. One cannot entirely rule out workshop collaboration on the Stockholm Wedding at Cana, given the noticeable difference in the style of individual heads, as well as the more painterly execution of certain figures.

10. Frans Francken II, The Wise and the Foolish Virgins, oil on oak, 68.5 x 110.4 cm, signed D.J.f.franck INt Ano 1616, Germany, private collection; see Härting 1989, no. 142, colour pl. 49.

11. For a discussion of Frans II’s characteristic glazing technique, see Härting 1989, pp. 60–61.

12. Frans Francken II, Christ and the Woman Taken in Adultery, oil on limewood, 49 x 66 cm, signed D.J. F .Franck Inventor et fecit 1612, Basel, Kunstmuseum, inv. GKS 1152; see Härting 1989, no. 135, fig. 30.
The neoclassical painter Jacques-Augustin-Catherine Pajou (1766–1828) has for a long time stood in the shadow of his father, the celebrated royal sculptor Augustin Pajou (1730–1809). Pajou fils became a student at the Académie Royale de Peinture et de Sculpture in 1784, aiming to become a history painter. The two male studies considered here were entered in one of the competitions arranged by the Academy, the Concours d’une demi-figure peinte d’après nature (also referred to as the Concours du torse peinte (Painted Torso Competition), or simply the Concours du torse).

For several years Pajou competed for the Academy’s prestigious Prix de Rome, a studentship at the École Français in Rome which had become almost a prerequisite if you were to have a chance of carving yourself a place as a history painter in France at that time.1 Antiquity and the work of old masters were emphasised in the teaching of the Academy, and the preliminary competitions associated with the Prix de Rome demonstrate the importance that was attached to technical skill in the tradition of these artistic models. Technical specialisation was not only an advantage in the repertoire of the artist’s skills, but something that was actively pursued. Just like the older Concours de tête d’expression (Expressive Head Competition), the Concours du torse was one of these preliminary competitions. The former was founded in 1759 by the connoisseur and collector Comte de Caylus (1692–1765),
and the latter in 1784 by the prominent pastellist and portrait painter Maurice Quentin de La Tour (1704–1788), who at the time held the titles “Peintre ordinaire du Roy et Conseiller de l’Académie”. Thus, both competitions were initiated by men who, in different capacities, were central in the development of French art in the middle of the 18th century, perhaps especially concerning technique. The competitions were directly associated with their founders, even to the extent that they were also referred to as the Prix de M. le Comte de Caylus and the Prix de M. De la Tour, and in some respects the latter competition was created in response, even as an alternative, to the former. Ironically perhaps, La Tour was of course particularly famous for his expressive head studies and portraits, and the purpose of his competition was revealingly described in its rules: “On choisira, autant qu’il sera possible, un modèle dont la tête ait du caractère et soit en quelque manière propre à entrer dans un tableau d’histoire”. The character and mien of the head and face were thus as important as the rendering of the actual torso. In addition, the description “propre à entrer dans un tableau d’histoire” of course reveals the emphasis put on the skills required in history painting and how this could help the Academy to ascertain the appropriateness of also awarding the winner of the competition the Prix de Rome at a later stage. The minutes of the Academy show what care went into the design of the competition and, in general, the rules were quite detailed. It was, for example, also decided that participants had only one week to complete their work, and that if you had previously won one of the Grands Prix or a première médaille, you were not eligible to take part in this new competition, since it was taken for granted that you would in that case already possess greater skills than those who had not yet received such honours.

Case studies of La Tour’s competition are quite interesting and can potentially offer us clues to, and in some instances
clear evidence of, the aesthetic policies of the Academy and how they helped to shape artistic taste in France at the time. Reviewing the competition in the years that Pajou participated is to some extent like looking through a who’s who of the generation of neoclassical artists who would come to dominate French art in the late 18th and early 19th centuries – among other competitors, we find for example Anne-Louis Girodet-Trioson (1767–1824), Guillaume Guillon-Lethière (1760–1832) and François-Xavier Fabre (1766–1837).7

The first of the two male studies considered here was entered in the second year of La Tour’s competition, which was of course also Pajou’s second year at the Academy (Fig. 1).8 Two years later Pajou entered the competition anew and this time won a special prize, a “médaille d’encouragement” (Fig. 2).9 The two works produced two years apart are quite similar and reflect the consistency of the competition, which was undoubtedly a result of the detailed regulations. As we can see, even the model used for the paintings was the same during these years. In a grand, almost baroque style, suited to the competition’s purpose as a preparation for history painting, Pajou expertly depicts the young man dramatically draped in red and leaning on a rock. His handling of light and colour brings to mind the work of earlier chiaroscuro masters such as the Caravaggisti, and in the sculptural way he renders the form of the male body one can perhaps detect the influence of his father. The poses of the model in the two paintings are different, but the basic components are the same. The goal of ascertaining the artist’s ability to capture the facial expression in relation to both the torso and details such as the hands is obvious. In fact, in the competition rules it was stated that both hands of the model were to be depicted in the composition. Similarly, there was an express directive concerning the use of light and shadow.10

For both the 1785 and the 1787 competition, the entries of the winners, Guillaume Guillon-Lethière (Fig. 3) and François-Xavier Fabre (Fig. 4), are preserved in the collections of the École des Beaux-Arts.11 This enables us to make some interesting comparisons in general between the works of the two years, as well as to more closely determine the particular qualities of Pajou’s competing works. The specific pose of the model in 1787 allowed the participating artists more scope than in 1785 to demonstrate their skill in rendering, for example, the details of the hands and the ripple of musculature of the arms. In the 1787 paintings there is also more of an effort to fill the background with depth than before, although this is much more pronounced in Pajou’s work than in Fabre’s. Pajou puts great emphasis on the contrast between the white of the model’s skin and the deep black shadows of the background. In comparison, his works seem to have a bolder quality than both Guillon-Lethière’s and Fabre’s, especially considering the latter two artists’ careful classicist rendering of the model’s form and the more cautious contrast between figure and background which they achieve. It is perhaps not surprising, then, that the Academy members preferred the more academic work of Guillon-Lethière and Fabre, which must be considered more in line with the neoclassical taste of the time.

However, given that the Academy awarded Pajou a special prize in 1787, its members obviously could not deny the strength and immediacy of his work, qualities most clearly evident in his rendering of the expression of the model’s face, which is much more detailed and vibrant than in Fabre’s work. In this, Pajou’s work seems closer in spirit, not only to that of old masters of the preceding century, but also, pointing forward, to the works of artists such as Théodore Géricault (1791–1824), as Alice Thomine-Berrada has pointed out.12
ACQUISITIONS/TWO MALE STUDIES BY JACQUES-AUGUSTIN-CATHERINE PAJOU

It is almost as if Pajou, beforehand and in anticipation, is trying to capture the spirit of the art that he would have been studying had he won the Prix de Rome. Perhaps it is significant here how the Academy, stating the purpose of the special prize, described it as one awarded for the artist’s dessin, in this case referring to the underdrawing of his work, which could possibly also be viewed as stressing to an even greater extent the importance of the technical skill demanded of these would-be history painters.13

Apart from the quality of his work, the award of the special prize may also reflect an ambivalent relationship between the Academy and Pajou and, perhaps to some extent, be indicative of what path his future career would take. One can only speculate on whether the Academy’s initial reluctance to award Pajou the Prix de M. De la Tour, despite the high quality of his entries in the competitions of both 1785 and 1787, had something to do with his father being a member of the Academy at the time. While common in the private artists’ studios of the time, this familial relationship within a formal institution was quite unusual. It must, in some instances at least, have created problems, the Academy perhaps not wishing, for example, to be accused of any overt nepotism that could possibly be exposed through the competitions. In this respect, it is significant that, while Pajou did go on to win the Prix de M. De la Tour a few years later, he still failed to secure the Prix de Rome.14

The stature of the work of Pajou’s father meant that his son was always referred to as Pajou fils, a name that even he himself used when he signed his works, including the two competition entries. Here then, the fact that his father was such a central figure in the arts of France at the time could perhaps be viewed as something of a hindrance to the advancement of Pajou fils’s career as a history painter. This, together with the artist’s renowned antagonistic disposition, described by Girodet amongst others, was perhaps part of the reason why Pajou’s relationship to the Academy turned sour and he later became a revolutionary, joining what was known as the Compagnie des arts.15

Although Pajou did go on to produce history paintings, he never became prominent in that field in the same way as Girodet or Fabre, for instance. Instead, he primarily made his mark as a portrait painter. His proper place in French neoclassicist art has been continuously rehabilitated over the last 25 years, for example through the publication of a catalogue raisonné of his work in 1997 and the Louvre’s acquisition in 2014 of a great example of Pajou’s portraiture, Portrait of the Artist’s Family from 1802.16 Through the identification and contextualisation of the two male studies purchased by the Nationalmuseum as entries in the art-historically important Concours du torse, Jacques-Augustin-Catherine Pajou’s place and position in late 18th-century French painting, regardless of his familial status as fils in the shadow of the great royal sculptor, are further affirmed.

Notes:
5. Ibid.
6. Ibid.
8. Ibid.
9. Ibid.
12. I especially wish to thank Alice Thomine-Berrada at the École des Beaux-Arts for providing information about the Concours du torse and the works of Guillaume Guillon-Lethière and François-Xavier Fabre which won the competition in 1786 and 1787.
13. This “medal of encouragement” was also referred to as une première Médaille de dessin. Procès-verbaux de l’Académie Royale de Peinture et de Sculpture, 1780–1788, pp. 329–330.

I especially wish to thank Alice Thomine-Berrada at the École des Beaux-Arts for providing information about the Concours du torse and the works of Guillaume Guillon-Lethière and François-Xavier Fabre which won the competition in 1786 and 1787.

Notes:
5. Ibid.
6. Ibid.
The French painter Joseph Ducreux (1735–1802) was one of the foremost portraitists active at the court of Louis XVI, and the quality of his work earned him the coveted position of premier peintre de la reine (“Principal Painter to the Queen”). From early on his portraiture was characterised by a strong and overriding sense of naturalism, reflected in particular in his ability to capture a specific mien, emotional state or mindset. His talent for the “physiognomic” aspects of portraiture grew and was refined throughout his career, culminating in a series of innovative and justly famous self-portraits, primarily created in the 1790s.

Maurice Quentin de La Tour and the “Smile of Reason”
Ducreux was born in Nancy and at first probably trained with his father. In 1760 he went to Paris where he in all probability became a student of Maurice Quentin de La Tour (1704–1788). Just like his master, he became especially prominent as a pastellist, and the influence of La Tour is evidenced in several aspects of Ducreux’s work. Apart from the obvious technical and stylistic similarities, there are also several when it comes to content. La Tour was part of a cultural context in the mid-18th century which undoubtedly also laid the groundwork for Ducreux’s innovations some 30 years later. The former artist’s sensitive portraits of, for example, Rousseau and Voltaire seem to capture
not only the personalities of these giants of letters, but also the central themes of the Enlightenment, the movement of which they were leading lights (Fig. 1). Both Rousseau and Voltaire are smiling – “the smile of reason”, to borrow Kenneth Clark’s apt phrase – which humanises them, but also, together with the bright gleam in their eyes, embodies brilliance, insight and independent intellect. Here the smile was depicted as both a universal facial expression and a physiognomic trait integral to complex personalities. The embrace of a simple expression such as this as a natural part of portraiture relaxed the inherent formality of the discipline, humanising it and, thereby, reflecting the Enlightenment’s central concerns.

La Tour, Ducreux and Portraiture: Gracefully Unfinished and Perfectly Imperfect

“The smile of reason” and other humanising expressions quickly became an integral part of French portraiture, which was dominated by artists as well as a clientele who were both progressive and genteel. Few other artists, however, could master the new type of portraiture the way La Tour did. Perhaps his predilection for working with pastels played a part here. It is as if La Tour intentionally explored the inherent frailty of the technique and fused it with the subject matter of his portraiture – both the characteristics of the individual man and the strengths and weaknesses of humanity – in the process capturing its imperfection in a close to perfect way.

This was an approach to portraiture which Ducreux developed and also perfected. Notable figures whom Ducreux portrayed in pastels included the writer Pierre Choderlos de Laclos (1741–1803) and the connoisseurs Pierre-Jean Mariette, the Comte de Caylus (1692–1765) and Ange-Laurent de la Live de July (1725–1799), whose portraits are all close to La Tour’s images of figures of the Enlightenment. Just like La Tour, Ducreux took advantage of the somewhat transient nature of the pastel technique and made it an integral part of the portrait, resulting in an intentional, graceful and vibrant state of finished unfinish. Thus, from an early stage the portraiture of La Tour laid the foundations for certain traits that have become synonymous with that of Ducreux, although the former never took the same experimental and exploratory stance towards physiognomy as the latter would later do.

Revolution and Revolutionising?

Ducreux’s closeness to the royal family made his position quite difficult during the years immediately following the French Revolution. As a result, we find him in exile in London in 1791. That year, at the Royal Academy of Arts, he exhibited two highly innovative self-portraits, which his previous work had hinted at, but which must still be considered quite astonishing. The portraits, titled _Surprise_ and _Surprise Mixte_ [sic] with Terror, represent Ducreux’s wish to capture in himself both universal and commonplace expressions. They were done in oil, yet retained all the immediacy of his pastel portraits.

In our own media-saturated times, it is perhaps hard for us to realise what effect these self-portraits must have had on the contemporary viewer. Although one is tempted to regard them as such, these were by no means caricatures, but nor of course did they exhibit the traditional composure expected of both portraits and self-portraits. Strong emotions were commonplace in caricature, but they were by nature often exaggerated and ridiculed, and here Ducreux instead seems to be trying in earnest to depict the actual natural feelings of surprise and surprised fear. To some extent there are similarities here to the established academic tradition of producing what were termed _têtes d’expression_, studies of heads with the purpose of achieving the ideal depiction of various emotions. However, transferring this particular artistic aim to self-portraiture is both rare and unexpected, and as viewers we are struck even today by the powerful result. The inherent immediacy of frontal self-portraiture becomes even stronger when the artist fuses this with alarming feelings that we instantly recognise and instinctively react to.

To properly understand these works and set them in context, we must also look a little beyond the influence of Maurice Quentin de La Tour and the Enlightenment. On 28 March 1671 Charles Le Brun (1619–1690) had addressed the Royal Academy of Painting and Sculpture concerning what he would later call a _Méthode pour apprendre à dessiner les passions_ (1698). In his address, which he illustrated with drawings, he described the myriad expressions that he detected in men and which he correlated to different types of animals, “making note of the signs that mark their natural inclination”, which, of course, was the basis for the notion of and belief in physiognomy. Ducreux must
commonplace feelings and expressions in his own self-portraits from actual character – conditioned or – defined physiognomies, the latter of which were otherwise common in his regular portraits.

An artist who produced works comparable to these paintings by Ducreux was the Austrian sculptor Franz Xaver Messerschmidt (1736–1783). As Michael Yonan has pointed out, there is a possibility that Ducreux and Messerschmidt met while the former was on a mission to Vienna to paint the portrait of the future French queen Marie Antoinette. But if this supposed meeting and the works of Messerschmidt had any influence on Ducreux, it did not really show, at least not in full, until he painted his self-portraits in the 1790s. There are also some marked differences between the two. As Messerschmidt’s works are three-dimensional, the almost scientific aspects of how he captured different facial expressions become much more pronounced. The sense that the feelings are acted out, even exaggerated, is also stronger in his work. Comparable works by Ducreux are frontal self-portraits executed in a two-dimensional medium.

Fig. 3 Joseph Ducreux (1735–1802), Self-Portrait, Called Le Silence (the Silence), 1790s. Oil on canvas, 66.5 x 52.5 cm. Purchase: Sophia Giesecke Fund Nationalmuseum, NM 7495.

Fig. 4 Joseph Ducreux (1735–1802), Self-Portrait, Called La Surprise (the Surprise), 1790s. Oil on canvas, 66.5 x 52.5 cm. Purchase: Sophia Giesecke Fund Nationalmuseum, NM 7496.
which, in this case, and to all intents and purposes, creates an almost unavoidable interaction between the portrait and the viewer. What do we subconsciously imagine has caused this surprise or fear; is it we ourselves as the viewer? We wonder at the expression as a mirror on ourselves: is this what we ourselves look like when we feel those feelings?

Universal Expressions, Personal Experience and Potential New Paths for Portraiture

Ducreux’s desire to capture these universal expressions in self-portraits was certainly and primarily a result of an artistic training and inquisitiveness conditioned by the Enlightenment, but perhaps the reason it arose exactly when it did was also a reflection of his own direct experiences of the turbulent times both leading up to and following in the wake of the Revolution. Even if his exile in London was a short one, it is perhaps no coincidence that it was during this time that he emphatically took his work further in this direction.  

Ducreux produced five basic types of these self-portraits: Le Rieur (laughing), Le Bâilleur (yawning), Le Moqueur (mocking), Silence, ou Le Discret (silence, or discretion) and La Surprise/La Surprise en Terreur.  

Although two or three of these involve expressions that could be termed quite calm, all of the portraits are characterised by a pronounced, almost in-your-face, forcefulness. This is perhaps most evident in the accusatory pose of Le Moqueur, which has both been compared to later military draft posters and seen as a depiction of Ducreux contra mundum (Fig. 2). In all likelihood these must have been stressful times for Ducreux, and although these works are meant to represent universal expressions, they are still very much self-portraits and as such also reflective of both the artist’s personality and his particular state of mind at the time; perhaps a tad irritable and nervous as well as playful.

Ducreux was back in Paris to exhibit at the Salon in the autumn of 1791. He again showed self-portraits of this kind, which received both positive and negative criticism. They seem to have excited interest and become popular, however, prompting the artist in some cases to create different versions of the basic types. The two paintings recently acquired by the National-museum are quite clearly later variants of the Surprise Mixte with Terror exhibited in London in 1791 and the Silence exhibited at the Paris Salon later that year. In the first of the two portraits, the principal features defining the expression are the wide-open eyes, the gaping mouth and a dramatically outstretched right hand (Fig. 4). In the second, the artist’s torso is in profile, but his head is turned towards the viewer. His right index finger is raised to his mouth to indicate silence (Fig. 3). In both portraits, the artist is wearing a powdered wig, a top hat and a brown coat. As was its wont, some of the powder has ended up on the shoulders and collar of the coat.

When Ducreux, in these works, captured universal human emotions through his own particular physiognomy, he potentially opened up new paths for portraiture, broadening the view of what could be accomplished by it. It is perhaps not surprising that one of these self-portraits today has become a popular meme on the internet, evidence of course of the artist’s both timeless and playful curiosity, well suited to an artistic mind born out of the Enlightenment.

Notes:

5. Ange-Laurent de la Live de July, 1762, Comte de Caylus, 1763, Choderlos de La Tour; see Lyon 1958, pp. 161–162, 181, pl. VII.
6. Ibid., pp. 77–78.
8. Ibid.
9. For the Concours de têtes d’expression, also called the Prix de M. le Comte de Caylus after its founder, see Procès-verbaux de l’Académie Royale de Peinture et de Sculpture 1648–1793.
ACQUISITIONS/LANDSCAPE PAINTINGS

Landscape Paintings by Jean-Joseph-Xavier Bidauld and Achille-Etna Michallon

Carl-Johan Olsson
Curator, Paintings and Sculpture

Fig. 1 Achille Etna Michallon (1796–1822), Waterfalls at Tivoli, signed 1820. Oil on canvas, 57.5 x 76 cm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NM 7520.
Ideal Landscape with a Sacrifice to the Goddess Flora shows a view towards an imaginary town, with a sacrificial scene in the foreground. It is a consummate example of the kind of classical, idealised depiction of nature which Valenciennes established as an alternative to the pure figure scenes of history painting and which he sought to develop into a genre of equal standing.2

Painting landscapes in the spirit of Claude Lorrain (1604/5–1682) and Nicolas...
Poussin (1594–1665) was something artists did throughout the 18th century, so it was not a new phenomenon, but with Pierre Henri de Valenciennes both the intellectual basis for and the practice of landscape art changed. In 1800, Valenciennes published a treatise, *Éléments de perspective pratique, à l’usage des artistes*, in which he summarised his ideas and principles and which served as a manual of landscape painting. It contains instructions on every conceivable challenge that a landscapist could face in terms of subject matter and representational technique. How, for example, do you paint a scene involving Daphne, or a view in afternoon light? In his introduction, he discussed something of a fresh start for landscape painting, which he considered to have stagnated as a result of practitioners relying on too mechanical an artist’s gaze and on schematic modes of representation. Valenciennes argued that landscapists needed to observe nature with their own eyes in order to paint it, not take their starting point in traditional representational approaches by looking at it through the lens of older paintings. The key to doing so successfully, in his view, was to thoroughly get to know nature in its individual constituent parts, by contemplating it as if one were seeing it for the first time. In that way, the artist could create the kind of painting that a contemporary public could relate to.

Getting to know nature was something that could be done by painting studies in oil in front of the motif, a new practice that enabled the distance between what the artist observed and his or her representation of it to be radically reduced. Painting rather than drawing details in nature in direct contact with them created a new basis for reproducing things like colours, light and textures.3

Achille-Etna Michallon was a pupil of Pierre Henri de Valenciennes. In 1817, with his painting *Democritus and the Abderites* (École nationale des Beaux-Arts, Paris), he became the first artist to win the Prix de Rome in the *Paysage historique* category, established in 1816 as the result of a campaign with Valenciennes as one of its prime movers.4 Michallon subsequently stayed in Italy from 1818 to 1821. He worked very

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much in keeping with his teacher’s principles, painting and drawing numerous studies from nature as a way of etching it in his memory and gaining a mastery of its various visual characteristics. The historical landscapes he painted throughout his mature period are technically of a very high quality, but they are not original in relation to other artists’ works in the same genre. Michallon is truly original, though, in paintings like the one from 1820 recently acquired by the Nationalmuseum (Fig. 1). In broad terms, it can be described as a finished picture painted in the studio in a technique similar to that of the oil study, with no significant historical or mythological elements, but with groups of shepherds as staffage – characteristics it shares with pictures such as Waterfall at Mont-Dore from 1818 (Fig. 2). These paintings can perhaps best be understood as works of an academically less formal kind which Michallon sold, for example, to wealthy visitors to Rome. The one in the Metropolitan was owned until 1821 by a certain Comte Charles Pierre de L’Espine, who is believed to have acquired it directly from the artist. The explanation for the freer, oil study-like brushwork in these paintings and their strong emphasis on atmosphere could simply be that such works could be rapidly executed, in that they would never have to face the scrutiny of an exhibition.

Fig. 4 Jean-Joseph-Xavier Bidauld (1758–1846), Ideal Landscape with a Sacrifice to the Goddess Flora, c. 1800. Oil on canvas, 72 x 97 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7497.
we feel we can make out every single leaf on the trees and every fold of the clouds in the sky (Fig. 4). Topographically, the landscape depicted is fairly general in character. The ancient-style town in the background is set in the landscape in a way that recalls Poussin, and is made up of buildings typical of antiquity, but nothing that enables us to identify it. The composition is based largely on the principles of the earlier ideal landscape, with trees in the foreground and a road and a body of water leading the viewer on into the picture. In the foreground, a woman is placing a sa-

Fig. 5 Jean-Joseph-Xavier Bidauld (1758–1846). Ideal Landscape with a Sacrifice to Goddess Flora, c. 1800 (detail, infrared reflectogram). Oil on canvas, 72 x 97 cm. Purchase: Wiros Fund. Nationalmuseum, NM 7497.
acrifice below a marble sculpture that presumably represents Flora, the goddess of flowers and spring. Infrared reflectography reveals how Bidauld changed his original arrangement of the scene, in which all the figures were placed together, sitting on the grass beneath another sculpture, which represented an unidentified male god (Fig. 5). The mood in that version can be interpreted as sensual and the scene may possibly have been intended as a modest bacchanal, its atmosphere reinforced by the bathers who were planned and drawn, but subsequently painted over, at the bottom of the slope. If this reading is correct, then the change is quite radical, given the gravity that now pervades the scene, intensified by the two men reverently watching the woman from the road. This tells us something interesting about Bidauld’s basic aim, which was thus evidently to paint the landscape, even though, in a formal sense, the sacrificial scene is the subject matter of the picture. The reflectograms also reveal that the ground layer of the painting was squared up, suggesting the existence of a relatively detailed and worked-up study. Based on a comparison of the two paintings discussed in this article, it is possible to advance the hypothesis that Michallon’s working process was freer, while Bidauld worked more carefully, passage by passage. Bidauld himself said that, in Italy, he “learned to make studies by making pictures, and to make pictures by making studies”.

To sum up, in the recently acquired paintings the artists approach nature and landscape in ways that are both similar and different. Both artists can be seen as visionary in relation to the study of nature. Bidauld paints a nostalgic dream of Arcadia, true to nature in its details, but highly idealised in its expression. Michallon’s scene from Tivoli, despite its emphasis on atmosphere, is anchored in the present and looks clearly towards the future, painted as it is with the kind of free, fresh gaze which Valenciennes regarded as fundamental to modern landscape painting.

Notes:
1. Michallon’s work can be compared with subjects from the same location, such as a painting by Johann Martin von Rohden in the Landesmuseum in Hannover. My thanks to Martin Olin for correctly identifying the motif, which when the painting was acquired was described as The Marmore Falls near Terni.
2. Bidauld’s painting was acquired on 12 December 2018 from Artcurial, Toulouse.
5. The painting was acquired at Sotheby’s, Paris, sale PF1909, Tableaux, sculptures et dessins anciens et du XIXe siècle, 26 June 2019. The catalogue entry for the sale states that in 1822 Michallon exhibited a painting on the subject of “Cascade de Tivoli” in Lille and a “Chute d’eau” in Douai.
6. In addition, paintings of this kind were smaller in scale, making them less of a financial risk and also easier for their buyers to transport.
8. Musée du Louvre, Département des Arts graphiques, RF 13774.
9. Mention may be made here of Michallon’s painted study of the falls at Tivoli in the Musée du Louvre (Département des Peintures, RF 2881), which views them from closer quarters and at a slightly different angle.
10. See, for example, Torsten Gunnarsson, Friluftsmåleri före friluftsmåleri: Oljestudien i nordiskt landskapsmåleri, Uppsala 1989, pp. 232–239.
11. IRR analysis carried out by Cecilia Heisser and Astrid von Hofsten at the Nationalmuseum.
A good deal of research has been carried out since the 1970s into Swedish women artists, revisiting and adding to our understanding of what the art scene actually looked like in the late 19th century. At that time, established female artists were still part of the historiography of art, but with the breakthrough of modernism the majority of them disappeared from the literature, a state of affairs that persisted for the first half of the 20th century. This is all the more paradoxical when we consider that one of the first Swedish government purchases of art in the 1850s was a painting by Amalia Lindegren (1814–1891). Later in the same century and at the beginning of the 20th, however, most acquisitions of works by women artists were bequests made by the artists themselves or their relatives. In contrast to this, in recent years the Nationalmuseum has actively sought out art by women, including those active in the late 19th century. It has acquired a succession of works by artists who are part of the canon, such as Jenny Nyström’s The Convalescent (NM 7303) and Eva Bonnier’s Odalisque (NM 7343), but has also taken stock of and acquired art by practitioners who have yet to assume as prominent a place in either exhibitions or scholarship.

