



Changing rooms?! Permanent displays and their storage

**ICFA Annual Meeting
Copenhagen, Denmark, 17 – 20 september 2017**

**Hirschsprung Collection
Statens Museum for Kunst**

General programme

- Sunday 17 september**
- 16:45 **Hirschsprung Collection**
Registration
- 17:30 **Keynote lecture by Sjarel Ex**
Director of Museum Boijmans Van Beuningen, Rotterdam, Netherlands
- 18:30 Drinks and canapes
- Monday 18 september**
- 09:30 **Hirschsprung Collection**
Introduction into meeting – Welcome by Christoph Lind, ICFA Chair,
Gertrud Oelsner, Hirschsprung Director and Tine Bagh, ICOM Denmark
- 10:00 **Displays in historical contexts**
Moderator: Giuliana Ericani
✓ **Guillaume Nicoud**
Post-Doctoral Researcher, Archivio del Moderno, Accademia di
Architettura, Università della Svizzera italiana,
*Permanent displays and their storage as originally intended in the Louvre
and the Hermitage*
✓ **Karolina Alkemade**
Museum of King Jan III Palace in Wilanow, Warsaw, Poland
White Hall in Wilanow Palace: restoring historical permanent display
- 11.00 Discussion
Coffee break
- 11.15 **Displays and storages in Asian museums:**
Moderator: Giuliana Ericani
✓ **Kanae Aoki**
Museum of Modern Art, Wakayama, Japan
*Would permanent displays take root in Japan: from the historical
Background of Japanese museums to a Case study of contemporary
Collection usage*
✓ **Aprille P. Tijam**
Ayala Museums, Makati City, Philippines
Shared spaces for sharing collections
- Discussion
- 12.15 Free Lunch (there are several cafe possibilities in the area)
- 13.45 **From storage to display:**
Moderator: Christoph Lind
✓ **Carolin Vogel**
Hermann Reemtsma Stiftung, Hamburg, Germany,
« Art in stock »: Alliance for hidden treasures
✓ **Camilla Klitgaard Laursen**
Hirschsprung Collection, Curator
The Lumber room- A chapel of curiosity at the contemporary art museum
- Discussion
- 14.45 Coffee break
- 15.30 Guided tour Hirschsprung Collection with Anna Schram Vejlby
- 19.00 Dinner in Restaurant Madklubben Nørrebro

Tuesday 19 september

11.15

Statens Museums for Kunst (SMK)

Coffee in the lecture room

Challenges of displays:

Moderator: Stefanie Knöll

✓ **Ellen Lerberg**

National Museum of Art, Architecture and Design, Oslo, Norway

How to unite four collections of very different character in a new museum's building

✓ **Kasper Monrad**

Statens Museum for Kunst, Copenhagen, Denmark

The challenge of exhibiting national art at a National Gallery

Discussions

✓ **Anna Grigorieva**

All-Russia Decorative Art Museum, Art historian

From special objects to special experiences: Museum Uniqueness in the

Third Millennium

13.15

Lunch SMK Café

14.45 **Audience, display, storage**

Moderator : Christoph Lind

✓ **Nicole Moolhuijsen**

Universita Ca' Foscari da Venezia and Querini Stampalia Foundation, Venice, Italy

Telling new stories and involving audience in Fine Art museums

✓ **Laila Skjøthaug**

Thorvaldsens Museum

Frames for reflection

Discussions

15.45

ICFA General Assembly

Wednesday 20 september

10.00

Tour museums in Copenhagen

Thorvaldsens Museum with Kristine Bøggild Johannsen and Ernst Jonas Bencard, curators

11.45

Short outdoor tour of the Parliament Grounds

12.30

Lunch break.

