

Astrid Østigård

Examining national images in art exhibitions

A comparative study of national and art historical narratives in “Tidslinjen” at Nationalmuseum and “Pinacoteca” at Musei Capitolini

Hovedoppgave i Kulturminneforvaltning

Veileder: Mattias Bäckström

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Norges teknisk-naturvitenskapelige universitet
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Kunnskap for en bedre verden

Abstract

This thesis examines how images of the national is conveyed to visitors in the art historical museum exhibitions "Tidslinjen" at Nationalmuseum, Stockholm, and "Pinacoteca" at Musei Capitolini, Rome. To examine which images that is conveyed, theory about the national and art historical, and the narrative and the comparative is applied to the exhibitions. Based on an exhibition analyses, it is discussed how the different images of the national in these exhibitions are created as either one master narrative consisting of many episodical stories, or as many episodical stories that together create an image of the national.

Sammendrag

Denne masteroppgaven undersøker hvordan bilder på det nasjonale formidles til besøkende på kunstmuseum gjennom en komparativ analyse av utstillingene «Tidslinjen» ved Nasjonalmuseum, Stockholm, og «Pinacoteca» på Musei Capitolini, Roma. Dette gjøres ved å anvende teori om det nasjonale og det kunsthistoriske, og det komparative og det narrative for å analysere hvilke bilder på det nasjonale som presenteres på de ulike utstillingene. Basert på utstillingsanalysene diskuteres det hvordan bildet på det nasjonale i disse utstillingene enten oppstår som et nasjonalt narrativ bestående av mange episodiske fortellinger, eller som mange episodiske fortellinger som til sammen utgjør et helhetlig bilde på det nasjonale.

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1. Introduction

Inspiration and choosing a theme

During the autumn semester of 2021 I was studying at The Norwegian institute in Rome. My subject there was about the cultural, political and religious development of Rome from antiquity to modernity, focusing on the city as a symbol through different times.¹ There was also an additional focus on architecture and art, and how images of previous historic and cultural periods are displayed and talked about today. Our lecturers nuanced this focus by contributing different perspectives, accompanying our excursions while we were discussing the cultural heritage of Rome. Studying in Rome offered many interesting discussions with lecturers, fellow students, and researchers at the institute, about how both heritage and nationalism are conveyed during our many excursions through the city landscape, different museums, as well as in literature. The discussions were both frustrating and really interesting, providing me with a great opportunity to apply knowledge I have acquired through my studies in heritage studies and art history. It also inspired reflection on different approaches to history, heritage, and nationalism, and how those different approaches provide different outcomes to how they are perceived by audiences.

My stay in Rome provided the opportunity to look closer at how national monuments, the selection of national heritage and its presentation to the public is connected to the contemporary image of the nation. For example, the history of Rome and how it is conveyed today, is very much focused on the heritage of antiquity and ties the modern city of Rome, after the unification of Italy, closely together with antique monuments visible in the city.² The image of Rome as the center of both the roman empire and the modern Italy is visible to both locals and tourists when visiting the city, while also very focused on displaying antiquity as the "genuine" Rome.³ Understanding how the city of Rome emphasizes some parts of their heritage and fitting it into an image of the city where ancient Rome corresponds with the views of the modern city of Rome is an interesting example of how an image of cultural heritage is presented to an audience. It also demonstrates how politics, as well as both conscious and unconscious decisions on historic

¹ Roma- Sted og Symbol

² Statement from archaeologist Chris Siwicki during a lecture in ROMA2020, Palatine Hill, Rome, 29.9.2021

³ Observation by author, October 2021

narratives help to enhance and shape the context of the perceived image of cultural heritage.

The following semester, in the spring of 2022, I had an internship at The Nordic Centre of Heritage Learning and Creativity (NCK) in Östersund. There I followed guided tours at the cultural museum Jamtli, and in the Östersund department of Nationalmuseum. One of my experiences and memories from the internship was a conversation with a guide at the Nationalmuseum where we talked about how the art in museum exhibitions can create different visitor experiences based on how it is conveyed through text, guides, and layout. In the exhibition in question, "Nordiska myter"⁴, the different approaches to the content of pedagogic tools resulted in either a focus on Norse mythology interpreted and understood from a Scandinavian perspective as an image of our heritage, or as an example of an art historic development within classical art, spanning from Sweden to Rome during the nineteenth and twentieth century. One of my insights was that the way the exhibition was conveyed to the visitor, with either a focus on Norse mythology or art historic influences and neo classicism, defined the image which the visitor was left with, and therefore also how the visitor remember the theme the next time they encounters it. This illustrates the importance of how a theme is narrated in the museum, depending on the desired visitor learning outcome.

Theme, purpose, and relevance

My experiences in Rome and Östersund made me want to look closer into the theme of how cultural and national heritage is conveyed at museums, and how themes that touch on nationality are conveyed to visitors without a local identity and extensive prior knowledge. With this project I aim to investigate how national heritage and different parts of it is presented to an audience at museums.

In this thesis I wish to examine *how* museums choose to show and convey themes with a national significance and value, specifically museums which already have a special focus on the representation of art and art history, and therefore address the subject of national heritage in their presentations. I have chosen to do a comparative analysis of the museums Nationalmuseum in Stockholm, Sweden, and Musei Capitolini in Rome, Italy, with focus on their permanent exhibitions "Tidslinjen"⁵

⁴ Norse mythology, temporary exhibition at Nationalmuseum Östersund may 18th 2021- April 18th 2022.

⁵ The timeline

and "Pinacoteca"⁶, and how they convey different images of national heritage to the audience to accomplish this.

In the chosen museums and permanent art exhibitions, I look at *how* images of the national is represented, included, and problematized. The goal is not to examine which parts of the exhibitions are national, but rather how the theme of nationality is incorporated into other themes within the local or national heritage scope of the museum.

Other similar research projects include the "European National Museums" (EuNaMus) project (2010-2013) which explore the creation and power of European national museums towards Europe and its states in today's contemporary society. The goal of that project was to investigate how different European countries approach national museums as a representative of national values and realities, and how this correspond with the creation and contest of national and political identities.⁷ Then there is the book *Civilizing rituals* (1995) by art historian Carol Duncan that discusses art museums and how they are perceived by the public in different museums and countries, and the differences between public and private museums around the world, but with a focus on USA.⁸ Both of these are used in theory and background to establish the relevance and theoretical framework for this thesis.

The exhibitions themselves do not just determine *if* a national heritage is represented, but also *how* it is conveyed. In my thesis I will thus investigate how certain museums shape the national heritage through production and reproductions of *the national*. As I will show, the museums do not just mirror the existing image of the national but are active contributors to the current image that exists.

Based on the outlines of my research, I have created the following research questions:

How does Musei Capitolini in Rome and Nationalmuseum in Stockholm produce and convey images of the national in their exhibitions to visitors?

Do Musei Capitolini and Nationalmuseum problematize the notions on the national?

⁶ The picture gallery

⁷ Aronsson 2011.

⁸ Duncan 1995

Concepts

The National in museums consists of symbols of national identity within a state, conveyed through a museum's exhibitions. It is historically a result of the creation of nation states in the eighteenth and nineteenth century, during which time, private collections were made into public museums.⁹ "The national" is created in museums today based on the conditions of the museum and create and contest national and political identities within the nation. Different nations approach the theme of the national in museums differently, based on the nation's values and realities of each nation.¹⁰ Both "Pinacoteca" at Musei Capitolini in Rome and "Tidslinjen" at Nationalmuseum in Stockholm is built upon the idea of making private collections with national values available to a public. The image of the national is created and presented based on an interpretation of historical events and is not random. Important research on the theme of The National in museums is the EuNamus project, historian Peter Aronsson's "Vad är et nationalmuseum?" and *Civilizing Rituals* by Carol Duncan.¹¹

The Art Historical is about two things: art history as it is presented through art museums in a contemporary setting, and the concept and understanding of art history as an academic genre. The idea of modern art history was introduced by Giorgio Vasari in the sixteenth century, creating a system of technical qualities, geographical differences, and artistic progress to separate art into historic categories.¹² "Pinacoteca" and "Tidslinjen" both display and describe art within the concept of art history in the setting of the museum, but with different approaches to how the idea of the art historical is merged into other themes of the exhibition. Relevant research includes *Civilizing Rituals* by Carol Duncan on art history in museums, the chapters 13, 14 and 20-26 in *Gardner's Art through the Ages*, and *Museum Revolutions* by museologist Simon Knell.¹³

Limitations

How national heritage is problematized and conveyed in museums is a very large subject, and to limit the scope I have narrowed down the subject to something manageable for a master's thesis. I have chosen to limit the choice of exhibitions to the following: two permanent art

⁹ Duncan 1995

¹⁰ Aronsson 2011

¹¹ Aronsson 2010, EuNaMus 2010, Duncan 1995

¹² Vasari 1568

¹³ Duncan 1995, Kleiner 2015, Knell 2007

exhibitions at public museums with English resources available, with themes related to national heritage and art, and which also focus on the period of the fifteenth to the eighteenth century.

To find museums that provide resources in English, I focused on museums that targets an international audience and therefore provide museum resources in English. The chosen museums should also have collections related to national heritage and art. With these limitations in mind, my choice fell on Nationalmuseum in Stockholm, Sweden, and Musei Capitolini in Rome, Italy, and I will, among others, use their visitor materials available in English as source material.

When choosing exhibitions, firstly, I prioritized permanent exhibitions as these are created to exist for years, and are therefore more available, as well as targeting a larger audience with a more thorough pedagogic work.¹⁴ Based on these criteria, the most relevant exhibitions at each museum are the permanent exhibitions "Pinacoteca" at Musei Capitolini in Rome, and "Tidslinjen" at Nationalmuseum in Stockholm. The chosen museums and exhibitions contain art that is collected by the museum, where much of the first museum collections were donated by the royal family in Sweden and the papacy in Italy, in periods which are still considered important and relevant to the development of today's national identities.¹⁵ Secondly, to further limit the thesis, I chose a time period displayed in both exhibitions by focusing on the fifteenth through the eighteenth century, based on a common time period of two exhibitions. "Pinacoteca" exhibits art from the fifteenth to the eighteenth century, while "Tidslinjen" is categorized chronologically spanning from the fifteenth century up until the 1960s. Practically, this means the entire "Pinacoteca" exhibition and the second floor of "Tidslinjen" which spans from the fifteenth century to eighteen hundred.

Within the two exhibitions there are some objects and themes which are offered more attention in this thesis. This selection is based on several criteria. Firstly, the selection made in this thesis is based upon the highlights of the exhibitions as they are presented by the museums. Secondly, repeating themes or people in the exhibition, and the objects focused on in the texts, audio guide or guided tours are given more consideration when examples and focus points of the exhibition have been chosen. These are presented more thoroughly, which makes them interesting in terms of how they are presented and why they are considered more important to display. Thirdly, objects and themes which seems to be of importance to the national and art historical through

¹⁴ Strandgaard 2004, p.10

¹⁵ ReOpen (Nationalmuseum). Federica Papi, personal communication 7.4.2023

either motive, content in text or audio guide, or by context are also included. A list of themes and objects that have been given increased attention in this thesis, with a very brief explanation, can be found in the appendix.

Disposition

The thesis is divided into six chapters: The first chapter covers the introduction of the theme and background followed by the research question, and the limitations to the thesis. It also introduces the overall concepts of the theory with *the national* and *the art historical*. Then, the methodology with exhibition analysis, interviews and participating observation as methods, and source material which consists of the exhibitions, transcribed interviews, participating observation, guided tours and audio guides, and museum publications, is accounted for.

The second chapter provides the theory for the thesis and is divided into "earlier research" and "theoretical perspectives". "Earlier research" covers research on museology, art history, and nation, and "theoretical perspectives" explain the narrative and comparative as theories.