In 1988, an epoch-making exhibition titled De drogo till Paris (They Went to Paris) was shown at the Liljevalch Art Gallery in Stockholm. It presented a selection of Scandinavian women artists who had travelled to the French capital to continue their training, finding better conditions...
there to study and to practise their art. Their works are informed by a naturalism they had learnt from French painters, chief among whom was Jules Bastien-Lepage (1848–1884). Here, unlike in Impressionist painting, individual brushstrokes are rarely conspicuous. There are a few exceptions to this, though, such as Julia Beck (1853–1935), Signe Scheel (1860–1942) and Anna Ancher (1859–1935), all of whom worked in a manner more closely akin to Impressionism. In the exhibition, the former group predominated, shaping our understanding of the female artists of the period for a long time to come. Alongside the many practitioners inspired by French naturalism, there were figures such as Elisabeth Warling (1858–1915), Charlotte Wahlström (1849–1924) and Anna Nordgren (1847–1916). In recent years, the Nationalmuseum has acquired several works by these artists.\(^2\)

Anna Nordgren was not part of the dominant naturalist movement and thus falls outside the mainstream. On the one hand, she established herself early on in England, on the other her painting differs technically from that of the majority. In 2011 the Nationalmuseum acquired a painting of a shepherd boy, which was first assumed to be a French subject, but which was in all probability painted in England in the 1890s (Fig. 1).\(^3\) A recently acquired coastal landscape, from 1891, was painted somewhere in Cornwall, where Nordgren was a regular visitor after taking up residence in England in 1890 (Fig. 2).\(^4\) It records a moonlit scene at low tide, close to a small town. The painting is done in a technique that tends towards the Impressionist, especially in its rendering of the half-exposed, but still wet and mirror-like shore. This landscape, with its muted colours on a relatively small canvas, could be taken for a study, were it not for the prominent signature and date. The latter features suggest that it may have been shown at the Royal Academy in 1891, where a painting titled *On the Shore* is listed in the exhibition catalogue as one of three contributed by Anna Nordgren.\(^5\)

Nordgren was not primarily a landscapist, but a figure painter, dividing her time between genre subjects and portraits (Fig. 3). Landscape, though, often plays an important role as scenery and background. The way she represented nature changed

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Fig. 2 Anna Nordgren (1847–1916), *Coastal Landscape*, signed 1891. Oil on canvas, 38 x 63 cm. Purchase: Magda and Max Ettler Fund. Nationalmuseum, NM 7502.
ACQUISITIONS/OUTSIDE THE MAINSTREAM

in England, Nordgren regularly exhibited in Sweden, and she continued to do so after moving back home at the turn of the century. Reviews of her work were often favourable, but the writers also noted, as she herself did, that the positions chosen for her paintings in exhibitions did not really show them to their advantage. This has been taken to suggest that Nordgren’s art was felt to be too different.\(^6\)

Two other women artists who have received surprisingly little attention are Charlotte Wahlström and Elisabeth Warling. The Nationalmuseum has recently acquired four oil paintings and a watercolour by them. Both women studied in France and continued to be active as artists after their return to Sweden. As established artists, they worked with a broader brush and in a more painterly manner than can be regarded as the naturalist norm. Elisabeth Warling’s paintings recall the work of Berthe Morisot (1841–1895).\(^7\) Why, then, have they in some sense ended up outside the mainstream in the later historiography of art? In the case

during her time in England, under the influence of landscape painting in that country. Having previously worked in a more typically “French” manner, her oil technique now came to resemble that of English watercolour painting, with looser outlines and a greater emphasis on atmospheric qualities. This is also true of the newly acquired oil painting. It is conceivable that, from a Swedish vantage point, she was considered to have moved away from what could be regarded as the Scandinavian norm of the time. While living

Fig. 3 Anna Nordgren (1847–1916), *Lady in a Train Window*, signed 1877. Oil on canvas, 89 x 61 cm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NM 7134.

Fig. 4 Elisabeth Warling (1858–1915), *In the Artist’s Studio*. Oil on canvas, 55 x 38 cm. Purchase: Hedda and N. D. Qvist Fund. Nationalmuseum, NM 7529.
of Charlotte Wahlström, it could be partly because she was a landscapist through and through, contradicting the notion that women artists chiefly concerned themselves with domestic subjects. In Warling’s case, her technique could be part of the explanation, but her obscurity probably also has to do with her personality. She seems to have suffered from a degree of social inhibition that made it harder for her to share in the “academic camaraderie”, if her contemporary Eva Bonnier is to be believed. Warling’s obituary in the journal Idun perhaps offers a fuller explanation:

“She is worth getting to know, I mean her work – the woman herself you will probably have difficulty meeting.” René wrote several years ago concerning Elisabeth Warling, the artist who passed away a short time ago in her Stockholm home. The writer of these lines never met Miss Warling, either. She was not one of those people you see out and about. But from her works and the opinions of her friends, we can form a picture of this reserved, delicate, distinguished artistic spirit – an attractive picture, but a sad picture too, because she lacked the practical, sensible, calculating side which artists need to show to the world if they want to be a success – in their lifetime. And so she had to struggle with difficulties and misfortunes during the years that are hardest: when an artist leaves behind the support of the academy and its scholarships and, after the customary years of study abroad, has to carve out a position, a secure existence, unaided, by his or her own efforts. It was a struggle that took a heavy toll on her. Art was always dear to her, and practising it a source of happiness, but then the works she created needed to be protected out in the world, and that was an art she did not understand.

Warling is described as someone who found it difficult to market herself, but despite this she managed to make a living from her art, chiefly as a portraitist. One might imagine that this would have restricted her artistic freedom and chances of pursuing her visions. Yet we see little indication of this in the works that she exhibited or that have figured on the market in recent years. Her painting is rarely pretentious, but rather low-key, bordering on the informal. A fine example of this is the newly acquired small studio portrait of a young woman, probably a friend paying...
peninsula in Skåne. Painted on quite a large canvas, it is a boldly reduced rendering of a landscape. While an artist like Nils Kreuger (1858–1930) placed livestock in similar scenes, Wahlström relied on the colors of the terrain and the vegetation and her ability to translate them into painterly effects. As a pure landscapist, she is something of a rarity among the women artists of her day, making this acquisition particularly interesting as a complement to the Nationalmuseum’s holding of National Romantic landscapes. That collection had previously consisted almost exclusively of works by male artists such as Skåne has been compared to Skagen, the difference being that no real colony arose here. Along with Charlotte Wahlström and Elisabeth Keyser (1851–1898), Warling was one of the artists who returned to the village summer after summer to meet and paint. Some of them rented houses of their own or even set up permanent studios here, but many took lodgings at an inn run by “Mor Cilla”, Cecilia Andersson, who was married to Nils Andersson, a ship’s captain and chairman of the village community.10

A view from the harbour at Arild is an excellent example of Elisabeth Warling’s watercolour painting, which took up more and more of her time in her later career (Fig. 7). As well as demonstrating her virtuoso technique, the scene documents a place that was a hub for Scandinavian artists in the late 19th century. Arild in a visit (Fig. 4). The same can be said of another new acquisition, Warling’s painting of a woman sitting reading in a coastal setting (Fig. 5). Yet another example is the studio interior purchased in 2006, the first work by this artist to be added to the Nationalmuseum collection (Fig. 6).

The newly acquired landscape by Charlotte Wahlström (Fig. 8) most probably represents a view of the Kullen peninsula in Skåne. Painted on quite a large canvas, it is a boldly reduced rendering of a landscape. While an artist like Nils Kreuger (1858–1930) placed livestock in similar scenes, Wahlström relied on the colours of the terrain and the vegetation and her ability to translate them into painterly effects. As a pure landscapist, she is something of a rarity among the women artists of her day, making this acquisition particularly interesting as a complement to the Nationalmuseum’s holding of National Romantic landscapes. That collection had previously consisted almost exclusively of works by male artists such as

Fig. 7 Elisabeth Warling (1858–1915), The Harbour, Arild, signed 1896. Watercolour on paper, 17.3 x 25.3 cm. Purchase: Rurik Öberg Fund. Nationalmuseum, NMH 23/2020.
Nils Kreuger, Richard Bergh (1858–1919) and Otto Hesselbom (1848–1913). In her own time, Wahlström was considered to belong to this circle, as the following lines by the journalist and author Claës Lundin (1825–1908) in *Idun* in 1894 make clear:

*The subjects which Charlotte Wahlström usually now treats, however, are not drawn from foreign soil, but belong genuinely to her native country, although she has no fondness for painting the natural scenery of the far north in general. She has admittedly recorded the forest interiors and lakes of Kolmården with as much energy as feeling, but for the most part she sticks to the gentle countryside of southern Sweden and above all Skåne, where she usually spends her summers, and with which she has developed a growing familiarity. In the way she represents it, she shows herself to be completely independent. What she has learnt in foreign parts has trained her innate talent and built on the foundation laid by her Swedish teachers, but it has not diminished the value of the national in her art.*

**Notes:**

3. A conclusion suggested by stylistic comparisons with works known for sure to have been painted in England.
5. Ibid., p. 116.
7. Warling probably came into contact with Morisot’s work in Paris.
ACQUISITIONS/GUSTAVSBERGS PORSLINSMUSEUM RE-OPENED

Gustavsbergs Porslinsmuseum Re-opened

Helena Kåberg, Senior Curator
Ulrika Schaeder, Curator the Gustavsberg Collection

Gustavsbergs Porslinsmuseum (Gustavsberg Porcelain Museum) is dedicated to the history and output of the porcelain factory Gustavsbergs Porslinsfabrik, from its start in the 1820s to its closure in the 1990s. Since 2000, when the factory owner Kooperativa Förbundet (the Swedish Cooperative Union) donated the extensive Gustavsberg collection to the Swedish state, the collection has been managed by the Nationalmuseum (Fig. 1).

The collection comprises more than 45,000 objects, ranging from studio ware and showpieces to familiar tableware and sanitary goods to objects made of enamel and plastics, produced at the Gustavsberg factory from 1825 until the factory closed.

Fig.1 Gustavsbergs Porslinsmuseum, Nationalmuseum.
in 1993. The collection also contains sketches, photographs, moulds, glaze samples and prototypes that never went into production. The designers represented in the collection include Gunnar G:son Wennerberg, Wilhelm Kåge, Tyra Lundgren, Stig Lindberg, Lisa Larson, Karin Björquist, Bengt Berglund, Margareta Hennix and Jan-Olof Landqvist (Fig. 2).

There has been a museum on the factory site since 1915, and in the 1970s it moved into a factory building dating from 1876 called Torkhuset (the drying building) because the objects were dried here before firing. It is one of the oldest preserved buildings in the area and was designed by Magnus Isæus, the architect and pattern designer who also designed several of Gustavsberg’s most magnificent decors in historic style.

The museum closed in 2017 in preparation for transferring the management of its operations to the Nationalmuseum. In conjunction with this, the premises were refurbished to create a better visitor destination. In June 2020, Gustavsbergs Porslinsmuseum re-opened after extensive renovation. The museum is now accessible to everyone, and the galleries have been equipped with a new system to improve the indoor climate and altered to optimise public spaces and flows. The improvements also include refurbished galleries for the collections and temporary exhibitions, a public workshop, a shop and new toilets courtesy of Villeroy & Boch Gustavsberg AB.

Although the Covid-19 pandemic has delayed parts of the installations, the museum re-opened in June 2020 as planned. The installations will be completed by the end of the year. However, since the opening in June the presentation has been available in its entirety in the Nationalmuseum visitors’ guide app.

In connection with the renovation, a new collection display has been created that presents the Gustavsberg factory’s history and output chronologically. When the Nationalmuseum building, located in central Stockholm, re-opened after extensive renovation in 2018, the new collection displays were presented with the support of an exhibition design developed in collaboration with Joel Sanders Architects. This Nationalmuseum design programme has now been adapted to Gustavsbergs Porslinsmuseum. The two buildings are contemporaries, but very different in character. The Nationalmuseum opened in 1866 and was designed by architect Friedrich August Stüler as landmark museum of significant, symbolic and national importance. The brick building Torkhuset was designed by Magnus Isæus with features meant to impress, yet in comparison it is a humble factory building. However, a central part of the Nationalmuseum’s design programme consists of analysing and highlighting the unique characteristics of the site and architecture and harnessing them to create an experience where the place, architecture and objects interact and reinforce the context. An example of this in Gustavsbergs Porslinsmuseum is how the window views of surrounding historic industrial buildings become part of the presentation, and a visually subdued and flexible exhibition design with a colour scheme that places the narrative and exhibits in the spotlight.

The Factory

The tour of the new collection presentation starts with an introduction to the factory, the unique industrial environ-
ACQUISITIONS/GUSTAVSBERGS PORSLINSMUSEUM RE-OPENED

away as the first prize in a raffle. Instead it is sold at auction. The new management introduces English methods, and thirteen English porcelain workers arrive at Gustavsberg’s harbour in autumn 1838. Clay also comes from England and is delivered on ships from the factory’s own shipping company. Deliveries by water were essential for the porcelain factory, which owned up to twenty ships. In the 1800s, industrialist Wilhelm Odelberg expands the factory and community.

After establishing a sense of place, and with the help of tools, moulds, samples, historical images, and film demonstrating manufacturing methods, the presentation illustrates manufacturing and how it is developed over the years as new technology is introduced and tastes change. Visitors can follow the production process, from raw materials to shaping, firing, decorating and packaging (Fig. 3). People are also an important theme. For a long time, living in Gustavsberg meant factory work. Schoolchildren were told that they only needed to eat, sleep and carry clay. Obviously, more is required. There are just as many factory occupations as work stages – clay preparer, modeller, caster, kiln worker, firer, handle attacher, cutter, polisher and decorator, to name but a few.

Fig. 4 Showpieces presented at art and industry exhibitions.
Inspiration was often found in historic objects, such as archaeological finds in museums. The Vikings were glorified, and the Viking Age was established as a scientific concept.

The laboratory

On the way to the 20th-century galleries, visitors are taken through a presentation celebrating the factory’s dedication to research and development. When the Swedish Cooperative Union, KF, buys Gustavsbergs Porslinsfabrik in 1937, a new era begins. In the early 1940s, the factory has become one of the most modern in the world and mass-produces sanitary ware and porcelain for households, electrical installations and chemical engineering products. Rational and scientific methods are highly esteemed, and material research and glaze development take place in the factory’s own lab.

However, KF also sees the value of investing in design while at the same time safeguarding and developing traditional methods. Thus, in 1942 Gustavsberg Studio production and lower costs and prices. The decors initially purchased imitate hand-painted blue and white Chinese porcelain. The company soon hires an engraver, and the patterns become more local. Another important genre consists of miniature reproductions in Parian ware of famous classical and contemporary sculptures. Gustavsberg’s large figures and vases win awards at exhibitions such as the ones in Philadelphia in 1876 and Gothenburg in 1891. The most popular motifs were available in several sizes and price classes (Fig. 4).

The factory and its artists follow international trends such as Renaissance Revival and Japonism. However, in addition they also develop designs with a regional flair. Old Norse motifs, for example, were used in the 19th century in Sweden, Denmark, Norway and Finland in all forms of art. They were seen as a Nordic version of the Renaissance. The designs and subjects intended to convey moral and political messages, along with romantic fantasies of former grandeur.
The 1900s
Moving on to the 20th-century galleries, the focus shifts. As the ceramic industry develops in the 19th century, prices fall, enabling more people to buy factory goods. But in the early 20th century, there are increasing calls to reform quality, design and society as a whole. The quality and design of industrial goods is an international topic of debate, and critics call for modern models and patterns to reflect current needs but gain little response as factory owners do well by copying older styles.

To respond to the criticism and be part of the development, Gustavsberg appoints its first artistic director in 1917, Wilhelm Kåge, tasked with designing both studio and utilitarian wares. In 1919, with the slogan “Better things for everyday life” the Swedish Society of Crafts and Design launches the idea that by employing artists, the industry can boost both profits and welfare and beauty for all. Gustavsberg takes this slogan to heart and champions the idea.

In 1937, when the Swedish Cooperative Union, KF, buys Gustavsbergs Porslinsfabrik, they are already a major

is launched as an aesthetic lab led by the artist Wilhelm Kåge. He felt that production pressure, time studies and sales plans curbed creativity. In the studio, the artists could instead work freely and develop ideas. Sometimes this resulted in unique studio wares, sometimes the start of new designs and batch-produced products. The factory’s dedication to material and artistic research is illustrated with a display of hundreds of glaze samples and experiments in clay (Fig. 5).

Fig. 7 Public art is a large part of Gustavsberg’s output in the 1900s. Ceramic wall reliefs, sculptures, fountains and enamels are ordered by the state and county and municipal councils for settings such as hospitals, schools and squares. This is thanks to the 1% rule for artworks in public spaces, adopted by the Riksdag, the Swedish Parliament, in 1937. It means that at least 1% of the budget of new-builds, re-builds and extensions must be for decoration linked to the building. Art becomes part of Swedish cultural policy and urban planning. The aim is to safeguard a society with humanistic qualities.
client, but the acquisition of the factory guarantees good products and prices for the union’s members. The manufacture of household porcelain is rationalised, and sanitary ware production is launched (Fig. 6). With KF, Gustavsberg becomes a strong player in designing private and public environments for the Swedish concept of “the People’s Home for All”. In the 1960s, Gustavsberg also starts to produce services and everyday objects in plastic (Fig. 7).

This complex development and the company’s diversification of its production in the 20th century are conveyed through a rich selection of thematically presented exclusive studio pieces, mass-produced everyday ceramic goods, sanitary ware and plastics.

Before visitors exit the new collection display, a presentation of 150 dinnerplates manufactured from the 1820s to the 1990s recaps the history of the factory while also offering an illustration of how models, patterns, mores and manners change over time (Fig. 8). The themes invite visitors to reflect on personal memories and customs around the dinner table. There is also a selection of prizes awarded to Gustavsbergs Porslinsfabrik from the 1860s to the 1970s. They are from art and industry exhibitions in Sweden, Europe and the USA and from national design competitions. At the 1867 World’s Fair in Paris, Gustavsberg wins a silver medal for wares in the style of Henry II. With large vases and sculptures in Parian, the factory wins prizes in Philadelphia in 1876 and in Gothenburg in 1891.

A school plate is a winning design in 1975. The selection illustrates Gustavsberg’s successes while at the same time offering a history of graphic design.

Notes:
An important new addition to the Nationalmuseum collection is a monumental showpiece with an elaborate frieze decor commemorating the industries of Sweden (Fig. 1). Gustavsbergs Porslinsfabrik created the vase for the first General Industrial Exposition in Sweden, which was held in the park Kungsträdgården in central Stockholm in 1866. The magnificent model in Renaissance Revival style was produced with various motifs over the years. However, none of them can compare to this commemorative vase. Its frieze decor, which is rich in content and details that all contribute to the narrative, demands a top-ranking porcelain painter.

The Neoclassical frieze’s motif was created by the artist Johan Fredrik Höckert (1826–1866) and depicts Swedish industry. The story starts with Mother Svea rewarding Swedish industry with laurel wreaths (Fig. 2). The Swedish-Norwegian Union coat of arms is shown above her throne. On her right side, under the Stockholm coat of arms, a showpiece vase represents Gustavsbergs Porslinsfabrik. Other industries in Stockholm that are depicted are silk weaving, foundries, gold and silver work and mechanical workshops (Fig. 3).

The presentation continues with Södermanland Province, south of Stockholm, represented by hops, beer production and metalwork. A woman in traditional costume from Vingåker holds a roll of fabric and represents the area’s textile industry. Bergslagen’s mining and metal
industry is depicted under the provincial shields of Dalsland, Värmland, Närke, Västmanland and Uppland. Other key industries are hunting, timber sawing and charcoal burning. The adjacent province of Dalarna is represented by the copper mine Falu koppargruva, crafts, works made of horse hair and human hair, Ålvdalen porphyry, and Stiernsund clocks, made to Christopher Polem’s early 18th-century design. The northern Swedish provinces – Lapland, Västerbotten, Gästrikland, Medelpad, Ångermanland, Härjedalen, Hälsingland and Jämtland – offer Sami crafts, forestry, hunting and linen. A woman in traditional costume from Delsbo spins flax and represents Hälsingland’s important linen industry. Some of these images of the north are based on costume studies made by the artist on a trip to Lappland.

To the left of Mother Svea, under the coat of arms of the west-coast port city of Gothenburg, a sailor with a chinstrap beard holds the Swedish-Norwegian Union flag. Trade and shipping, sail making and the city’s mechanical workshops and factories are depicted as the city’s important industries (Fig. 4). The eastern province of Östergötland offers engineering, mechanics and important businesses such as the mechanical workshop Motala mekaniska verkstad, the foundry Finspång’s foundry and the copperworks Åtvidabergs kopparverk. A man wearing a tricorn hat is holding a cannon and represents the area’s cannon foundry. In contrast to these modern industrial trades, a Birgittine nun holds a cushion used for making the famous Vadstena bobbin lace. Further south, Småland has Jönköping’s match factory, founded in 1845, and Huskvarna’s arms and glass industries. A woman in folk costume from Värend represents Småland’s milk and cheese production. She carries a cask, maybe full of milk, on her head and a cheese under her arm, probably a Swedish prästost cheese. Västergötland, to the west, is represented by Sjuhäradsbygden’s textile industry and
ACQUISITIONS/VASE TO COMMEMORATE THE INDUSTRIES OF SWEDEN

The Baltic Sea. Sweden’s two southernmost Baltic Sea provinces Skåne and Blekinge offer grain and distilled goods, and a woman holding roses may be a reference to Blekinge being known as the garden of Sweden.

The vase was one of the main attractions in the Gustavsberg exhibit at the General Industrial Exposition.2 The spectacular 122-cm-high showpiece and other elaborate objects served as advertisements and examples of Gustavsberg’s technical and artistic expertise. Few people were able to buy the exclusive studio wares, but these wares helped promote the plainer but excellent, mass-produced and inexpensive goods for which the factory won a silver medal.

Fig. 3 Johan Fredrik Höckert (1826–1866), Vase to Commemorate the Industries of Sweden, 1866 (detail, the industries of Stockholm). Produced by Gustavsbergs Porslinsfabrik, 1878. Earthenware, glazed, 123 x 59 x 50 cm (h x l x w). Gift from the Friends of Nationalmuseum. Nationalmuseum, NMK 133/2019.

Fig. 4 Johan Fredrik Höckert (1826–1866), Vase to Commemorate the Industries of Sweden, 1866 (detail, the industries of Gothenburg). Produced by Gustavsbergs Porslinsfabrik, 1878. Earthenware, glazed, 123 x 59 x 50 cm (h x l x w). Gift from the Friends of Nationalmuseum. Nationalmuseum, NMK 133/2019.
The popular illustrated newspaper *Ny Illustrerad Tidning* highlighted the showpiece vase and stated that it was admired at the exposition. However, the painted frieze was described as substandard, and it was reported that the factory was therefore already in the process of creating a new one. It was promised that the decoration of the new vase would more accurately correspond to the drawing of the master, Höckert.³

The following year, 1867, Gustavsbergs Porslinsfabrik exhibits at the World’s Fair in Paris. Photographs and illustrations of the factory’s exhibition stand show two copies of the vase. According to unconfirmed sources, both vases were sold to a private owner.⁴ The magnificent vase with its narrative function continued to be deemed important and relevant, and a new copy was showcased a decade later at the World’s Fair in Paris in 1878. It is unclear how many of the vases Gustavsberg has made. The one acquired by the Nationalmuseum bears the date 1878, and the complex frieze was the work of Gustavsberg’s master painter Franz Meder. The acquisition was made possible thanks to a generous gift from the Friends of the Nationalmuseum in conjunction with the Nationalmuseum re-opening Gustavsbergs Porslinsmuseum following extensive renovation. The important vase has now been returned to its origins and occupies a position of honour in Gustavsbergs Porslinsmuseum’s new 19th-century gallery.

**Notes:**

One of the leading lights of Swedish glass was extinguished in 2020. Monica Backström was 80 years old and, for more than 40 of these, she worked at Boda glasbruk. I discussed some of the objects from her long career with her during her final illness and, in 2019, she donated twelve pieces to the Nationalmuseum. These objects, which she saved over the years, are a partial reflection of her design contributions since the 1960s. They are like cherries from a rich life, filled with experimentation. And, together with the seven pieces of hers already owned by the Museum, they create a good whole.

The oldest objects are from her period at Konstfack (University of Arts, Crafts and Design), 1958–64. In her final year of the Industrial Design study programme, specialising in metalwork, her journeyman’s exam project consisted of a silver coffee service, comprised of a coffee pot, sugar bowl and cream jug (Figs. 1–3). The design is modern, yet very typical of the time. The coffee pot has an accent in the white bone material of the handle. All three are stamped with KF, for Konstfackskolan. A practitioner always has a special bond with their journeyman project, and the Nationalmuseum is honoured that this work is now part of its collections. There is also a ring, composed of five rings of different designs, of which one has the shape of an onion dome, made at Konstfack in 1964 (Fig. 4). This was included in the donation, as was a pendant from 1968 in glass and...
Many young designers worked at Swedish glassworks in the 1960s – Erik Höglund, Gunnar Cyrén, Bertil Vallien, Lars Hellsten, Ann and Göran Wärff, Eva Englund, Margareta and Erik Hennix, Christer Sjögren, Rolf Sinnemark and Ingegerd Råman. Among them, Monica Backström created a niche of her own, thanks to her boldness and integrity. This is a generation that, for many years, was very significant in the development of art glass and the survival of Swedish glassworks. They contributed to normalising and democratising glass thanks to their approach, which was youthfully audacious and unbound by tradition.2

Backström’s *Glasyra* (Glass Joy) exhibition at Aveny Kristall, Stockholm, in 1967, was unlike any previous glass exhibition. It was a total installation, created by Monica Backström along with the architects Gustaf Clason and Eric Sörling. She appeared as an ironic pop angel at the opening, wearing a curly wig, white tulle...
ACQUISITIONS/MONICA BACKSTRÖM – IN MEMORY OF A RADICAL GLASS ARTIST

Fig. 4 Monica Backström (1939–2020), Ring, 1964. Silver, partially plated, 4 x 2.5 cm (h x w). Gift of Monica Backström, Kalmar. Nationalmuseum, NMK 141/2019.

Fig. 5 Monica Backström (1939–2020), Clothes hanger. Produced by Boda glasbruk, 1971. Glass, 47 x 44.5 cm (h x w). Gift of Monica Backström, Kalmar. Nationalmuseum, NMK 148/2019.

Fig. 6 Monica Backström (1939–2020), Invitation card and envelope “Glasyra” (Glass Joy). Produced by Boda glasbruk, 1967. Vinyl, fibreglass, paper, 20 x 20 cm [cover] (l x w), 23 x 21 cm [envelope] (l x w). Gift of Monica Backström, Kalmar. Nationalmuseum, NMK 149/2019.
dress and traditional wooden clogs from Småland. The exhibition was a “happening” with music, with the specially written song “Monica Monica” by pop band Science Poption being played non-stop. The glass objects definitely did not look like glass usually did: silver-foiled glass, glass with tacks and paperclips in, painted psychedelic mirrored screens in orange, pink and yellow. It was, quite simply, “glass pop” according to critic Ulf Hård af Segerstad. At the exhibition, the Nationalmuseum bought a bowl lined in silver nitrate foil, known as poor man’s silver. The exhibition’s invitation card was also of great interest, and was included in the current donation (Fig. 6). It takes the shape of a specially recorded disc in a fibreglass cover.

The clothes hanger, the Museum has now received from the designer, is in the same spirit. Two irregular flat pieces of glass, with metal netting melted into the back, are suspended from a hanger made from metal wire. She made the first piece with this form in 1969, but this example is from 1971 (Fig. 5).

The other objects that have now been donated by Monica Backström include a nose cone in green glass, which is partially silver-foiled (Fig. 7). It is a three-part kit and can be dismantled to make bowls. Interestingly, it is dated 1982. Similar space-inspired objects were included in her postmodern collection Space, from 1986. Music for the exhibition at NK, which featured objects up to two metres tall, was specially composed by Ralph Lundsten. Finally, a delicate bowl from 2004, which the artist has allowed to crackle, should also be mentioned. An interplay between the designer – the glassblower – and the material has resulted in a poetic object that symbolises the fragility of life (Fig. 8).

**Notes:**
The Nationalmuseum regularly acquires works in the field of contemporary crafts for its collections. The acquisitions made over the course of a year say something about the various trends and issues that have currency in our contemporary context. From five of our acquisitions from 2019 it is possible to read an equal number of perspectives on our time – sustainable development, the search for harmony, everyday ugliness, mental illness and the situation of contemporary artists and craft artists.

There is a Thread
Our interest in nature tends to increase in uncertain times; it not only has the appearance of stability and simplicity, but can also create an affinity with previous generations. A forest with big trees has grown in the same place for many decades, which we often take for granted, not seeing its fragility. This is demonstrated by the shock felt by many people when forests close to them are destroyed by storms or fires, natural disasters that seem to be increasingly common as the climate changes. Ingalena Klenell’s glass art is an expression of these issues. She likes to work on a large scale, often with specific pieces for public milieu. Nature is a recurring theme and her art explores issues surrounding its fragility: “Trees and glass are similar in the way that we take them both for granted. Until they no longer exist.”

The Nationalmuseum’s work Det går en tråd (There is a Thread), a very

Fig. 1 Ingalena Klenell (b. 1949), Object “Det går en tråd” (There is a Thread). Produced by Edshjörke studio, 2015. Glass, fused, 270 x 170 x 60 cm (h x l x w). Gift of the Friends of the Nationalmuseum, Bengt Julin Fund. Nationalmuseum, NMK 92/2019.
A longing for harmonious rhythm, for order, can be one way of facing an uncertain future. In *Scenerier I* (Sceneries I), which the Nationalmuseum has been gifted by the Bengt Julin Fund through the Friends of the Nationalmuseum, textile artist Åsa Pärson found inspiration in a Japanese garden, Tokfuku-ji in Kyoto (Fig. 2), which has an area with a chequerboard surface of alternating stones and green vegetation. However, some sections deviate from the squares’ sequence, creating an irregularity that contrasts with the orderliness.