14.15

Guided tour of the SMK with Kasper Monrad, senior curator

16.00

Tour in Louisiana Museum (optional)

Delegates List

ALKEMADE Karolina, Museum of King Jan III Palace, Wilanow, (Warsaw), Poland
AOKI Kanae, Museum of Modern Art, Wakahama, Japan
AVAGYAN Haykuhi, Vanadroz Fine Arts Museum, Vanadroz, Armenia
BOUNTI-KARKA Vassiliki, Hellenic Authority of Crafts, Athens, Greece
DHAESE Tonia, Museum Mayer van den Bergh, Antwerpen, Belgium
ERICANI Giuliana, Art Historian and museologist, Padova, Italy, Previous ICFA Chair
ESKELINEN Kirsi, Sinebrychoff Art Museum, Helsinki, Finland, ICFA Board Member
GERDEMANN Anja, Hessisches Landesmuseum, Darmstadt, Germany
GRIGORIEVA Anna, All-Russia Decorative Art Museum, Moscow, Russia
INPRADIT Ittipang, Bureau of Grand National Treasure in Grand Palace, Bangkok, Thailand
JITJORN Niranai, Bureau of Grand National Treasure in Grand Palace, Bangkok, Thailand
KARNING Michael, Ministry Vienna, Austria
KLITGAARD LAURSEN Camilla, Hirschsprung Collection, Copenhagen, Denmark
KNÖLL Stefanie, Kunstsammlungen der Veste Coburg, Coburg, Germany, ICFA Treasurer
KUHNMUNCH Jacques, Conservateur en chef honoraire, Dijon, France, ICFA Secretary
LAPIT Jitprasong, Bureau of Grand National Treasure in Grand Palace, Bangkok, Thailand
LERBERG Ellen J., National Museum of Art, Oslo, Norway
LIND Christoph, Reiss-Engelhorn-Museen, Mannheim, Germany, ICFA Chair
MONRAD Kasper, Statens Museum for Kunst, Copenhagen, Denmark
MOOLHUIJSEN Nicole, Fondazione Querini Stampalia, Venice, Italy, ICFA Board Member
NICOUD Guillaume, Università della Svizzera italiana, Paris/Mendrisio, France/Switzerland
NIELSEN-BERGQVIST Josephine, Ribe Kunstmuseum, Ribe, Denmark
OVERDICK Michael, Rodental, Germany
POJDUANG Thitinan, Bureau of Grand National Treasure in Grand Palace, Bangkok, Thailand
PUEANPATHOM Thiwa, Bureau of Grand National Treasure in Grand Palace, Bangkok, Thailand
RODRIGUEZ Antonio, Chair ICEE, Washington, USA
RODRUANGSRI Naphatkul, Bureau of Grand National Treasure in Grand Palace, Bangkok, Thailand
SAABYE Marianne, Project Senior Researcher, Hellerup, Denmark
SARABHAIVANICH Buraya, Bureau of Grand National Treasure in Grand Palace, Bangkok, Thailand
SCHRAM VEJLBY Anna, Hirschsprung Collection, Copenhagen, Denmark, ICFA Board Member
SEEHABUTR Phanusri, Bureau of Grand National Treasure in Grand Palace, Bangkok, Thailand
SKJØTHAUG Laila, Thorvaldsens Museum, Copenhagen, Denmark
STENEBOG Suzanne, Västerbottens Museum, Umea, Sweden
TIJAM P. Aprille, Ayala Museums, Makati City, Philippines
VAJRAPANTI Saravudhi, Bureau of Grand National Treasure in Grand Palace, Bangkok, Thailand
VOGEL Carolin, Hermann Reemtsma Stiftung, Hamburg, Germany
VÖLKER Andrea, Leuphana University, Luneburg/Hamburg, Germany
WAFFENSCHMID Maren, PhD Student, Vienna, Austria

Minutes of the Study Days

Sunday, september 17th

For the second time, the ICFA Committee holds its meeting in Copenhagen. The first meeting held in June 1991, with Prince Johann Georg von Hohenzollern as chair, to the invitation of Villads Villadsen, SMK Director. The theme was « Feature on sponsorships ».

This year, we answer to the invitation of Gertrud Oelsner, Hirschsprung Director and Anna Schram Vejlbj, curator which welcomes us in this first day.

Keynote Lecture by Sjarel Ex

The meeting is introduced by a keynote lecture of Sjarel Ex, Director, Museum Boijmans Van Beuningen. He presents the future Depot Boijmans Van Beuningen which will open in 2019. It will be possible for the visitors to enter the collection depositories and view the works stored there. In addition, a visit will also be made to the art treatment rooms and the technical areas.