The third chapter is divided into two parts. These consist of an examination of "Tidslinjen" and "Pinacoteca" based on the source material, with the agenda of discovering which images of the national heritage is displayed in each exhibition through an exhibition analysis of the nine galleries of the "Pinacoteca" at Musei Capitolini and the three main galleries and nineteen cabinets in the second floor of "Tidslinjen" at Nationalmuseum.

The fourth chapter will be a comparative analysis and a discussion based on the previous results, and the theory, and my own thoughts on the subject; where the two exhibition analyses are compared and discussed. Based on the analysis from chapter three and the general discussion, I will conclude with which images of the national are presented in a museum exhibition and why.

Chapter five consists the literature list, and references. In addition, there is an appendix consisting of data sets and exhibition schematics from both museums, themes of the Nationalmuseum cabinets, and the interview guide with consent form.

Methods and source material

In order to discuss my research questions, I will be analyzing the source material from each of the museum exhibitions before I do a comparative analysis of the results. The methods used to answer the research question are exhibition analysis, interviews of museum employees, and

participating observation of guided tours. A comparative analysis will also be conducted based on the findings from the beforementioned methods.

The source material consists of 1) the museum exhibits "Pinacoteca" and "Tidslinjen" with museum objects and text available to the museum visitors inside the exhibitions, 2) transcribed interviews of museum employees, 3) notes from guided tours, and 4) relevant publications done by, or about, Musei Capitolini and Nationalmuseum and the chosen exhibitions.

The collected data and following analyses will be the subject of a further analysis and discussion of how the museum work with themes that include national images and art historical contexts, what these images are, and how they are conveyed to the public. This will be done in both museums independently before the comparative analysis is conducted, based on the relation between the narrative, the comparative, the art historical and the national described under "theoretical perspectives" in chapter two.

Methods

Exhibition analysis

The exhibition analysis will be based on the exhibitions "Tidslinjen" in Nationalmuseum and "Pinacoteca" at Musei Capitolini, with its content of art, objects, texts, and the physical framework of the museum. Within the chosen exhibitions and limitations, each exhibition consists of several galleries. The analysis will be conducted on each gallery as well as on the whole of the exhibitions with the goal to discover which stories and images of nationality are being told and how they work together. The interviews and guided tours will be used to further discuss how representatives of the museum think of and influence the images of national heritage displayed through the permanent parts of the exhibition. The content of the exhibitions will be analysed based on an understanding of the exhibitions as art collections from the sixteenth to the eighteenth century, in a contemporary museum setting both in each gallery, and in the complete exhibitions.

An exhibition analysis takes the physical room into account and considers how the visitor interacts with it as a landscape consisting of opportunities of movement, fixed points of attention, and the visitor's opportunities to interact with the exhibition and its objects and texts.¹⁶ The exhibition and its objects are a visual medium. According to Hege Huseby objects standing alone in an exhibition are not considered interesting to the visitor as they do not provide a context or fit into a narrative that is readable to the visitor.¹⁷ How aspects of the exhibition are created to have a purpose, and convey a coherent story that manages to keep the attention of the visitor, is also an important task of the exhibition which influences the visitor experience, as stated by museologist Kerstin Smeds.¹⁸

The British philosopher Beth Lord points out that the museum is not just about the objects themselves, but about the representation, interpretation and production of objects and themes.¹⁹ If the exhibition is analysed as a text, the original purpose of the objects is disregarded in favour of an interpretation where they are tools to communicate one narrative. If the exhibition instead is analysed as a discussion between the visitor and the content of the exhibition within the setting of a museum, every aspect of the exhibition enhances the quality of this

¹⁶ Smeds 2017, p. 13

¹⁷ Huseby 2017, p. 49

¹⁸ Smeds 2017, p. 18-20

¹⁹ Lord, quoted by Eriksen 2009, p. 119

discussion. Due to this, an analysis should also consider how the different elements of the exhibition together increase the visitors' opportunity to explore the theme of the exhibition.²⁰

The goal of the exhibition analysis is to understand which national images that is presented to the visitor. While analysing the themes of the exhibition created with objects, the overall goal is to determine how this is created into a narrative that the visitor can comprehend. The different objects and aspects of the exhibition can be considered as parts of this discussion individually and will be discussed as pieces to a puzzle to discover how they together create an entire image for the visitor to read, explore and understand.

A museum exhibition can be read as a document and analysed as such with text, narrative and content, construction, and images. The exhibition conveys knowledge about a theme, and this is the sum of all the elements of the exhibition combined into a comprehensive theme by combining the museum's collections and text. To analyse how the content of the exhibition work together I will be applying aspects of document analysis to supplement the exhibition analysis. Historian Kristin Asdal defines a document as something that has been created with a specific purpose, to connect things outside of the document.²¹ The document is usually a written text created to be a part of a series of documents in a conversation between connected objects. When analysing a document, it is suggested by Asdal that the document should be looked at as a landscape, consisting of layers and diversity.²² Afterwards, as with a document, you can view the museum exhibition in a larger context based on how it interacts with culture, academic research, other themes, and the purpose and context of the exhibition. This means that the exhibition should be viewed both independently and based on how it is created, presented, and narrated in a greater social context between the museum and the society.²³

The exhibition room

The physical appearance of the exhibition room in the museum is discussed by archaeologist Stephanie Moser.²⁴ The environment in the museum and the exhibition galleries influence how exhibitions are experienced by visitors. As Moser points out this includes the museum

²⁰ Smeds 2017, p. 34

²¹ Asdal, Reinertsen 2021, p.2-5

²² Asdal Reinertsen 2021, p 2-5

²³ Asdal, Reinertsen 2021, p. 2-5

²⁴ Moser 2010, p. 25

building, gallery interiors and design choices in the exhibition. In the gallery, the physical size of the rooms affects how the exhibition appear to the visitor, with larger galleries appearing grander and more authoritative than smaller ones. In contrast a smaller gallery would provide a less intellectually intimidating and more intimate viewing, offering a more personal experience. If an exhibition covers several rooms, Moser continues, the difference in size between the rooms also create a hierarchy between the smaller rooms, often containing more questioning themes of the exhibition, and the large rooms that often present grand, authoritative accounts on a larger scale.²⁵

According to Moser removable walls offer the opportunity to create restricted spaces within a larger gallery.²⁶ By providing physical barriers between parts of the exhibition gallery, the museum can counter a feeling of detachment that larger rooms easily instil in the visitor. Narrow rooms with objects along the walls appear more formal and parade-like, while a less systematic approach to the placement of objects combined with a smaller circular-appearing room encourage a less detached and more connected impression of the exhibition theme.²⁷

Museologist Kali Tzortzi have developed a model that explain how the visitor move in an exhibition, based on the variables of the physical layout and visitor experience.²⁸ In this model Tzortzi connect that more choices of movement that is possible, the more will the visitors choose different paths through an exhibition, and the more interference there is from visitor resources through the galleries, the easier it is for the visitor to follow the narrative of the exhibition.²⁹

Moser also mentions that he choice of colour used in an exhibition can stipulate an unwritten meaning or context to an exhibition or theme, and thus enhancing the visitor experience.³⁰ The colour palette used can for example be based on historical periods, have a symbolic value, or to enhance the objects on display in one way or another. Similar to the use of colour, the use of light can also be used to subtly create a hierarchy between objects or themes displayed, elevating some objects above other and providing visual clues about the exhibition based on light direction, type of light and intensity.³¹

²⁵ Moser 2010, p. 25

²⁶ Moser 2010, p. 25

²⁷ Moser 2010, p. 25-26

²⁸ Tzortzi 2015, p. 113

²⁹ Tzortzi 2015, p.113

³⁰ Moser 2010, p. 25-26

³¹ Moser 2010, p. 25-26

As shown in my analysis the physical features of the exhibition room play a role in how the narrative of the exhibition interacts with the visitor. The use of removable walls, lighting and the size of the rooms guides the visitor around the room, suggesting which objects that are a part of the same theme and what they should focus on and therefore which narratives that are being promoted to the visitor.

As art historian Andrew McClellan argues, classifications and structure of objects within an exhibition provide displays with meaning and coherence.³² A theme is expressed through collected and categorized objects, whom again are based on cultural or personal preference, and based on this, the theme is conveyed. What, how, when and by who, something is collected, and how it is displayed, depend on cultural and historical interest. Expressions on how collective values and aspirations have developed over time can be observed in public museums based on the collected and displayed objects.³³ Moser points out that within an exhibition, chronological displays show the development of culture, with decline and prosperous times. A thematic manner of setup on the other hand emphasizes levels of cultural attainments of a culture as a narrative.³⁴ These choices are made to affect the visitor experience and the information the visitor gains about the theme of the exhibition. Presenting the theme chronologically or thematically has been critically discussed by museologist Andrea Witcomb, who discusses the advantage of providing the visitor with a combined narrative which encourages the visitor to interpret and take part of subjectively interesting parts of the exhibition instead of being presented with a singular narrative.³⁵

Since exhibitions can be presented both thematic and chronological, affecting what and how the exhibition is presented to the visitor, the use of narratives must be considered in the analysis. The theories by McClellan and Witcomb points out how cultural preferences influences how an exhibition is categorized and conveyed. This is relevant when analysing which narratives and images the exhibition conveys, as to how different narratives are presented to the visitor to reflect over. The use of different narratives and how these are presented to the visitor determines which, if any, national images the visitor learns about and can interpret.

³² McClellan 2008, p. 111

³³ McClellan 2008, p.111

³⁴ Moser 2010, p. 25

³⁵ Witcomb 2003 p. 128, McClellan 2008 p. 111

Text in the exhibition

Ida Bennike presents the text of the exhibition consists of all use of words, both written and oral, within the exhibition.³⁶ Texts control how the objects are understood together in the new context of the exhibition. Placement, information, and layout affect if and how they are read, and in which context. They also affect how an exhibition is perceived and experienced by visitors. The experience of museum exhibitions is the understanding that happens between the objects and the texts that give them context and explanation. To understand how an exhibition interacts with the visitor, one must consider the value and content of the provided texts.³⁷

My chosen museum exhibitions consist of objects and text, and this text accompanies and provide information and context to the exhibitions, themes and objects presented. These texts are many, and with different types of content. To clarify how the different texts are comparable and influence the exhibitions, Bennike has created a suggestion for how to view, use and discuss different types of text in the exhibition. This categorisation will be the foundation for how texts are spoken about, separated and compared in the thesis.

