



*Changing rooms ?! Permanent displays and their storage*

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

**Hirschsprung Collection  
Statens Museum for Kunst**

## **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.

Dr. Christoph Lind, President of ICFA

## Delegates List<sup>1</sup>

ALKEMADE Karolina, Museum of King Jan III Palace, Wilanow, Poland  
AOKI Kanae, Museum of Modern Art, Wakahama, Japan  
BAGH Tine, Ny Carlsberg Glyptotek, Copenhagen, Denmark  
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  
EX Sjarel, Museum Boijmans Van Beuningen, Rotterdam, Netherlands  
GERDEMANN Anja, Hessisches Landesmuseum, Darmstadt, Germany  
GRIGORIEVA Anna, Researcher, Art Historian, Moscow, Russia  
INPRADIT Ittipang, Bureau of Grand National Treasure in Grand Palace, Bangkok, Thailand  
JITJORN Niranaï, Bureau of Grand National Treasure in Grand Palace, Bangkok, Thailand  
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  
MISS Stig, Research Fellow, Thorvaldsens Museum, Copenhagen, Denmark  
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  
RIDGE Jacqueline, National Galleries of Scotland, Edinburgh, Scotland  
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, Umeå, 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, Lüneburg /Hamburg, Germany

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<sup>1</sup> List from register forms received by the ICFA Secretary. In green, ICFA Board members

## General programme of the meeting

- 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*  
Discussions
- 11:00 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*  
Discussions
- 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*  
Discussions

14.45	Coffee break
15.30	Guided tour Hirschsprung Collection with Anna Schram Vejlby
19.00	Dinner in Restaurant <b>Madklubben Nørrebro</b> , Sortedam Dossering7C,
<b>Tuesday 19 september</b>	
11.15	<b>Statens Museums for Kunst (SMK)</b> Coffee in the lecture room
	<b>Challenges of displays:</b>
	<b>Moderator:</b> Stefanie Knöll
	✓ <b>Ellen Lerberg</b> National Museum of Art, Architecture and Design, Oslo, Norway <i>How to unite four collections of very different character in a new museum's building</i>
	✓ <b>Kasper Monrad</b> Statens Museum for Kunst, Copenhagen, Denmark <i>The challenge of exhibiting national art at a National Gallery</i> Discussions
	✓ <b>Anna Grigorieva</b> Art historian, museum specialist <i>From special objects to special experiences: Museum Uniqueness in the Third Millennium</i>
	✓ <b>Jacqueline Ridge</b> National Galleries of Scotland, Edinburg, Scotland <i>Developing a National Collection Facility in Scotland: a mechanism to explore stored art as a creative technology</i> Discussion
13.15	Lunch SMK Café
14.45	<b>Audience, display, storage</b>
	<b>Moderator :</b> Christoph Lind
	✓ <b>Nicole Moolhuijsen</b> Universita Ca' Foscari da Venezia and Querini Stampalia Foundation, Venice, Italy <i>Telling new stories and involving audience in Fine Art museums</i>
	✓ <b>Laila Skjøthaug</b> Thorvaldsens Museum <i>Frames for reflection</i> Discussions
15.45	ICFA General Assembly
<b>Wednesday 20 september</b>	
10.00	<b>Tour museums in Copenhagen</b> 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)

## Abstracts

**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 2<sup>nd</sup> 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. 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, 19<sup>th</sup> century publications and early 20<sup>th</sup> century photos.*

**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 TRAVELING EXHIBITIONS are regularly presented to make select objects in storage accessible to the museum public.*

### **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.*

### **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 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**

*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. 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 the unique experiences, and it is definitely the unique experience mostly which makes people to make efforts of lifting their bodies from sofas and office chairs and coming to museums.*

*But the fact of museum objects being the only one in the world is not enough to attract attention in the 21<sup>st</sup> century. Just watching nice things and even reading about them is not interesting any more. People are searching for personal experiences, and not only visual, but tactual, they want to feel the smells, the wind, touch the items and operate with them, be influenced by magnificent very special space (for example, museums, constructed by Zaha Hadid), be involved in the process... They want to feel themselves someone different, be placed in an unusual situation. They definitely want impressions they don't usually have in everyday life to make the perception of museum exhibits really sharp and worth coming to a museum. My report contains theoretical ideas and practical examples, including unexpected suggestions how to provide each of these type of experiences at the museums – in recreation, event, temporary exhibition areas, as well as on permanent displays – without losing the value of precious museum objects. And suggestions of changing museum spaces to achieve these goals.*

**Jacqueline Ridge**

**Developing a National Collection Facility in Scotland: a mechanism to explore stored art as a creative technology**

*The National Galleries of Scotland are taking forward a major capital project - The National Collection Facility. This paper will consider how this initiative has helped us to reconsider the word storage using the premise that as a physical entity artworks are always in a state of "storage" of which display is of a particular form with its associated hierarchy of significance.*

*The author will 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.*

**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.*