The project :

- ✓ Higher professional level
- ✓ Curator free institute
- ✓ The Rotterdammers are proud of their art treasurer
- ✓ Collective storage facility for emerging new collectors

The Building from March 2017 to Spring 2019

The Depot Boijmans Van Beuningen will open right next to the museum

- ✓ 15000 m², six floors for 155 000 objects
- ✓ Budget : 52 millions euros
- ✓ Architect : Winy Mass MVRDV

Rooftop garden	
Educational zones	Art Depots
Scientific library	Viewing Room
Restoration rooms	

For more information see <http://depot.boijmans.nl/en/blog/a-building-for-the-public/> and <http://depot.boijmans.nl/en/online->

Monday 18 september,

Welcome and Introduction into meeting by Christoph Lind

Changing rooms?! Permanent displays and their storage

As Chair of the ICFA committee, I have the pleasure to welcome in the Hirschsprung Collection in Copenhagen where holds the annual meeting, to the invitation of Gertrud Oelsner, Hirschsprung Director and Anna Schram Vejlbj, curator and Board member of ICFA.

The theme of the conference is “Changing rooms?! Permanent displays and their storage”: Displays of permanent collections and the relationship between the exhibition and the storage. How can museums meet the visitor’s expectations? How can curators keep the display in a traditional way and promote the Art in the storage at the same time?

In the traditional ambiance of the Hirschsprung Collection, ICFA debates this mentioned relationship in different regards. Interesting contributions cover new museology as well as attracting the audience to further visits. What is a permanent collections half time of a display? What gives the second half? Is the curator’s intention supposed to be audience related instead of object related? And how? New profiles of traditional collections?

We hope you have inspirational days and we look forward to exchange new ideas and insights with you.

Abstracts

Monday 18 september, morning

Displays in historical contexts

Moderator: Giuliana Ericani

Guillaume Nicoud

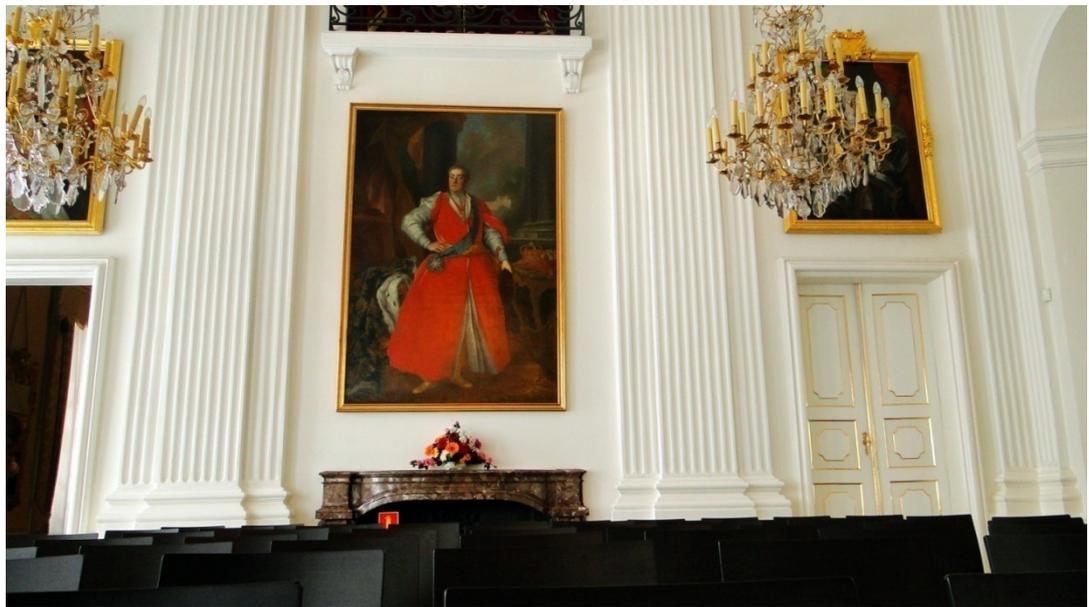
Permanent displays and their storage as originally intended in the Louvre and the Hermitage

This comparison will highlight the exhaustive panel of possibilities then available to better present the collections. I will use recent studies and unpublished documents from my recent Ph.D. – « A Gallery Stemming from the Enlightenment: The Imperial Gallery of the Hermitage and France from Catherine the Great to Alexander the Great (1762-1825) » – to demonstrate that such modern issues are also contemporary with the merge of museums and that former solutions may also be today’s one."