Bennike divides museum texts into four categories of content. The content is divided into introduction texts, thematic texts, group texts and object texts, that are all a part of a hierarchy of museum texts, from the most general introductions to details on each object. For textual displays, they are divided into scenographic, mobile and digital texts.³⁸

The intro text is the first introduction to a grander theme in the museum exhibition and creates the foundation for what the visitor expects for the visit, as well as working as an introduction to a theme or subject the visitor will experience more about during its visit.³⁹

The thematic text introduces each theme or room in the exhibition. While it does not discuss any objects in particular; it enlightens a theme, history or red thread that connects a set of objects to one another.⁴⁰

The group text speak of a collection of objects, often in a class cabinet. The group text is specific enough about the theme of the objects to refer to each object in the group while not going into detail about the objects, but rather tying several objects together through a common

³⁶ Bennike 2017, p. 188-189

³⁷ Bennike 2017, p. 192

³⁸ Bennike 2017, p. 195

³⁹ Bennike 2017, p. 196

⁴⁰ Bennike 2017, p. 196

theme within the exhibition that have placed the objects together physically and implicitly.⁴¹

The object text is only about a single object and is often placed next to the object in question. Object texts can be either factual or interpreting. A factual text can consist of motive, material, use, and factual knowledge about the object. The interpretive object text is about more than the simple facts, and tell a story with interpretations, historic details, origin, or digressions that together tells a story with the object as a focal point.⁴²

Digital texts consist of information available on your own smartphone, tablets to borrow, and interactive or informational screens in the museum. They have in common that they can make large amounts of additional information available to the visitors, supplementing the permanent texts of the scenographic displays.⁴³ Digital texts include recorded sound and video. Digital, mobile screens can be used similar to scenographic texts, smartphones, and tablets, and provides a whole set of new opportunities to how the museum is experienced, providing more flexibility to the visitor experience.⁴⁴ According to Bennicke all digital texts should still refer to the physical aspects of the exhibition, facilitating the museum experience rather than being a distraction to the physical in-person visit.⁴⁵

The analysis of each gallery and exhibition will be based on the following criteria:

The physical aspects of the exhibition. This includes physical features of the room, text, layout and encouraged movement patterns as discussed by museologist Kerstin Smeds,⁴⁶ and the application of art historic displays that, according to Kali Tzortzi, provide a visual and art historical backdrop.⁴⁷ As stated by Huseby, the physical backdrop facilitates and guide the visitor's opportunities to interact with the exhibition and its objects and texts.⁴⁸

The textual content. The exhibition texts determine in which context the objects are perceived and understood by the visitor.⁴⁹ Ida Bennicke

⁴¹ Bennicke 2017, p. 197

⁴² Bennicke 2017, p. 197-198

⁴³ Huseby 2017

⁴⁴ Bennicke 2017, p.201

⁴⁵ Bennicke 2017, p.203

⁴⁶ Smeds 2017, s. 14

⁴⁷ Tzortzi 2015, p. 43

⁴⁸ Huseby 2017, p. 49

⁴⁹ Bennicke 2017, p.203

states that the understanding of a museum exhibition happens between the object and the text, depending on how they are presented together.⁵⁰

The social context and references of the exhibition. This is about viewing the exhibition within a larger context of culture, academic research and the purpose of the exhibition, assuming that the exhibition holds two purposes. This means to consider the exhibition itself, but to also examine the greater social and cultural context in which it is narrated, as suggested by Asdal, Reinertsen.⁵¹ The goal of this is to understand how art historical and national contexts, are a part of the dialogue created by the exhibition. This means that the exhibition should be viewed both independently and based on how it is created, presented, and narrated in a greater social context between the museum and the society.

The qualities, discussions, and purpose of the elements, individually and together. An argument made by Hege Huseby is that a collection of museum objects by themselves are not interesting to the visitor since they do not provide a context or a narrative available to the visitor.⁵² This causes the exhibition to need a coherent story to guide the visitor through the exhibition.

⁵⁰ Bennike 2017

⁵¹ Asdal, Reinertsen 2021, p. 2-3

⁵² Huseby 2017, p. 49

Interview

I have interviewed four museum employees for my thesis. These interviews were done to get a comprehensive understanding of how the museums have created narratives within the exhibitions, and which considerations that are done to convey these narratives to the visitor. The interviews included information about the selection of objects, themes and text in the exhibition, the general image presented at the museum, how this work was conducted, and how the employees as museum curators considered the presentation of different cultural images and themes to be successful.

Interviews are often used as a method for collecting qualitative research data. One of the types of qualitative interviews are in depth interviews.⁵³ Sociologist Aksel Tjora explains how it is beneficial to start qualitative interviews with small talk to create a more relaxed interview and making the informant more comfortable being interviewed.⁵⁴ It is also important for the researcher to acknowledge that the answers provided during the interview is a result of what the informant thinks the researcher wants. An in-depth interview is best accomplished in a relaxed setting within a context created by the researcher. One challenge with this type of interview is that information can be under communicated or contexts misunderstood by the researcher. According to Tjora, another challenge can be how the informant think they should answer, either to help the researcher, or to provide a positive image of the theme or themselves, which is relevant for the informant's credibility.⁵⁵ For a qualitative interview to be successful the structure of the questions in the interview guide is of importance, where questions that can be answered with a simple "yes" or "no" stunts the possibility for reflection from the informant.⁵⁶

As Tjora puts forward in depth interviews are conversation where the theme decided in advance by the interviewer.⁵⁷ The interviewer uses open questions where the informant can share as much information as they would like, including digressions. This can result in new, but relevant information that the informant considers important. An in-depth interview can be divided into three parts: warmup, reflection and ending.⁵⁸ The warmup part contains simple, practical questions that does

⁵³ Tjora 2010, p. 90

⁵⁴ Tjora 2010, p. 92

⁵⁵ Tjora 2010, p. 93

⁵⁶ Tjora 2010, chapter 3

⁵⁷ Tjora 2010, p. 90-92

⁵⁸ Tjora 2010, p. 90

not require much reflection. This is followed by the main part of the interview where the questions are designed to make the informant talk in depth about the chosen theme(s). The ending questions are questions created with the purpose of distracting the informant from the reflective questions, and therefore normalizing the situation with questions and information regarding the research project as well as thanking the informant for their time. Tjora explains that three to six in depth questions with follow up questions is reasonable within a one-hour interview. Short interviews can be beneficial where there is a small theme, or the interview does not touch in on very personal subjects. This type of interviews is used when the researcher wishes to obtain information about the informants' personal opinions and experiences. In depth interviews is also beneficial if the researcher has little knowledge about the theme in question by allowing the informant to make more elaborate answers.⁵⁹

Tjora discuss how an interview guide helps structure the interview and should be based on the interview being divided into the three parts warm up, reflection and ending.⁶⁰ This is helpful when conducting the interviews, but also to narrow down the theme beforehand. In the situation of an interview, no matter how informal the setting, there is an expectation of how an interview should be conducted with the researcher taking the lead and asking questions. To have an interview guide with questions that allow for elaborate answers, encouraging the informant to speak freely is important. The framework of an interview with well formulated questions and a lead role from the researcher combined with informal follow up questions and comments can facilitate a good interview for both the researcher and informant.⁶¹

On occasions, Tjora emphasizes how the use of phone or email to conduct interviews can be necessary due to practical or financial reasons.⁶² In depth interviews are not possible when using these methods, and nonverbal communication such as body language cannot be used as a resource. It is also more difficult to digress from the interview guide. For interviews done through email, Tjora explains, that the informant is provided with the questions in writing, where they can use time to respond, giving them the time to formulate a response. This removes the opportunity of spontaneous answers, but often leads to

⁵⁹ Tjora 2010, p. 91-99

⁶⁰ Tjora 2010, chapter 3

⁶¹ Tjora 2010, chapter 3

⁶² Tjora 2010, p. 96

more extensively and elaborate answers.⁶³ Since interviews done by phone or email is less personal, it is easier to both recruit and conduct if the informants are interested in the subject.⁶⁴

With one interview was done through email due to language barriers in my thesis, the points Tjora make about email interviews creating more well formulated, more thought through answers. The lack of personal connection and spontaneity became obvious in how extensive and closed the answers were in their reply, expecting the replies to answer and elaborate on the right details, leaving little room for follow up questions to the interview guide.

As Tjora explain, the use of sound recordings and transcriptions when conducting interviews is an important tool to keep a record of the interview and statements made, for later use in research. The informant must always be asked about, and consent, to the use of a sound recorder.⁶⁵ The use of sound recordings decreases the focus the interviewer needs to use on making notes, and therefore increasing the quality of the interview and communication with the informant. A small and easy to use Dictaphone is preferable as this draws less attention from the interview. If a sound recorder cannot be used, either for practical reasons or the lack of consent, the use of written notes is especially important. Interviews done without a sound recorder can be used as data, but quotes are more difficult to use, and the interviewer must pay more attention to documenting the interview than he would otherwise. On the other hand, some informants can be less forthcoming when using a recorder.⁶⁶

In my interviews for the data collection, the Swedish participants were used to the semi formal structure of the interview and spoke of different aspects of their work without having much care for the recording. The Italian curator interviewed on the other hand, became careful in her answers when the recorder was on, considering her replies carefully.

When transcribing recorded interviews, Tjora remarks that nonverbal communication is not included. This removes some of the context, and additional notes can be beneficial to make up for the nonverbal communication.⁶⁷ Choices and challenges regarding the transcription includes the level of detail included in the transcription, where Tjora suggests that these are done in such a way that they are beneficial to

⁶³ Tjora 2009, in Tjora 2010

⁶⁴ Tjora 2010, chapter 3.8

⁶⁵ Tjora 2010, p. 119-120

⁶⁶ Tjora 2010, chapter 3.6

⁶⁷ Tjora 2010, p. 126-127

the research, but to a greater level of detail than the researcher thinks he needs. The use of dialects or language can also be kept in the transcripts, or translated into a written language, including symbols and paragraphs.⁶⁸ When using recorded and transcribed interviews in research, the content of the interview only needs further clarification if there seems to be misunderstandings or the need for fact checking. Respecting the informant is especially important if they cannot remain completely anonymous the informant can be recognized through the research, checking quotes or provided information before publication, is important to avoid that the informant is seen in a bad lighting.⁶⁹

The greatest challenge with conducting the interviews was, perhaps, language. This challenge occasionally arose during the interviews, but became more apparent when I embarked onto the transcriptions, and it resulted in the following question: how to transcribe a written dialogue made up of three languages, with dialects and gesticulations to make up for language barriers? The remarks made by Tjora to transcribe the interview to a greater level of detail than needed, but also writing everything into the same language became a good solution.

Participating observation

Nationalmuseum and Musei Capitolini offer guided tours of the different exhibitions. While collecting data for my thesis I tried to get the opportunity to observe guided tours. This proved to be possible at Nationalmuseum, and as an additional source of information about how "Tidslinjen" is conveyed to visitors. As a result I followed the guided tour "Introduction to Nationalmuseum" where the history of the museum and its permanent exhibitions were conveyed and discussed with the group.

As Tjora shows, participating observation is a research method often used in qualitative research where the researcher participates and observe a situation to gain information.⁷⁰ One important tool of observation as research method is the creation of field notes based on observations and reflections on these. Creating good field notes can be challenging due to several reasons: It is not always appropriate to do notes in the situation, and the notes can be incomplete due to many impressions and the need to do fast decisions on which information to include. It can also be difficult to capture a situation and following

⁶⁸ Tjora 2010, chapter 3.9

⁶⁹ Tjora 2010, chapter 3.11

⁷⁰ Tjora 2010, p. 45

impressions in writing.⁷¹ Field notes about situations can be done in ten ways: naïve descriptions, generalising, interpretations, speculations, explanations, quantification, drama, experimenting, reflection, and consideration, and these are often combined.⁷²

For the participating observation of guided tours, naïve descriptions, generalising, reflections, and considerations were combined to highlight which parts of the exhibitions that were covered and to what degree, while using the content of the tour to note details to the guiding and how certain parts were highlighted, including how this corresponds with the content of the written texts about the same objects and themes.

According to Tjora the researcher's role in an observation study must be of such a character that it seems natural in each situation.⁷³ This can be accomplished either by the researcher posing as a participant with or without the other participants knowing that the researcher is a researcher, the researcher can tag along in the role of a researcher, or the researcher can observe the situation by for example seeing the situation in a video or observing remotely.⁷⁴

While observations can be chosen as a main method in a research project, it can also be carried out because it possible to conduct. Even small amounts of observations can provide much input as source material as it can create a connection between theory and practice; or provide additional information about themes discussed in interviews without the theme or situation being interpreted by the informant first.⁷⁵

The suggestion of using participating observation if it is possibly caused me to use it as a method. To do the observation I followed a guided tour as it was performed on a weekly basis, with the guide and visitors being aware of my purpose of the observation as a researcher, as suggested by Tjora. The guided tours are a resource that is made available to the visitors, and the possibility to observe how the content of the guided tour corresponds with the visual and written content of the exhibition as a visitor resource instead of simply being told in the interviews how the guided tours were conducted in "Tidslinjen".