The work consists of five pieces of fabric; they are of different sizes and coloured black, beige and grey-green. They are hand-woven, using different techniques and materials, balancing each other to create a coherent composition of squares and rectangles. Pärson’s manipulation of weaving techniques bring the textiles to life. In the two drills, grey-green and beige, she has used a reed with irregular dents so the squares – which, at first glance, look straight – are wavy thanks to offsets in the pattern. The black velvet has irregularly positioned cut squares. The small square above the beige drill, like the last textile, is produced as a micro ikat. Pärson has first woven the fabric, then dyed it and disassembled it, then finally rewoven the fabric again. The process leads to a randomly created dynamic between dyed and undyed areas. True beauty and harmony contain a small element of irregularity.

Those Who Wait

If Åsa Pärson’s *Scenerier 1* strives for harmonious beauty, then Rasmus Nossbring’s glass sculptures of semi-nude elderly men possess an entirely different aesthetic. As a generous gift from Fredrik Posse, the Nationalmuseum has acquired the sculptures 16.04 (*Most Calluses Wins*) and 19.43 (*Garbageman*) (Figs. 3–4). Both were included in Nossbring’s degree project from University of Arts, Crafts...
and Design) in 2017, titled *De som väntar* (Those Who Wait), which comprised five freehand sculptures of men in coloured and sandblasted glass.

The men depicted are from real models – five glassblowers with whom Nossbring worked as a young apprentice at Reijmyre glassworks. *De som väntar* interrogates how physical labour, strict working hours and set times can contribute to compulsive routines surrounding toilet visits, arrival times, coffee breaks and the location of tools. Nossbring’s question touches on life outside the workplace. When work is so strictly regulated, what do you do in your free time? Wait to go to work?

In his glass sculptures, Nossbring wants to “capture glimpses of vulnerability in the everyday”. In absolute solitude, we all do things we would never do in the company of others (or even admit to) – often activities that are associated with the body. Eating butter from the packet with a spoon, looking for tummy button fluff or scratching your bottom. Situations that most people would find embarrassing because they show who we are beneath the mask of civilisation. These are the unglamorous situations that Nossbring wanted to capture, visualise and discuss – the everyday ugliness that is not shared on social media. And the depiction of naked, ageing male bodies highlights the relentlessness of life itself.

**Side Effects**
One current issue on Sweden’s agenda is mental illness, which not only appears to be increasing but also affecting people at a younger age. The use of psychopharmacological drugs has increased, a trend which raises the question of normality. Have the boundaries for what can be regarded as normal become more restrictive? Or do we live in a society with such high demands for perfection that they result in mental illness?

Johanna Törngqvist created the *Side Effects* necklace from empty medicine packaging in 2017 (Fig. 5). It is a timely
same amount. The Nationalmuseum has acquired the work titled “1629 minuter (27 h 19 min)” (1629 minutes (27 h 19 min)) as a gift from the Bengt Julin Fund through the Friends of the Nationalmuseum. The work was included in Åsa Elmstam’s Vad är jag värd? (What Am I Worth?) exhibition, shown at Konsthantverkarna in Stockholm in 2019 (Fig. 6). Many artists and craft artists find it difficult to make a living from their work, so Elmstam raised the question of how we – society – value different types of work, highlighting how craftsmanship is deemed to be of low value. One way of visualising this was to use the title to recount how much time Elmstam had invested in each piece. Instead of setting prices for the works in the exhibition, visitors could use a computer programme to calculate what they earn in the same period of time, and whether they wanted to pay Elmstam the same amount.
Sara Daniel’s Nobel Gowns

Cilla Robach
Head of Collection Unit

Fig. 1 Model and cut by Pär Engsheden (b. 1967), sewn by Margareta Webrink, (b. 1956), Gown, 2016. Silk, zibeline, printed pattern, 158 x 150 x 130 cm (h x w x d). Gift of Sara and Leo Danius. Nationalmuseum, NMK 195/2019.

Fig. 2 Model and cut by Pär Engsheden (b. 1967), sewn by Margareta Webrink, (b. 1956), Gown, 2015. Silk gazar, printed rubber pattern, 154 x 80 x 118 cm (h x w x d). Gift of Sara and Leo Danius. Nationalmuseum, NMK 194/2019.
Fashion is a significant part of our visual and material culture and, in 2019, Nationalmuseum decided to include fashion in our mission to collect applied art and design. The collection will include 21st-century Swedish fashion that possesses a high artistic quality. In modern day Sweden, few garments have aroused as much interest as Sara Danius’s four Nobel gowns, which were designed by Pär Engsheden. Nationalmuseum has received these gowns with deep gratitude, thanks to a generous donation by Sara Danius and her son Leo Danius, with the support of the Barbro Osher Pro Suecia Foundation.

Nationalmuseum has also, with happiness and gratitude, received four portraits of Sara Danius wearing the gowns. The Swedish photographer Carl Bengtsson has been working with fashion photography since the 1980s. His imagery is poetic and sensual with reference to artists such as Vermeer, John Bauer and the romantic touch of the Pre-Raphaelites in the 19th Century England. The model is often alone in Bengtsson’s images and it is around her that he creates his visual story, usually with a tone of melancholy and contemplation. In the portraits of Sara Danius dressed in the four Nobel gowns there is a monumental stillness. The photos express sensitivity and responsiveness, as well as integrity and strength.

The concept of fashion is ephemeral in its nature, and thus reminiscent of the elusive concept of art. The phenomenon of fashion relates to bodies, clothes, consumption, identity and power. Fashion is the art of surprise and its changeable nature makes it hard to define. Fashion is something more than the physical garment. Ordinary clothes aim to protect our bodies from the elements, while fashion is intimately linked to who the wearer is or wishes to be. Fashion is valued by how innovative it is. It has change and renewal at its heart. But it is not enough for a designer to just come up with something new, for a garment to be “fashion” it must also have relevance in a contemporary context.

Sara Danius, professor of comparative literature and aesthetics, as well as the first female permanent secretary of the Swedish Academy (2015–18), understood all of this. In her literary research on 19th century French realism, she conducted detailed studies of the function of fashion. Classic novels such as Madame Bovary, Lost Illusions or In Search of Lost Time contain many descriptions of embroidered cravats, shirts decorated with lace, cashmere trousers with rosettes, fluttering hat ribbons, billowing skirt hems, black buttoned boots, long stockings in Scottish wool and leather shoes with silver buckles. Many readers may well have found these details boring, but Danius saw their true meaning. She established the significance of fashion in her analysis of Stendhal’s novel The Red and the Black: “Clothes are not shallow things. They are life and death.”

Fashion functioned as a marker of social status in a strictly regulated class-based society. A society which, after the French Revolution of 1789, was shaken to its foundations by the growth and unrestrained commercialism of the bourgeoisie. Naturally, the fashion-conscious upper class wrinkled their noses at the tasteless excesses of these upstarts, but they refused to accept their place and, like Madame Bovary, consumed luxuries far beyond their assets, challenging class codes that were both economic and visual. Danius wrote:

First we see, then we hear. The eye can work at a distance, whatever the circumstances, but not always the ear. This is generally the way things are. Therefore, if you want to govern how the world reads your social status, it is definitely your clothing you should manipulate.

With her four gala creations, Danius succeeded in the creation of her role as the first female permanent secretary of the Swedish Academy at the Nobel festivities of 2015–2018. The fashion designer Pär Engsheden and Sara Danius developed a close cooperation, through which the design of these creations became a strategic tool. Aided by the gowns, Danius took her place as a leader with integrity and drive, not that of a woman who was dressed to please others. As in the French novels, Danius and Engsheden used fashion to visualise character. No detail was left to chance. All the elements – fabric, silhouette, arms, buttons, pleats, seams, accessories, hair and make-up – were selected with the greatest care. The details made the whole, or “the look” as it is called in fashion-speak.

Pär Engsheden works with couture. He creates the shape of the garment straight onto the person wearing it. First he creates a toile, a model for the finished gown, from unbleached cotton fabric. This is draped, folded, shaped, cut and pinned together until the designer has found the shape he wants to achieve. Pattern parts are created using the toile, and then cut from the garment fabric.

The first Nobel gown that Pär Engsheden created for Sara Danius in her role as the Swedish Academy’s permanent secretary is sewn in black gazar with a pattern of raspberry red roses, screen-printed in rubber (Fig. 2). Gazar is a silk fabric with a special bind, developed in 1958 by Spanish fashion designer Cristóbal Balenciaga (1895–1972) and a Swiss textile company, Abraham. Balenciaga wanted to create sculptural garments and needed a fabric that would hold its shape well. Engsheden’s floor-length creation has long narrow arms, high neck and a train. According to Pär Engsheden in 2015, one explanation for its popularity in the media was the excellent collaboration between him, Sara Danius and seamstress Margareta Webrink.

Sara Danius sat on chair number seven at the Swedish Academy, the same chair that was once occupied by the academy’s first female member, Selma Lagerlöf. Therefore, a starting point for the first Nobel gown designed by Pär Engsheden for Sara Danius was the one worn by Selma Lagerlöf when she received the Nobel Prize in Literature in 1909. Another
inspiration in the gown’s design was Marcel Proust’s series of novels, *In Search of Lost Time*.

Perhaps many of us were surprised when Sara Danius made her entrance to 2016’s Nobel banquet in a creation diametrically opposed to the black and red gown she wore in 2015. Danius has said that it was tempting to “stick to the magnificence of the previous year”. But such repetition would not have been fashion, indeed it would have gone against the very essence of fashion itself – to renew and to astound. Danius reflected on this in her analysis of fashion in 19th century French literature.

*Ugly or beautiful, it makes no difference. What counts is whether the clothing is old or new, outmoded or modern. We thus find ourselves in the domains of the fashion system, in a world already dominated by innovation.*

2016’s gown is sewn in zibeline, a flowing silk fabric in twill weave, which makes the shiny threads of silk reflect the surrounding light (Fig. 1). The pattern consists of huge roses in green and black, printed on a white background. Sara
Danius described the gown as “an upside-down champagne coupe”.7 A flowing skirt and train contrasts with a tight bodice, bare shoulders and slouching, soft puffed arms. The shirt is cut as a circle, giving it a generous volume, measuring about 20 metres around the lower hem. On her neck, she wore a choker in wide black silk with a dark green silk rose with sequins and crystals, as well as leaves in black organza and dark green taffeta.

In 2017, Sara Danius entered in grand style. Her white dress is sewn in silk gazar with a pattern of printed black roses and glittering Swarovski crystals (Fig. 3). This design is the most complicated of Pär Engsheden’s four Nobel creations for Sara Danius. To create a pillar-like silhouette, the entire front section, from the neckline to skirt hem, has been cut as a single piece of fabric. The neckline is a simple V, which enhances the effect of the tall, narrow puffs on the shoulders. These are cut as circles and have a supporting “wing” on the inside, even if their shape primarily comes from the durable quality of the gazar. A softly pleated cape, lined with fuchsia pink dupioni silk, is attached to the round of the yoke. The same fabric is found in the oversized bows on the long, narrow arms. The skirt has a flowing train and, on the inside of the lower hem, a braided band of horsehair helps the train keep its billowing shape. With this creation, Danius wore a pair of pink suede platform shoes from Miu Miu, with large silver-coloured metal buttons on the front of the sole, and a pair of spherical sequinned earrings from Prada. Danius said that the cape and the intense pink colour were “a free interpretation of the pope’s clothing” but that the creation in its entirety was a celebration of the author Virginia Woolf, particularly her book *A Room of One’s Own*.8

Sara Danius participated in 2018’s Nobel festivities in her role as a member of the Nobel Committee, after being unseated as permanent secretary in April 2018. She entered in a full-length, cognac-coloured, strapless gown, with soft pleats at the top and wide at the bottom, as well as a magnificent bright pink, floor-length cape with a train, folded at the front like a ruff and attached with a large bow, in a nod to Danius’s pussy bow blouses, a garment she often wore and that became significant for her (Fig. 4). This creation is sewn from 25 metres of silk taffeta, a classic couture fabric that rustles slightly as its wearer moves. The cape is reversible, pink on one side and cognac on the other. This gown expressed courage!

Notes:
You do not see artists painting landscapes out in the countryside any more: folding stool, drawing portfolio case, wide-brimmed hat and strange parasols to beat the glare of the summer sun. We remember them with some regret, as they made intense studies of the Tivoli waterfalls, the green of the woods on the hills of Rome, the milky blanket of fog further north.

These days, you do not meet such painters any more, stopping to study a skyful of clouds, water reflections on plains, green grass and green hills. Considering the countryside, with its apparent and transitory beauty, is an activity to which time is no longer devoted, or at least not in the way painters used to feel challenged to decipher and describe what they saw when they left their studios to paint outdoors.

As early as the 17th century there were artists equipped to do their oil painting en plein air. François Desportes (1661–1743), in Louis XIV’s France, would go to the parks around the royal castles taking with him his special léger bagage consisting of his palette, a few paintbrushes and small metal boxes with prepared pigments. He would plant the steel point of his cane into the ground. Then he would fix an iron easel on to the cane with plenty of sheets of paper for painting, attaching them at the top with a small nail. Desportes, in the 17th century, was an exception. Between the 18th and 19th centuries, however, artists leaving their studios to paint out in the countryside had become a shared

![Image](https://example.com/image.jpg)

Fig. 1 Georg Friedrich Kersting (1785–1847), Caspar David Friedrich in His Studio, 1811. Oil on canvas, 54 x 42 cm. Hamburger Kunsthalle, Hamburg, HK-1285.

The TESSIN LECTURE/INVENTING THE LANDSCAPE

The Tessin Lecture: Inventing the Landscape. The Origin of Plein-Air Painting in Italy in the Early 19th Century

Anna Ottani Cavina
Professor Emerita of Art History, University of Bologna
d’après nature, seeking a point of fusion between vision and emotion, a representation of natural reality. Much better than my words, that emotion is captured by Jacques-Louis David (1748–1825), the great artist of the French Revolution. On arriving in Italy, David confessed: “The scales dropped from my eyes”. As if to say: “I am seeing with new eyes”. The encounter with Rome, Naples and the Italian countryside (“a magic land”, wrote Thomas
Friedrich Kersting (1785–1847) painted the great Caspar David Friedrich (1774–1840) in his monastic, austere studio, painting a landscape, without even looking out of the window, turning his back to the window, even! (Fig. 1)

At the very beginning, painters had two ways of opening up to nature: framing nature in a window, or taking a folding chair, paintbox and parasol against the Mediterranean sun and heading off along the woodland tracks. The change is radical in terms of perception and technique. Friedrich, for example, frames his young wife Caroline Bonner looking at the river Elbe. But, beyond the window, the landscape is not yet the main character; it is rather a landscape of the soul, a variation on the theme of melancholy (Fig. 2). A remarkably similar perspective can also be found in the portrait of Goethe who overlooks Via del Corso in Rome, drawn by Tischbein (1751–1829) (Fig. 3).

Things really change in an enchanting painting by Léon Cogniet (1794–1880), a French painter who had won the Prix de Rome and therefore had the privilege of living in Rome at Villa Medici. Cogniet is in his room – frock coat and slippers – the window suddenly opens out, on to the bright view of Rome (Fig. 4). It is already a portrait of a piece of nature, framed by the window. The artist is reading a letter from home. Apologising to his teacher, Pierre-Jones) was something astounding, a revelation. Some of them (like Jones himself) would never again reach such heights of innovation once they left Italy. In fact, on meeting the Italian landscape and light, the artists radically rethought the potential of landscape and how a painted landscape is never simply a mirror of what we see, but inevitably rather a landscape of ideas, an altered landscape.

**Framing Nature in a Window**

Leaving the studio and painting in nature was not at all in the tradition of the landscape painter. From Poussin to Friedrich, they used to paint huge canvases slowly, indoors, inside their studio. Georg Friedrich Kersting (1785–1847) painted the great Caspar David Friedrich (1774–1840) in his monastic, austere studio, painting a landscape, without even looking out of the window, turning his back to the window, even! (Fig. 1)

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Narcisse Guérin (1774–1833), who was in Paris, Cogniet confessed that, despite himself, something had happened to him. “You ask me what strikes me most about Rome, the ancient sculptures, the paintings of the masters, the people [...] I would say the beauties of nature...”1 For a painter who had absorbed David’s preference for historical subjects, such an intimate rapport with nature was a surprising and totally new thing.

Painting Outdoors
At the end of the 18th century, painting outdoors was not at all an obvious, current practice. A charming painting by Hubert Robert (1733–1808) clearly proves that the artists, sitting and painting, with their portfolio case on their knees, in front of the Tivoli waterfalls, were a bizarre, new presence (Fig. 5). This is clear from the street urchins, to the right, looking at them with great curiosity. Again, still in front of the Tivoli waterfalls, Richard Wilson (1713/14–1782) has painted a picture that could be autobiographical: two painters quickly collecting their canvases and easels as a storm arrives. The painting is dated 1752 (National Gallery, London). As early as that date there was someone painting en plein air.

Finally, the Tivoli falls in a silent, magnificent painting by Johann Martin von Rohden (1778–1868) (Fig. 6). Pure landscape, no narrative, no religious or mythological pretext. Just a celebration of nature, intact, harmonious and beautiful: the Italian landscape. This is the real topic, at a time when the landscape goes from being a background feature to become the principal subject.

Despite its political and economic decadence, Italy was still the place where modern art was staged, but the protagonists were no longer Italian. As Walter Benjamin wrote in his book Berliner Kindheit um Neunzehnhundert, only non-native people know how to capture the wonder of the ruins, the sublimity of the Vesuvius or of the Alps, the charm of the Roman countryside. The natives have those wonders in front of their eyes every day. They are used to it.

Portraits of Skies
The sky is one of the great themes that fascinates the artist who paints outdoors. And it is precisely the mobility of the sky, the continuous and very rapid changes: clouds, storms, sunsets, colours... to modify profoundly the technique “pour saisir la nature sur le fait”, for capturing the fugitive moment, as Valenciennes wrote in his treatise, “Do you have to paint a sunset? You have to do it in no more than half an hour.”2 So painters work extremely fast. It is the legitimation, or rather the triumph, of the unfinished, the triumph of new work processes.

The technique changes and the support changes too. No longer the canvas, no more oil on canvas that dries too slowly. But oil on paper or watercolour that is liquid, fugitive and maintains the effect of the sketch. Consequently, the new language is abbreviated, essentially expressing colour, and the perception of reality can no longer fade into the defined characteristics of the landscape. Because painting from real life en plein air meant discovering the thousand variations in the
smoke's way of shaping and reshaping itself, eventually undermining the idea of landscape governed by a rational order based on the constituent principles of a humanistic system. How awareness was arrived at was changing. And, again, this was happening in the Italian context, where the landscape was occupying spaces that had hitherto been controlled by history. And where artists who were not Italian – French, English, German, Scandinavian – were alerted by the Mediterranean light to the essence of this new relationship.

On the subject of skies, in the limited space I have available on this occasion, I have chosen a few memorable “portraits of skies”. The first is Simon Denis (1755–1813) and the recent purchase of the Nationalmuseum (Fig. 7). Denis was born in Antwerp. He came to Paris in 1775, then to Rome and Naples in Italy, where he would have a prestigious career, becoming painter to the king. This painting belongs to his Roman period during which, after Valenciennes but before Granet, Denis painted sketches like this. Often, on the back of the painting, he indicates the day and even the hour in which the sketch was executed. For example: “Tivoli, la nuit”, or “Il faut faire la nature en ravage”, which means: “We need to paint distraught, restless nature, nature upset!” Denis prefers a dramatic representation of the landscape, a theatrical, romantic representation. His particularly important role emerged in the 2001 exhibition that I curated at the Grand Palais in Paris (Paysages d’Italie). Along the same lines, the d’après nature studies by François-Marius Granet (1775–1849) – who came to Rome in 1802 – are based on a reality that is more atmospheric (non-topographical) and impressionistic rather than objective evidence. Taking this abbreviated way of painting to its extreme, Granet was introducing a liquidity that had hitherto been considered unthinkable so as to dissolve the prospective structure of the composition in a painting of light (Fig. 8).

To conclude this sequence of skies – or more precisely fragments of sky – I have chosen the extraordinary freedom of John Ruskin, who loved to paint “to the last touch, in the open air, from the thing itself”. In Sunset at Herne Hill through the Smoke of London (Fig. 9) Ruskin exhibited a prescient and modern environmentalist awareness in setting the polluting smoke from early British industry in the frameless space of the sky to make it appear phantasmagorical and menacing.

The Roman Countryside
Among the many topics much loved by plein air painters, I would quickly like to focus on some exemplary sites: the Roman countryside, Venice, Naples and the sublime, anticlassical beauty of the mountains. What kind of Rome did they paint, what kind of city did they depict in their paintings?

These travelling artists preferred small paintings, depicting an anti-monumental, anti-heroic, more intimate city of Rome. Even when framing the canonical sites, the Colosseum, the Pantheon, the large and luxurious Roman villas, their perspective – their views – are lateral, never focusing on the grandeur. Instead, they try to capture the light, the geometries of Italian architecture, the sun and the gardens rather than the triumphal architecture of the Palaces.
The repertoire has changed fundamentally. Here is the famous Villa Albani, reproduced without emphasis by Constantin Hansen (1804–1880). The monumental villa is almost invisible, pushed to the margins of a frame that exalts the geometry of the gardens (Fig. 10). The same happens to Villa Mattei, which lies behind us as our gaze is drawn from the grand terrace towards the hills of Rome on the horizon (Fig 11).

These artists invented a new Italian landscape that was full of charm, more suited to the new middle class and to the small size of our homes. A Rome to pack in, when you return home, an intimate idea of Rome to be kept in your heart.

Inventing the Italian Landscape: Venice

The perception of Venice also changes radically to appear to us from that point as a city between water and sky, vibrant, oriental. Fluid and unconventional compared to an Italy that was established and conventional.

When did this idea of an eroded, elusive and unfinished city, make an appearance that was so close to Georg Simmel’s description: “Venice rootlessly floating in the sea, like a plucked flower”?6

This idea of Venice, so natural to us as to seem obvious, emerged in the early 19th century. In literature, this icon of Romantic imagination was forged by Lord Byron; in art it was shaped by the work of J. M. W. Turner (1775–1851) on his first encounter with the city in 1819 (Fig. 12). Turner is 44 years old – he is an acknowledged painter. He captures the transparencies of Venice, its forms merged in space, the iridescences of the Ducal Palace. And delivers to us a city of water, sky, light and silence. Because that is what artists do. They have antennae that pick up the imminent future and, in forging an image of a city, in a way they shape its destiny.

Turner’s watercolours of Venice show it as ethereal and transcendental. An icon that had been forever hidden, suddenly ‘liberated’ by the paintbrush of an artist. A Venice that was blurred and ephemeral, in low resolution, as it were, ready to blend into the crystal-clear evanescence created by the Romantic painters. An emblem of beauty tarnished by time, an ideal place for every decadence, providing privileged access to Byzantium. Yet so magical and dazzling as to be favoured by the Impressionists and Monet, eventually becoming a cliché, reinforced by postcards.

That was not the perception at the time. Before Turner – with Canaletto being the quintessential proponent – it was the land side that was emphasised. Venice was seen by everyone as a tangible collection of buildings, a mass of tightly packed crystalline architecture, as depicted in the paintings of Antonio Canal (Canaletto) (1697–1768), the painter who, with the objectivity of a reporter, stressed the land aspect of this amphibian city, portraying a Venice that had people being active and present. A productive Venice, a “Vitale neptunische Stadt”, a glorious “republic of beavers”, as it appears to the young Goethe, who captures the synthesis of life and form before Turner reveals its
decadent, visionary beauty, dreamlike with its shades of periwinkle, opal and topaz that would later be associated with Ruskin, Klimt and Thomas Mann.

In other words, Turner introduces an interpretation of the city that is so perfect, absolute and never “seen” before, that it later became canonical. Because artists sometimes reveal the unseen so that a certain Italian landscape becomes visible because of the iconic transposition handed down to us by the painters.

Naples
Another of the memorable places that artists invariably visited was Naples, a city providing every possible prospect: an excessive, anticlassical, sublime kind of beauty with the volcano always active, in flames, as a great new romantic theme (Fig. 13).

Naples was also an encounter with antiquity, because of the discoveries and excavations of Herculaneum and Pompeii, a sort of “resurrection”, in the mid-18th century, of the ancient cities buried in the year 79 after Christ.

Finally, Naples was also the city of luminous and geometrical constructions portrayed by Thomas Jones (1742–1803), who came from Wales, the most innovative and modern, but totally unsuccessful artist of the period. Jones produced his finest work during the years he spent in Naples, around 1782, living in rented rooms, depicting anonymous streets and houses in forgotten parts of the city. The subject is always an ordinary place, a non-place revisited with the clarity of other times. Thomas Jones relates his emotions while standing in front of a wall (Fig. 14). He exalts the secret beauty of a balcony in Naples, conceived as a fragment, which extends beyond the perimeter of the frame. But in order to bring to light the geometry of an ordinary house, to reveal the beauty that transcends a given view, Jones introduces a precise axis in the centre where the orthogonal lines meet. The poor balcony is built as an altarpiece and has the centrality of an Enthroned Madonna. A wall of volcanic stone with washing strung on a line forms both the visual fulcrum of the composition and the colour basis underpinning...
the painting. White, blue, a slightly faded green: colour refractions from the wall, the sky and the foliage in the corner. The tiny window is one of the great microcosms of painting. Today it belongs to the National Gallery in London. But, in 1782, such a painting was incomprehensible. Jones could not find a patron anywhere; none of his paintings could be sold in Italy, and he brought all of them back to England. As he himself wrote in his unforgettable Memoirs, he considered himself a painter “born out of due time”, confessing a keen awareness of man’s solitude. Thomas Jones, a genius. A genius born out of due time! So, it was painters who shaped our landscape, helping us to see it with new eyes.

This is what happened with the landscape of Provence, France, where a paradoxical road sign, a brown road sign, planted on the verge of the Highway l’Autoroute du Midi, describes it as “Paysages de Cézanne”, thus telling us that what made the landscape materialise was the vision of a great painter. Because the painted landscape reflects an awareness of the real world combined at the same time with an endless ability to create other worlds.

Notes:
1. “il portoit aux champs ses pinceaux et sa palette toute chargée, dans des boîtes de fer-blanc; il avoit une canne avec un bout d’acier long et pointu, pour la tenir ferme dans le terrain, et dans la pomme d’acier qui s’ouvroit, s’emboîtoit à vis un petit châssis du même métal, auquel il attachoit le portefeuille et le papier. Il n’alloit point à la campagne, chez ses amis, sans porter ce léger bagage, avec lequel il ne s’ennuyoit point, et dont il ne manquoit pas de se servir utilement” (Claude-François Desportes, La vie de M. Desportes écrit par son fils, in Louis Dussieux, Mémoires inédits sur la vie et les ouvrages des membres de l’Académie Royale de Peinture et de Sculpture, Paris 1845, II, p. 109).
Acquisitions 2019: Exposé

Paintings by Swedish Artists

Fig. 1
Hugo Birger (1854–1887)
By the Fire, Scene from Morocco, signed 1884
Oil on canvas, 56.5 x 46 cm
Hedda and N. D. Qvist Fund
NM 7515
Hugo Birger painted some of his most sensitive genre paintings during his journeys in North Africa. By the Fire is a good example of how, in this location, he approached the subject with the same immediacy as if he were in Sweden or France – without the distance and artifice in the presentation, so often characteristic of this period’s Orientalism.

Fig. 2
Oscar Björck (1860–1929)
The Store in Grez-sur-Loing, 1884
Oil on canvas, 59.5 x 71.5 cm
Hedda and N. D. Qvist Fund
(purchase 2018, accession 2019)
NM 7493
Large numbers of Scandinavian artists visited Grez-sur-Loing, outside Paris, where they developed a naturalist direction. Oscar Björck was a central figure in that time’s Swedish arts scene, but in the modern era he has been overshadowed by more successful artists such as Anders Zorn and Carl Larsson. This subject adds detail to the history of the village of Grez-sur-Loing and its significance for Scandinavian artists. This painting is the first from there by Björck to be added to the Nationalmuseum’s collection, and is probably the only picture where the subject is from the village store.