Karolina Alkemade

White Hall in Wilanow Palace: restoring historical permanent display

White Hall is one of the most representative rooms of Wilanów Palace. Filled with splendid furniture, paintings, mirrors and crystal chandeliers – it has been the only space remodelled by August the 2nd in Wilanów. In 1805 Stanisław Kostka Potocki opened Wilanów Palace to public as a Museum, giving the audience free entrance to the royal apartments, gallery of early modern European paintings and a collection of antiquities. The White Hall, called by then the Grand Dining Room, became a portrait gallery, featuring Potocki's equestrian portrait by Jacques-Louis David, portraits of Polish kings and queens and some of famous ancestors.



Warsaw, Wilanov Palace. The White Hall

After WW2, in the 1960's, when Palace has been once more opened as a Museum, the White Hall has been restored to the Saxon look, however the furnishings and paintings never came back to their places. Recently we managed to restore a much more complete look, based on the archival inventories, 19th century publications and early 20th century photos.

Displays and storage in asian museums

Moderator: Giuliana Ericani

Kanae Aoki

Would permanent displays take root in Japan: from the historical Background of Japanese museums to a Case study of contemporary Collection usage

In the latter half of the 19th century, one of the systems that Japan strived to import from Europe toward modernization was museum. The fact that was the time of Universal

Expositions stimulated Japanese government to hold in-country expositions with the slogan “promotion of industry,” and as its result museums were founded.

Nowadays, educational and audience based museums are aimed worldwide, and Japan is no exception. With aforementioned situation, how can permanent collections be utilized? One experiment is the serial exhibitions held at the museum where the speaker works during school holidays. To prepare the exhibition, its theme is deeply discussed, and ideas are gathered not only from a curator, but also teachers, university students and so on. This scheme would give one answer to how the permanent collection not in display can be taken advantage of. The case is analyzed and offered as a suggestion.

Aprille P. Tijam

Shared spaces for sharing collections

As in most museums in the Philippines, the challenge lies in the availability of space for both exhibition presentation and storage of collections. How do we address the issue of space for sharing collections?

With the limited storage space, a Ceramics Study Center—serving the concept of “visible storage”—housing more than 2,000 Chinese and Southeast Asian trade ware ceramics on a 25-year loan from the RTV Foundation Collection was created in 2010. The Luna, Amorsolo, and Zobel from Fine Arts collection are regularly shown, at least once a year, under rotating themes, in the museum-based exhibition program *Pioneers of Philippines Art*.

How do we activate collections “sleeping-in-storage”? Collections-based education programs such as Collections Corner (published, poster, and soon to be made available on-line), Special Collections Exhibitions, and Travelling Exhibitions are regularly presented to make select objects in storage accessible to the museum public.

Monday 18 september, afternoon

From Storage to Display

Moderator: Christoph Lind

Carolin Vogel

“Art in stock”: Alliance for hidden treasures

Since 2014 an alliance of 14 partners, mainly foundations, supports the exploitation and safeguarding of art in museum depots. The focus is on the challenges of preservation, as well as on research and display. Bringing back to light what has not been seen for decades attracts

public attention and opens new chances for museums. The network “Kunst auf Lager” can now share experiences from more than 230 projects throughout Germany.



Camilla Klitgaard Laursen

The Lumber room- A chapel of curiosity at the contemporary art museum

“It came up to his expectation. In the first place it was large and dimly lit... in the second place it was a storehouse of unimagined treasures”. This research will show how the exhibition challenges the way of thinking curatorially about permanent collections across museum traditional categories. The curatorial and, in my point of view, performative approach in The Lumber Room can inspire to new perspectives to collection displays not focusing on masterpieces, as it can work as an alternative or supplement to the chronological art historical hang.