⁷¹ Tjora 2010, chapter 2.3

⁷² Tjora 2010, p. 36-66

⁷³ Tjora 2010, p. 48

⁷⁴ Tjora 2010, chapter 2.3

⁷⁵ Tjora 2010, p.39

Source materials

Exhibitions

The larger part of the data collecting was to observe and analyze the chosen museum exhibitions, using the resources available to visitors. All photographs are by author unless otherwise stated. In total, the "Pinacoteca" at Musei Capitolini (opened in 1751, altered at various times) is put together by nine galleries.⁷⁶ "Tidslinjen" at Nationalmuseum (opened in 2018) consist of three main galleries, eighteen smaller cabinets and one large cabinet.

In addition to spending one week at Nationalmuseum and "Tidslinjen"⁷⁷, and several visits at Musei Capitolini and "Pinacoteca"⁷⁸, the objects and texts of each gallery and cabinet in the exhibitions have all been thoroughly documented through notes and photographs during this time. Based on this documentation, two excel data sets have been created; one for each exhibition. These contain information about all objects and texts on display in "Tidslinjen" and "Pinacoteca" as an addition to the notes and photographs taken at the museums. These can be found in the appendix.⁷⁹

Transcribed interviews

I chose to interview two museum employees per museum who worked with the exhibitions.⁸⁰ The employees were all involved in both exhibition making and pedagogic work. The reason for only choosing to interview four people came down to the time limit during my data collection visits at Musei Capitolini and Nationalmuseum, and availability both in general and during the public summer holidays. Three of the four interviews were done in person at the museum, and the last was done through email.

The two employees interviewed at Nationalmuseum are a part of the pedagogy team, as well as being long time employees at the museum and therefore seeing both the old and the new exhibitions. They were also involved in the guides done at the museum and able to discuss how they chose perspectives to convey to visitors and audiences. At Musei

⁷⁶ Musei Capitolini guidebook

⁷⁷ 25.7-30.7.2022

⁷⁸ Autumn 2021, April 2022, 1.8-4.8.2022

⁷⁹ "Data set 'Pinacoteca'" and "Data set 'Tidslinjen'"

⁸⁰ Lena Eriksson, Head of Education, Nationalmuseum, 28.07.22.

Jeanette Rangner Jacobsen, Museumspedagog, Nationalmuseum, 29.07.22.

Isabella Serafini, Head of Education, Musei Capitolini, 03.08.2022

Federica Maria Papi, Scientific Technical Officer, Musei Capitolini, 07.04.2023

Capitolini, the employees had much to do and were therefore less available to interviews and conversations, and I interviewed the person in charge of pedagogic activities within the museum, as well as the employee which is responsible for the "Pinacoteca" exhibition today. Due to language barriers, one of the interviews was done through an email exchange. All informants consented to the interviews being recorded and quoted, and the interviews have been transcribed.

The interview guide contained questions about work tasks and their work in regard to the exhibitions, as well as about the value of national images. All informants were provided a copy of the interview guide to look at a little time before the interview seeing as the questions were comprehensive, leaving more time to do follow up questions and making the informants more relaxed. The interview guide and consent form are available in the appendix.

Guided tours and audio guides

Following guided tours turned out to be the most challenging part of the data collection. Both museums had apps with digital tours and resources available to visitors⁸¹, but physical tours were difficult to attend, even when planning months in advance. This led to me not being able to follow guided tours in Rome as communication between the museum and the cooperation conducting the guided tours (ZETEMA group) was insufficient. While there were several tours conducted at Nationalmuseum, only "introduction to Nationalmuseum" included "Tidslinjen". At Nationalmuseum I followed the guided tour once. Due to these challenges the audio guides have been a more important source of how national images is conveyed to the visitor.⁸²

Both museums relied on audio guides in their pedagogy. In Stockholm the digital tour dedicated to "Tidslinjen" has been removed due to changes in the exhibition since its creation. The audio guide that, today, use objects from "Tidslinjen" is "Introduction to Nationalmuseum". In Rome the "Pinacoteca" collection is included in more general tours spanning across the museum. The audio guides are available through the museum app's, which also made them available after my visit.⁸³

⁸¹ The digital resources are the apps "Nationalmuseum visitor Guide", released October 2018, at Nationalmuseum, and "Musei Capitolini", released January 2019, at Musei Capitolini

⁸² The audio guide for "Tidslinjen" is "Introduction to Nationalmuseum", and for "Pinacoteca" the audio guides are "History and Myths", "The Capitoline Museum Collections", "Gods and men", and "Weapons and Power"

⁸³ Nationalmuseum app

Museum publications

Both the Museo Capitolini and Nationalmuseum make publications about their work. This includes museum catalogues and articles as well as publications by third parties who discuss the museum, its exhibitions, or its collections, either by themselves or in relation to a theme or other museums.⁸⁴ The literature available to me is provided and suggested from different sources. It consists of the literature collection at the Nationalmuseum, from after the renovation of the museum in 2018, any publications available at the NTNU university library and online, and the library at The Norwegian institute in Rome who has collections of publications relevant to, or by, Museo Capitolini spanning back to the 1960s. These publications provide both historical and contemporary insight into how the museum addresses, and have addressed, their exhibitions as a reflection and creator of cultural values in the society. While publications addressing the exhibitions as they stand today are most relevant to the theme of the thesis, it is still relevant to trace large changes to the exhibitions and objects in it as this reflects how the museum has viewed the exhibition over time.⁸⁵

In connection to the re-launch of Nationalmuseum several publications have been done. These include museum catalogues and articles written by employees of the pedagogy department in the museum, raising different questions and perspectives related to the museum's work and the renewed exhibitions.⁸⁶

The publications used are the museum catalogue *The Capitoline museums guide*, "ReOpen", a magazine about the newly renovated Nationalmuseum in 2018.

⁸⁴ Bjurström, P., (1992), *Nationalmuseum : 1792-1992, Stockholm*
Petterson, S. (2018), "Vi öppnar upp!" in *ReOpen, Nationalmuseum; Stockholm.*
Nationalmuseum, (2018), ReOpen. Nationalmuseum; Stockholm.
The Capitoline Museums Guide (2006)

EuNaMus (2011-2013)

⁸⁵ Musei Capitolini 2006

⁸⁶ Nationalmuseum 2018, Petterson 2018

2. Theory

My thesis compares two art historic exhibitions with national and art historical themes, based on how the exhibitions today present national heritage in its display. The museum exhibitions used in this thesis span across centuries in both content and presentation, as well as evolving around Swedish and Italian heritage. The theory needed is divided into two categories: earlier research and theoretical perspectives. Earlier research will focus on museology, as well as the concepts nation and art history in relation to museums. The theories necessary to answer my research questions are the comparative and the narrative as theories to examine the images of national heritage presented in the exhibitions through the themes of art history and nation. I will in addition to discussing the theoretic material, also use this to create a framework based on the concepts nation and art history, as well as the comparative and the narrative. This will be used to conduct a final analysis of each exhibition and the following discussion and comparison of the two exhibitions.

Earlier research

Earlier research consists of theories about what museums convey in their exhibitons. The themes investigated in this thesis is the creation of national and art historical perspectives in museum exhibitions. Both "Pinacoteca" and "Tidslinjen" presents images of the national and art historical to the visitor. These images are created based on a selectin of stories and museum objects to convey images to the visitor. To investigate how the national and art historical is presented I want to establish how the national and art historical is presented in other cases in museums, as this will help to establish the context of how it is presented and conveyed in the analyses of "Pinacoteca" and "Tidslinjen". To do so the theory of nation and art history in museums is important to establish. This chapter will present museum and the national in museums, the concepts of art history and artistic displays, and a short presentation of art history from the fourteenth century to 1800.

Museums

The world's first museum was the Capitoline Museum in Rome, built in 1471. While private collections were common, especially among nobility, the creation of national museums escalated after the French revolution when the royal collection of the Louvre was made available to the

public.⁸⁷ The development of private art collections into museums is discussed by art historian Carol Duncan in *Civilizing Rituals*. There, she clarifies how royal art collections across Europe were made available to the public with the creation of nation states and became a symbol of national identity as a national heritage symbolizing the nation state.⁸⁸ The initiative to create national museums usually derived from the public itself, and was argued for in the national assembly, as it was in Sweden in 1792.⁸⁹ During the nineteenth century the pressure to make national art collections available increased, and between 1792 and 1824 the leading nations of Europe created national art museums to accommodate this pressure from their population.⁹⁰ Displaying the national art collections was solved in a number of ways, from converting the Louvre castle into a museum, to building new and monumental museum buildings that suited the needs of a newly created nation states, as done with the Swedish Nationalmuseum in 1866. The buildings especially created for their purpose as museums in the nineteenth century helped create national narratives and became symbols of democracy and power to the people, as well as being monuments of power themselves- often placed in a location of power.⁹¹

The idea of museum practice changed in the 1970s when museums were accused of being elitist, as well as distanced from the real world with the museum practice creating narratives and exhibitions that was not in touch with the local communities.⁹² New museology sought to distinguish the cultural elitist status and safe keeping of culture, as the museums were accused of doing. As a result, new museology moved the focus of museum collections from exhibitions where people were invited to visit and observe, to interactive arenas which encouraged participation between the exhibition and the viewer, partaking in the community.⁹³

Museums also have a historic dimension. Historian Anne Eriksen argue that while museums convey history to visitors based on their mission and museum collections, the museums themselves also contain a historic dimension as permanent, historic institutions within the society.⁹⁴ The museums' collections reflect their role through time, including the history of the museum as well as changes in the surrounding society through

⁸⁷ Eriksen 2009

⁸⁸ Duncan 1995, p. 41

⁸⁹ Duncan 1995, p. 41

⁹⁰ Duncan 1995, p. 37.

⁹¹ Duncan 1995, p. 32-33

⁹² McCall, Gray 2013, p. 2

⁹³ McCall, Gray 2013, p. 2-4

⁹⁴ Eriksen 2009, p. 13

time. Because of this, museum collections will contain strange objects that may seem meaningless in a contemporary setting, while lacking objects in other categories that are deemed important to the heritage conveyed in museums today.⁹⁵ While museums work continuously to fill in the gaps in their collections, they also must rely on their existing collections when creating museum exhibitions. How museums display objects in their exhibitions and how they convey it is therefore a choice, but it is also based on the premiss of the objects they have available.⁹⁶

A museum is a not-for-profit, permanent institution in the service of society that does research, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection, and knowledge sharing.⁹⁷

The International Council of Museums (ICOM) is an organization established in 1946 to promote and protect natural and cultural heritage. Today it serves as a glocal network of museum professionals. According to ICOM, a museum is a non-commercial institution created to collect and conserve objects for the future, do research and exhibit heritage based on these objects, to an audience.⁹⁸ The museum acts as an important keeper of knowledge through being accessible and offering knowledge, education, and reflection to the visitor. The definition of museums, as provided by ICOM, contains a variety of solutions to how a museum is created and what it contains.⁹⁹ A more recent expectation incorporated into the new ICOM definition of museum in 2022 is that the museums also contain an aspect of entertainment in their work towards the public¹⁰⁰. Local culture and different historic events affect the collections and the content of the museum exhibitions.¹⁰¹

The National in Museums

This chapter defines how the national is viewed and used in museums, ranging from how the national manifests in the museum to how it is accomplished with the use of theory from museologist Peter Aronsson,

⁹⁵ Eriksen 2009, p. 13-15

⁹⁶ Eriksen 2009, p. 13-15

⁹⁷ ICOM 2022

⁹⁸ ICOM 2022

⁹⁹ Duncan 1995, p.3

¹⁰⁰ ICOM 2022

¹⁰¹ Duncan 1995, p.3

art historian Carol Duncan and the European National Museum project. The national in museum range from the choice of histories presented, to how these are conveyed and help shape the cultural history presented by the museum. In my thesis, this theory will be used to examine the chosen museum exhibitions and whether they create narratives of the national for the visitor.