Fig. 4
Georg Desmarées (1697–1776)
Abraham Grill the Elder (1674–1725), Merchant, 1718(?)
Oil on canvas, mounted on panel, 84 x 69 cm
Hedda and N. D. Qvist Fund
(purchase 2018, accession 2019)
NM 7490
Abraham Grill was one of Sweden’s leading merchants at the start of the 18th century, with major interests in wrought iron exports. This contributed to him becoming
involved in industry, bringing him together with artist Georg Desmarées, whose father was manager at Gimo and Österby bruk. Through his mother, nee Mijtens, Desmarées was distantly related to Grill and started studying under his relative Martin van Mijtens. This portrait of Abraham Grill is reminiscent of what he learned from Mijtens, but is also surprising in the strong elements of colour.

Fig. 3
Olof Hermelin (1827–1913)  
_A Street in Montmartre, Paris_, signed 1875  
Oil on canvas, 48.9 x 65.9 cm  
Hedda and N. D. Qvist Fund  
NM 7516  
Bearing in mind the large numbers of Swedish artists who travelled to Paris in the late 19th century, it is surprising that there seem to be so few street scenes, which is also the case in the Nationalmuseum’s collection. Olof Hermelin was one of the modern generation who were among the first to stay in the French capital. His painting of a street in Montmartre beautifully illustrates the start of an era.

Josefina Holmlund (1827–1905)  
_Coastal Landscape with Fishermen_, c. 1850s  
Oil on canvas, mounted on panel, 23 x 28.5 cm  
Rurik Öberg Fund  
NM 7503  
Fig. 5
Amalia Lindegren (1814–1891)  
_At a Tavern, signed 1853_  
Oil on canvas, 46 x 38 cm  
Ulf Lundahl Fund  
NM 7519  
This painting is an early work by Amalia Lindegren, from the period when she sometimes called herself Amalie, to better blend in abroad. The subject was fashionable, and demonstrates how Amalia Lindegren was a fully fledged painter, even when young.

Anna Nordgren (1847–1916)  
_Coastal Landscape_, signed 1891  
Oil on canvas, 38 x 63 cm  
Magda and Max Ettler Fund  
NM 7502  
See article on p. 33  
Hugo Salmsön (1843–1894)  
_In Mourning, end of 1870s_  
Oil on canvas, 26.3 x 38.7 cm  
Gift of Henry Avar, Stockholm  
NM 7527  

Elisabeth Warling (1858–1915)  
_In the Artist’s Studio_  
Oil on canvas, 55 x 38 cm  
Hedda and N. D. Qvist Fund  
NM 7529  
See article on p. 33

Paintings by Foreign Artists

Wilhelm Bendz (1804–1832), Danish  
_Countess Sophia Vihelmine Moltke_ (1780–1863), née Levetzau, 1831  
Oil on zinc, 16.5 x 13.5 cm  
Wiros Fund  
NM 7524  
See article in vol. 26:1 on p. 65 “The Danish Golden Age – an Acquisitions Project That Became an Exhibition”.

Jean-Joseph-Xavier Bidauld (1758–1846), French  
_Ideal Landscape with a Sacrifice to the Goddess Flora_, c. 1800  
Oil on canvas, 72 x 97 cm  
Wiros Fund (purchase 2018, accession 2019)  
NM 7497  
See article on p. 27
ACQUISITIONS 2019: EXPOSÉ

Ditlev Blunck (1799–1853), Danish
*Portrait of a Man*, c. 1830
Oil on canvas, 61 x 48 cm
Wiros Fund
NM 7521
See article in vol. 26:1 on p. 65 “The Danish Golden Age – an Acquisitions Project That Became an Exhibition”.

Marie-Philippe Coupin de la Couperie (1773–1851), French
*Raphael Adjusts Fornarina’s Hair before Painting Her Portrait*, 1824
Oil on canvas, 81.5 x 65 cm
Hedda and N. D. Qvist Fund (purchase 2018, accession 2019)
NM 7498

Joseph Ducreux (1735–1802), French
*Self Portrait, Called Le Silence (The Silence)*, 1790s
Oil on canvas, 66.5 x 52.5 cm
Sophia Giesecke Fund (purchase 2018, accession 2019)
NM 7495
See article on p. 23

Joseph Ducreux (1735–1802), French
*Self Portrait, Called La Surprise (The Surprise)*, 1790s
Oil on canvas, 66.5 x 52.5 cm
Sophia Giesecke Fund (purchase 2018, accession 2019)
NM 7496
See article on p. 23

Thomas Fearnley (1802–1842), Norwegian
*Palermo and Monte Pellegrino, signed 1833*
Oil on canvas, 32 x 51 cm
Sophia Giesecke Fund
NM 7504
See article in vol. 26:1 on p. 59 “Italian Subjects from the Golden Age of Artistic Travel”.

Frans Francken II (1581–1642), Flemish
*The Wedding at Cana*, c. 1618–20
Oil on oak, 58 x 120 cm
Sara and Johan Emil Graumann Fund
NM 7508
See article in vol. 26:1 on p. 65 “Akseli Gallen-Kallela’s Nude Studies”.

Akseli Gallen-Kallela (1865–1931), Finnish
*Nude Study*, 1885
Oil on canvas, 54 x 35 cm
Sara and Johan Emil Graumann Fund
NM 7512
See article in vol. 26:1 on p. 77 “Akseli Gallen-Kallela’s Nude Studies”.

Johan Wilhelm Gertner (1818–1871), Danish
*Bertel Thorvaldsen in His Studio*, 1840
Oil on paper, mounted on canvas, 31.5 x 23.5 cm
Sophia Giesecke Fund
NM 7510
See article in vol. 26:1 on p. 65 “The Danish Golden Age – an Acquisitions Project That Became an Exhibition”.

Fig. 7

Constantin Hansen (1804–1880), Danish
*Landscape with a Farmhouse*, c. 1828
Oil on canvas, mounted on cardboard, 16.1 x 24 cm
Magda and Max Ettler Fund (purchase 2018, accession 2019)
NM 7486

This subtle deserted landscape with sensitive shading and details is from a young Constantin Hansen, just after his parents died in a typhus epidemic. Perhaps this small painting reflects a sense of abandonment that had affected the artist. He then moved to a kind of artists’ collective with, among others, Jørgen Roed. Christen Købke was also associated with it, and received this landscape painting as a gift from Hansen.

Constantin Hansen (1804–1880), Danish
*Jean Holm, Inhabitant at Bombebøssen, a Shelter for Poor Seamen*, signed 1851
Oil on canvas, 24 x 18 cm
Wiros Fund
NM 7510

Elisabeth Jerichau-Baumann (1819–1881), Danish
*Study of a Woman*, Oil on canvas, 69 x 55 cm
Ulf Lundahl Fund
NM 7526
See article on p. 23

Joseph Ducreux (1735–1802), French
*Self Portrait, Called La Surprise (The Surprise)*, 1790s
Oil on canvas, 66.5 x 52.5 cm
Sophia Giesecke Fund (purchase 2018, accession 2019)
NM 7496
See article on p. 23

Fig. 4


Fig. 5

Amalia Lindegren, *At a Tavern*, NM 7519.

Fig. 6

Olof Johan Södermark, *Regina, Roman Girl with Choral Necklace and Earrings*, NM 7507.
Gabriel Prieur was schooled in the art of painting historical landscapes. When he was awarded the Prix de Rome, it allowed him a long residence in Italy and a continued career in his homeland. On returning to Paris in 1836, Prieur studied the forests around Fontainebleau. Perhaps the man in the tall hat next to the large oak tree is a friend of the artist. Later, Prieur was among the artists who used photographic originals, including ones by Gustave Le Gray.

Fig. 9

Emile Raissiguier (1851–1932), French
The Sculptor Per Hasselberg Working on the Allegory of Photography, 1884
Oil on canvas, 21.5 x 35 cm
Hedda and N. D. Qvist Fund (purchase 2018, accession 2019)
NM 7494
See article in vol. 26:1 on p. 65 “The Danish Golden Age – an Acquisitions Project That Became an Exhibition”.

Fig. 10

Jean-Charles-Joseph Rémond (1795–1875), French
Buildings in Sainte Marie aux Mines, Haut Rhin, with Clair-Obscur Effect
Oil on paper, mounted on cardboard, 23.5 x 31 cm
Hedda and N. D. Qvist Fund (purchase 2018, accession 2019)
NM 7491
François-André Vincent (1746–1816), French
Alcibiades Being Taught by Socrates, 1777
Oil on canvas, 98.5 x 129.5 cm
Hedda and N. D. Qvist Fund
NM 7517
See article in vol. 26:1 on p. 37 “François-André Vincent and Johan Tobias Sergel. On a New Acquisition – Alcibiades Being Taught by Socrates, 1777”.

Unknown artist
The Telegraph on the Church Saint Pierre in Montmartre, Paris, c. 1830
Oil on canvas, 44 x 36 cm
Hedda and N. D. Qvist Fund
NM 7513

Miniatures by Swedish Artists

Rémont was a landscape artist and was awarded the Prix de Rome in 1821. After his years in Italy, he depicted French views. In this one, of the textile industry in Alsace, Rémond was fascinated by the contrast between the picturesque, shaded workshops in the foreground and the background landscape, veiled in smoke and sunshine. The artist has hinted at this through his choice of subtitle – with Clair-Obscur Effect. As an open-air painter, he has captured the special light conditions for the subject.

Fig. 11
Jørgen Roed (1808–1888), Danish
Ane Elisabeth (Elise) Gurlitt (1817–1839), née Saxild, 1836
Oil on canvas, 17.8 x 14 cm
Rurik Öberg Fund (purchase 2018, accession 2019)
NM 7492
Elise Saxild and the painter Louis Gurlitt became engaged at the Christmas of 1835 and married two years later. This portrait was painted by Roed during their engagement. After the early death of Elise, the painting remained in the possession of her family. The portrait was nameless when acquired by the Nationalmuseum, but the identification was performed by a Roed scholar, Jens Peder Munk.

Fig. 12
Adèle Romany (1769–1846), French
Madame Coury, Duhamel Widow, 1811
Oil on canvas, 117 x 90 cm
Hedda and N. D. Qvist Fund
NM 7511
Adèle Romany was one of France’s foremost portrait painters in the early 19th century. In this portrait, she has endeavoured to carefully reproduce the textiles. The reason for this is simple – the model, Madame Coury-Duhamel, was a professional woman, a wholesaler for fashion items such as ribbons and shawls. In her hand she is holding a receipt from a supplier of Kashmir shawls, dated 20 November 1811, thus giving the portrait its date. Kashmir shawls became fashionable after Napoleon’s soldiers brought them home from the Egyptian campaign of 1798–99.

Daniel Seghers (1590–1661), Flemish
Flower Garland with the Standing Virgin and Child, c. 1645–50
Oil on copper, 85.5 x 61.5 cm
Wiros Fund
NM 7505
See article in vol. 26:1 on p. 9 “A Flower Garland by Daniel Seghers”.

Niels Simonsen (1807–1885), Danish
A Road outside Algiers, c. 1840
Oil on paper mounted on canvas, 21.9 x 34.1 cm
Sophia Giesecke Fund (purchase 2018, accession 2019)
NM 7485
See article in vol. 26:1 on p. 65 “The Danish Golden Age – an Acquisitions Project That Became an Exhibition”.

François de Troy (1645–1730), French
Miniature Painter Jacques-Antoine Arlaud (1668–1743), 1697
Oil on canvas, 65 x 49 cm
Hedda and N. D. Qvist Fund
NM 7489
Jacques-Antoine Arlaud was born in Geneva, but came from a family of French craftspeople. At the end of the 1680s, he arrived at the Paris studio of Nicolas Largillière. Above all, Arlaud came to be an outstanding miniaturist. His models included the 18-year-old Swedish count, Carl Gustaf Bielke, who visited Paris in 1701 (NMB 170). Here it is instead Largillière’s older colleague, François de Troy, who at the same time painted Arlaud.

François-André Vincent (1746–1816), French
Alcibiades Being Taught by Socrates, 1777
Oil on canvas, 98.5 x 129.5 cm
Hedda and N. D. Qvist Fund
NM 7517
See article in vol. 26:1 on p. 37 “François-André Vincent and Johan Tobias Sergel. On a New Acquisition – Alcibiades Being Taught by Socrates, 1777”.

Unknown artist
The Telegraph on the Church Saint Pierre in Montmartre, Paris, c. 1830
Oil on canvas, 44 x 36 cm
Hedda and N. D. Qvist Fund
NM 7513

Miniatures by Swedish Artists

Fig. 9 Emile Raissiguier, The Sculptor Per Hasselberg Working on the Allegory of Photography, NM 7494.

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NM 7513

Miniatures by Swedish Artists

Fig. 14
Rudolf Jernström (1874–1953)
Sofia (1865–1913), Princess of Nassau, Queen of Sweden, signed 1911
Watercolour on ivory, diam. 7.8 cm
Hjalmar and Anna Wicander Fund
NMB 2755
This portrait of Queen Sofia has an unusual and lavish enamelled frame. It has several dates on it, all of which relate to Prince Eugen, the queen’s youngest son. 1 August 1865 marks
his birth, while 1915 coincides with the prince’s fiftieth birthday. The portrait is thus probably a commemorative gift and has belonged to the prince’s nephew, Count Carl Bernadotte.

**Niclas Låfrensen the Elder** (1698–1756)

Adolf Fredrik (1710–1771), King of Sweden, Lovisa Ulrika (1720–1782), Queen of Sweden and their son Gustav (III) (1746–1792), Crown Prince of Sweden

Gouache on parchment, 20 x 14 cm

Hjalmar and Anna Wicander Fund (purchase 2018, accession 2019)
NMB 2745

Fig. 15

Niclas Låfrensen the Elder (1698–1756), attributed to Countess Kristina Margareta Augusta Wrede-Sparre (1714–1780), née Törnflycht

Watercolour and gouache on ivory, 9 x 7.8 cm

Hjalmar and Anna Wicander Fund (purchase 2018, accession 2019)
NMB 2744

This genre-type miniature portrait is of Countess Wrede-Sparre, sister-in-law of Carl Gustaf Tessin. It was the latter who had the idea for the portrait and commissioned it.

Fig. 17

Pehr Lindberg (1785–1868)

Unknown Man, signed 1812

Watercolour and gouache on ivory, 6.2 x 5.1 cm

Hjalmar and Anna Wicander Fund NMB 2749

Pehr Lindbergh was a versatile artist throughout his long life. He started out as a miniaturist and later worked in pastels. At the end of his life, Lindbergh also worked as a photographer.

Leonhard Örnbeck (1736–1789), attributed to Possibly Countess Ulrika Lovisa Tессin (1711–1768), née Sparre, 1722

Watercolour and gouache on ivory, 3.2 x 2.6 cm

Hjalmar and Anna Wicander Fund NMB 2757

Fig. 16

Christian Richter (1678–1732), attributed to John Gay (1685–1732), English Poet, 1722

Watercolour and gouache on parchment, mounted on cardboard, 13 x 10.5 cm

Hjalmar and Anna Wicander Fund NMB 2756

In Richter’s portrait of the poet John Gay, the model is resting his arm on a book, the spine of which bears the name “Spencer”. This is the Elizabethan poet Edmund Spenser, whom Gay regarded as a role model in pastoral poetry. The author is dressed unconventionally and wears a hat that hides his hair, cut close to his scalp, characteristic of all intellectual men of the time. Sweden’s Christian Richter was a renowned miniaturist in London. The artist built up the face using small dots, stippling, while the background consists of small lines. The carnation is in a warm shade of red, while the shadows were executed in a mixture of red and grey.

Johan Way (1792–1873)

Fredrik Arvid Trolle (1807–1839), Baron, signed 1839

Watercolour on ivory, 11.5 x 9.5 cm

Hjalmar and Anna Wicander Fund NMB 2758

**Miniatures by Foreign Artists**

Fig. 23

Pierre-Louis Bouvier (1766–1836), Swiss

Jacob Tronchin (1717–1801), signed 1801

Watercolour and gouache on ivory, 8 x 8.5 cm

Hjalmar and Anna Wicander Fund (purchase 2018, accession 2019)
NMB 2748

Bouvier painted this masterly portrait of Jacob Tronchin in the same year the model died. Tronchin was a leading magistrate and lawyer in Geneva. He has become known as a collector and especially for his correspondence with Voltaire.

Jacques Louis Comte (c. 1781–after 1845), Swiss

Unknown Woman, signed 1824

Watercolour heightened with gold on ivory, 8.7 x 7.8 cm

Hjalmar and Anna Wicander Fund NMB 2764

Fig. 19

Samuel Cooper (1609–1672), English

Unknown Man, n.d.

Watercolour on parchment, 7.8 x 6.2 cm

Hjalmar and Anna Wicander Fund NMB 2760

Samuel Cooper is one of the greatest English miniaturists. In his own time, he was in great demand thanks to his technical brilliance and his ability to capture the character of his models in a realistic, vibrant manner. One of Cooper’s secrets was his skill in modelling faces using the play of light and shadow, chiaroscuro. Over the
Fig. 14 Rudolf Jernström, *Sofia, Queen of Sweden*, NMB 2755.

Fig. 15 Niclas Lafrensen the Elder, attributed to, *Countess Kristina Margareta Augusta Wrede-Sparre*, NMB 2744.

Fig. 16 Christian Richter, attributed to, *John Gay, English Poet*, NMB 2756.

Fig. 17 Pehr Lindhberg, *Unknown Man*, NMB 2749.
years, his technique became freer and more forceful, with broad brushstrokes, not least in this portrait of an unknown man.

Fig. 20  
**Peter Cross** (c. 1645–1724), English  
*Unknown Man in Allounge Wig and Red Mantle*, c. 1700  
Watercolour on parchment, 8.7 x 6.6 cm  
Hjalmar and Anna Wicander Fund NMB 2759  
Peter Cross is regarded as perhaps the leading English miniaturist after Samuel Cooper. His refined brushwork, especially where the carnation is achieved through the juxtaposition of tiny dots of colour, sometimes with red, blue and green next to each other, is also distinctive in the depiction of the locks of the allounge.

Fig. 21  
**Richard Crosse** (1742–1810), English  
*Self-Portrait*, c. 1775  
Watercolour and gouache on ivory, 5.5 x 4.3 cm  
Hjalmar and Anna Wicander Fund NMB 2761  
Richard Crosse was one of the most driven and productive miniaturists in England in the 18th century. He was a student of Jeremiah Meyer and, like his teacher, worked with a distinctly graphic style. This is a version of a self-portrait in the Victoria & Albert Museum (inv.no P.147-1929).

**Amélie Daubigny** (1794/98–1861), French  
*Unknown Woman in a Violet Dress with White Lace Collar*, c. 1830–35  
Watercolour and gouache on ivory, 9.4 x 7.3 cm  
Hjalmar and Anna Wicander Fund NMB 2751

Fig. 18  
**George Engleheart** (1750–1829), English  
*Unknown Woman, Traditionally Identified as Miss Bedingfield*, c. 1782  
Watercolour and gouache on ivory, 5.6 x 4.4 cm  
Hjalmar and Anna Wicander Fund NMB 2762  
George Engleheart was one of the foremost British portrait miniaturists of the 18th century. He was both productive and maintained high quality. This portrait, which was once included in J. P. Morgan’s famed collection of miniatures, has a special character thanks to the model’s extravagant hat.

Fig. 22  
**John Cox Dillman Engleheart** (1783–1862), English  
*The Barker Family*  
Watercolour on ivory, 15.6 x 22.2 cm  
Hjalmar and Anna Wicander Fund NMB 2752  
This depiction of a young woman with a golden halo, wearing a fitted dress with long white arms and a blue shawl, is a historicising portrait by John Linell. A landscape is visible in the background. Miniature specialist Daphne Rossetti identified the model as “Miss Otway, depicted as Saint Cecilia”. Unlike many of his contemporaries, Linell worked with a very free technique using a flowing brush and watercolours, while the facial features are executed with delicate small lines in violet and red. The artist also left spaces where the unpainted ivory clearly showed through, with result that his miniatures often appear to be unfinished.

**James Nixon** (1741–1812), English  
*Unknown Man in a Cream-Coloured Coat*  
Watercolour on ivory, 4.4 x 3.5 cm  
Hjalmar and Anna Wicander Fund NMB 2750

Fig. 24  
**Lié Louis Périn-Salbreux** (1753–1817), French  
*Adélaïde Roslin (b. 1771), née Abraham de Tours, and Her Eldest Son Abraham (1794–1870)*, c. 1795  
Watercolour and gouache on ivory, 8.7 x 7.8 cm  
Hjalmar and Anna Wicander Fund NMB 2763  
Périn-Salbreux was one of the leading French miniaturists in the second half of the 18th century. He was a friend of Alexander Roslin and copied several of his portraits in a miniature format. Here he has painted Roslin’s daughter-in-law and one of the artist’s grandchildren.

**Henri Toutin** (1614–1683), French  
*Anne of Austria (1601–1666), Queen of France and Navarre*, c. 1660  
Enamel, heightened with gold, 4.2 x 3.5 mm  
Hjalmar and Anna Wicander Fund (purchase 2018, accession 2019) NMB 2746  
See article in vol. 26:1 on p. 19 “Henri Toutin’s Portrait of Anne of Austria. A New Acquisition from the Infancy of Enamel Portraiture”.

**Nicolas Vallari** (d. after 1673), French, manner of  
*Karl X Gustav (1622–1660), Palatine Count of Zweibrücken, King of Sweden*, signed 1827  
Watercolour on ivory, 13.2 x 10.2 cm  
Hjalmar and Anna Wicander Fund NMB 2753

**Johan Carl Fredrik Viertel** (1772–1834), Danish  
*Countess Charlotta Fredrika De Geer (1756–1810), née von Fersen*  
Watercolour on ivory, 7.3 x 6.5 cm  
Hjalmar and Anna Wicander Fund NMB 2754  
Denmark’s Carl Fredrik Viertel was one of his time’s most productive miniaturists. He worked in Sweden from 1805 to 1815. He has been criticised for being stereotypical and, yes, there is a type of standardised appearance. He tried to imitate the style of the successful Italian artist Giovanni Domenico Bossi, but not his use of stippling. This portrait of Charlotta Fredrika De Geer is among Viertel’s best.

**Pastels by Swedish Artists**

**Gustaf Lundberg** (1695–1786)  
*Claes Grill (1705–1767)*  
Pastel on paper, mounted on panel, 48 x 39 cm  
Hedda and N. D. Qvist Fund (purchase 2018, accession 2019) NMB 2740  
See article in vol. 26:1 on p. 23 “Portraits and Dining Services from the Grill Family”.

**Gustaf Lundberg** (1695–1786)  
*Anna Johanna Grill (1720–1778)*  
Pastel on paper, mounted on panel, 48 x 39 cm  
Hedda and N. D. Qvist Fund (purchase 2018, accession 2019) NMB 2741  
See article in vol. 26:1 on p. 23 “Portraits and Dining Services from the Grill Family”.

**Watercolours by Swedish Artists**

**Fritz von Dardel** (1817–1901)  
*Bäckaskog Manor. 1850s*  
Watercolour with Chinese white, 20.5 x 25 cm  
Rurik Öberg Fund NMB 2765

**Pehr Estenberg** (1772–1848)  
*Scenography for an Opera, signed 1796*  
Watercolour on paper, 66.5 x 171 cm  
Transferred (accession 2019) NMB 2742
Fig. 18 George Engleheart, *Unknown Woman, Traditionally Identified as Miss Bedingfield*, NMB 2762.

Fig. 19 Samuel Cooper, *Unknown Man*, NMB 2760.

Fig. 20 Peter Cross, *Unknown Man*, NMB 2759.

Fig. 21 Richard Crosse, *Self-Portrait*, NMB 2761.

Fig. 22 John Cox Dillman Engleheart, *The Barker Family*, NMB 2743.
ACQUISITIONS 2019: EXPOSÉ

Fig. 23 Pierre-Louis Bouvier, Jacob Tronchin, NMB 2748.

Fig. 24 Lié Louis Périn-Salbreux, Adélaïde Roslin and Her Eldest Son Abraham, NMB 2763.

Fig. 25 Ozias Humphry, Suliman Aga Le Lun, Representative of the Bey of Tripoli, NMB 2747.

Fig. 26 John Linell, Young Woman with a Golden Halo, Possibly Miss Otway as St. Cecilia, NMB 2752.
Drawings by Swedish Artists

Fig. 27  
**John Bauer** (1882–1918)  
*Sagan om de fyra stortrollen och lille Vill-Vallareman* (The Tale of the Four Big Trolls and Little Vill-Vallareman), 1909  
Pencil on paper, 210 x 275 mm  
Hedda and N. D. Qvist Fund (purchase 2018, accession 2019)  
NMH 58/2019  
This piece documents and illuminates John Bauer’s working process. He appears to have first made these sketches in a “postage stamp format”. He then selected and numbered the ones that were to be originals for the later watercolours that illustrated *Sagan om de fyra stortrollen och lille Vill-Vallareman* (The Tale of the Four Big Trolls and Little Vill-Vallareman) in *Bland tomtar och troll* (Among Gnomes and Trolls), 3rd annual edition, 1909. Figure sketches and draft vignettes are also visible. The sketches are directly related to two watercolours (NMB 341 and NMB 342) that have already been acquired by the Nationalmuseum.

Fig. 29  
**Carl Stefan Bennet** (1800–1878)  
Self-Portrait  
Pencil on paper, 175 x 110 mm  
Hedda and N. D. Qvist Fund (purchase 2018, accession 2019)  
NMH 61/2019  
Carl Stephan Bennet painted self-portraits throughout his working life, so it is possible to follow his ageing and interpret variations in his self-image over time. His self-portraits are often drawn with precision and subtlety, as is the case here.

Fig. 30  
**Richard Bergh** (1858–1919)  
Academy Study after Live Male Model, signed 1880  
Charcoal on paper, 680 x 470 mm  
Magda and Max Ettler Fund  
NMH 67/2019  
Richard Bergh’s artistic production is relatively limited, and the Nationalmuseum owns a relatively large proportion of it. Thanks to this Academy study, the Museum can add to the story of one of the most interesting artists of the late 19th century.

**Elsa Beskow** (1874–1953)  
*Once upon a Time There was a Little, Little Old Woman Who Had a Little, Little Cottage*, Illustration for *The Tale of the Little, Little Old Woman*, Revised Swedish Edition 1950, c. 1949  
Watercolour, pencil, pen and ink, on paper, c. 320 x 310 mm  
Sophia Giesecke Fund  
NMH 5/2019  
“*And a Little, Little Table and a Little, Little Chair, and a Little, Little Stool, and a Little, Little Pail*, Illustration for *The Tale of the Little, Little Old Woman*, Revised Swedish Edition 1950, c. 1949”.

**Elsa Beskow** (1874–1953)  
Watercolour, pencil, pen and ink, on paper, c. 320 x 310 mm  
Sophia Giesecke Fund  
NMH 6/2019  
Watercolour, pencil, pen and ink, on paper, c. 265 x 235 mm  
Sophia Giesecke Fund  
NMH 4/2019  
“*And a Little, Little Cat Which Said ‘Meow’…*, Illustration for *The Tale of the Little, Little Old Woman, Revised Swedish Edition 1950, c. 1949*”.