Permanent museum collections hold a unique potential for museums to look critically on themselves in keeping with new museology and through the collection display encourage visitors to reflect critically on museums, exhibitions and how we classify the world in general.

Tuesday 19 september, morning

Challenges of Displays

Moderator: Stefanie Knöll

Ellen J. Lerberg

How to unite four collections of very different character in a new museum’s building?

Since the four museums The National Gallery, The museum of Architecture, The Museum of Design and The Museum of Contemporary Art (Oslo) were made into one, new organization in 2003, there has been plans for a new museum’s building. Very soon the big question arose; how do we present the collection?

In the presentation, I will try to tell you about the discussions we have had, where we landed, and how the work is going. The new museum is to open in summer 2020.

Kasper Monrad

The challenge of exhibiting national art at a National Gallery of Denmark

The collection of 19th century art at Statens Museum for Kunst (The National Gallery of Denmark) holds a special position. Many of the Danish paintings have an iconic status in a national context. Due to the strong national movements of the period only few paintings by non-Danish artists were acquired for more than a century.



Christen Købke, *A View of Lake Sortedam from Dosseringen Looking towards the Suburb Nørrebro outside Copenhagen*, Copenhagen, SMK

Today when installing the 19th century collection overriding aim is to show the main tendencies in Danish art of the period, with focus on the major artists and important themes and subjects, but the challenge is also to broaden the view and include non-Danish artists and show parallels to the international movements of the period whenever possible.

Anna Grigorieva

From special objects to special experiences: Museum Uniqueness in the Third Millennium

In the contemporary world overloaded by information, people search mostly for unique experiences, and it is definitely the unique experience mostly which makes people to visit museums.

But the fact of museum objects unique is not enough to attract attention in the 21st century. People are searching for personal experiences, and not just visual, they want to touch items, to operate with them, to find themselves in unusual situations, to solve unexpected tasks. And very often they want to learn something.

The All-Russia Decorative Art Museum is trying to introduce these basic principles into its new buildings and permanent displays.

Anna explore what a museum store can be and how a collection can be considered as un-constrained in this environment. The question as to the intellectual role that “storage” plays for the public, the artist, the curator and the researcher is also evaluated.

Storage to Display

Nicole Moolhuijsen

Telling new stories and involving audience in Fine Art museums

The presentation discusses the social relevance of displays featuring Fine Art with respect to collections’ display, audience engagement and access to storage. As numerous research indicates that museums are still visited only by restricted groups of individuals, that is to say the more educated and wealthy, a few questions emerge as critical. How far are Fine Art museums attempting to revisit narratives and present collections from diverse and accessible perspectives?

What challenges do institutions face in combining audience-centred policies with the need to sustain curatorial expertise? Can access to storage create new immersive experiences with impact on the interpretation of permanent collections?

Laila Skjøthaug

Frames for reflection

Storage and display are deeply interwoven in a single-artist museum. This relationship seems to me a core issue when developing narratives of relevance to contemporary audiences. The relationship stimulates the gaze as well as it defines a limit. The Thorvaldsen-narrative as an example, how flexible is it and how can it wisely be renewed.

ICFA General Assembly

This meeting ends by a short General Assembly. Christoph evokes the decisions taken during the Board meeting in september 17th: our presence at the General Conference of Kyoto from 1st till 7 september 2019 on the theme: « Museums as Cultural Hubs: The Future of Tradition »; the ICFA Committee retained the following theme: “Western Art in Asian museums, Asian Art in Western museums” jointly with ICDAD.

Then, Jacques speaks: he made an ICFA website more attractive what makes it the more pleasant reading. Several photographs were added in the reports for the meetings of Rome;

Malte, Shanghai, Oxford and Moscow. To respect the recommendations of ICOM, this reports were translated into French.

Nicole Moolhuijsen opened and fed an ICFA facebook.

ICOM set up a new directory of his members, individual and institutional, for every International Committee. Only the paid up members are listed. In November 2017, ICFA has 1198 individual and 105 institutional members.