A national museum is defined by museologist Peter Aronsson as “[museums] representing dominant national values, myths and reality”, meaning that they present high values, culture and national pride as well as being an expression of a nation's golden age and legitimate past, as it is understood.¹⁰² This type of museum was also created on a need for recognition and international visibility of a nation and its heritage, being a tool to acquire acceptance as a part of a national history.¹⁰³

A national heritage is a representation of history and the nation based on individual stories put into a single, coherent narrative that is made available as a chosen interpretation into an “unfolding ‘national story’...called ‘Tradition’”.¹⁰⁴ The selection of history relevant to the nation that have been chosen and displayed is not necessarily something that the nation itself is. The created image of nationality consists of the stories deemed important to the nation; convalenced into a national story. Aronsson argue the image of “the national” displayed in museums consists of history structured around existing images and interpretations of nationality, conveyed through objects, and as a meta reflection on the perceived national image.¹⁰⁵ This image affects the museums’ choices of objects and written and oral presentations in their exhibitions. Cultural heritage is not objective; it is a part of an active ever-evolving dialogue of what the cultural heritage is and how it should be discussed.¹⁰⁶

Aronsson clarifies three museum stereotypes: museums based on heroic individuals, an ideologic nationalistic construct, or materialistic focus based on enlightenment ideas.¹⁰⁷ He argues that how national museum fill their role as conveyers of national heritage varies based on the age of the nation, and therefore the power of nationalistic feelings. The national museum provides in all cases high levels of investment from authorities, no matter what national image they wish to convey.¹⁰⁸

¹⁰² Aronsson 2011

¹⁰³ Duncan 1995, p.3

¹⁰⁴ Hall 2005, p. 23

¹⁰⁵ Aronsson 2012, p. 19-23

¹⁰⁶ Aronsson 2012, p. 19-23

¹⁰⁷ EuNaMus 2012, Aronsson, 2010

¹⁰⁸ EuNaMus 2012, Aronsson, 2010

According to Aronsson, the role of national museums can be viewed as a negotiator of national presentation through the contribution to the national by presenting it in the museum. Further, through this process, the museum contributes to shape the socio-political community by defining the national heritage.¹⁰⁹ The National can therefore be seen as a combination of history, collective memory, and myths of a nation's past – in the present – created for the future.

The Art historical in museums

This chapter is divided into “the art historical” which is how the discipline of art history has developed and how this is displayed in museums at different times. This theory will be used in the analysis of each museum to examine the use of art history displays in the exhibitions, and later in the general discussion to discuss the historical use of art history in museum exhibitions.

The Art Historical

Both the art historical theories of Vasari and Wölfflin have been used in displaying art in museums. For art from the fifteenth to the eighteenth century, the use of aesthetical and technical thematization is the foundation for how art history is divided into categories. This periodic categorization is displayed in art historic categories today, and in art museum displays with thematical, aesthetical or national categories of art.¹¹⁰

By 1550 Georgio Vasari wrote *Le vite de' piu eccellenti pittori, scultori, e architettori*¹¹¹ which became the most influential work regarding classical art, which was used as a guide for all artists reviving antiquity in their art. The result of the revival of classical art and Vasari was periods of art history that emphasized naturalistic expressions, and new discoveries of technical artistic improvements such as perspective and art medias.¹¹² Art historian Wölfflin later developed a method of art historical classification from the renaissance to neo classicism based on observation of formal qualities of individual works of art. Observable qualities that can help determine the period of a painting are form and volume, use of classicism and primitiveness, as displayed with archaic forms, pictorial form after the high renaissance, and detailed historical information. Art also develops, chronologically, from linear shapes and

¹⁰⁹ EuNaMus, Aronsson, chapter 1. Smith 2006, p. 48

¹¹⁰ Vasari 1568, Wölfflin 2015

¹¹¹ Translated, “lives of the most excellent painters, sculptors and architects”

¹¹² Kleiner 2015

visuals, to intangible and limitless, from two dimensional to illusions of depth, from many single focus points to a creation of a whole, and from focus on the subject enhanced by light and colour, to the all-embracing painting.¹¹³

Art history in museums

Museums provide people with firsthand encounters of art history, and art museums are their own genre within museums. Duncan argues that their essence is to display art, and this role provides them with an authority of conveying objective, and rational knowledge.¹¹⁴ By conveying art to the public, art museums convey very international subject, and art museums are created within the framework of national politics, but is also influenced by other art museums, historically Italian and French, with international art collections and international visibility.¹¹⁵ All art museums can be divided into aesthetical and educational art museums, or somewhere in between those two.¹¹⁶ MacCall argues that the ones with focus on education are often considered more democratic and inclusive than the ones with an aesthetic viewpoint, as an aesthetical focus is associated with art galleries and money, making them elitist.¹¹⁷ The aesthetical and educational art museum are two extremes in how art museums are viewed, considering that most museums have both an educational output and an aesthetical focus, placing them somewhere in between the two extremes. The purely aesthetical versus the educational art museum is still relevant in terms of museology as this contrast is central in the discussion of old museology versus new museology.¹¹⁸

As museologist Simon Knell states, specialized art museums have changed how they display art. Art museums debate the placement of art within the exhibition, about the display of objects by theme, whether artefacts and art should be separated, or presented chronologically or thematically. Whether presentations of paintings as examples of different art school directions or geographical areas, with different styles should be either separated or placed against one another for the visitor to compare, caused debate among art historians.¹¹⁹ How museums present and convey the content of their exhibitions is a result of interpretations

¹¹³ Wölfflin 2015, Principles of art history. 4 period distinctions.

¹¹⁴ Duncan 1995, p. 8

¹¹⁵ Duncan 1995, p. 3

¹¹⁶ McCall 2013, p.4-5

¹¹⁷ McCall 2013, p. 4-5

¹¹⁸ McCall 2013, p. 4-5

¹¹⁹ Simon et.al 2007

and selections done. These selections are again based on historical, political and ideological perspectives.¹²⁰

In *Museumsutstillinger*, historian Hege Huseby argues that museum exhibits are a representation of the real world outside of the museum, done through a selection of themes and time periods.¹²¹ Based on the previous arguments of how art and museum theory is present in museums, my understanding is that art exhibition can be considered a representation of art made by categorizing, selecting and excluding different themes, time periods, and schools within art to create a fictive world of art based on a selection from the real world, and thus creating a new context for the chosen art.

The museum building is the backdrop of the museum and its displayed collections. The neoclassical museum building was a symbol of the creation of nation states in the nineteenth century, and public museums founded in Europe during that time became symbols of state power, nationhood, and cultural dominance. Today, old museum buildings are associated with tradition and history, symbolizing the continuity of the nation.¹²² Their placement within the cityscape, as well as their appearance and history, are important to the visitor and the museum on how the architecture of the museum relate and emphasize the historical and cultural aspects of the exhibitions.¹²³

Art historical displays

How art is displayed has changed during the centuries, up until today.¹²⁴ To provide a context to the art historical presentations of the exhibitions "Pinacoteca" and "Tidslinjen", the historical use of visual displays of art. These classifications will be used to discuss and analyze how the visual displays influence the exhibitions.

From the first public art collections there has been a development in how objects are displayed in art museums. Displayed art collections started with the salon hang which was a trend from the renaissance, and this way of displaying art collections became popular the salons in the seventeenth century.¹²⁵ It consists of artworks being densely arranged on the walls, often from floor to ceiling to maximize the number of art works

¹²⁰ Knell, MacLeod, Watsen 2007

¹²¹ Huseby 2017, p.14

¹²² McClallan p. 55

¹²³ McClallan p. 55, Moser 2010, p. 24

¹²⁴ Tzortzi 2015, p. 43

¹²⁵ Tzortzi 2015, p. 43

on display. The display is cluttered and makes the objects out to be curiosities focusing on the quantity of art on display.¹²⁶

The connoisseur's hang is a way of displaying art in museums from the late eighteenth century where the artworks are aligned horizontally in the display, and this is still done in some art exhibitions today.¹²⁷ The connoisseur's hang corresponds with art history presentations from the renaissance to the nineteenth century. The chosen paintings were often art schools of sixteenth and seventeenth century Italian, Flemish, Dutch, and French paintings. When displayed, the different schools and directions could either be placed thematically to enhance various masters from the same school, or with opposing examples and schools hung together to display the particular qualities of each school.¹²⁸

The connoisseur hang was replaced as a fashion towards the end of the eighteenth century by art historical arrangements based on historical lines of development, artists, and schools. This type of display encouraged the educated elite to be able to recognize the identities of master artists and styles. National art also gained popularity, and by the twentieth century different schools were treated equally, emphasizing the unique aspects of national schools and their promotion of national identity.¹²⁹

The White Cube display emerged in the twentieth century as a response to the previously cluttered art displays in museums. Art galleries developed a minimalistic approach to displaying objects and the physical exhibition room. The display is named after the white, minimalistic walls of the exhibition gallery. In these displays each object is presented as aesthetic icons and powerful symbols of cultural identity.¹³⁰

Period rooms are used in museums to recreate a typical appearance of interiors of different times and places. These displays are common in European stately homes and palaces open to the public but can also be found in larger museums. Period rooms provide insight into changes in fashion. In museums, less famous paintings are often used to exemplify contemporary displays.¹³¹

¹²⁶ Moser 2010, p. 27

¹²⁷ Duncan 1995, p. 26-27

¹²⁸ Duncan 1995, p. 26-27

¹²⁹ Duncan 1995, p. 23-27

¹³⁰ Moser 2010, p. 27

¹³¹ Harrison 2008, p. 27

The History of art

Gardner's art through the ages is used as an encyclopedia within art history, providing an extensive overview of the history of art that is of relevance to this thesis.¹³² Being that this thesis is written in museology, there is no need for a further art historical examination of the exhibition than the one needed to understand the museological of the exhibition. To do this, *Art through the ages* is a good source to the development of art history. The use of art history in the analyses of the exhibitions helps understand how the museum objects are placed in a historical and art historical context to one another. While both exhibitions cover the time-period of the fifteenth century to the eighteenth century, they display and discuss both similar and different themes within the time-period. Each part of the art history that is presented in the theory is directly applicable to at least one part of one of the exhibitions, as I will clarify for each art historical period used.

Until the eighteenth-century Vasari's model for art historical categories was used as a model for Italian development of art through the medieval and renaissance. The categorization of antique sculpture by Winkelmann in *History of the art of Antiquity* (1764) argued that there was an aesthetical as well as historical aspect to the development of art.¹³³ With his work, Winkelmann invented a new paradigm for antique art and subsequently for the definition of classicism and the ideal in, then modern, art up until neo classicism, art history and visual arts.¹³⁴

Art history is a system created to make sense of the diversity of human culture presented through art.¹³⁵ The reference to different art schools as geographical differences within art is based on physical art schools located to certain regions of Italy. The direction of art within a geographical area was defined based on the art schools in said area with common pictorial characteristics, each with defining and influential masters of art, as defined by Walter Pater in 1873.¹³⁶ The importance of Italian art and art exhibitions as an inspiration to other European nations is highlighted by Duncan with "as everyone knew, Italy was the supreme source for a proper, publicly minded art collection".¹³⁷

¹³² Kleiner 2015

¹³³ Winkelmann 1764

¹³⁴ Potts 2000, p. 21

¹³⁵ Potts 2000, p. 33

¹³⁶ Pater, W. 2000, p. 187

¹³⁷ Duncan 1995, p. 45

Art historical periods

The exhibitions used in this thesis cover themes of Italian and European art history from the late fourteenth century to the early nineteenth century. In this time period, the most prominent art historical periods are late medieval Italian art, renaissance, Baroque, mannerism and neoclassicism in northern and southern Europe, as well as defining different Italian art school directions through the same time periods. In art history, the importance of Italian art throughout the ages is relevant for the development of both Swedish and Italian art, and thus how different images of national heritage and culture is depicted through time up until today. Italian art is an inclusive category of all Italian acknowledged art schools and genres. From the beginning of art history as an academic genre, Italian art has been considered an important influence on art in the rest of Europe.¹³⁸

The periods presented in this chapter are presented chronological and geographical.