**Elsa Beskow** (1874–1953)  
Watercolour, pencil, pen and ink, on paper, c. 265 x 235 mm  
Sophia Giesecke Fund  
NMH 4/2019
**Elsa Beskow** (1874–1953)

*And One Day the Little, Little Old Woman Took Her Little, Little Pail and Went to Milk Her Little, Little Cow*, Illustration for *The Tale of the Little, Little Old Woman*, Revised Swedish Edition 1950, c. 1949

Watercolour, pencil, pen and ink, on paper, c. 320 x 310 mm
Sophia Giesecke Fund
NMH 9/2019

*And She Put the Little, Little Milk on the Little, Little Table, but then the Little, Little Cat Came in…*, Illustration for *The Tale of the Little, Little Old Woman*, Revised Swedish Edition 1950, c. 1949

Watercolour, pencil, pen and ink, on paper, c. 320 x 310 mm
Sophia Giesecke Fund
NMH 10/2019

*And One Day the Little, Little Old Woman Took Her Little, Little Pail and Went to Milk Her Little, Little Cow*, Illustration for *The Tale of the Little, Little Old Woman*, Revised Swedish Edition 1950, c. 1949

Watercolour, pencil, pen and ink, on paper, c. 320 x 310 mm
Sophia Giesecke Fund
NMH 7/2019


Watercolour, pencil, pen and ink, on paper, c. 320 x 310 mm
Sophia Giesecke Fund
NMH 8/2019
ACQUISITIONS 2019: EXPOSÉ

Elsa Beskow (1874–1953)
"Then the Little, Little Old Woman Came in...", Illustration for The Tale of the Little, Little Old Woman, Revised Swedish Edition 1950, possibly first sketch, c. 1949 (compare NMH 13/2019)
Watercolour, pencil, pen and ink, on paper, c. 320 x 310 mm
Sophia Giesecke Fund
NMH 12/2019

Elsa Beskow (1874–1953)
"Then the Little, Little Old Woman Came in...", Illustration for The Tale of the Little, Little Old Woman, Revised Swedish Edition 1950, c. 1949
Watercolour, pencil, pen and ink, on paper, c. 320 x 310 mm
Sophia Giesecke Fund
NMH 13/2019

Elsa Beskow (1874–1953)
"Shoo kitty!!!", Illustration for The Tale of the Little, Little Old Woman, Revised Swedish Edition 1950, c. 1949
Watercolour, pencil, pen and ink, on paper, c. 320 x 310 mm
Sophia Giesecke Fund
NMH 14/2019

Elsa Beskow (1874–1953)
"And the Cat Ran to the Woods, and never Came Back again. But Maybe He Came Home in the End.", Illustration for The Tale of the Little, Little Old Woman, Revised Swedish Edition 1950, c. 1949
Watercolour, pencil, pen and ink, on paper, c. 320 x 310 mm
The Sophia Giesecke Fund
NMH 15/2019

Agnes Cleve (1876–1951)
Landscape with Telephone Poles, c. 1910
Black chalk on paper, 175 x 240 mm
Magda and Max Ettler Fund
NMH 65/2019

Fig. 28

Fritz von Dardel (1817–1901)
Drawing of Lots at the Art Exhibition 1857(8)
Indian ink and chalk on paper, 150 x 140 mm
Axel Hirsch Fund
NMH 59/2019

Fritz von Dardel often produced caricature-style portraits of friends and colleagues. The year in the inscription is somewhat difficult to read, but probably indicates the annual lottery for the Stockholm art association (later the Swedish Association for Art, SAK), here possibly under the chairmanship of Count Nils Gyldenstolpe (1799–1864) in 1856–64. Von Dardel was chair 1877–86. It is likely that Gyldenstolpe is depicted to the left.

Carl August Ehrensvärd (1745–1800)
Volume "Från Resan till Italien" (From the Journey to Italy), sketchbook containing 50 sheets [NMH 57/2019:1–50], 1780–82
Graphite, pen and ink, wash on paper, 281 x 210 x 17 mm [sketchbook], 270 x 198 mm [sheet]
Hedda and N. D. Qvist Fund
NMH 57/2019:1

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 1, Mythological Motif, Seated Couple, Sketches of an Arm with a Sword or a Baton, Head, 1780–82
Graphite, pen and ink, wash on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund
NMH 57/2019:2

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 2, Standing Nude Youth, Possibly Adonis, 1780–82
Graphite, pen and ink, wash on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund
NMH 57/2019:3

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 3, Mythological Motif, Probably Venus and Adonis, 1780–82
Graphite, pen and ink, wash on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund
NMH 57/2019:4

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 4, Seated Nude Youth, 1780–82
Graphite, pen and ink, wash on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund
NMH 57/2019:5

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 5, Draped Seated Woman and a Sketch of Fruits, 1780–82
Graphite, pen and ink, wash on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund
NMH 57/2019:6

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 6, Mythological Motif, Possibly Bacchus and a Nymph, 1780–82
Pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund
NMH 57/2019:7

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 7, Doric Columns, from Paestum, 1782
Graphite on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund
NMH 57/2019:8 recto

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 8, Doric Columns, from Paestum, 1782
Graphite on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund
NMH 57/2019:8 verso

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 9, Scene at a Quay, a Cat is Jumping while three Mon are Watching, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund
NMH 57/2019:9

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 10, Gaius Marius Averts the Cimbrian Slave’s Attempted Murder, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund
NMH 57/2019:10

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 11, Townscape, Mother with two Boys, Girl Seated on a Wall, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund
NMH 57/2019:11

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 12, Allegorical Motif of Battle between Christians and Turks, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund
NMH 57/2019:12

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 13, “Gatuscen från Neapel” (Street Scene from Naples) and Interior with three Pipe-Smokers, 1782
Graphite, pen and ink, wash on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund
NMH 57/2019:13

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 14, “En Swänska, En Romerska, En Neapolitanska, En danska” (A Swedish, a Roman, a Neapolitan and a Danish Woman), 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund
NMH 57/2019:14
Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 15, “Skomakar husrunn satt alla dar i fönstret” (The Shoemaker’s Wife Sat at the Window Every Day), 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:15

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 16, “Marquis de Ladenburg”, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:16

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 17, “We Spend our Winter in Naples”, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:17

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 18, “För att tillbringa vår vinter i Neapel” (We Spend our Winter in Naples), 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:18

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 19, Woman and Cattle in front of a Stack, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:19

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 20, Ferry Berth at Steep Cliffs, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:20

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 21, “Hvar afton” (Every Evening), 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:21

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 22, Landscape with a Team of Horses, Buildings in the Background, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:22

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 23, Family out for a Walk, in the Background a Team of Horses, who have Driven into a Puddle, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:23

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 24, “I am Making a Wash-Drawing”, Self-Portrait, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:24

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 25, “Hvar afton” (Every Evening), 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:25

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 26, Landscape with a Team of Horses, who have Driven into a Puddle, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:26

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 27, Doric Capital, 1782
Graphite on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:27

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 28, “vi tillbringa vår vinter i Neapel” (We Spend our Winter in Naples), 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:28

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 29, “vi frysar allu fem” (All Five of Us are Freezing), 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:29

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 30, “Vår tvätterska i Neapel” (Our Washerwoman in Naples), 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:30

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 31, “I am Making a Wash-Drawing”, Self-Portrait, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:31

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 32, “jag laverar” (I am Making a Wash-Drawing), Self-Portrait, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:32

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 33, “mat” (Food), 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:33

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 34, Landscape with the Volcano Vesuvius, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:34

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 35, Maenads with Thyrsus, Flower and a Garland, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:35

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 36, Hephaestus Throwing his Golden Net over Venus and Mars, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:36

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 37, “Jag laverar” (I am Making a Wash-Drawing), Self-Portrait, 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:37

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 38, “Saljorden går sönder och vi köra endå” (The Girth is Breaking, but we Still Carry on), 1782
Graphite, pen and ink on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:38 recto
ACQUISITIONS 2019: EXPOSÉ

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 38 verso, Fireworks and two Hermes(?) 1782
Graphite, pen and ink, wash on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:38 verso

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 39, “Hurra, Samma spel Germanicus lärde sina soldier” (Hurray, the Same Game that Germanicus Taught His Soldiers), 1782
Graphite, pen and ink, wash on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:39

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 40, Landscape with Trees and Ruins, 1782
Graphite, pen and ink, wash on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:40

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 41, Landscape with Trees and two Sentry Boxes, 1782
Graphite on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:41

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 42, Lines, Possibly Sketch of a Landscape, 1782
Graphite on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:42

Carl August Ehrensvärd (1745–1800)
Drawing from the sketchbook From the Journey to Italy, sheet 43, “det regna i Pouzzol och jag måste lämna Galloserne” (it is Raining in Pouzzol and I had to Leave the Galoshes), 1782
Graphite, pen and ink, wash on paper, 270 x 198 mm
Hedda and N. D. Qvist Fund NMH 57/2019:43

Carla Löfgren (1843–1923)
Model in Costume, 1891
Black chalk on paper, 230 x 190 mm
Rurik Öberg Fund NMH 66/2019

Jenny Nyström (1854–1946)
A Woman Walking in Paris, signed 1884
Watercolour on paper, 290 x 165 mm
Gift of Ann Stern through the Friends of the Nationalmuseum NMH 1/2019

Alexander Wetterling (1796–1858)
Sketchbook, “Journal, anteckningar och skisser under hemresan från Rom till Sverige, maj 1831” (Journal, Notes and Sketches During the Journey Home from Rome to Sweden, May 1831), 1831
Pencil, pen and ink, wash and watercolour on paper, 212 x 300 x 18 mm
Magda and Max Ettler Fund (purchase 2018, accession 2019)
NMH 70/2019

Unknown artist
The Zeus altar according to Bohn’s restauration, 1891
Traces of pencil, ink and watercolour on cardboard, 533 x 910 mm
Possibly in the collections since the early 20th century (accession 2019)
NMH A 1/2019

Drawings by Foreign Artists

Édouard Bertin (1797–1871), French
Landscape with Mount Sainte-Victoire, signed 1862
Black chalk and gouache on paper, 147 x 240 mm
Hedda and N. D. Qvist Fund NMH 63/2019

Fig. 31
Abraham Bosse (1602–1676), French, manner of
Portrait Painter and Model, 1650s
Black chalk and white body colour over construction lines in graphite, white heightening, partly washed in grey, on paper, 380 x 490 mm
Hedda and N. D. Qvist Fund NMH 64/2019

The picture shows a female artist painting a portrait of a lady being courted by two men, one of whom is playing the lute. They are all dressed in fashionable clothes from c. 1630. The drawing is washed in grey, with elements of white body colour for the lighter sections, and the choice of
subject and composition is reminiscent of Abraham Bosse’s etchings of interiors with people in clothing that in contemporaneous with the 1630s and 40s. One parallel is Le noble peintre from 1642, which shows a male portrait painter, but in Bosse’s case the setting is depicted in more details. Stylistically, the drawing appears to be from the 17th century, perhaps with the guidance of an unidentified print or possibly as an original for one.

Fig. 32 Hermann Carmiencke (1810–1867), German
A Mountain Slope in Riva di Garda, signed 1846
Pencil, pen and black ink, wash in grey, heightened with white, on paper, 443 x 329 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 17/2019

Hermann Carmiencke studied at the Danish Academy of Arts in Copenhagen in 1834 and soon specialised in landscapes. This study, like others from the collection of Denmark’s Benjamin Wolff (1790–1866), was produced during the artist’s studies in Tyrol and Italy in 1845–46. Carmiencke later settled in the US and was one of the founders of domestic a landscape art movement, the Hudson River School.

Hermann Carmiencke (1810–1867), German
A Rock Formation in Riva di Garda, signed 1846
Pencil, pen and black ink, wash in grey, heightened with white, on paper, 316 x 256 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 18/2019

Hermann Carmiencke (1810–1867), German
A View of the Countryside outside Riva di Garda, with the Castello di Arco in the Distance, signed 1846
Pencil, pen and black ink, wash in grey, heightened with white, on paper, 397 x 252 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 19/2019

Hermann Carmiencke (1810–1867), German
A Tree in Malcesine, signed 1846
Pencil, heightened with white, on paper, 289 x 366 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 20/2019

Hermann Carmiencke (1810–1867), German
A View of a River, signed 1846
Pencil, pen and black ink, wash in grey, on paper, 422 x 289 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 21/2019

Hermann Carmiencke (1810–1867), German
A House on the Shore of the Lago di Garda(?), signed 1846
Pencil, heightened with white, on paper, 432 x 332 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 22/2019

Hermann Carmiencke (1810–1867), German
A View of Castelbello, signed 1842
Pencil, heightened with white, on paper, 443 x 329 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 23/2019

Hermann Carmiencke (1810–1867), German
A Street in Malcesine, signed 1846
Pencil, heightened with white, on paper, 243 x 337 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 24/2019

Hermann Carmiencke (1810–1867), German
A Village in Tyrol(?), signed 1842
Pencil, pen and black ink, on paper, 283 x 204 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 25/2019

Hermann Carmiencke (1810–1867), German
A View of the Vallone del Mulini in Sorrento, 1845–46
Pencil, wash in grey, on paper, 361 x 269 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 26/2019

Hermann Carmiencke (1810–1867), German
A Farm, 1845–46
Pencil, pen and black ink, wash in grey, on paper, 254 x 304 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 27/2019

Hermann Carmiencke (1810–1867), German
A View of Haselburg Castle in Bolzano, signed 1846
Pencil on paper, 190 x 133 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 28/2019

Hermann Carmiencke (1810–1867), German
A View of the Ruined Fortress at Donaustauf, signed 1843
Pencil, pen and black ink, on paper, 184 x 236 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 29/2019
Hermann Carmiencke (1810–1867), German
A Farm in Cavedine, signed 1842
Pencil, pen and black ink, wash in grey, on paper, 184 x 129 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 34/2019

Hermann Carmiencke (1810–1867), German
A Farm in Saxony(?), 1835
Pencil, pen and black ink, wash in grey, on paper, 197 x 124 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 37/2019

Hermann Carmiencke (1810–1867), German
The Statue of Saint John of Nepomuk in Riva di Garda, 1845–46
Pencil on paper, 157 x 210 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 32/2019

Hermann Carmiencke (1810–1867), German
A Landscape with a Small House, 1835
Pencil, wash in grey, on paper, 256 x 180 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 36/2019

Hermann Carmiencke (1810–1867), German
A Valley, 1842–46
Wash in grey, on paper, 273 x 212 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 31/2019

Hermann Carmiencke (1810–1867), German
Recto: A View of the Ponte Salario; Verso: A Well, signed 1845
Pencil on paper, 223 x 159 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 33/2019

Hermann Carmiencke (1810–1867), German
A Farm in Cavedine, signed 1842
Pencil, pen and black ink, wash in grey, on paper, 184 x 129 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 34/2019

Hermann Carmiencke (1810–1867), German
A Street in Subiaco, in the Rain
Pencil, heightened with white, on paper, 215 x 263 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 35/2019

Hermann Carmiencke (1810–1867), German
Recto: A Sailboat; Verso: Studies of Cows and a Cityscape, 1835
Pencil, pen and black ink, wash in grey, on paper, 227 x 191 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 38/2019

Marie-Philippe Coupin de la Couperie (1773–1851), French
Raphael Adjusts Fornarina’s Hair before Painting Her Portrait, 1824
Chalk, charcoal, pencil and gouache on paper, 218 x 166 mm
Hedda and N. D. Qvist Fund (purchase 2018, accession 2019)
NMH 68/2019
See article in vols. 24–25 on p. 105 “The Troubadour Style in French Romanticism”.

Johan Wilhelm Gertner (1818–1871), Danish
Unknown Woman, signed 1843
Pencil and ink on paper, partly wash, 160 x 140 mm
Rurik Öberg Fund
NMH 69/2019

Fig. 33 Christen Købke, Neapolitan Fisher Boy, Study, NMH 62/2019.

Fig. 34 George Emil Libert, Landscape, Hammaren, NMH 47/2019.
George Emil Libert (1820–1908), Danish
Sheep
Pen and black ink, wash in grey, on paper, 77 x 110 mm
Axel and Nora Lundgren Fund
(purchase 2018, accession 2019)
NMH 45/2019

George Emil Libert (1820–1908), Danish
Bull, 1840s(?)
Pencil, pen and black ink, wash in grey, on paper, 81 x 119 mm
Axel and Nora Lundgren Fund
(purchase 2018, accession 2019)
NMH 46/2019

Nicolas Bernard Lépicié (1735–1784), French
A Young Woman with a Bonnet, 1770s
Pencil, red chalk, heightened with white and stump on beige paper, 397 x 299 mm
Hedda and N. D. Qvist Fund
NMH 53/2019

See article in vol. 26:1 on p. 27 “Four 18th-Century French Draughtsmen”.

Emanuel Larsen (1823–1859), Danish
Recto: The Steamer Eurotas Anchored in the Port of Marseilles; Verso: A Sailing-Boat and Several Studies of Figures, 1853–54
Recto: pen and black ink, on paper; verso: pencil, pen and black ink, on paper, 260 x 306 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 39/2019

Jean-Baptiste Le Prince (1734–1781), French
A Young Woman in an Oriental Costume and a Sketch of a Seated Person, 1760s
Pencil, watercolour, heightened with white on paper, 310 x 196 mm
Hedda and N. D. Qvist Fund
NMH 54/2019

See article in vol. 26:1 on p. 27 “Four 18th-Century French Draughtsmen”.

Vilhelm Kyhn (1819–1903), Danish
A Cliff at Ekkodalen, Bornholm, 1852
Pen and black ink, wash in black, on paper, 187 x 236 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 43/2019

Vilhelm Kyhn (1819–1903), Danish
View of a Forest, 1847
Pen and black ink, on paper, 166 x 179 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 44/2019

See article in vol. 26:1 on p. 65 “The Danish Golden Age – an Acquisitions Project That Became an Exhibition”.

Vilhelm Kyhn (1819–1903), Danish
View of a Forest, 1847
Pen and black ink, on paper, 166 x 179 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 44/2019

See article in vol. 26:1 on p. 65 “The Danish Golden Age – an Acquisitions Project That Became an Exhibition”.

Continent, 1845
Pen and black ink, wash in grey and black, on paper, 188 x 245 mm
Axel and Nora Lundgren Fund
(purchase 2018, accession 2019)
NMH 50/2019

See article in vol. 26:1 on p. 27 “Four 18th-Century French Draughtsmen”.

Fig. 33
Christen Købke (1810–1848), Danish
Neapolitan Fisher Boy, Study, 1839
Pencil on paper, 210 x 145 mm
Wiros Fund
NMH 62/2019
Christen Købke stayed on the island of Capri with his artist friend Constantin Hansen at the end of 1839. This fisher boy was probably produced there. Købke later returned to this subject in oils, in different versions.

Vilhelm Kyhn (1819–1903), Danish
A Cliff at Ekkodalen, Bornholm, 1852
Pen and black ink, wash in black, on paper, 187 x 236 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 43/2019

Vilhelm Kyhn (1819–1903), Danish
View of a Forest, 1847
Pen and black ink, on paper, 166 x 179 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 44/2019

See article in vol. 26:1 on p. 65 “The Danish Golden Age – an Acquisitions Project That Became an Exhibition”.

Jean-Baptiste Le Prince (1734–1781), French
A Young Woman in an Oriental Costume and a Sketch of a Seated Person, 1760s
Pencil, watercolour, heightened with white on paper, 310 x 196 mm
Hedda and N. D. Qvist Fund
NMH 54/2019

See article in vol. 26:1 on p. 27 “Four 18th-Century French Draughtsmen”.

Nicolas Bernard Lépicié (1735–1784), French
A Young Woman with a Bonnet, 1770s
Pencil, red chalk, heightened with white and stump on beige paper, 397 x 299 mm
Hedda and N. D. Qvist Fund
NMH 53/2019

See article in vol. 26:1 on p. 27 “Four 18th-Century French Draughtsmen”.

George Emil Libert (1820–1908), Danish
Sheep
Pen and black ink, wash in grey, on paper, 77 x 110 mm
Axel and Nora Lundgren Fund
(purchase 2018, accession 2019)
NMH 45/2019

George Emil Libert (1820–1908), Danish
Bull, 1840s(?)
Pencil, pen and black ink, wash in grey, on paper, 81 x 119 mm
Axel and Nora Lundgren Fund
(purchase 2018, accession 2019)
NMH 46/2019

Fig. 34
George Emil Libert (1820–1908), Danish
Landscape, Hammaren, 1845
Pencil, pen and black ink, wash in grey and green, on paper, 118 x 155 mm
Axel and Nora Lundgren Fund
(purchase 2018, accession 2019)
NMH 47/2019

Fig. 35 Pierre Henri de Valenciennes, Wanderers near a Mountain Village, NMH 2/2019.

Fig. 36 Joseph Vernet, View of Castel Nuovo in Naples, NMH 56/2019.
George Emil Libert (1820–1908), Danish
*Vestfoldalen*, Norway, 1845(?)
Pencil, pen and black ink, wash in grey, on paper, 207 x 305 mm
Axel and Nora Lundgren Fund (purchase 2018, accession 2019)
NMH 5/2019

George Emil Libert (1820–1908), Danish
*Timmof, Norway*, 1845(?)
Pencil, pen and black ink, wash in grey, heightened with white, on paper, 254 x 352 mm
Axel and Nora Lundgren Fund (purchase 2018, accession 2019)
NMH 42/2019

Frederik Christian Lund (1826–1900), Danish
*Study of a Crow, a Man Pushing a Wheelbarrow*, 1860s(?)
Pen and black ink, on paper, 170 x 210 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 41/2019

Frederik Christian Lund (1826–1900), Danish
*The Jetty in Sandvig’s port, Bornholm*, 1857
Pen and black ink, on paper, 230 x 360 mm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMH 42/2019

Jean-Baptiste Oudry (1686–1755), French
*View of the Garden in Arcueil, Facing North with the Orangery Terrace and the Peak of the Forest Park or So-Called “Talus Cone”, 1744–47*
Black chalk heightened with white on blue paper, 303 x 518 mm
Wiros Fund
NMH 55/2019
See article in vol. 26:1 on p. 27 “Four 18th-Century French Draughtsmen”.

Fig. 35
**Pierre Henri de Valenciennes**
(1750–1819), French
*Wanderers near a Mountain Village*, 1800–01
Black chalk heightened with white on paper, mounted on cardboard, 130 x 185 mm
Hedda and N. D. Qvist Fund (purchase 2018, accession 2019)
NMH 2/2019

Pierre Henri Valenciennes (1750–1819) was one of the pioneers of open-air painting. During a stay in Italy in 1777–84/85, he painted oil studies on paper, done outdoors and with a particular interest in aerial perspectives and fleeting weather phenomena. Through his work as a teacher at the École des Beaux-Arts in Paris, he was of great significance for the next generation of landscape painters. His *Éléments de perspective pratique à l’usage des artistes* was published in 1799–1800, and was a standard work until Realism made its breakthrough. In his paintings and drawings, Valenciennes often returned to landscape composition in the style of Poussin, with elements of Italian nature, Antiquity references and Classical architecture. His striving to raise the status of landscape art was crowned with success in 1816 when “the historical landscape” (*paysage historique*) received a specific Rome scholarship, with Valenciennes’ pupil Achille-Etna Michallon as its first holder. The drawing of the landscape with the two walking men in Antique costumes, perhaps meant to be perceived as philosophers, is a good example of the genre in a small format. The inscription “Fan 9” dates it to year nine in the French Republican calendar, i.e. 1800 or 1801. Some drawings by Valenciennes with similar dates from the same period are in the Louvre’s collection. They are also executed on tanned coloured paper of this type.

Fig. 36
**Joseph Vernet**
(1714–1789), French
*View of Castel Nuovo in Naples*, c. 1750
Pencil, pen and black ink, wash in grey, on paper, 314 x 500 mm
Hedda and N. D. Qvist Fund
NMH 56/2019

Vernet stayed in Italy in 1734–43, mainly in Rome and its environs. He travelled to Naples several times around 1750. He produced a large number of works with views of well-known landmarks such as Castel Nuovo, a fortress that was originally built by the Normans. This drawing originates from an album that was compiled in Vienna in the early 19th century, the contents of which were dispersed in an auction in Versailles in 1966. Examples of other works of the same origin are *View of the Place Française and the Castel Nuovo in Naples* in the Morgan Library & Museum, New York (2003.46).

Simon Vouet (1590–1649), French
*David with the Head of Goliath*, c. 1620–21
Black chalk and white chalk on brown paper, 333 x 262 mm
Hedda and N. D. Qvist Fund (purchase 2018, accession 2019)
NMH 16/2019

See article in vol. 26:1 on p. 15 “A Drawing of David with the Head of Goliath Attributed to Simon Vouet”

Engravings by
Foreign Artists

Inventor Rembrandt Harnenz van Rijn (1606–1669), executor
**Johannes Pieter de Frey**
(1770–1834)
*The Anatomy Lesson of Dr Nicolas Tulp 1632*
Engraving on paper, 28.6 x 37.2 cm
Transferred from NMG s.n., in the collections since c. 1900
NMG B 1/2019

Sculptures by
Swedish Artists

Verner Åkerman (1854–1903)
**Madonna**, c. 1891
Plaster, 74 x 44.5 cm
In the collections since earlier times (accession 2019)
NMSk 2377

Fig. 37
Verner Åkerman (1854–1903)
**Pierre Louis Alexandre (1844–1905), Artist’s Model, Stevedore**, 1885
Plaster, 43 x 36.5 x 24 cm
In archive sources, he is listed under the Swedified surnames Pettersson and Alexandersson. In 1885, Werner Åkerman exhibited his portrait of Pierre Louis Alexandre under the exoticizing title, “Zambo”.

Hugo Elmqvist (1862–1930)
**Woman from Brittany**
Bronze, 19 x 20.5 x 13 cm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMSk 2382

Teodor Lundberg (1852–1926)
**Mother and Child, 1909**
Bronze, 29.5 x 24.5 x 20 cm
Hedda and N. D. Qvist Fund
NMSk 2391

Fig. 38
Ruth Milles (1873–1941)
**Yvonne, a Girl from Brittany**
Bronze, marble, with base 24 x 28.8 cm
Rurik Öberg Fund
NMSk 2387

Ruth Milles found great success with her statuettes depicting scenes from the lives of less fortunate people, and felt that she had launched this genre. With her brother, Carl Milles, she founded a company, Société des artistes réalistes, in Paris in 1901. The sculpture testifies to her preference for subjects from Brittany at the turn of the last century and to a new market for the arts. The popularity of the sculptures meant that they were reproduced by French and Swedish models-makers even during the sculptor’s lifetime.

Fig. 39
Alice Nordin (1871–1948)
**Baroness Märtha Cederström**
(1844–1903), married 1. De Geer af Leufsta, 2. Linder
**Mother and Child, 1909**
Bronze, marble, with base 68 x 51 x 34.7 cm
Hedda and N. D. Qvist Fund
NMSk 2389

Alice Nordin was one of the most productive Swedish sculptors in the early 20th century. She was the first female sculptor to have a solo show in Sweden, in 1911. Nordin was very successful in Sweden, in the applied arts, but she also produced many portraits. The model here is Baroness Märtha Cederström. The sculpture, which grows out of the block of marble “in the manner of Rodin”, was probably sculpted by Luigi Arrighetti, a sculptor in Florence who was contracted by Nordin.
Fig. 37 Verner Åkerman, Pierre Louis Alexandre, Artist’s Model, Stevedore, NMSk 2383.

Fig. 38 Ruth Milles, Yvonne, a Girl from Brittany, NMSk 2387.

**Sculptures by Foreign Artists**

**Alice Nordin** (1871–1948)
Clara Lachmann (1864–1920), née Meyer, Patron of the Arts and Charity, 1912
Bronze, patina in brown, 46.4 x 31.7 x 37.8 cm
Hedda and N. D. Qvist Fund
NMSk 2380

**Johan Adolf Ottar Nyholm**
(1829–1899)
Woman and Child
Clay, h. 34.5 cm
Gift of Hanna Zeland
NMSk 2388

**Albert von Stockenström**
(1867–1954)
Burgheress
Bronze, h. c. 194 cm
In the collections since earlier times (accession 2019)
NMSk 2381

**Unknown artist**
Death-Mask, Karl XIII (1748–1818), King of Sweden and Norway, c. 1818
Plaster, h. with base 42 cm
Transferred from KMSk 355
NMSk 2379

Death-Mask, Hedvig Elisabet Charlotta (1759–1818), Princess of Holstein-Gottorp, Queen of Sweden and Norway, c. 1818
Plaster, h. with base 42.5 cm
Transferred from KMSk nr 355
NMSk 2380

**Jules-Jacques Labatut** (1851–1935), French
Study for Fisherman with a Shell, before 1890
Terracotta, 46 x 22 x 21 cm
Hedda and N. D. Qvist Fund
NMSk 2386
Labatut, originally from Toulouse, debuted with applied art and ornamental commissions in a decorative and extrovert Baroque Revival, but gradually adopted a more naturalistic style. The sculpture is close to Auguste Rodin’s L’Enfant prodigue (c. 1886) even if no association can be documented. The sculpture has been put together with a plaster cast with the title Pêcheur à la coquille, which Labatut presented at the Salon des Artistes français de 1889.

**Jean-Baptiste Defernex**
(1728–1783), French
Presumed Portrait of the Princess de Béthune-Sully, signed 1772
Terracotta, h. with base 31 cm
Hedda and N. D. Qvist Fund
NMSk 2385
Jean-Baptiste Defernex was not the same generation as Sergel. He started working as a modeller at the Sèvres manufactory in the 1750s. Later, he was commissioned for architectural sculptures, but primarily became famous for his portraits. Defernex’ detailed and precocious way of sculpting can be explained by his artistic background. His characterisation of his models has been described as only faintly obsequious and with a sharp eye for psychology.
Fig. 42

Théodore Rivière (1857–1912), French

Madame Madeleine Jamot (1864–1913), née Dauphin-Dornès
Plaster, 42.7 x 18 x 12 cm
Ulf Lundahl Fund (purchase 2018, accession 2019)
NMSk 2384
Madeleine Jamot was the wife of Paul Jamot (1863–1939), museum director in Reims. This plaster cast is a model for the sculpture in alabaster and ivory in the Musée d’Orsay, dated 1897 (RF 4061). The pins from the transfer to the alabaster remain in the plaster. Paul Jamot bequeathed a large collection of art to Reims, including the jewellery that René Lalique made for his wife. Jamot wanted these placed in a specific room, close to the portrait that Ernest Laurent painted of her (Musee d’Orsay). However, this request was not granted.