Christoph announces that the next meeting will take place in Madrid in 2018 november organized with ICEE and his Chair, Antonio Rodriguez (present in Copenhagen). Issue: «Museums and Heritage».

To end this General Assembly, Stephanie presents the financial balance of our Committee between Milano and Copenhaegen.

TOUR MUSEUMS



C.A Jensen, *Portrait of Ida Frederikke Broberg*, Copenhagen, Den Hirschsprung Sammling

Anna presents her exhibition *Portraet og folsomhed i guldalderen (Keeping up Appearances: Portraits and Emotions in the Golden Age)*. Divided into eight parts (proxy, love and marriage....), this wonderful exhibition tries to demonstrate, through a series of portraits, the role of the Emotions in the Danish Golden Age, **but at the same time the control over one's wild and bodily passions**. How to understand the psychology of all these men, women, children living in a time not so distant from

ours? Anna met successfully this challenge in exhibiting particularly **some of the finest portraits of the Hischsprung Collection.**

The notion of "Wonderful Copenhagen" takes all its sense with the visits of the most famous museums and historical sites in Copenhaegen.

At first, we visit the **Thorvaldsens Museum** with Kristine Bøggild Johannsen and Ernst Jonas Bencard, curators. This institution is dedicated to the sculptor **Bertel Thorvaldsen** (1770–1844), who lived and worked in **Rome** for most of his life (1796–1838). Designed by **Michael Gottlieb Binesbøll**, the building, strongly inspired by antique Greek architecture was constructed from 1838-48 around an inner courtyard where the artist is buried. The outside is adorned with a **frieze** depicting Thorvaldsen's homecoming from Rome in 1838 made by **Jørgen Sonne**.



Interior of the museum

The museum displays a comprehensive collection of the artist's works in marble as well as plaster, including the original plaster models used in the making of cast bronze and marble statues and reliefs, which are now on display in museums, churches, and at other locations around the world. The museum also features paintings, Greek, Roman and Egyptian antiques, drawings, and prints that Thorvaldsen collected during his lifetime, as well as a wide array of personal belongings that he used in his work and everyday life.

Finally, we find here the very particular atmosphere of a monographic museum where the spirit of the workshop is present in all rooms, atmosphere which we observed, last year, in Possagno during the visit of the Gipsoteca Canoviana, in Italy.

The committee is going to the **Statens Museum for Kunst** which we visit with Kasper Monrad, Senior Curator. We travel the various rooms of this fantastically wealthy museum where are kept the biggest masterpieces of the European painting such as *Christ as the Suffering Redeemer* by Mantegna. With passion, Kasper, as specialist of the paintings in the Danish Golden Age, make admire us these works. The Museum has an unrivalled collection of paintings from this period where produce pictures of high artistic quality was something new; that explains the establishment of the Royal Danish Academy of Fine Arts in 1754.

The painter C.W. Eckersberg is the dominant artist and the teacher of most of the younger painters at the Royal Academy in Copenhagen. In this period the Danish painters turned from literary and historic themes toward subjects of everyday life and the study of nature. Over the last few decades, Golden Age painters like Eckersberg, Martinus Rørbye, Christen Købke and J. Th Lundbye, without forgetting a few decades later, Vilhelm Hammershøi (1864-1916).



Some delegates before the Thorvaldsens Museum

Some of us wished to go to **Niva** and **Louisiana Museum** in the North of Copenhagen.

The **Nivaagaards Malerisamling** created by Johannes Hagen between 1895 and 1905. It covered European Renaissance and Baroque painting and Danish Golden Age. A small museum building in temple style designed by Johan Schrøder was built near the main house in 1903. On 30 September 1908 Hage turned his collection into a self-owning institution which made it available to the public. He chaired the board until his death in 1923.

The European collection contains works by Giovanni Bellini, Claude Lorrain. The Danish collection contains works by some of the leading artists including C.W.Eckersberg, Christen Købke, Martinus Rørbye, P.C. Skovgaard



C.W. Eckersberg, *Vesta Tempel, Rom*, Nivaagaards Malerisamling

This museographic route could end only to the famous **Museum Louisiana**, situated a few steps away from Niva. Everyone knows his history, its importance and its role in the contemporary museography.