Late medieval and early renaissance art in Italy is displayed in "Sala I" in "Pinacoteca". While the art made still had biblical motives, in the period of late medieval Italian art, between 1200 and 1400, the figures are composed of gestures and expressions that convey the biblical scene more subtle than previous interpretations. Light, colour and shadow as technical features also starts to resemble the natural style of the oncoming renaissance. Among the most famous styles of the period are Sieneese and Florentine art with spatial illusionism, which removed itself from the byzantine inspired art of the previous centuries, and instead looked towards the Roman Empire and Rome for inspiration.¹³⁹

Art from late medieval and early renaissance in Northern Europe is displayed in the fifteen century gallery in "Tidslinjen". In Northern Europe during the fourteenth to sixteenth century, late medieval and early renaissance art developed differently than in Southern Europe with far more lay patrons than religious commissioned art. Christian scenes with motives like the annunciation was popular prior to The reformation, and secular themes depicts everyday scenes as well as celebrations. The regions of northern Europe used oil paints and created a more natural expression in both religious and secular art than the south of Europe. Flemish art during the fifteenth century, with artists like Jan van Eyck

¹³⁸ Winckelmann 2007

¹³⁹ Kleiner 2015, p.401-421

achieved great renown throughout Europe in their contemporary time, expanding their influence on Venice and northern Italy.¹⁴⁰

The renaissance is displayed in the first three galleries at "Pinacoteca", but is also relevant in cabinets and the fifteenth century gallery in "Tidslinjen". Classical art has had several rebirths and became especially popular in Italian art and culture from the 1300 to the 1600. The revival of antiquity and classical style in the Renaissance came as early as the 1300 with Florentine painter Giotto di Bondone who has been celebrated as an artist "who had restored naturalistic life to the 'dead' art of painting."¹⁴¹ The absence of a single sovereign ruling in Italy caused the development of independent city states, and within these courts art acted as a symbol of culture and sophistication with designated court painters.¹⁴² Florence held a large level of patronage with families like the Medici, resulting in a prospering artistic circle during the renaissance.¹⁴³ The ancient art of portraiture revealing wealth and courtly manners through the motive was particularly popular in Florence. Within Rome and the papal states, the papacy and patronage resulted in significant art commissions. The region of Urbino, southeast of Florence is another region which became important for renaissance art, commissioning art from both local artists and Flemish painters.¹⁴⁴

Sixteenth century Italian art is presented in the galleries "sala II", "Sala III" and "Sala IV". Sixteenth century Italian art shifted to an increasingly devotion towards secular citizens' lives, rather than the religious focus of earlier art.¹⁴⁵ The renaissance can be divided into early, high, and late renaissance. Despite the inclusive term of renaissance art, Italy during the sixteenth century did not embrace one artistic style, but had regional differences between the city states. The differences were particularly prominent between the regions of Rome, Florence and Venice with significant different expressions and influences in their art, with each region developing distinct styles of art. Despite the difference in artistic style, there are common denominators such as humanist and classical influence, the beginning experimentation with perspective through linear creations, and an increased interest in human anatomy during the late renaissance, which are visible in paintings of the time.¹⁴⁶ Many artists also travelled between cities and commissions.

¹⁴⁰ Kleiner 2015, chapter 20

¹⁴¹ Clardige 2018, p. 655

¹⁴² Kleiner 2015, p. 591

¹⁴³ Kleiner 2015, chapter 21

¹⁴⁴ Kleiner 2015, chapter 21

¹⁴⁵ Wood 2021, chapter 1

¹⁴⁶ Kleiner 2015, chapter 22

Mannerism is a theme of "Sala I" and "Sala II" in "Pinacoteca". Alongside the development of the Renaissance, the Mannerism developed as a direction within Italian art during the sixteenth century. This style is characterized by an elegant manner in the motives, straying from the natural presentations of the renaissance and exaggerating the natural features in the motives to present a more cultured or elegant, yet unnatural expression across all genres of art.¹⁴⁷ Although there are differences in the execution and interpretations of the art historic periods, the characteristics of the Renaissance and Mannerism is similar across western Europe.¹⁴⁸ The greatest difference is the reformation shaping the religious art of northern Europe to discard visual images in religion as they considered this idol worshipping. While artists from northern Europe developed their local art characteristics, it also became popular during the sixteenth century to travel to Italy to study Italian renaissance artists.¹⁴⁹

The Baroque in art is thoroughly exhibited in both "Pinacoteca" and "Tidslinjen" with "Sala IV" and "Sala V" in Pinacoteca and the seventeenth century gallery in "Tidslinjen". From mannerism, the Baroque developed in the late sixteenth century and lasted until the end of the seventeenth century. In the Baroque, the natural and soft characteristics of the renaissance was replaced by voluminous art with theatrical compositions and paintings with great contrasts and chiaroscuro in motives and technical features. The classical landscape where nature appears ordered became popular in both pastoral, religious and antique motives based on ideal or constructed landscapes. Patrons and art collectors in the Baroque expanded to include the upper and middle class of the society, resulting in paintings produced for an anonymous market and not only commissioned work, except for portraiture, which was still commissioned.¹⁵⁰ Within the Baroque it also submerged different art directions with deviant characteristics based on their inspirational source. The high Baroque can be divided into the directions of high Baroque classicists with a lighter palette and even lightning in their paintings, inspired by artists like Reni and the Emilian school of art, as an opposition to the Baroque individualist movement, also called the neo-caravaggisti with its strong use of chiaroscuro and surprising colour contrasts.¹⁵¹

¹⁴⁷ Kleiner 2015, chapter 22

¹⁴⁸ Kleiner 2015, chapter 22

¹⁴⁹ Kleiner 2015, chapter 22

¹⁵⁰ Kleiner 2015, p. 703

¹⁵¹ Wittkower 1999 p. 148, Kleiner 2015, chapter 24

“Sala VI” and “Sala di Cortona” in “Pinacoteca” display Illusionism. The Baroque continues into illusionistic art in both secular and religious motives.¹⁵² Guido Reni was an artist trained in Bologna and later resided in Rome. He was an inspiration for Italian Baroque artists both in Rome and Bologna, drawing inspiration from renaissance artists like Raphael and artists of the Carracci family in Bologna. Pietro Cortona from Tuscany was another artists who moved to Rome and became known for his Baroque and illusionistic paintings. His paintings are often influenced by Venetian and northern Italian art in both color, motives and composition, and during his career he made paintings that were consistent with both mannerism, Baroque and high Baroque.¹⁵³

The seventeenth century gallery in “Tidslinjen” and “sala di Petronilla” in “Pinacoteca” display northern European Baroque. The Baroque in northern Europe developed differently from Italy and southern Europe with secular paintings being the main art commissioned.¹⁵⁴ Northern Europe was also transformed from France and The Holy Roman empire to smaller city states at the treaty of Westphalia in 1648 after the Thirty Year’ war. The Baroque art of Northern Europe developed an interest in still life painting, secular motives and portraits displaying unique objects, garments and local culture made available through trade and travel. While still maintaining spectacle of Italian Baroque art, northern European Baroque also developed the Genre Scenes displaying everyday life. The greatest artist of northern Europe Baroque is Peter Paul Rubens from Flanders who drew inspiration from many masters and manners, like Caravaggio, Michelangelo, Carracci and Titian, gaining international influence within European royal courts. Other artists of influence were Frans Hals, Rembrandt van Rijn and Judith Leyster from the Netherlands. Rembrandt is known for his use of gradations of light and shadow in his paintings and became well known in his contemporary time in Amsterdam for his portraitures.¹⁵⁵

“Pinacoteca” is based on the creation of the papal art academy, and cabinets in “Tidslinjen” discuss the importance of art academies. From the seventeenth century European royal households founded Royal Academies of Art.¹⁵⁶ Prior to this, the papal academy of fine arts in Rome was founded in 1593 in connection to Musei Capitolini. These academies

¹⁵² Wittkower 1999 p. 134-148

¹⁵³ Wittkower 1999 p.7-8, 145, 148, 183n98; Kleiner 2015, chapter 24

¹⁵⁴ Kleiner 2015, chapter 24

¹⁵⁵ Kleiner 2015, chapter 25

¹⁵⁶ The French Academy in 1656, Kungliga Akademien för de fria konsterna in 1775, Accademia di Belle Arti di Venezia in 1750, Accademia di belle arti di Bologna in 1710, Accademia di belle arti di Roma in 1593, Accademia di belle arti di Firenze in 1784.

taught students in the classical arts based ancient statues, male nude models, and modern masterpieces of painting based on art as a universal project based on the theories of Vasari.¹⁵⁷

The art historical periods of Rococo and Neoclassicism is displayed in the 1770-1800 cabinet in "Tidslinjen" and Sala Cini in "Pinacoteca. The Rococo and Neoclassicism periods illustrate a gradual transition from Baroque with artists like Poussin and Lorrain, whom often painted landscape paintings, and their softer style of displaying antique architecture in their paintings.¹⁵⁸ King Louis XIV and the building of Louvre and Versailles in the sixteen sixties with Italian classical elements became a symbol of French Baroque, and classical elements became more prominent and less theatrical than previously during the Baroque. The art of the eighteenth century mirrors the critical thinking and enlightenment in the science of the era, and its popularity is linked to a playful and elegant expression using organic forms.¹⁵⁹ The Rococo style came with an accentuation of the softening of the architecture, and was embraced by the aristocracy as art patrons and their preferences in art. In art the rococo displayed itself with softer brush strokes, an eye for details and a lighter colour palette.¹⁶⁰

The industrial revolution challenged how rococo depicted the world, creating a demand for more natural art as a contrast to the frivolous and romanticized art of the rococo.¹⁶¹ This demand for the more natural in rococo art, together with a renewed admiration of antiquity with the excavations of Pompeii, evolved into a new direction of art; neoclassicism. The interest in neoclassicism was spurred on by The Grand tour and educational travels in Europe among the aristocracy, increased admiration for antiquity, democracy, and rationality.¹⁶²

Theoretical perspectives

The chapter "theoretical perspectives" present research about the narrative and the comparative and how these are used in museums to create exhibitions with selected stories and themes. A summary of the narrative in history writing is that narratives are never neutral, but instead carefully crafted storylines based on the entirety of events, or a theme created based on a selection of viewpoints. The goal of a narrative

¹⁵⁷ Wood 2021, chapter "1650-1700"

¹⁵⁸ Kleiner 2015, chapter 26

¹⁵⁹ Kleiner 2015, chapter 26

¹⁶⁰ Kleiner 2015, chapter 26

¹⁶¹ Kleiner 2015, chapter 26

¹⁶² Kleiner 2015, chapter 26

is to create understandings of a theme, although in practice these are often simplified into stories of self-promotion. Comparativism can be summarized as patterns of change present in social structures, for example a museum, where common themes or differences is used to highlight the chosen theme or story.

These theories are frameworks in the creation of museum exhibitions and will be applied in the analysis of the exhibitions used in this thesis to uncover and understand which images that are presented, and which are not.

The Narrative

The connection between the exhibition consisting of individual objects, and the objects placed together into a story for the visitor to "read" is, according to museologist Kerstin Smeds, something that must be established.¹⁶³ The narrative used to create this storyline is based on a selection of objects and the social and cultural environment of the exhibition. Smeds states that the perceived environment of the exhibition is a social and cultural product, constructed through the use of objects and texts.¹⁶⁴ It is therefore my understanding that the image presented in an exhibition is created in the interaction between museum objects, text and cultural and social context, as these are perceived together by the visitor.