Unknown artist, after Giambologna (1529–1608), Flemish

Mercury, 18th century
Bronze, h. with base c. 34.5 cm
In the collections since earlier times (accession 2019)
NMSk 2378

Unknown artist, possibly Danish

Caroline Amalie (1796–1881), Princess of Augustenborg, Queen of Denmark
Plaster, diam. c. 23 cm
Transferred from KMSk 853
NMSk 2376

Unknown artists

Dactyliotec, ten boxes with casts of medals and gems
Plaster and wax, capsule formed like a book
Transferred from KMSk 593
NMSk 2374

Unknown artist

Horse Écorché
Plaster, h. c. 100 cm
Transferred from KMSk 359
NMSk 2375

Fig. 39 Alice Nordin, Baroness Märtha Cederström, NMSk 2389.
Plaster Casts after Swedish Artists

After **Sven Boberg** (1870–1935)  
_Mother Svea, Personification of Sweden_  
Plaster  
In the collections since earlier times (accession 2019)  
NMSkAv 690

After **John Börjeson** (1835–1910)  
_Erik Gustaf Geijer_  
Plaster, 68 cm  
In the collections since earlier times (accession 2019)  
NMSkAv 713

After **Axel Edvard Brambeck** (1843–1919)  
_Carl von Linné_  
Plaster, 90 cm  
In the collections since earlier times (accession 2019)  
NMSkAv 709

After **Axel Edvard Brambeck** (1843–1919)  
_Carl von Linné_  
Plaster, 69 cm  
In the collections since earlier times (accession 2019)  
NMSkAv 710

After **Jonas Forsslund** (1754–1809)  
_Allegory of Immortality (cast after NMSk 376)_  
Plaster  
In the collections since earlier times (accession 2019)  
NMSkAv 696

After **Erik Gustaf Göthe** (1779–1838)  
_Allegory of Immortality (cast after NMSk 376)_  
Plaster  
In the collections since earlier times (accession 2019)  
NMSkAv 687

After **Erik Gustaf Göthe** (1779–1838)  
_Allegory of Immortality (cast after NMSk 376)_  
Plaster  
In the collections since earlier times (accession 2019)  
NMSkAv 688

Fig. 40 Jean-Baptiste Defernex, Presumed Portrait of the Princess de Béthune-Sully, NMSk 2385.

Fig. 41 Jules-Jacques Labatut, Study for Fisherman with a Shell, NMSk 2386.

Fig. 42 Théodore Rivière, Madame Madeleine Jamot, NMSk 2384.

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ACQUISITIONS 2019: EXPOZÉ
<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
<th>Description</th>
<th>Dimensions</th>
<th>Acquisition Date</th>
<th>In Collections Since</th>
<th>Material</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carl Gustaf Qvarnström</td>
<td>(1858–1935)</td>
<td>After</td>
<td>NMSkAv 705</td>
<td>In the collections since earlier times</td>
<td>Plaster, c. 64 cm</td>
<td>(cp. NMGrh 3181)</td>
<td></td>
</tr>
<tr>
<td>After Gottfrid Larsson</td>
<td>(1875–1947)</td>
<td>Women Artist</td>
<td>NMSkAv 701</td>
<td>In the collections since earlier times</td>
<td>Plaster, 32 cm</td>
<td>(1869–1942)</td>
<td></td>
</tr>
<tr>
<td>Ragnar Östberg</td>
<td>(1869–1942)</td>
<td>After Svante Nilsson</td>
<td></td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. 12 cm</td>
<td>(obverse of medal, 1869–1942)</td>
<td></td>
</tr>
<tr>
<td>After Svante Nilsson</td>
<td>(1869–1942)</td>
<td>Ragnar Östberg</td>
<td>NMSkAv 700</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. 12 cm</td>
<td>In the collections since earlier times (accession 2019)</td>
<td></td>
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<tr>
<td>After Svante Nilsson</td>
<td>(1869–1942)</td>
<td>Carl Filip Månsson</td>
<td>NMSkAv 701</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. 12 cm</td>
<td>In the collections since earlier times (accession 2019)</td>
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</tr>
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<td>After Carl Gustaf Qvarnström</td>
<td>(1810–1867)</td>
<td>Jöns Jacob Berzelius</td>
<td>NMSkAv 712</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, 82 cm</td>
<td>(1779–1848)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Gustaf Mauritz Armfelt</td>
<td>NMSkAv 660</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 65 cm</td>
<td>(1740–1814)</td>
<td></td>
</tr>
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<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Axel von Fersen the Younger</td>
<td>NMSkAv 661</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 65 cm</td>
<td>(1869–1942)</td>
<td></td>
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<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Unknown Woman, Possibly the Artist's Sister Anna Sibylla Sergell</td>
<td>NMSkAv 662</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(1733–1819), married Howe, Embroideress (Löberöd series 6)</td>
<td></td>
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<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Unknown Woman</td>
<td>NMSkAv 663</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series 9)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Unknown Man, Plaster</td>
<td>NMSkAv 664</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series 8)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Unknown Man</td>
<td>NMSkAv 665</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series 7)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Unknown Man, Plaster</td>
<td>NMSkAv 666</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series 2)</td>
<td></td>
</tr>
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<td>(1740–1814)</td>
<td>Unknown Man</td>
<td>NMSkAv 667</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Carl Michael Bellman</td>
<td>NMSkAv 668</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(1869–1942)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Admiral General Henrik af Trolle</td>
<td>NMSkAv 669</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(after NMSk 807)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Count Gustaf Filip Creutz(?), Plaster</td>
<td>NMSkAv 670</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Count Gustaf Filip Creutz(?), Plaster</td>
<td>NMSkAv 671</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series 9)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Count Gustaf Filip Creutz(?), Plaster</td>
<td>NMSkAv 672</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series 8)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Count Gustaf Filip Creutz(?), Plaster</td>
<td>NMSkAv 673</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series 7)</td>
<td></td>
</tr>
<tr>
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<td>(1740–1814)</td>
<td>Count Gustaf Filip Creutz(?), Plaster</td>
<td>NMSkAv 674</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series 2)</td>
<td></td>
</tr>
<tr>
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<td>(1740–1814)</td>
<td>Count Gustaf Filip Creutz(?), Plaster</td>
<td>NMSkAv 675</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Count Gustaf Filip Creutz(?), Plaster</td>
<td>NMSkAv 676</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Count Gustaf Filip Creutz(?), Plaster</td>
<td>NMSkAv 677</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Count Gustaf Filip Creutz(?), Plaster</td>
<td>NMSkAv 678</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Count Gustaf Filip Creutz(?), Plaster</td>
<td>NMSkAv 679</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Count Gustaf Filip Creutz(?), Plaster</td>
<td>NMSkAv 680</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Count Gustaf Filip Creutz(?), Plaster</td>
<td>NMSkAv 681</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series)</td>
<td></td>
</tr>
<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Count Gustaf Filip Creutz(?), Plaster</td>
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<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series)</td>
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<tr>
<td>After Johan Tobias Sergel</td>
<td>(1740–1814)</td>
<td>Count Gustaf Filip Creutz(?), Plaster</td>
<td>NMSkAv 683</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
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<td>(1740–1814)</td>
<td>Count Gustaf Filip Creutz(?), Plaster</td>
<td>NMSkAv 684</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series)</td>
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<td>(1740–1814)</td>
<td>Count Gustaf Filip Creutz(?), Plaster</td>
<td>NMSkAv 685</td>
<td>In the collections since earlier times (accession 2019)</td>
<td>Plaster, diam. c. 30 cm</td>
<td>(Löberöd series)</td>
<td></td>
</tr>
</tbody>
</table>
ACQUISITIONS 2019: EXPOSE

After Johan Tobias Sergel (1740–1814)
The Infant Bacchus Riding on a Ram
(1740–1814)
After NMSkAv 708
Plaster cast after marble lion at the Drottningholm Theatre
Plaster, c. 78 x 143 cm
In the collections since earlier times (accession 2019)
NMSkAv 715

After Hans von der Putt (1590/1594–1652/1653), German
Gustav II Adolf (1622)
Plaster, h. 74 cm
In the collections since earlier times (accession 2019)
NMSkAv 715

After Walter Runeberg (1838–1920), Finnish
Adolf Erik Nordenskiöld (cp. NMSk 710)
Plaster, h. c. 67 cm
In the collections since earlier times (accession 2019)
NMSkAv 703

After Jacques-François-Joseph Saly (1717–1776), French
Carl Gustaf Pilo
Plaster, h. 85 cm
In the collections since earlier times (accession 2019)
NMSkAv 706

After unknown artist
Homeros (doublet of NMSkAv 44)
Plaster
In the collections since earlier times (accession 2019)
NMSkAv 707

After unknown artist
Assyrian Relief from Ashurnasirpal II’s (883–859 B.C.) Palace in Nimrud
(1740–1814)
Plaster cast after NMSk 856
Six parts
Plaster, c. 75 x 120 cm
In the collections since earlier times (accession 2019)
NMSkAv 708

After unknown artist
Ecorché, probably 16th century
Plaster
In the collections since earlier times (accession 2019)
NMSkAv 693

After unknown artist
Lion (cast after marble lion at the Drottningholm Theatre)
Plaster, c. 78 x 143 cm
In the collections since earlier times (accession 2019)
NMSkAv 697

After unknown artist
Voltaire
Plaster, h. 33.5 cm
In the collections since earlier times (accession 2019)
NMSkAv 711

Ceramics

Vase
Stoneware, chamotte
Designed by Ingrid Atterberg
(1920–2008)
Produced by Upsala-Ekeby,
1955–60
53 x 190 x 160 cm (h x l x w)
Gift of Fredrik Posse through the Friends of the Nationalmuseum
NMK 2/2019

Tureen and punch bowl with the Grill family’s coat of arms
Porcelain, decor in underglaze blue
Unknown designer and producer
Tureen: 10.7 x 27.5 cm (h x l) [tureen], 5.8 x 3.17 cm (h x diam) [lid]
Punch bowl: 14.5 x 38.7 cm (h x l) [bowl], 3.4 cm x 40 cm (h x diam) [lid]
Axel Hirsch Fund (purchase 2018, accession 2019)
NMK 4–5/2019
When Svenska Ostindiska Kompaniet (the Swedish East India Company) was founded in 1731, it caught the attention of the Grill family. The tureen and punch bowl are part of a service that may have been commissioned for the wedding of Claes Grill (1705–1767) and Anna Johanna Grill the Elder (1720–1778) in 1731. The acquisition is interesting because the service was included in one of the most fashion-conscious settings in 18th century Stockholm. See also article in vol. 26:1 on p. 23: “Portraits and Dining Services from the Grill Family”.

Sculpture

Resting Cat
Ceramic, glazed
Designed by Anna Lindgren
(b. 1974), Sofia Lagerkvist (b. 1972)
Front Design
Produced by Vitra, 2018
15 x 39 x 26 cm (h x w x d)
Gift of Vitra
NMK 66/2019

Resting Bird
Ceramic, glazed
Designed by Anna Lindgren
(b. 1974), Sofia Lagerkvist (b. 1972)
Front Design
Produced by Vitra, 2018
22 x 14.5 x 13 cm (h x w x d)
Gift of Vitra
NMK 67/2019

Underwood
Bowl
Clay
Veera Kulju (b. 1975), 2018
11.5 x 18.5 x 18.5 cm (h x l x w)
Gift of the Friends of the Nationalmuseum, Bengt Julius Fund
NMK 32/2019
Veera Kulju’s work Underwood consists of many small thin ceramic leaves, or feathers, attached to the mouth and inside of the bowl. These delicate leaves sit tightly, and the light gradually disappears as the leaves continue towards the bottom of the bowl. Fragility and delicacy are often essential to the artist’s works. In addition to ceramics, she works with textile art, in which she also uses feathers.

Fig. 43

Bowl
Underwood

Veera Kulju (b. 1975), 2018
11.5 x 18.5 x 18.5 cm (h x l x w)
Gift of the Friends of the Nationalmuseum, Bengt Julius Fund
NMK 32/2019

Art Bulletin of Nationalmuseum Volume 26:2, 2019
92

Plaster Casts after Foreign Artists

After Pablo Picasso (1881–1973),
Spanish, active in France
Head of a Woman (Fernande)
Plaster
In the collections since earlier times (accession 2019)
NMSkAv 692

Plaster, diam. c. 65 cm
Unknown Man
Unknown artist
After NMSk 810
Plaster, c. 65 cm
In the collections since earlier times (accession 2019)
NMSkAv 694

Plaster, 80 cm
After Johan Tobias Sergel (1740–1814)
Karl XIV Johan, as Crown-Prince, 1811
Plaster
In the collections since earlier times (accession 2019)
NMSkAv 695

Plaster, diam. 65 cm
After Johan Tobias Sergel (1740–1814)
Adlerbeth (1740–1814)
Johan Tobias Sergel
After NMSkAv 694
Plaster cast after marble lion at the Drottningholm Theatre
Plaster, c. 78 x 143 cm
In the collections since earlier times (accession 2019)
NMSkAv 697

Plaster, h. 85 cm
After Johan Tobias Sergel (1740–1814)
Carl Michael Bellman
Plaster, diam. 65 cm
In the collections since earlier times (accession 2019)
NMSkAv 696

Plaster, diam. c. 65 cm
After unknown artist
Unknown Man
Plaster
In the collections since earlier times (accession 2019)
NMSkAv 680

Plaster, diam. 65 cm
After Johan Tobias Sergel (1740–1814)
Queen Sofia Magdalena (after
NMSk 363)
Plaster, 80 cm
In the collections since earlier times (accession 2019)
NMSkAv 681

Plaster, diam. c. 65 cm
After unknown artist
Plaster
In the collections since earlier times (accession 2019)
NMSkAv 682

Fig. 43

Bowl
Underwood

Veera Kulju (b. 1975), 2018
11.5 x 18.5 x 18.5 cm (h x l x w)
Gift of the Friends of the Nationalmuseum, Bengt Julius Fund
NMK 32/2019

Veera Kulju’s work Underwood consists of many small thin ceramic leaves, or feathers, attached to the mouth and inside of the bowl. These delicate leaves sit tightly, and the light gradually disappears as the leaves continue towards the bottom of the bowl. Fragility and delicacy are often essential to the artist’s works. In addition to ceramics, she works with textile art, in which she also uses feathers.

Sculpture

Resting Cat
Ceramic, glazed
Designed by Anna Lindgren
(b. 1974), Sofia Lagerkvist (b. 1972)
Front Design
Produced by Vitra, 2018
15 x 39 x 26 cm (h x w x d)
Gift of Vitra
NMK 66/2019

Sculpture

Resting Cat
Ceramic, glazed
Designed by Anna Lindgren
(b. 1974), Sofia Lagerkvist (b. 1972)
Front Design
Produced by Vitra, 2018
15 x 39 x 26 cm (h x w x d)
Gift of Vitra
NMK 67/2019

Sculpture

Resting Bird
Ceramic, glazed
Designed by Anna Lindgren
(b. 1974), Sofia Lagerkvist (b. 1972)
Front Design
Produced by Vitra, 2018
22 x 14.5 x 13 cm (h x w x d)
Gift of Vitra
NMK 68/2019

Sculpture

Resting Bird
Ceramic, glazed
Designed by Anna Lindgren
(b. 1974), Sofia Lagerkvist (b. 1972)
Front Design
Produced by Vitra, 2018
18 x 14 x 13 cm (h x w x d)
Gift of Vitra
NMK 69/2019
Sculpture

Resting Bird
Ceramic, glazed
Designed by Anna Lindgren (b. 1974), Sofia Lagerkvist (b. 1972), Front Design
Produced by Vitra, 2018
22 x 14.5 x 13 cm (h x w x d)
Gift of Vitra
NMK 70/2019

Sculpture

Resting Bird
Ceramic, glazed
Designed by Anna Lindgren (b. 1974), Sofia Lagerkvist (b. 1972), Front Design
Produced by Vitra, 2018
18 x 14 x 13 cm (h x w x d)
Gift of Vitra
NMK 71/2019

Vase
Porcelain
Designed by Anna Boberg (1864–1935)
Produced by Rörstrand, c. 1900
Axel Hirsch Fund
13 x 12.5 cm (h x diam)
Axel Hirsch Fund
NMK 82/2019

Teapot with lid
Mon Amie
Porcelain, painted, glazed
Designed by Marianne Westman (1928–2017)
Produced by Rörstrand, 1952
21.5 x 16.5 x 12 cm (h x w x d)
Gift of Marianne Johansson
NMK 107/2019

Bowl
Ceramic, hare’s fur glaze
Unknown designer and producer, China, Song dynasty 960–1279
6.5 x 11.5 cm (h x diam)
Axel and Nora Lundgren Fund
NMK 130/2019

Vase to Commemorate the Industries of Sweden
Earthenware, glazed
Designed by Johan Fredrik Höckert (1826–1866), 1866
Produced by Gustavsbergs porslinsfabrik, 1878
123 x 59 x 50 cm (h x l x w)
Gift of the Friends of the Nationalmuseum
NMK 133/2019
See article on p. 45

Plates, set of four
Britta
Earthenware, glazed
Designed by Georg Kristian Asplund (1873–1963)
Produced by Gefle Porslinsfabrik, 1912
3.4 x 24.7 cm (h x diam)
Gift of Barbro Westman, Stockholm
NMK 134–137/2019

Sculpture

Resting Bird
Ceramic, glazed
Designed by Anna Lindgren (b. 1974), Sofia Lagerkvist (b. 1972), Front Design
Produced by Vitra, 2018
18 x 14 x 13 cm (h x w x d)
Gift of Vitra
NMK 70/2019

Sculpture

Resting Bird
Ceramic, glazed
Designed by Anna Lindgren (b. 1974), Sofia Lagerkvist (b. 1972), Front Design
Produced by Vitra, 2018
18 x 14 x 13 cm (h x w x d)
Gift of Vitra
NMK 71/2019

Fig. 43 Bowl Underwood, Veera Kulju, NMK 32/2019.
Sculpture
Pascal
Earthenware, glazed
Tina Reuterberg (b. 1967), 2008
14.5 x 45 x 36 cm (h x w x d)
Barbro Osher Fund
NMK 161/2019

Plate
Boat-trip on Essonne
Porcelain
Unknown designer and producer, motif after Jean-Victor Bertin (1767–1842), c. 1820
2.8 x 22 cm (h x diam)
Axel Hirsch Fund
NMK 165/2019

Plate
View of the River Essonnes at Corbeil
Porcelain
Unknown designer and producer, motif after Jean-Victor Bertin (1767–1842), c. 1820
2.8 x 21.8 cm (h x diam)
Axel Hirsch Fund
NMK 166/2019

Glass
Fig. 44
Vases, set of five
Glass
Designed by Catharina “Catti” Åsélius-Lidbeck (b. 1941)
Produced by Kosta glasbruk, 1967
52.6 x 11.5 x 17 cm (h x l x w),
43 x 10 x 15 cm (h x l x w),
36 x 12 x 18 cm (h x l x w),
36 x 12 x 18 cm (h x l x w) and
29 x 11 x 16 cm (h x l x w)
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 35–39/2019

The vases (NMK 35–39/2019) were designed by Catti Åsélius-Lidbeck in Kosta’s “experiment workshop”, where she was invited as a student at Konstfack in 1967. They were called Popkristall, as was her first exhibition. This referred to the way in which the clear lead glass mass had been coloured with coloured molten glass, which was new. The bright colours and organic shapes are typical of the pop glass of the 1960s, and this is an unusually good example from the history of Swedish glass.

Eggs, set of two
Glass, blast
Designed by Ingegerd Råman (b. 1943), 1997
4 x 6.5 x 4.5 cm (h x w x d)
Gift of Ingegerd Råman 2016 (accession 2019)
NMK 48–49/2019
**Carafe**  
*Mitt i prick* (Spot On)  
Glass  
Designed by Catharina “Catti” Åsélius-Lidbeck (b. 1941)  
Produced by Gullaskrufs Glasbruk, 1968  
25 x 15 cm (h x diam)  
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund  
NMK 103/2019

**Sculpture**  
19.43, *(Garbageman)*  
Glass, sculpted by hand, coloured and blasted, bags of plastic  
Rasmus Nossbring (b. 1991), 2017  
27 x 15 x 11 cm (h x br x d)  
Gift of Fredrik Posse through the Friends of the Nationalmuseum  
NMK 121/2019  
See article on p. 53

**Vase**  
*Diamant* (Diamond)  
Glass  
Designed by Asta Strömberg (1916–2011)  
Produced by Strömbergshyttan, 1957  
21.5 x 12 cm (h x diam)  
Gift of Anders Reihnér, Hägersten  
NMK 131/2019

**Vase**  
*Vildblomster* (Wildflowers)  
Glass  
Designed by Päivi Ernkvist (b. 1946)  
Produced by Johansfors glasbruk, 1971  
15 x 18.8 cm (h x diam)  
Gift of Anders Reihnér, Hägersten  
NMK 132/2019

**Wine glass**  
Glass  
Designed by Monica Backström (1939–2020)  
Produced by Boda glasbruk, Molins Guld & Silver, 1980s  
20 x 8.7 cm (h x diam)  
Gift of Monica Backström, Kalmar  
NMK 144/2019

**Bowl**  
Panther  
Glass, silver foiled  
Designed by Monica Backström (1939–2020)  
Produced by Boda glasbruk, 1984  
19.5 x 31 x 29 cm (h x l x w)  
Gift of Monica Backström, Kalmar  
NMK 145/2019

**Object**  
Noskon (Nose Cone)  
Glass, silver foiled  
Designed by Monica Backström (1939–2020)  
Produced by Boda glasbruk, 1982  
19 x 21 cm (h x diam)  
Gift of Monica Backström, Kalmar  
NMK 146/2019

Fig. 45 Vase, designed by Knut Bergqvist, produced by Lindefors glasbruk, NMK 104/2019.
Crackled bowl
Glass, silver foiled
Designed by Monica Backström (1939–2020)
Produced by Boda glasbruk, 2004
17.5 x 24 x 20 cm (h x l x w)
Gift of Monica Backström, Kalmar
NMK 147/2019

Clothes hanger
Glass
Designed by Monica Backström (1939–2020)
Produced by Boda glasbruk, 1971
47 x 44.5 cm (h x w)
Gift of Monica Backström, Kalmar
NMK 148/2019

Invitation card with envelope
Glassyra (Glass Joy)
Vinyl, glass fiber, paper
Designed by Monica Backström (1939–2020)
Produced by Boda glasbruk, 1971
20 x 20 cm (1 x w) [cover], 23 x 21 cm (l x w) [envelope]
Gift of Monica Backström, Kalmar
NMK 149/2019
See article on p. 49

Object
Cyrén
Carbon fiber, white underlay glass
Designed by Carl Cyrén (b. 1989)
Produced by Björn Friiborg (b. 1983) glassblowing, The Glass Factory, 2017
24.5 x 18 x 14 cm (h x l x w)
Gift of Carl Cyrén
NMK 151/2019

Object
Biotope
Cast and blown crystal glass, gold leaf, in the sealed cup a plant and soil
Matilda Kåstel (b. 1984), 2019
56 x 14 cm (h x diam)
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 152/2019
A sculptural garden that has associations with the conditions for life, circulation, cycles and our place as humans. A specific type of plant or animal thrives in a specific biotope. One where the conditions are right. The right biotope naturally depends on the plant or animals. The plant is living in its own natural cycle in this biotope – provided that external factors such as light and heat are suitable.

Wine glasses, set of three
Kvinnor (Women)
Glass
Designed by Brita Flander (b. 1957)
Produced by Humppila glasbruk, 1994
27.5 x 10.4 cm (h x diam)
Gift of Brita Flander, Finland
NMK 153–155/2019
See article in vol. 26:1 on p. 45 “Argent haché – Acquisitions from a Unique Collection”.

Wine glasses, set of two
Bröder (Brothers)
Glass
Designed by Brita Flander (b. 1957)
Produced by Humppila glasbruk, 1994
30.5 x 9.4 cm (h x diam)
Gift of Brita Flander, Finland
NMK 156–157/2019

Wine glasses, set of two
Pestglas (Party Glass)
Glass
Designed by Brita Flander (b. 1957)
Produced by Humppila glasbruk, Marimekko Art Glass Team, 1995
37 x 7.5 cm (h x diam) and 26 x 16.5 cm (h x diam)
Gift of Brita Flander, Finland
NMK 158–159/2019

Gold and Silver
Bell
Gilt silver, green enamel, cabochon cut agate
Unknown designer
Produced by Guldsmedsfirman
David-Andersen, 1907
6.7 cm (diam)
Axel Hirsch Fund
NMK 34/2019

Butter-box
Silver, oak
Designed by Einar Telander (1898–1968)
Made by Karl-Axel Karlsson (b. 1928), 1977
7 x 11.9 x 9.7 cm (h x w x d)
Gift of Åke Livstedt, Bromma
NMK 77/2019

Coffee pot
Silver plated brass
Unknown designer and producer, 1750–1800
24 x 27.5 x 19.5 cm (h x w x d)
Gift of Åke Livstedt, Bromma
NMK 78/2019
See article in vol. 26:1 on p. 45 “Argent haché – Acquisitions from a Unique Collection”.

Wine cooler
Silver plated brass
Unknown designer and producer, 1780–1800
24 x 27.5 x 19.5 cm (h x w x d)
Gift of Åke Livstedt, Bromma
NMK 79/2019
See article in vol. 26:1 on p. 45 “Argent haché – Acquisitions from a Unique Collection”.

Teapot
Nickel silver, so-called paktong, blackened wood
Erik Nordgren (1792–?), 1817–47
19 x 30 x 13 cm (h x w x d)
Axel Hirsch Fund
NMK 84/2019
See article in vol. 26:1 on p. 45 “Argent haché – Acquisitions from a Unique Collection”.

Teapot
Silver plated brass, blackened wood
Unknown designer and producer, 1980–200
22 x 24.5 cm (h x l)
Axel Hirsch Fund
NMK 85/2019

Tureen with lid and plate
Silver plated brass
Caspar Liendenberg (d. probably 1768), 1768
21 x 30 x 17.5 cm (h x l x w) [tureen], 33 x 25 cm (l x w) [plate]
Axel Hirsch Fund
NMK 86/2019
See article in vol. 26:1 on p. 45 “Argent haché – Acquisitions from a Unique Collection”.

Sugar sprinklers
Silver plated brass
Eric Nyström, 1780–90
19 x 7 cm (h x diam)
Axel Hirsch Fund
NMK 87–88/2019
See article in vol. 26:1 on p. 45 “Argent haché – Acquisitions from a Unique Collection”.

Base Metals
Fig. 46
Stove plates, set of three
Cast iron
Designed by Anna Petrus (1886–1949)
Produced by Näfveqvarn, 1925
24 x 15 x 3 cm (h x w x d) and 24 x 19.5 x 2.3 cm (h x w x d)
Axel Hirsch Fund
NMK 108–110/2019
In 1925, architect Carl Bergsten drew Villa Hertha, a modern house in Kalmar. Some details from the Swedish Pavilion in Paris were installed in the house, primarily Anna Petrus’ cast iron columns. Petrus designed the stove plates that were placed as cladding inside the house’s open fireplaces. They were also used as wall décor, with plates featuring the lion creating a stunning wall at the Swedish Contemporary Decorative Arts show at the Metropolitan Museum in New York in 1927.