Narrative theory is about how remembering can be enhanced by different narratives. All history writing is made from the same model; a plot with heroes and villains, dramatical moments and a grand finale. In regard to the creation of narratives in the museum, museologist Peter Aronsson state that "Narrative writing is the careful structuring of memory."¹⁶⁵ Furthermore he argue that use of memory can influence stories and themes, based on how they are presented.¹⁶⁶ Two types of memory that are used in museum narration are episodic memory and semantic memory. Episodic memory is used to narrate history, where the story is presented together in a sequence of tightly related events. This type of storytelling is often used in museums where exhibitions are situated around an event or small theme. Semantic memory can be used for larger, less tangible ideas, such as the idea of a nation. A semantic narrative of a nation can be enhanced by narratives based on episodic

¹⁶³ Smeds 2017, p. 30

¹⁶⁴ Smeds 2017, p. 20

¹⁶⁵ Aronsson 2012, p.23

¹⁶⁶ Aronsson 2012, p. 22-23

memory, working as a context to influence how an exhibition is viewed.¹⁶⁷

National narratives and semantic memory functions as a framework for the narratives presented at museums, and a narrative can enhance or lessen the construct of a national identity within this framework.¹⁶⁸ Museum exhibitions can emphasize perspectives on heritage and history through their choice of objects, available resources and displays. Art museums can critically analyze the stories of the nation based on the content of the museum collections and select objects that help articulate the narrative that is chosen for the exhibition.¹⁶⁹ In national museums the narratives that are communicated promote visions of nationhood.¹⁷⁰

The collective national memory reflects how society sees and presents itself. The master narrative is a coherent narrative that provide a cultural identity between social groups that differentiate people. National narratives can be divided into master national narratives that either address the nations role in an international world, narratives that enhance the narrative of a nation's internal values, and counter national narratives that contest, rebuke or intervene in the master national narrative, challenging the current narrative.¹⁷¹ These are all reflections on how different memories and histories are presented into narratives that are used to create museum exhibitions.¹⁷²

Museums present many narratives, and not only the ones that are carefully crafted into exhibitions. The museum as a narrative can be read in several ways; it can be read as histories by the museum, presented as collections and exhibitions, as stories.¹⁷³ This narrative is created by the museum itself, by museum curators, based on the museum's purpose and agenda. Another way of looking at the museum as a narrative is to consider the museum as a cultural process. This narrative is created by the museum itself, but also by the government and visitors through expectations and cultural policies, all affecting how the museum works within society.¹⁷⁴

¹⁶⁷ Aronsson 2012, p. 22

¹⁶⁸ Anderson 2020

¹⁶⁹ Anderson 2020

¹⁷⁰ Anderson 2020, p.488

¹⁷¹ Anderson 2020, p. 492-493

¹⁷² Aronsson 2020, p. 17

¹⁷³ Anderson 2020

¹⁷⁴ Smith 2006

Authorized heritage discourse

The emergence of the heritage discourse within the context of nineteenth century nationalism has meant that the primary form of identity often associated with heritage is that of the nation.¹⁷⁵ As Smith argues, the authorized heritage discourse is tied to nation building, expert judgement, and social consensus, and it considers heritage something tangible and observable that does not encourage a dialogue with its observers. It stands as a contrast to viewing cultural heritage as a process of constant change, shaped by the contemporary interaction with it.¹⁷⁶

The idea of heritage as a fixed phenomena is the opposition of viewing heritage as a constant of its contemporality and heritage as a process of constant change that is passed down and adapted through histories, rituals, and tradition. Smith states that by approaching cultural heritage as something in constant change through human activity, the public will have an increased feeling of ownership to it, and thus continue to develop it through interaction. When heritage is defined by experts and kept in stasis, it is forgotten by the people who the heritage belonged to.¹⁷⁷ The heritage in question moves on from being a tradition people relate to and pass on through generations, to being history conveyed as a story without the use of rituals and memory. The selection of heritage, done by experts, is often situated around physical objects.¹⁷⁸ The disadvantage with cultural heritage created by an authorized heritage discourse is that it limits how people that partake in it, makes the heritage into a token. According to Smith the two ways cultural heritage can develop is either as an authorized heritage discourse through expert involvement, or through participation and memory.¹⁷⁹

Smith applies the theory of an authorized heritage discourse to memory sites and local, outdoor museums in her examples, but it is also relevant to how national heritage is conveyed in museums as the national heritage displayed in museums is the result of a carefully created product by museum employees, based on national and international guidelines for how and what a museum should contain.¹⁸⁰

¹⁷⁵ Smith p.30

¹⁷⁶ Smith 2006, p. 31

¹⁷⁷ Smith 2006, p. 36

¹⁷⁸ Smith 2006, p. 11

¹⁷⁹ Smith 2006

¹⁸⁰ ICOM 2022, Smith 2006

The comparative

The theory of Comparativism, created by Bloch in 1928 has later been modified to suit different academic genres. While the theory developed by Bloch considers that the divide examined by comparativism is based on nationalistic or geographical differences, later critique argue that the comparative can also be cultural or the lack of connectivity in the discussed contemporality.¹⁸¹

The comparative is the contextualizing of themes and objects in a narrative. By enhancing some information while ignoring other, the comparative can be hidden behind a dominant narrative.¹⁸² A comparative method is a counterpart to history as a phenomenon that explains the relationship between objects and can be used to explore themes within a subject to analyze what images is being produced and which are being ignored.¹⁸³ A comparative method investigates the validity of the explanations used to connect two or more phenomena or objects. This can be done to explain hypotheses, to discover differences and uniqueness to societies, or to formulate historical research problems, all with a common logic of testing hypotheses and their validity. The comparative method provides an explanation to why something is or is not created within the same framework, and makes it possible to detect errors, inadequacies, uniqueness, problems or explanations within one context or theme.¹⁸⁴

Objects involved in a comparative context have both connectivity and lack of it, depending on the moment of observation. If there is foundation for a comparative analysis, there must be both a reason to compare it to something else, a connection, and the lack of such in another realm, ushering a comparison. The connection can be social, historical, anthropological, or a shared history, culture or ritual that connects the objects.¹⁸⁵ This comparative can be found through information regarding place, function, and origin, and then used to discover which meanings that are being created individually, together and as a comparative in the objects with both presented and forgotten narratives.¹⁸⁶

In each case, the comparative can be found in the context of the objects. A series of objects can have both a common narrative and a

¹⁸¹ Weinryb 2017, p.88-90

¹⁸² Weinryb 2017, p. 87

¹⁸³ Sewell 1967

¹⁸⁴ Sewell 1967 p. 209-211

¹⁸⁵ Sewell 1967

¹⁸⁶ Weinryb 2017, p. 86-87

comparative narrative, depending on which stories or information emerges as background. The comparative can take many forms: it can amongst other be a contrast in purpose, origin, ideology, or difference in interpretation between paradigms.¹⁸⁷

A history of a *single* nation can be comparative history if comparison is used in formatting problems and if explanations of developments in that nation are tested by the comparative method. The comparisons will sometimes be between different regions of the nation, sometimes between different institutions, sometimes between that nation and others, sometimes between yet other social systems, depending on the explanatory problem.¹⁸⁸

As historian William Sewell states, the framework for discovering the comparative in a social construction must be flexible, and not only rely on a straightforward comparison of one single subject. To understand the foundation needed to conduct a comparative analysis, but it might also be relevant to use a different comparative framework for each case. Such a comparison and framework can be one single case where a development is tested by a comparative method, or by another social construction, similar or different.¹⁸⁹

You choose from one or several social situations, two or more phenomena which appear at first sight to offer certain analogies between them; then to trace their line of evolution, to note the likenesses and differences, and as far as possible explain them.¹⁹⁰

Sewell explains that the comparison of the comparative works on social systems, meaning anything related to human interactions, from comparing nations, institutions, families, cities, or civilizations, and these can be compared to one another.¹⁹¹ Sewell uses social structures as a concept, and considering museums as a social structure, I argue that the comparative can thus be applied to museums and museum exhibitions as social structures conveying history. Themes discovered in an exhibition can be traced back to their origin. In my opinion, by observing how they are conveyed and what stories they entail, a comparative analysis can be conducted both within one theme as well as between themes, depending on the hypothesis and problems discovered.

In my thesis I argue that displaying something in a comparative light is in itself a comparison. This comparison can be between different

¹⁸⁷ Weinryb 2017

¹⁸⁸ Sewell 1967, p.214

¹⁸⁹ Sewell 1967, p. 214

¹⁹⁰ Sewell 1967, p. 214

¹⁹¹ Sewell 1967, p. 213

schools of art, displaying them all as national as an opposition to their local origin or vice versa, but it can also be as a contrast between details within the broader theme of an exhibition. I will show that the comparative within a museum exhibition is present because the museum is created, inaugurated, collected, and presented at different moments through time. The purpose and idea behind each of these important moments are different, hence being contrasts to one another. Hence, I argue that any exhibition can therefore contain a comparative approach, through existing or non-existing contrasts in the objects displayed.

3. The exhibitions

This chapter consists of three parts; first, the examination, analysis and discussion about the exhibition "Pinacoteca" (opened in 1748 and thereafter rebuilt in various ways, last in 2000) at Musei Capitolini, thereafter doing the same for "Tidslinjen" (opened in 2018) at Nationalmuseum.¹⁹² Last, I will compare and discuss the previous two parts based on the narratives that is presented in each of the exhibitions to try and answer my research questions.

To answer my research questions, I am examining two art historical museum exhibitions that I argue have a national theme. The chosen exhibitions are "Pinacoteca" at Musei Capitolini in Rome, Italy, and "Tidslinjen" at Nationalmuseum in Stockholm, Sweden. To examine these exhibitions, all the galleries at "Pinacoteca" at Musei Capitolini, and the galleries "the fifteenth century", "the sixteenth century" and "the seventeenth century", with adjoining cabinets, at Nationalmuseum has been documented through photographs and handwritten notes. In addition to the interviews done of museum employees and the participation in a guided tour at Nationalmuseum.

The examination of the galleries and exhibitions, as well as the exhibition analyses of each museum will be presented in a similar matter. The gathered data will all be used to conduct an exhibition analysis of each gallery. *Then* I will use the results from these analyses together with the relevant theory to do an exhibition analysis of the entire exhibition to examine how the comparative, narrative, national and art historical is present in each of the exhibitions.

¹⁹² Federica Papi, personal communication 7.4.2023

“Pinacoteca” at Musei Capitolini in Rome, Italy

Background

Musei Capitolini is located at the Capitoline Hill in Rome. It is situated between Forum Romanum, the church Santa Maria in Aracoeli and the monument of Vittorio Emmanuele, on the location of the old senate building on Capitoline Hill. The museum was founded in 1471 on a donation from pope Sixtus IV containing bronze sculptures, and is the oldest museum in the world, today still operating as a local archaeological museum in Rome.

In 1748, the picture gallery was built on top of the already existing museum.¹⁹³ The “Pinacoteca” collections are based on the collections of the Cardinal Sacchetti and the noble family Pio di Savoia who had to sell their collections due to debt.¹⁹⁴ The collections were sold to Pope Benedict XIV as a resource for the students of the Academia del Mundo as a didactic resource who gifted them to the museum, seeing as it lacked art to study and draw as a part of a classical education. This way the collections of Italian masterpieces stayed in Italy, as the pope wanted.¹⁹⁵ During the centuries the museum has added additional pieces and collections to their art collection, including the Cini Collection and single art works to fill in missing gaps to cover the theme of Italian art history which the gallery displays.

Despite its history and extensive collections Musei Capitolini is a local museum and not considered a national museum, as illustrated in EuNaMus description of national museums in Europe.¹⁹⁶ Musei Capitolini is still mentioned as a museum with “national value” within the same project. Despite not being a national museum or a museum with a distinct national heritage, historian and museologist Peter Aronsson introduces Musei Capitolini in his guidebook as “the world’s first national museum”.¹⁹⁷ The “Pinacoteca” exhibition at the Musei Capitolini is based on collections of different Italian art schools and areas.¹⁹⁸ The collections are also exhibited in groups based on geographical areas and art school directions in today’s exhibition.¹⁹⁹ These art schools represent Italian art from the fifteen to the eighteen century and is representative both in a

¹⁹³ Federica Papi, personal communication 7.4.2023

¹⁹⁴ The Capitoline Museum Guide, p. 159

¹⁹⁵ The Capitoline Museum Guide, p. 159

¹⁹⁶ EUNAMUS project

¹⁹⁷ Aronsson MC guide book.