Inkwell
Bronze
Designed by Alice Nordin (1871–1948)
Produced by Gjuteri Otto Meyer, Efr., 1919–25
26.5 x 34 x 34 cm (h x w x d)
Axel Hirsch Fund
NMK 118/2019

Cream jug
Silver
Monica Backström (1939–2020), 1964
9.8 x 5.5 cm (h x diam)
Gift of Monica Backström, Kalmar
NMK 139/2019

Sugar bowl with lid
Silver
Monica Backström (1939–2020), 1964
6.2 x 8 cm (h x diam)
Gift of Monica Backström, Kalmar
NMK 140/2019
See article on p. 49

Gift of the Friends of the Nationalmuseum
Matilda Kåstel (b. 1984), 2019
56 x 14 cm (h x diam)
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 152/2019
A sculptural garden that has associations with the conditions for life, circulation, cycles and our place as humans. A specific type of plant or animal thrives in a specific biotope. One where the conditions are right. The right biotope naturally depends on the plant or animals. The plant is living in its own natural cycle in this biotope – provided that external factors such as light and heat are suitable.
**Bamboo**

**Plates, set of two**
- **Important**
- Bamboo, braided
- Designed by Ingegerd Råman (b. 1943)
- Produced by IKEA, 2016
- 9.5 x 50 cm (h x diam) and 7 x 37 cm (h x diam)
- Gift of IKEA 2016 (accession 2019)
- NMK 41–42/2019

**Bowls with lids, set of two**
- **Important**
- Bamboo, braided
- Designed by Ingegerd Råman (b. 1943)
- Produced by IKEA, 2016
- 10.5 x 21.5 cm (h x diam) and 13.5 x 30 cm (h x diam)
- Gift of IKEA 2016 (accession 2019)
- NMK 43–44/2019

**Jars with lids, set of two**
- **Important**
- Bamboo, braided
- Designed by Ingegerd Råman (b. 1943)
- Produced by IKEA, 2016
- 18 x 17.5 cm (h x diam) and 15 x 14 cm (h x diam)
- Gift of IKEA 2016 (accession 2019)
- NMK 45–46/2019

**Carafe with glass**
- **Important**
- Bamboo, nature fibre
- Designed by Ingegerd Råman (b. 1943)
- Produced by IKEA, 2016
- 26.5 x 8.5 cm [carafe] (h x diam), 7.5 x 6.5 cm [glass] (h x diam), 30 cm [carafe with glass] (h)
- Gift of IKEA 2016 (accession 2019)
- NMK 47/2019

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Fig. 46 Stove plate, one of three, designed by Anna Petrus, produced by Närveqvarn, NMK 110/2019.

Fig. 47 Table clock, designed by Fredrik Rung, produced by Hans Wessman, Fredrik Rung, Älvdalens porfyrverk, NMK 163/2019.
Clocks

**Pocket watch**
Gold, enamel  
*André Hessén* (1745–1805), 1775–1805  
9 x 6.5 x 2.2 cm (h x w x d)  
Axel Hirsch Fund (purchase 2018, accession 2019)  
NMK 3/2019

**Table clock**
Porphyry, bronze, glass  
Designed by *Fredrik Rung* (1758–1837)  
Produced by *Hans Wessman* (1736–1805)  
*Fredrik Rung* (1758–1837) bronze, Ålvdalsens porfyrverk porphyry, c. 1800  
49 cm (h)  
Axel Hirsch Fund  
NMK 163/2019

This table clock is a relatively early Swedish example of the combination of porphyry and bronze. Porfyrverket was founded in 1785, but design and manufacturing in Ålvdalen really took off in the 1790s. Fredrik Rung was that time’s most skilled bronze-smith. He bought finished porphyry and added bronze mounts and, in this case, a clock from clockmaker Hans Wessman. Family tradition says that Rung gave each of his three daughters a table clock in this design. The clock that has been acquired may be one of these three.

Jewellery

**Necklace**
*Side Effects*
Packaging material for medicinal tablets, cotton thread, sewn  
*Johanna Törnqvist* (b. 1968), 2017  
0.8 x 120 x 40 cm (h x l x w)  
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund  
NMK 6/2019

See article on p. 53

**Necklace**
Silver, agate, cultured pearl  
*Bo Klevert* (1942–2018), 1984  
3.5 x 13.5 x 14 cm (h x l x w)  
Gift of Birgitta Faxe, Stockholm  
NMK 79/2019

**Necklace**
Silver, leather band  
*Bo Klevert* (1942–2018), 1983  
1.5 x 13 x 14.5 cm (h x l x w)  
Gift of Birgitta Faxe, Stockholm  
NMK 80/2019

**Ring**
Silver, 9 citrines  
*Karl Fritsch* (b. 1963), 2015  
5.2 x 3 x 2.6 cm (h x l x w)  
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund  
NMK 91/2019

**Necklace**
The Branch  
Stainless steel wire, knitted  
19 x 12 x 12 cm (h x w x d)  
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund  
NMK 119/2019

Charlotte Skalegård created ethereal jewellery from thin steel wire. This knitted bracelet was inspired by a branch. Skalegård herself said of her work, “I like thin steel wire. It draws so beautifully in the air.” Steel is a material that is often associated with rational and industrial production, mass manufacturing. Skalegård wanted to show the visual quality of steel by working with it in the context of the applied arts.
Fig. 49 Stool *Resting Bear*, designed by Anna Lindgren, Sofia Lagerkvist, Front Design, produced by Vitra, NMK 65/2019.

**Ring**
Silver, partly gilt
*Monica Backström* (1939–2020), 1964
4 x 2.5 cm (h x w)
Gift of Monica Backström, Kalmar
NMK 141/2019
See article on p. 49

**Pendant with necklace**
Glass, metal
*Monica Backström* (1939–2020), 1968
6 cm (h) [pendant], 50 cm (l) [necklace]
Gift of Monica Backström, Kalmar
NMK 142/2019

**Bracelet**
*Halo*
Glass, silver
Designed by *Monica Backström* (1939–2020)
Produced by *Boda glasbruk, Molins Guld & Silver*, 2000
7 x 6.7 x 3.8 cm (h x l x w)
Gift of Monica Backström, Kalmar
NMK 143/2019

**Furniture**

**Stool**
*Dexter*
Powder coated steel wire (6 mm)
Designed by *Andreas Farkas* (b. 1985)
Produced by *Lammhults Möbel*, 2012
45.5 x 45 x 2.2 cm (h x w x d)
Gift of Lammhults
NMK 62/2019

**Stool**
Jacquard woven vinyl, wool, cotton
Designed by *Bolon Designteam*
Produced by *Bolon*, 2017
49 x 50 cm (h x diam)
Gift of Bolon
NMK 63/2019

This low piece of furniture functions
both as a support for the body and as a cuddly animal. Front design group has worked with animals in deep sleep, which can help bring calm and an emotional connection to the object.

Fig. 50
**Mirrors, set of three**
Nur Mirror
Maple wood, blackened and carved, glass
Designed by **Monica Förster** (b. 1966)
Produced by Zanat, 2018
40 x 22 x 11 cm (h x w x d)
Gift of Zanat
NMK 72–74/2019
The mirrors are part of a project in which Monica Förster has worked with Bosnian cabinetmakers Zanat, which has produced unique wooden furnishings since the end of the 19th century. The *Nur mirror* has both a wooden handle and a solid wooden foot, so it can be used as either a handheld mirror or a table mirror. Each mirror is made by hand.

**Secretary (Secrétaire en armoire)**
Birch, ebony, mahogany, sycamore and other woods, Carrara marble, gilt bronze
Designed by **Gustaf Adolph Ditzinger** (1760–1800)
Produced by
**Georg Haupt's widow's workshop**, 1787–89
146 x 126 x 62 cm (h x w x d)
Axel Hirsch Fund
NMK 113/2019
See article in vol. 26:1 on p. 49 "A Late Gustavian Secrétaire en armoire by Gustaf Adolph Ditzinger".

Textiles

**Textile print**
Looping
Printed on fibreglass
Designed by **Astrid Sampe** (1909–2002)
Produced by **Ljungbergs Textiltryck**, 1970–74
210 x 125 cm (h x w)
Axel Hirsch Fund
NMK 33/2019

**Rug**
Important
Nature fibre, weaved
Designed by **Ingegerd Råman** (b. 1943)
Produced by **IKEA**, 2016
275 x 80 cm (1 x b)
Gift of IKEA 2016 (accession 2019)
NMK 40/2019

**Pillowcases, set of two**
*Annanstans* (Elsewhere)
Cotton, print, embroidery, application
Designed by **Martin Bergström** (b. 1978)
Produced by **IKEA**, 2018
50 x 50 cm (1 x w)
Gift of Senior Curator Cilla Robach
NMK 75–76/2019

**Weaving, four parts**
*Scenerier I* (Sceneries I)
Handwoven, silk, wool, ramie, drill, velvet, micro ikat.
**Åsa Parson** (b. 1970), 2015
70.5 x 46 cm (h x w) [the largest part]
Gift of the Friends of the Nationalmuseum, Bengt Julin Fund
NMK 81/2019
See article on p. 53

**Printed textile**
*Vertikal förvandling* (Vertical Transformation)
Screen print on cottonvelvet
Designed by **Stig Lindberg** (1916–1982) for **Nordiska Kompaniet**, 1960–70
210 x 129 cm (h x w)
Transferred from Statens Konstråd
NMK 111/2019

**Fashion**

**Dress**
*Arty Farty*
Silk, digitally printed pattern
Designed by **Martin Bergström** (b. 1978) with **Ateljé Ulrika Svalling, Emelie Janrell** (b. 1984), 2014
15 x 4 m (l x w)
Gift of Martin Bergström
NMK 115/2019
This dress could be described as a poncho with a 15-metre train. The garment consists of a long piece of fabric, to which a collar and arms have been sewn. Its construction is inspired by the mediaeval way of cutting clothes, where all the fabric is used with no waste. Bergström was inspired by the human body’s metabolism for the fabric’s digitally printed pattern.

**Boots**
*Arty Farty*
Silk, digitally printed pattern
Designed by **Martin Bergström** (b. 1978), 2014
76 x 9 x 25 cm (h x w x d) [each boot]
Gift of Martin Bergström
NMK 116/2019

Fig. 50 Mirror *Nur Mirror*, designed by Monica Förster, produced by Zanat, NMK 72/2019.
**Hat**
*Arty Farty*
Silk, digitally printed pattern
**Martin Bergström** (b. 1978) with **Tim Mårtensson** (b. 1963), 2019
28.5 x 65 x 63 cm (h x w x d)
Gift of Martin Bergström
NMK 117/2019

**Bag**
*Loco*
Synthetic textile
Designed by **Ilkka Suppanen** (b. 1968)
Produced by **Snowcrash**, 2002
40 x 35 cm (h x b)
Gift of Jonas Olsson, Stockholm
NMK 162/2019

**Gown**

**Hat**
*Arty Farty*
Silk, digitally printed pattern
**Martin Bergström** (b. 1978) with **Tim Mårtensson** (b. 1963), 2019
28.5 x 65 x 63 cm (h x w x d)
Gift of Martin Bergström
NMK 117/2019

**Bag**
*Loco*
Synthetic textile
Designed by **Ilkka Suppanen** (b. 1968)
Produced by **Snowcrash**, 2002
40 x 35 cm (h x b)
Gift of Jonas Olsson, Stockholm
NMK 162/2019

**Gown**
Silk velvet
Model and cut by **Pär Engsheden** (b. 1967)
Sewn by **Margareta Webrink**,
(b. 1956), 2013
154 x 80 x 118 cm (h x w x d) on a dummy
Gift of Sara and Leo Danius
NMK 193/2019
This black velvet dress was designed by Pär Engsheden for Sara Danius to wear on her admission to the Swedish Academy, at its annual meeting on 20 December 2013. Danius wanted a dress that would be an equivalent to the male dress suit in its timeless-ness and elegance. The result was a full-length dress with long narrow arms, a train at the rear and a cape on the back.

**Gown**
Silk gazar, printed rubber pattern
Model and cut by **Pär Engsheden** (b. 1967)
Sewn by **Margareta Webrink**,
(b. 1956), 2015
154 x 80 x 118 cm (h x w x d) on a dummy
Gift of Sara and Leo Danius
NMK 194/2019
See article on p. 57

Fig. 51 Dress *Arty Farty*, Martin Bergström with Ateljé Ulrika Svalling, Emelie Janrell, NMK 115/2019.

Fig. 52 Gown, model and cut by Pär Engsheden, sewn by Margareta Webrink, NMK 193/2019.

Fig. 52 Gown, model and cut by Pär Engsheden, sewn by Margareta Webrink, NMK 193/2019.

Fig. 52 Gown, model and cut by Pär Engsheden, sewn by Margareta Webrink, NMK 193/2019.
**ACQUISITIONS 2019: EXPOSÉ**

**Gown**
Silk gazar, printed pattern with white Swarovski crystals, dupioni silk (pink)
Model and cut by Pär Engsheden (b. 1967)
Sewn by Margareta Webrink (b. 1956), 2017
158 x 140 x 115 cm (h x w x d) on a dummy
Gift of Sara and Leo Danius
NMK 196/2019
See article on p. 57

**Gown**
Silk taffeta, two parts, gown and cape
Model and cut by Pär Engsheden (b. 1967)
Sewn by Margareta Webrink (b. 1956), 2018
154 x 130 x 130 cm [strapless gown]
154 x 130 x 165 cm [cape]
Gift of Sara and Leo Danius
NMK 197/2019
See article on p. 57

**Industrial design**

**Bicycle child seat**
Rex
Plastic
Designed by Carl-Arne Breger (1923–2009)
Produced by Rex Handels & Industri, c. 1978
Fig. 54

**Cutlery**
Indra
Stainless steel
Designed by Ingegerd Råman (b. 1943)
Produced by Gense, 2004
Fig. 55

**Motorcycle**
Kalk
Aluminium, carbon fibre
Designed by Cake design team
Produced by Cake, 2018
Fig. 53

**Kitchen cupboards, set of two**
Formfac
Wood, brass, teak
Designed by Bernadotte & Bjorn Industridesign
Produced by Formfac, 1961
NMK 105–106/2019

**Mobile phone**
Nokia 3310
Plastic, electronics
Produced by Nokia, 2000
Gift of Robert Martinsson
NMK 160/2019

**Motorcycle**
Kalk
Aluminium, carbon fibre
Designed by Cake design team
Produced by Cake, 2018
122 x 190 x 52 cm (h x l x d)
Gift of Cake through the Friends of the Nationalmuseum, Design Fund
NMK 31/2019

This battery-powered motorcycle is an example of how design for sustainable development does not mean people having to abstain from enjoyable activities. New technology, lightweight materials and electric motors lead to reduced environmental impact. The result is a product with characteristic design details, such as the orange-gold front fork and the combined saddle and mudguard. The motorcycle can reach speeds of 75 km/h, and it is possible to drive 80 km over 2–3 hours before the battery needs to be charged.

**Cutlery**
Indra
Stainless steel
Designed by Ingegerd Råman (b. 1943)
Produced by Gense, 2004
Dessert spoons 1.6 x 14.7 x 2.6 cm (h x w x d), dessert forks 1.7 x 17.5 x 2 cm (h x l x w), dessert knives 0.4 x 20 x 1.8 cm (h x l x w), spoons 2.6 x 21.2 x 4 cm (h x l x w), forks 2.6 x 21.2 x 4 cm (h x l x w), knives 0.5 x 24.3 x 2.2 cm (h x l x w)
Gift of Gense 2016 (accession 2019)
NMK 50–61/2019

**Motorcycle**
Kalk
Aluminium, carbon fibre
Designed by Cake design team
Produced by Cake, 2018
122 x 190 x 52 cm (h x l x d)
Gift of Cake through the Friends of the Nationalmuseum, Design Fund
NMK 31/2019

This battery-powered motorcycle is an example of how design for sustainable development does not mean people having to abstain from enjoyable activities. New technology, lightweight materials and electric motors lead to reduced environmental impact. The result is a product with characteristic design details, such as the orange-gold front fork and the combined saddle and mudguard. The motorcycle can reach speeds of 75 km/h, and it is possible to drive 80 km over 2–3 hours before the battery needs to be charged.

**Cutlery**
Indra
Stainless steel
Designed by Ingegerd Råman (b. 1943)
Produced by Gense, 2004
Dessert spoons 1.6 x 14.7 x 2.6 cm (h x w x d), dessert forks 1.7 x 17.5 x 2 cm (h x l x w), dessert knives 0.4 x 20 x 1.8 cm (h x l x w), spoons 2.6 x 21.2 x 4 cm (h x l x w), forks 2.6 x 21.2 x 4 cm (h x l x w), knives 0.5 x 24.3 x 2.2 cm (h x l x w)
Gift of Gense 2016 (accession 2019)
NMK 50–61/2019

**Mobile phone**
Nokia 3310
Plastic, electronics
Produced by Nokia, 2000
2 x 11 x 4.6 cm (h x w x d)
Gift of Robert Martinsson
NMK 160/2019

This model was one of Nokia’s most popular phones, with 126 million units being sold. It has an inbuilt antenna and offers users the chance to program their own ring tones. The “Snake” game was included. Other functions included a stopwatch and calculator. It has 35 different ring tones and capacity for seven personal ones. It was also possible to change the case if you got bored of the colour.
The model was very durable and rarely broke. In 2015, the Nokia 3310 was chosen as a national emoji for Finland.

**Fig. 54 Bicycle**
- *Livelo* #1
- Aluminum, plastic, electronics
- Designed by *Mats Porle* (b. 1969), *Livelo*
- Produced by *Livelo*, 2017
- Gift of Livelo through the Friends of the Nationalmuseum, Design Fund
- 101 x 205 x 86 cm (h x l x d)
- NMK 164/2019

Electric bikes are an alternative to commuting by car or public transport. Two children can sit in the cargo space using seat belts, or it can be used for transporting grocery shopping. A lifestyle product for the times.

**Telephone**
- *Diavox*
- Thermoplastic
- Designed by *Carl-Arne Breger* (1923–2009)
- Produced by *Ericsson*, production 1984–89
- 9.5 x 22 x 17 cm (h x l x w)
- Gift of Stina Rinman, Stockholm
- NMK 167/2019

**Fig. 55 Kitchen cupboard *Formfac*, designed by Bernadotte & Bjørn Industridesign, produced by Formfac, NMK 105/2019.**

**Fig. 56 Mobile phone *Nokia 3310*, produced by Nokia, NMK 160/2019.**

**Books**

**Book**
*Bad feminist*
- Paper, printed
- Graphic design by *Bastion – Agency Studio Lab*
- Published by *Bonniers*, 2015
- 17.8 x 11 x 2.5 cm (h x w x d)
- Gift of Svensk Bokkonst
- NMK 7/2019

**Book**
*Dr Strand*
- Paper, printed
- Graphic design by *Nina Strand, Gösta Flemming* (b. 1955)
- Published by *Journal*, 2015
- 14.6 x 9 x 1 cm (h x w x d)
- Gift of Svensk Bokkonst
- NMK 8/2019
<table>
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<th>Book</th>
<th>Sujetterna</th>
<th>Paper, printed</th>
<th>Graphic design by Lukas Möllersten (b. 1975)</th>
<th>Published by Atlantis, 2015</th>
<th>23 x 16.5 x 4 cm (h x w x d)</th>
<th>Gift of Svensk Bokkonst</th>
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<td>Poem</td>
<td>Paper, printed</td>
<td>Graphic design by [cover] Helge Windisch, Fredrika Siwe (b. 1965)</td>
<td>Published by Atlantis, 2015</td>
<td>21.7 x 14.7 x 6.5 cm (h x w x d)</td>
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<td>She, an introduction</td>
<td>Paper, printed</td>
<td>Graphic design by Patric Leo (b. 1966)</td>
<td>Published by Silvana Editoriale, 2015</td>
<td>29.5 x 22.5 cm (h x w)</td>
<td>Gift of Svensk Bokkonst</td>
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<td>Sås</td>
<td>Paper, printed</td>
<td>Graphic design by Lukas Möllersten (b. 1975)</td>
<td>Published by Norstedts Förlag, 2015</td>
<td>20 x 15 x 3.5 cm (h x w x d)</td>
<td>Gift of Svensk Bokkonst</td>
<td>NMK 26/2019</td>
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<td>Io kōets hos Maj</td>
<td>Paper, printed</td>
<td>Graphic design by Lotta Kühlhorn (b. 1963)</td>
<td>Published by Norstedts Förlag, 2016</td>
<td>24.8 x 17.4 x 2.9 cm (h x w x d)</td>
<td>Gift of Svensk Bokkonst</td>
<td>NMK 168/2019</td>
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<td>I köket hos Maj</td>
<td>Paper, printed</td>
<td>Graphic design by Lotta Kühlhorn (b. 1963)</td>
<td>Published by Norstedts Förlag, 2016</td>
<td>24.8 x 17.4 x 2.9 cm (h x w x d)</td>
<td>Gift of Svensk Bokkonst</td>
<td>NMK 168/2019</td>
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<td>Tatu vidare/Thinking Ahead</td>
<td>Paper, printed</td>
<td>Graphic design by Johan Laserna (b. 1960)</td>
<td>Published by Makadam Förlag, 2015</td>
<td>25 x 17.5 x 6 cm (h x w x d)</td>
<td>Gift of Svensk Bokkonst</td>
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<td>I köket hos Maj</td>
<td>Paper, printed</td>
<td>Graphic design by Bengt Göthberg (b. 1943)</td>
<td>Published by Sveriges Ornitologiska Förening, 2015</td>
<td>28.5 x 23 x 3.8 cm (h x w x d)</td>
<td>Gift of Svensk Bokkonst</td>
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<td>Paper, printed</td>
<td>Graphic design by Patric Leo (b. 1966)</td>
<td>Published by Silvana Editoriale, 2015</td>
<td>29.5 x 22.5 cm (h x w)</td>
<td>Gift of Svensk Bokkonst</td>
<td>NMK 23/2019</td>
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<td>Paper, printed</td>
<td>Graphic design by Lukas Möllersten (b. 1975)</td>
<td>Published by Norstedts Förlag, 2015</td>
<td>20 x 15 x 3.5 cm (h x w x d)</td>
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<td>Bergmanfestivalen 2016</td>
<td>Paper, printed</td>
<td>Graphic design by Greger Ulf Nilson (b. 1961)</td>
<td>Published by Kungliga Dramatiska Teatern, 2016</td>
<td>27 x 20 cm (h x w)</td>
<td>Gift of Svensk Bokkonst</td>
<td>NMK 169/2019</td>
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Art Bulletin of Nationalmuseum Volume 26:2, 2019 104
ACQUISITIONS 2019: EXPOSÉ

**Book**
*Det är natten*
Paper, printed
Graphic design by Lotta Kühlhorn (b. 1963)
Published by *Norstedts Förlag*, 2016
18 x 11.5 x 0.6 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 170/2019

**Book**
*En cyklo pedi*
Paper, printed
Graphic design by Lukas Möllersten (b. 1975)
Published by *Norstedts Förlag*, 2016
24 x 17 x 2.5 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 171/2019

**Book**
*Flora supersum*
Paper, printed
Graphic design by Christer Strandberg (b. 1942)
Published by *Maths Heumans Förlag*, 2016
27 x 22 cm (h x b)
Gift of Svensk Bokkonst
NMK 172/2019

**Book**
*Latin. En introduktion*
Paper, printed
Graphic design by Beatrice Bohman (b. 1984)
Published by *Appell Förlag*, 2016
23 x 15.5 x 2.3 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 177/2019

**Book**
*No date*
Paper, printed
Graphic design by Studio Moss
Published by *Art and Theory Publishing*, 2016
25.5 x 1 x 0.5 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 178/2019

**Book**
*Observatören*
Paper, printed
Graphic design by Studio Moss
Published by *Arvinius Förlag*, 2016
24.6 x 16.3 cm (h x w)
Gift of Svensk Bokkonst
NMK 179/2019

**Book**
*l-X*
Paper, printed
Graphic design by Henrik Nygren (b. 1963)
Published by *Form Us With Love*, 2016
21 x 14 x 6.5 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 174/2019

**Book**
*Julia Hetta, Out of context*
Paper, printed
Graphic design by Henrik Nygren (b. 1963)
Published by *Julia Hetta*, 2016
6 x 29 cm (h x b) [case]
Gift of Svensk Bokkonst
NMK 175/2019

**Book**
*Kunskapens osynliga scener*
Paper, printed
Graphic design by Johan Laserna (b. 1960)
Published by *Makadam Förlag*, 2016
20.3 x 15.5 x 2 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 176/2019

**Book**
*Rösträtt för kvinnor*
Paper, printed
Graphic design by Jens Andersson (b. 1967), Sara Teleman (b. 1972)
Published by *Bokförlaget Arena*, 2016
24 x 17 x 1 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 182/2019

**Book**
*Snabba cash (XL)*
Paper, printed
Graphic design by Sebastian Wadsted (b. 1984)
Published by *Wahlström & Widstrand*, 2016
24 x 17 x 4.4 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 183/2019

**Book**
*Sturehof; menyer 2005–2016*
Paper, printed
Graphic design by Johan Petterson (b. 1957)
Published by *Sturehof*, 2016
30 x 21 x 5.2 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 184/2019

**Book**
*Svensk Poesi*
Paper, printed
Graphic design by Nina Ulmaja (b. 1967)
Published by *Bonniers*, 2016
23 x 17 x 7 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 185/2019

**Book**
*The Belt of Venus and the Shadow of the Earth*
Paper, printed
Graphic design by Sepidar Hosseini (b. 1985)
Published by *Kerber Verlag*, 2016
29 x 34.2 x 1.9 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 186/2019

**Book**
*The Chosen Ones*
Paper, printed
Graphic design by Gösta Flemming (b. 1955)
Published by *Förlag Journal*, 2016
37 x 30.6 x 1 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 187/2019

**Book**
*Tokyo*
Paper, printed
Graphic design by Greger Ulf Nilson (b. 1961)
Published by *Johansson & Jansson*, 2016
30 x 24 x 2 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 188/2019

**Book**
*Trado*
Paper, printed
Graphic design by Thomas Andersson
Published by *Bonniers*, 2016
24 x 16 x 3 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 189/2019

**Book**
*Tvivel/replikernas poetik*
Paper, printed
Graphic design by Richard Lindmark (b. 1973)
Published by *Glänta produktion*, 2016
22 x 17 x 2.2 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 190/2019

**Book**
*Under ett rabarberblad*
Paper, printed
Graphic design by Lena Sjöberg (b. 1970)
Published by *Rabén & Sjögren*, 2016
23 x 15 x 1 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 191/2019

**Book**
*Vägen ut finns här inne*
Paper, printed
Graphic design by Patric Leo (b. 1966), Jesper Waldersten (b. 1969)
Published by *Rabén & Sjögren*, 2016
43.5 x 32 x 2.5 cm (h x w x d)
Gift of Svensk Bokkonst
NMK 192/2019
Afro comb
Miliona
Plastic, afro hair
Simon Skinner (b. 1991), 2018
0.8 x 18.5 x 9 cm (h x l x w)
Gift of the Friends of the Nationalmuseum, Design Fund NMK 122/2019
Simon Skinner’s series of Afro combs was his degree project in Industrial Design, att Konstfack (University of Arts Crafts and Design) in 2018. The series was designed for eight individuals of African heritage following Skinner’s conversations with them about identity, hair quality and lifestyle. Each person has been given an individual comb. In his project, Skinner highlights how standards about what is “normal” are visible in the design of the most ordinary products, such as a comb.

Afro comb
Jacqueline
Plastic
Simon Skinner (b. 1991), 2018
0.5 x 15 x 8.3 cm (h x l x w)
Gift of the Friends of the Nationalmuseum, Design Fund NMK 123/2019

Afro comb
Alexandra (Fingers)
Plastic
Simon Skinner (b. 1991), 2018
4 x 21 x 10.5 cm (h x l x w)
Gift of the Friends of the Nationalmuseum, Design Fund NMK 124/2019

Afro comb
Femi
Aluminium
Simon Skinner (b. 1991), 2018
0.4 x 16.5 x 8.5 cm (h x l x w)
Gift of the Friends of the Nationalmuseum, Design Fund NMK 125/2019

Afro comb
Anton
Plastic, steel, plastic diamond
Simon Skinner (b. 1991), 2018
1.5 x 16.5 x 9 cm (h x l x w)
Gift of the Friends of the Nationalmuseum, Design Fund NMK 126/2019

Gustavsberg Collection

Tray with three lidded jars
SAN (styrenakrylonitril) plastic
Designed by Carl-Arne Breger (1923–2009)
Produced at Gustavsberg, 1957(?)
6.7 x 36 x 13 cm (h x w x d)
Gift of Petter Eklund NMGU 38083

Vase
Stoneware
Designed by Sven Wejsfelt (1930–2009)
Produced at Gustavsberg, 1986
51 x 31 cm (h x diam)
Transferred from Gustavbergs Porslinsmuseum NMGU 38004

Sven Wejsfelt worked at Gustavberg porcelain factory for over 50 years and was a master of throwing and glazing. He began working at Rörstrand porcelain factory from the age of 16 and, in 1953, he was employed by the artistic leader at Gustavberg, Stig Lindberg. In the 1970s, Wejsfelt became a ceramicist in his own right. He worked in the classic stoneware tradition and specialised on miniatures. The vase’s shape, size and glaze demonstrate Wejsfelt’s skill.
Fig. 58 Tray with three lidded jars, designed by Carl-Arne Breger, produced at Gustavsberg, NMGu 38083.

Swedish National Portrait Gallery (Gripsholm Castle)

Fig. 59
Carl Johan De Geer (b. 1938), Swedish
Self Portrait — Du gamla du fria 1970 (Thou Ancient, Thou Free); Carl Johan De Geer af Finspång (b. 1938), Artist, Håkan Alexandersson (1940–2004), Film Director, and Krister Broberg (b. 1941), Stagenamn Allan Fröding and Farbror Fläskkor, Musician, Film Director, 1970, positive 2013
Photography, digital print, 43 x 64.5 cm
Fritz Ottergren Fund
NMGrh 5187
Carl Johan De Geer describes the origin of this portrait in an email dated 13 October 2019: “During the production of Öyvind Fahlström’s film Du gamla, du fria in 1970, my musician colleagues and I, from the band ‘De fruktansvärda’ participated as extras. On screen we appear to be playing lounge music while the film’s main characters eat a wonderful dinner in a large house. We were supposed to be silent. Our fourth band member, cartoonist and saxophonist Jan Lööf, played a waiter at the dining table, with a touch of slapstick. To the left is musician Krister Broberg, and to his right, director Håkan Alexandersson, and I’m in the foreground. [...] Two years later, in 1972, the same group made the TV series Tårtan [The Cake]. Broberg wrote the music and played Frasse the baker, with a completely different appearance. It was the same with Jan Lööf, who played Janos, the brother. Fahlström’s film had lots of problems after filming and didn’t have its premiere until a few years later. Both Jan Lööf and those of us in the picture had been edited out.”

Fig. 60
Bruno Ehrs (b. 1953), Swedish
Ingegerd Råman (b. 1942), Designer, Professor, 2019
Photography, 80 x 60 cm
Gift fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5184
In his portrait of Ingegerd Råman, Ehrs has chosen to limit the colour register so that it tends toward a monochromatic black and white, a celebration of the model’s own restrained aesthetics. The glass surface is not only reminiscent of Råman’s own designs, but also becomes a prism through which she studies the clear glass. The vertical lines are reflected and repeated in the model’s own, Japanese designed, clothing. Overall, this is a visionary portrait of one of our great designers, who has made simplicity her signature.

Bruno Ehrs (b. 1953), Swedish
Ingegerd Råman (b. 1942), Designer, Professor, 2019
Photography, 80 x 60 cm
Gift fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5183

Fig. 64
Arvid Fougstedt (1888–1949), Swedish
Mauritz Stiller (1883–1928), Born in Finland, Active in Finland, Sweden and USA, Film Director, Actor, and the Boston Terrier Charly, beginning of 1920s
Watercolour and gouache, underdrawing in pencil, on paper, verso pencil on paper, 54 x 42.4 cm
Hedda and N. D. Qvist Fund
NMGrh 5188
Arvid Fougstedt’s portraiture was generally characterised by New Objectivity and detailed realism. This watercolour does have a wealth of identifiable objects, but each one is
a separate decorative surface with its own colours and patterns, rather than part of a realistic interior. Director Mauritz Stiller is presented as a fashionable gentleman, dressed in a smoking gown and patent-leather shoes. He was a director in the era of silent films and had international ambitions, aiming for the world’s film hotspots of Babelsberg and Hollywood. Stiller is perhaps now best known for launching Greta Garbo; this watercolour was once in her ownership. The portrait depicts Charly, of the fashionable dog breed Boston terrier, as elegant and blasé as his owner.

Book with a gelatin silver print, 22 x 16 x 2 cm [book 8.0, closed], 12.7 x 9.5 cm [photography]
Fritz Ottergren Fund
NMGrh 5194

Johannes Jaeger (1832–1908), German, inventor Georg von Rosen (1843–1923), Swedish Tableau, The Arrival at Wartburg, from Saint Elisabeth, Presented at a Soirée at Musikaliska Akademien, 1887
Photography, 24.5 x 33.5 cm
Frank Bensow Fund (purchase 2014, accession 2019)
NMGrh 5195
See article in vol. 26:1 on p. 83 “Royal Tableaux Vivants”.

Johannes Jaeger (1832–1908), German, inventor Georg von Rosen (1843–1923), Swedish Tableau, The Departure to the Crusade, from Saint Elisabeth, Presented at a Soirée at Musikaliska Akademien, 1887
Photography, 24.5 x 33.5 cm
Frank Bensow Fund (purchase 2014, accession 2019)
NMGrh 5196
See article in vol. 26:1 on p. 83 “Royal Tableaux Vivants”.

Fig. 59 Carl Johan De Geer, Self-Portrait → Du gamla du fria 1970 (Thou Ancient, Thou Free), NMGrh 5187.
Augest of Poland that year. It was the third time in his career that the artist had painted the king’s portrait. Here, Gustav III wears the lesser habit of the Order of the Seraphim. Purple coloured silk velvet contrasted with gold décor. Its cut followed that of the new Swedish Dress, which the king had introduced in 1778.

Fig. 61 Sven Järlås (1913–1970), Swedish
Hjördis Schymberg (1909–2008),
Opera Singer (soprano), Court Singer,
Stage Portrait as Thaïs in Jules
Massenet’s Thaïs, the Royal Opera,
Stockholm 1941, c. 1941
Gelatin silver print, 28.5 x 21.5 cm
Gift Fund of Gripsholmsföreningen
av år 1937 (Axel Hirsch Fund)
NMGrh 5193
Coloratura soprano Hjördis Schymberg performed in Sweden and internationally. The portrait depicts her in the role of the pure-hearted Venus priestess and courtesan Thaïs, in Jules Massenet’s opera of the same name. The action is played out in Alexandria, during the shift between Roman religion and early Christianity. This role portrait was produced in association with a staging of Thaïs in Stockholm in 1941. Sven Järlås worked both for the Royal Swedish Opera and the Royal Dramatic Theatre. At this time, he was leading in theatre photography and, here, brought together influences from the pictorialism of his teacher Ferdinand Flodin and impressions from New Objectivity.

Fig. 62 Per Krafft the Elder (1724–1793),
Swedish
Gustav III (1746–1792), King of
Sweden, signed 1791
Oil on canvas, 74.5 x 58 cm
Hedda and N. D. Qvist Fund
(purchase 2018, accession 2019)
NMGrh 5181
This portrait of Gustav III is a variant of the one painted by Per Krafft in 1791, which was sent to Stanislaw II August of Poland that year. It was the third time in his career that the artist had painted the king’s portrait. Here, Gustav III wears the lesser habit of the Order of the Seraphim. Purple coloured silk velvet contrasted with gold décor. Its cut followed that of the new Swedish Dress, which the king had introduced in 1778.

Carl Wilhelm Nordgren
(1804–1857), Swedish
Julius Geber (1816–1876), Wholesale
Dealer, Banker, signed 1848
Oil on canvas, 40 x 33 cm (h x b)
Gift Fund of Gripsholmsföreningen
av år 1937 (Axel Hirsch Fund)
NMGrh 5186
Coloratura soprano Hjördis Schymberg performed in Sweden and internationally. The portrait depicts her in the role of the pure-hearted Venus priestess and courtesan Thaïs, in Jules Massenet’s opera of the same name. The action is played out in Alexandria, during the shift between Roman religion and early Christianity. This role portrait was produced in association with a staging of Thaïs in Stockholm in 1941. Sven Järlås worked both for the Royal Swedish Opera and the Royal Dramatic Theatre. At this time, he was leading in theatre photography and, here, brought together influences from the pictorialism of his teacher Ferdinand Flodin and impressions from New Objectivity.

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Hedda and N. D. Qvist Fund
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Elisabeth Ohlson Wallin (b. 1961),
Swedish
Nyamko Sabuni (b. 1969), Leader
of the Political Party Liberalerna,
Minister for Integration and Equality,
c. 2005, positive 2019
Photography, digital print, 50 x 50 cm
Gift Fund of Gripsholmsföreningen
av år 1937 (Axel Hirsch Fund)
NMGrh 5193
Coloratura soprano Hjördis Schymberg performed in Sweden and internationally. The portrait depicts her in the role of the pure-hearted Venus priestess and courtesan Thaïs, in Jules Massenet’s opera of the same name. The action is played out in Alexandria, during the shift between Roman religion and early Christianity. This role portrait was produced in association with a staging of Thaïs in Stockholm in 1941. Sven Järlås worked both for the Royal Swedish Opera and the Royal Dramatic Theatre. At this time, he was leading in theatre photography and, here, brought together influences from the pictorialism of his teacher Ferdinand Flodin and impressions from New Objectivity.
Councillor of War Adam Roos af Hjelmsäter was the younger brother of the artists Catharina Maria and Leonard Henrik Roos. Their brother lived for many years in a common-law relationship with Sophie Levin. The couple had two daughters and a son. After this, the parents married in 1831, which meant that the children did not become members of the nobility. It is the artistically gifted daughters, Carolina and Amanda, who drew the portraits. One of them is probably the model for the third portrait.

**Amanda Roos** (1825–1909), Swedish, attributed to **Carolina Roos, Presumed Portrait**, 1840s
Black chalk heightened with white chalk, 22.8 x 19.7 cm
NMGrh 5180

**Johan Adolf Sevén** (1806–1870), Swedish, copy after **Johan Gustaf Sandberg** (1782–1854), Swedish
Carl Georg Bog berg (1789–1894), Theologist
Oil on wood, 19.3 x 16.9 cm
Transferred from NM 7379 (purchase 2016)
NMGrh 5184

**Fig. 63**

**Carolina Roos** (1824–1881), Swedish
Sophie Roos af Hjelmsäter (1794–1871), b. Levin, the Artist’s Mother, 1840s
Black chalk heightened with white chalk, 24.7 x 20.5 cm
NMGrh 5178

**Fig. 64**

**Johannes Sevén** (1782–1854), Swedish
Oil on canvas, 100.5 x 92.5 cm
NMGrh 5182

**Per Krafft the Elder** (1750–1839), Swedish, copy after **Gustav III**
Oil on canvas, 76 x 91 cm
NMGrh 5183

**Fig. 65**

**Sanna Sjöswärd** (b. 1973), Swedish
Emerich Roth (b. 1924), Author, Lecturer, Social Worker, Survivor of Holocaust, 2019
Oil on Wood, 50 x 50 cm
Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5185

Sanna Sjöswärd’s project and exhibition, *Fading Stories – pass them on* (Fotografiska 2019), brought portraits of Survivors together with their stories of the Holocaust. These men and women, the last eyewitnesses, are now elderly and soon will no longer be with us. Sjöswärd emphasises the importance of highlighting these people and their experiences, carrying this knowledge on to today’s youth and to future generations. The first work in the series depicts Hédi Fried; it was created in 2015 for the Swedish National Portrait Gallery (NMGrh 5072). Sjöswärd’s stark portrait of author and social worker Emerich Roth came a few years later. The close-up of his furrowed face radiates calm and dignity, while also representing the experience of almost unspeakable suffering.

**Joseph Magnus Stäck** (1812–1868), Swedish
Gripsholm Castle and Mariefred, 1840
Oil on canvas, 90 x 57 cm
Hedda and N. D. Qvist Fund
NMGrh 5192

**Fig. 66**

**Ellen Trotzig** (1878–1949), Swedish
Self-Portrait, signed 1908 or 1909
Oil on canvas, 90 x 57 cm
Hedda and N. D. Qvist Fund
NMGrh 5191

In this self-portrait, Ellen Trotzig has summarised the impressions...
left by her education, partly with Carl Wilhelmson at Valand, partly her studies in Paris at Académie Colorossi. The artist regards us with a serious expression and reserved posture, standing by a window, with a view in which a distant gleam of light can be discerned. There are lingering reminders of the 1890s’ atmospheric painting and obscure symbolism. Ellen Trotzig’s self-portrait is also characterised by the artist’s typically synthesised layers of colour and turpentine-matt surfaces.

Fig. 68
Thron Ullberg (b. 1969), Swedish Sara Danius (1962–2019), First Woman as Permanent Secretary of Svenska Akademien (the Swedish Academy), Professor of Aesthetics, Literary Critic, Essayist, 2017 Photography, digital print, 75 x 53.5 cm Gift of Niklas Heijne NMGrh 5205
Thron Ullberg staged this portrait of Sara Danius in 2017. Danius wears a “dress” made by Astrid Ljungberg Järnblad, from an idea concived by Ullberg in 1994. The dress is made from pages from the Swedish Academy’s dictionary of the Swedish language, from A to J.

Eduard Vaillat (active c. 1840–1850), French
Ludvig Lamm (1810–1891), Wholesale Dealer, Banker, 1840s (?) Daguerreotype, 9 x 6.8 cm Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund) NMGrh 5198
Eduard Vaillat (active c. 1840–1850), French
Ludvig Lamm (1810–1891), Wholesale Dealer, Banker, 1840s (?) Daguerreotype, 8.9 x 6.8 cm Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund) NMGrh 5199
Eduard Vaillat (active c. 1840–1850), French
Ludvig Lamm (1810–1891), Wholesale Dealer, Banker, 1840s (?) Daguerreotype, 9 x 6.7 cm Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund) NMGrh 5200

Fig. 65
Otto Wallgren, Gustafva Jacobsson, NMGrh 5190.

Fig. 66
Thron Ullberg staged this portrait of Sara Danius in 2017. Danius wears a “dress” made by Astrid Ljungberg Järnblad, from an idea concived by Ullberg in 1994. The dress is made from pages from the Swedish Academy’s dictionary of the Swedish language, from A to J.

Ellen Trotzig’s self-portrait is also characterised by the artist’s typically synthesised layers of colour and turpentine-matt surfaces. The artist regards us with a serious expression and reserved posture, standing by a window, with a view in which a distant gleam of light can be discerned. There are lingering reminders of the 1890s’ atmospheric painting and obscure symbolism. Ellen Trotzig’s self-portrait is also characterised by the artist’s typically synthesised layers of colour and turpentine-matt surfaces.

Fig. 68
Thron Ullberg (b. 1969), Swedish Sara Danius (1962–2019), First Woman as Permanent Secretary of Svenska Akademien (the Swedish Academy), Professor of Aesthetics, Literary Critic, Essayist, 2017 Photography, digital print, 75 x 53.5 cm Gift of Niklas Heijne NMGrh 5205
Thron Ullberg staged this portrait of Sara Danius in 2017. Danius wears a “dress” made by Astrid Ljungberg Järnblad, from an idea concived by Ullberg in 1994. The dress is made from pages from the Swedish Academy’s dictionary of the Swedish language, from A to J.

Eduard Vaillat (active c. 1840–1850), French
Ludvig Lamm (1810–1891), Wholesale Dealer, Banker, 1840s (?) Daguerreotype, 9 x 6.8 cm Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund) NMGrh 5198
Eduard Vaillat (active c. 1840–1850), French
Ludvig Lamm (1810–1891), Wholesale Dealer, Banker, 1840s (?) Daguerreotype, 8.9 x 6.8 cm Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund) NMGrh 5199
Eduard Vaillat (active c. 1840–1850), French
Ludvig Lamm (1810–1891), Wholesale Dealer, Banker, 1840s (?) Daguerreotype, 9 x 6.7 cm Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund) NMGrh 5200

Fig. 65
Otto Wallgren, Gustafva Jacobsson, NMGrh 5190.

Fig. 66
Ellen Trotzig, Self-Portrait, NMGrh 5191.

Unknown artist
Pauline Goldschmidt (1819–1854), married Jaffé, and Marianne Goldschmidt (1820–1914), married Lipschütz
Daguerreotype, 9.7 x 7.2 cm Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund) NMGrh 5197

Unknown artist
Fanny Goldschmidt (1822–1886), her children Selma Lamm (1846–1901) and Oscar Lamm (1848–1930), 1840s(?)
Daguerreotype, 9.7 x 7.2 cm Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund) NMGrh 5197

Unknown artist
Fanny Goldschmidt (1822–1886), her children Selma Lamm (1846–1901) and Oscar Lamm (1848–1930), 1840s(?)
Daguerreotype, 9.7 x 7.2 cm Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund) NMGrh 5201A

Bennos Foto after unknown artist
Fanny Goldschmidt (1822–1886), her children Selma Lamm (1846–1901) and Oscar Lamm (1848–1930), original c. 1881, copy from the 1900s
Glass plate, 12 x 9 cm Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund) NMGrh 5201B
Bennos Foto after unknown artist
Fanny Goldschmidt (1822–1886), married Lamm, her children Selma Lamm (1846–1901) and Oscar Lamm (1848–1930), original c. 1851, print from the 1900s
Gelatin silver print, 10.8 x 8.1 cm
Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5201C

Bennos Foto after unknown artist
Fanny Goldschmidt (1822–1886), married Lamm, her children Selma Lamm (1846–1901) and Oscar Lamm (1848–1930), original c. 1851, print from the 1900s
Gelatin silver print, 10.8 x 8.1 cm
Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5201D

Unknown artist
Unknown girl and two unknown men, probably members of the Lamm family, late 1800s
Collodion print, 8.8 x 7.6 cm [left], 8.7 x 7.7 cm [right], 8.8 x 17.2 cm [mounting]
Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5204

Several artists
Photo album with portraits of the Lamm family, their relatives and social circle, celebrities, topographical views and works of art, second half of 1800s
Album bound in leather. Pages in cardboard and paper. Metal clasps, 29.5 x 24 x 5.5 cm [closed]
29.5 x 49 cm [open]
Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5202

Several artists
Photo album with portraits of the Lamm family, their relatives and social circle, second half of 1800s
Album bound in cardboard and paper. Metal clasps and mounts, 30 x 23 x 6.5 cm [closed], 30 x 46 cm [open]
Gift Fund of Gripsholmsföreningen av år 1937 (Axel Hirsch Fund)
NMGrh 5203
Institut Tessin

**Greta Knutson** (1899–1983),
Swedish
*Nocturnal scene 2*
Pen and blue ink on paper,
209 x 271 mm
Transferred from NMTiD s.n.
NMTiD 1588

Läckö Castle

Fig. 69
**Unknown artist**, after **David Beck** (1621–1656), Dutch
*Gustaf Horn of Björneborg (1592–1657), Count, Earl Marshal, Governor General*
Oil on canvas, 118.5 x 146 cm
Hedda and N. D. Qvist Fund
(purchase 2018, accession 2019)
NMLä 432
This portrait of one of the foremost generals of the Thirty Years' War is based on a original by David Beck. The unusual format is because the painting was originally an overdoor in Tureholm Castle. The painting is a companion piece for a portrait depicting Hans Christoff Königs-marck (NMLä 161).
Fig. 69 Unknown artist, Gustaf Horn af Björneborg, NMLä 432.
Staff Publications and Activities in 2019

**Rickard Becklén**

**Lectures**

"Conservation and exhibition history of Rembrandt’s Claudius Civilis until 2013" (with Martin Olin), Symposium: Rembrandt, Stockholm, 2 December.

**Eva-Lena Bergström**

**Lectures**

“Utställandets praktik och möjgheter 1910–1970”, Exponeringens effekter, 7,5 hp (Effects of Exposure to Art, 7.5 credits), Södertörn University, Stockholm, 3 April.

**Publications**

“Om Söndagarne – det sena 1800-talets framställningar av musei- och galleribesökare och konsten att se på konst”, in Spännings i kulturektenorn, Department of Culture and Media Studies, Umeå University, Umeå 2019, pp. 35–59.

**Charlotta Bylund Melin**

**Publications**


**Fernando Caceres**

**Lectures**


**Lena Dahlén**

**Lectures**


**Helen Evans**

**Lectures**

“Conservation History and Ethics”, International Master’s Programme in Art History: Technical Art History and the Art Museum, Department of Culture and Aesthetics, Stockholm University, Stockholm, 14 January.

**Sarah Ferrari**

**Lectures**


**Publications**


**Rebecca Grimaldi**

**Lectures**

“Museivärldens ekonomiska förutsättningar och utmaningar”, Revenue Management i besöksförutsättningar och utmaningar, Frans Schartau Business Institute, 13 December.

**Margareta Gynning**

**Lectures**

“Porträttposer, kroppsideal och hierarkier”, The Swedish Internet Museum – hur öppen licensiering förändrade heritage, Uppsala University.

**Karin Glasemann**

**Lectures**


**Per Hedström**

**Lectures**


“Curatorsrollen på Nationalmuseum”, Curator programme, Stockholm University, Stockholm, 17 September.

**Linda Hinners**

**Lectures**

“Dumheter och kludd! – kvinnliga konstnärer kring sekelskiftet 1900”, Avika konsthall, 21 March.

“Svenska kvinnliga skulptörer med koppling till Antoine Bourdelle och Bror Hjorth”, Bror Hjorths hus, Uppsala, 8 May.

“Tradition and Modernity in Swedish Sculpture during the Late 1800’s and Early 1900’s” (with Åsa Cavalli-Björkman), The Vigeland Seminar 2019, Oslo, Norway; 23–24 May.


“Svenska kvinnliga skulptörer”, Jamtli, Östersund, 17 November.


“Konst som ger kraft till förändring”, Nationalmuseum, Stockholm, 14 November.

**Helén Hallgren Archer**

**Lectures**


“Svenska kvinnliga skulptörer med koppling till Antoine Bourdelle och Bror Hjorth”, Bror Hjorths hus, Uppsala, 4 December.
STAFF PUBLICATIONS AND ACTIVITIES IN 2019

Publications

Anna Jansson
Lectures
“From Open Access to Open Museum – How opening up the digital collections changed the Museum – How opening up the digital collections changed the Museum”, We Are Museums, Katowice, Poland, 28 May.
“...but what about our brand? About OpenGLAM and PR”, Sharing is strategies for marketing and PR”, We Are Museums, Humlebaek, Denmark, 18 May.
“Nya Nationalmuseum”.
“Communicating the exhibition – strategies for marketing and PR”, International Master’s Programme in Art History: Technical Art History and the Art Museum, Department of Culture and Aesthetics, Stockholm University, Stockholm, 17 October.

Eva-Lena Karlsson
Publications
“Portræt Jana Kazimierza w stroju polskim” (with Jacek Żukowski) and “Portræt Gustawa II Adolfa”, in Świat polskich Własów. Przestrzeń – ludzie – sztuka (exh. cat.), Jacek Żukowski and Anna Wlaźnik (eds.), Zamek Królewski w Warszawie, Warszaw 2020, pp. 45–46, 236.

Helena Kåberg
Lectures
“Nåra inpå. Tecknade porträtt”, in Dansk guldålder mellan två katastfer” (with Peter Nørgaard Larsen), in Dansk guldålder”, in Dansk guldålder, Cecilie Høgsbro Østergaard (ed.), Copenhagen 2019, pp. 188–201.

Lena Munther
Lectures
“Återöppningen av Nationalmuseum – Sveriges konst och designmuseum” (with Hanna Tottmar), Kommunikationsutbildning av diplomater (Communication training for diplomats), Stockholm, 17 May.

Wolfgang Nittnaus
Publications

Gertrud Nord
Lectures
“Proveniensforskning i museiarkiv”, International Master’s Programme in Art History: Technical Art History and the Art Museum, Department of Culture and Aesthetics, Stockholm University, Stockholm, 15 November.
“Acceptera – a Swedish Manifesto!”, ArkDes (Sweden’s National Centre for Architecture and Design), Stockholm, 18 November.
“Figuriner – pratsamma konstvärk och tekniska under”, Unga konstnärens museum, Stockholm, 21 November.

Audrey Lebioda
Lectures

Martin Olin
Lectures
“Ett nytt ideal bland ruiner. Carlo Scarpas museiarkitektur i efterkrigstidens Italien”, Södertörn University, Stockholm, 3 April.

Publications

Carl-Johan Olsson
Lectures
“Topography & Constitutive Blanks – on the subjective narrativity of landscape painting”, Inventing the Fictorial North, Alfred Krupp Wissenschaftskolleg och Universität Greifswald, Greifswald, Germany, 10–12 January.
“En quête du Grand Nord. L’invention du paysage nordique au XVIIe siècle”, (with Adèle Akamatsu, Université de Tours, Thierry Largée, Centre André Chastel and Knut Ljøgstad, Nordic Institute of Art), France Nerlich (INHA), Festival de l’histoire de l’art, Fontainebleau, France, 7–9 June.

Publications

Magnus Olausson
Lectures

Publications
STAFF PUBLICATIONS AND ACTIVITIES IN 2019

**Publications**


**Susanna Pettersson Lectures**


“Kulturens betydelse för nationens identitet”, MFK, Helsinki, Finland, 12 February.

“Collections and cultural industries”, Reinwardt Academy, Amsterdam, Netherlands, 20 February.

“National Collections”, Reinwardt Academy, Amsterdam, Netherlands, 20 February.

“Kulturens betydelse för nationens identitet”, MFK, Helsinki, Finland, 26 March.

“Kulturens betydelse”, University of Helsinki, Helsinki, Finland, 26 March.

“Regionala verksamhetens potential: forska, visa och använda samlingar”, Sveriges Museers Årsmöte 2019, Östersund, 10 April.

“Om kulturens värde”, MFK 61, Helsinki, Finland, 21 May.

“Nationalmuseum: utveckling och framtid”, Konstmuseidag, Helsinki, Finland, 7 October.

“Kulturens betydelse för nationens identitet”, MFK, Helsinki, Finland, 15 October.

“Culture as a Driver for a Change. Business of Culture”, Aalto Executive Education & University of Gothenburg, Copenhagen, Denmark, 27 November.


Jeanette Rangner Jacobsson Lectures

“Visningar för personer med demensdiagnos”, Möten med minnen, Jönköpings läns hembygdsförbund/Folkhälso, Jönköping, 22 March.

“Projektet Medvaro”, Hälsa är konst, Stockholms sjukhem, Stockholm, 23 May.

Cilla Robach Lectures


“John Selbing och konstruktionen av den vackrare vardagsvaran”, Liten konst, Jönköpings länshembygds- och demensdiagnos, Möten med minnen, Jönköpings länshembygds- och demensdiagnos, Jönköping, 22 November.

Ulrika Schäder Lectures


Cecilia Rönnram Lectures

“The Logistics of the Temporary Exhibition”, International Master’s Programme in Art History: Technical Art History and the Art Museum, Department of Culture and Aesthetics, Stockholm University, Stockholm, 28 October.


Karin Sandstedt Lectures

“The reopening of Nationalmuseum – Sweden’s museum of Art and Design” (with Lena Munther), Kommunikationsutbildning av diplomater (Communication training for diplomats), Stockholm, 17 May.

“The Logistics of the Temporary Exhibition”, International Master’s Programme in Art History: Technical Art History and the Art Museum, Department of Culture and Aesthetics, Stockholm University, Stockholm, 28 October.


Hanna Tottmar Lectures


Emilia Ström Lectures

“Conquest, annexation and myth – from consolidation to inventory – Portraits from the Polish-Lithuanian Commonwealth in the Swedish Collections”, Conference Bellum et artes. War-Art-Diplomacy in Central and Eastern Europe 1600–1660, Leibniz Institute for the History and Culture of Eastern Europe (GWZO), Artus Court, Gdańsk, Poland, 3–5 October.

Cecilia Rönnram Lectures


“Said complection, a Carnation ground culler”, CATS Conference, Copenhagen, Denmark, 13–14 June.


Karlin Sandstedt Lectures

“The Logistics of the Temporary Exhibition”, International Master’s Programme in Art History: Technical Art History and the Art Museum, Department of Culture and Aesthetics, Stockholm University, Stockholm, 28 October.


Ulrika Schäder Lectures


Kris Teib Lectures


Emilia Ström Lectures

“Conquest, annexation and myth – from consolidation to inventory – Portraits from the Polish-Lithuanian Commonwealth in the Swedish Collections”, Conference Bellum et artes. War-Art-Diplomacy in Central and Eastern Europe 1600–1660, Leibniz Institute for the History and Culture of Eastern Europe (GWZO), Artus Court, Gdańsk, Poland, 3–5 October.

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STAFF PUBLICATIONS AND ACTIVITIES IN 2019

- Genus i museer
- Gripsholmsföreningen
- Governmental Council of National Heraldry
- International Advisory Committee of Keepers of Publ. Coll of Graphic Art (50 lux)
- Karolinska förbundet
- The Royal Society for the Publication of Documents on Scandinavian History
- Långmanska Kulturfonden
- Friends of the Nationalmuseum
- Nordiska Museiförbundet
- Prince Eugen’s Waldemarsudde
- The Riksbank Committee for Commemorative Coins.
- The Council for Protection of Ecological and Aesthetic Matters of the City of Stockholm.
- Svensk Bokkonst