¹⁹⁸ Mailtråd, MC, data book, museum Capitolini catalogue

¹⁹⁹ Mailtråd, MC, MC catalogue

national art context as well as in an European art historical one. In the context of my thesis, which is to look at how images of national heritage are conveyed through art exhibitions, the exhibition "Pinacoteca" at Musei Capitolini can be considered as part of a display of national Italian art, and therefore presents one image of Italian national heritage.

The "Pinacoteca"

General information

The "Pinacoteca", "the picture gallery", at the Musei Capitolini consists of nine galleries with art works dated from 1376 to 1748, either donated by the papacy before the papacy kept their collections in the Vatican Museums or acquired on later dates. Each room is centered around a theme, person, or collection. The galleries can be viewed in a somewhat random order by roaming the exhibition with or without an audio guide, as there is no clear path to follow through the exhibition. In this chapter the galleries will be described in chronological order from Sala I to VI, and then the galleries of Cini, Cortona and Petronilla. Many of the motives display mythology and motives related to Rome, including catholic rituals and symbolism, as well as Rome as an antique city.²⁰⁰ When it was built, the "Pinacoteca" was created for educational purposes, completing the collection needed to give a classical education, providing access to art as well as the already existing classical sculpture collections, to allow students to practice, copy and educate themselves on art and classical art.²⁰¹

All furniture in the "Pinacoteca" are decorative objects with the seatings covered with a safety string. Despite the obvious decorative element, there is no information available about most of the furniture in the exhibition, and nothing about the sofas and chairs that are evenly distributed throughout the galleries. The furniture will therefore not be included as anything more than an aspect of the physical rooms that house the gallery.

Visitor resources available are object texts on all paintings and cabinets, thematic texts in some of the galleries, and the audio guide and guided tours. The thematic texts are dual sided with English text on one side and Italian on the other. The object text include title, an approximately year of creation, and an artist where that is known as well as a descriptive text. The theme of the text varies from information

²⁰⁰ Federica Papi, personal communication 7.4.2023

²⁰¹ The Capitoline Museum Guide, p. 159

about an art school or art historic period to an interpretation of the motive or an explanation to how the painting is relevant to Rome.

The audio guides are available through an app and tablet to rent at the ticket office.²⁰² The museum is divided into four audio guided tours: "The Capitoline museum Collections", "History and myth", "Gods and men" and "weapons and power" with each one spanning across the entire museum.²⁰³ Information about the audio tracks is available at the thematic texts and on the object texts at selected objects with audio guide tracks, as well as from the guided tour in the app. As for audio tracks, there is an introduction and two paintings from Sala I²⁰⁴, two paintings from Sala II²⁰⁵, three from Sala III²⁰⁶, one from Sala IV²⁰⁷, none from Sala V, two from Sala VI²⁰⁸, five from Sala di Petronilla²⁰⁹, one from Sala di Corona²¹⁰, and one track about the painter Anton van Dyck and one about the two collections of tapestries and porcelain figurines in Sala Cini²¹¹. The audio tracks, each talking about one painting or theme, lasts on average two minutes.

There is no information about guided tours at the museum, but the website provides information about buying guided tours, which are arranged through an independent business called the Zetema Group. These tours are offered in many languages on request, but are rarely used, and then mostly by Italian school classes.²¹²

²⁰² Costs money (5-10Euro)

²⁰³ Museum app named "Musei Capitolini"

²⁰⁴ Museum app code 48-50

²⁰⁵ Museum app code 51-52

²⁰⁶ Museum app code 53-55

²⁰⁷ Museum app code 56

²⁰⁸ Museum app code 57-58

²⁰⁹ Museum app code 59-63

²¹⁰ Museum app code 64

²¹¹ Museum app code 65-66

²¹² Website, interview dr.

Sala I



Artworks in Sala I, depicting Christian medieval motives. The oldest paintings in the exhibition.

The first gallery, "Sala I" one enters through the sliding doors from the main hall, accessing the "Pinacoteca", is a relatively small gallery with many paintings. This first gallery contains religious images from the fourteenth to early sixteenth century.²¹³ The theme of the gallery is Middle Ages and Renaissance in Central Italy.²¹⁴ Most of the paintings can be traced back to late medieval paintings from Florence.²¹⁵ The only other exit leads into Sala II. The written text available consists of object texts of each painting. There is no written thematic text that introduces the room to the visitor.

The paintings are an art historic presentation of Christian art from the fourteenth and fifteenth century.²¹⁶ Many of the artists are listed as unknown in the object texts, but with either an art direction or geographical location listed. Viewing this art historically, this places the paintings as late medieval or early renaissance. This is the room containing the oldest paintings in the "Pinacoteca", where the oldest one

²¹³ Personal visit 1.8-4.8.22

²¹⁴ The capitoline Museum guide, p. 158-159

²¹⁵ Museum catalogue

²¹⁶ Mail correspondance

is dated to 1376.²¹⁷ All the paintings in the room depicts popular Christian motives of the time, with Madonna with child in different versions, biblical scenes and allegories, and saints distributed around the room. In the room there are also three wooden coffins placed on each short wall, beneath the paintings.

The motive of Madonna with child is recurring in the room, being the motive of three paintings from the Italian regions of Marche, Lucca and Alba, dated from the early fifteenth century to 1513. The two Madonna's from 1496 and 1513 are put next to one another. The object texts explain the popularity of the motive in Italian painting.

There are three audio guide tracks in this room. The first audio track provides a summary of the entire "Pinacoteca" starting with the initiative of Pope Benedict XIV of saving two collections of Roman art in 1748 from the papal families Pio and Sacchetti. The audio track also tells the story of Academia del Mundo, a papal project for aspiring artists, and mentions the presence of the artists Titian, Caravaggio, Guercino, Pietro da Cortona and Rubens in the exhibition.²¹⁸ The second audio track is about the painting *Death and assumption of Mary* and is described as a masterpiece about Mary after her death, before an explanation of the motive is done.²¹⁹ The third audio track of Sala I is about the painting *Presentation of Jesus at the temple* and is about the story of Saint Anna in the book of Luke, and how she along with Jesus is the center of this scene.²²⁰ How the painting was finished by two artists and added alterations is also discussed. All three of the audio tracks are included in the audio guided tour "the Capitoline Museum collection", and *Death and assumption of Mary* is also included in "men and gods".

Analysis

The first gallery is the first analysis you get of the exhibition. It has a clear theme of Christian art and saints, and the paintings to the left with triptychs draw attention due to being smaller and placed closely together. It also provides a different aesthetic than later art, which makes the paintings interesting.

There is little information about what kind of art, period, or geography this gallery contains. Its layout does not suggest a movement pattern through the room or introduces the gallery or exhibition with a thematic

²¹⁷ The infancy of Christ, the annunciation, the Nativity, the presentation to the temple, the flight into Egypt, massacre of the innocents, from Siena/Umbria region. 1376

²¹⁸ Audio guide track 48

²¹⁹ Audio guide track 49, MC-1-13 in "Dataset 'Pinacoteca'" in appendix

²²⁰ Audio guide track 50, MC-1-15 in "Dataset 'Pinacoteca'" in appendix

or introductory text, as museologist Kerstin Smeds states is important to encourage the visitor to navigate the physical and visual landscape of the exhibition.²²¹ With the museum app, there is a short introduction about the room, but this only speaks of the “Pinacoteca” in general. The object texts consist of a combination of details about the motives and the stories behind the paintings, either figuratively or in a historic narrative. Comparing information about titles, year and geographic origin on the object texts provide more context to the theme of the gallery than any other information available, resulting in the knowledge that a common theme is also the time-period from 1350 to 1500. The lack of thematic texts and group texts explaining a theme, puts more focus on the visual aspects of the gallery. Information about how these paintings is made by famous Italian painters, or examples of Italian and catholic art of the period is not needed to appreciate the paintings.

Sala II

Upon entering the second gallery, “Sala II”, you can either move forward into gallery one, three or five. The second gallery contains paintings from the sixteenth century either from, or influenced by, the region of Emilia-Romagna and Ferrara in northern Italy, and with central Italian or Venetian influence.²²² There is no thematic text about the gallery.²²³

There are twenty-eight paintings in this gallery, all with Christian motives. If you enter from Sala I and tour the room clockwise, the paintings are almost chronological dated from the 1520s to the left, to 1590 on the right. The object texts shares information about the geographical era of the painting and its inspirational source and provide additional information about the motive.²²⁴

From the entrance from the first gallery the visitor is most likely to be drawn to the large painting of *The holy family* or *The annunciation*, located on either side of the entrance to gallery III.²²⁵ Both of these paintings have audio guide tracks, thus also being focus points if you use the museum app through the exhibition. From here, you can either choose to walk around the room to see the paintings up close and read

²²¹ Smeds 2017, p. 14, 29-30

²²² The Capitolini Museum Guide, p. 160-161

²²³ Personal visit 1.8-4.8.22

²²⁴ I.e. “the adoration of magi”(107), the flight into Egypt (108), “inspired by Raphael”(92), “ venezian influence”(87,96,102,106), by the studio of Filippi, Ferrara. Venezian influence”(93)..

²²⁵ MC-2-13, MC-2-14 in “Dataset ‘Pinacoteca’” in appendix

the belonging texts, or you can simply continue straight forward into the next gallery without surveying the rest of the gallery.²²⁶

Two of the paintings in the room are used in the audioguide.²²⁷ *The Annunciation* have its own audio track.²²⁸ The audio track describes the motive of the painting and explains references in the paintings typical for the period of medieval themes.²²⁹ The object text explains how the artist Garofalo was an Emilian artist. *The Holy Family* audio track also describes the motive, and how the artist displays manneristic manners in his execution of the painting, with similarities to Rafael, and that the motive, painted in Ferrara, must have hung in an important church in Ferrara.²³⁰ The object text focuses on the Venetian influence in the painting.

Analysis

Leading from the first gallery, you enter another, very similar room with more large paintings of Christian motives. Just as in the first gallery there is no thematic text or introduction for the visitor to read. The descriptive part of the object texts does not reference a common theme. The theme of the room can be discovered by reading all the information about the paintings on all the object texts. The art works are from the area of Bologna, with many other artistic influences mentioned in the object texts. An example is "References to early xiv century venetian painting and to Roman classicism of Raphael's mileau".²³¹ They are displayed chronologically clockwise through the gallery.²³² The common reference to Bologna and the region of Emilian is described as either one of the two, making it difficult for visitors to connect the dots. The visual experience is in focus in this gallery as well, and it is just as spectacular as in the first gallery with aesthetic and vibrant colours and contrasts on Christian motives.

Sala III

The third gallery, "Sala III", is similar in some respects to the first two galleries in execution and is accessible from Sala II and Sala IV. In this gallery, the paintings are all Venetian origin from the late sixteenth to the

²²⁶ Conversation about experience at the exhibition with a visitor

²²⁷ MC-2-13, MC-2-14 in "Dataset 'Pinacoteca'" in appendix

²²⁸ Audio guide track 95

²²⁹ Audio track 51

²³⁰ Audio track 52

²³¹ MC-2-14 in "Dataset 'Pinacoteca'" in appendix

²³² Also confirmed by the MC guide book

early seventeenth century.²³³ All paintings in this room were also required by the museum between 1748 and 1750, making it a part of the purchases made when the “Pinacoteca” was built. There is no thematic text available.

Three of the paintings are included in the audioguide.²³⁴ In Tizian’s *Baptism of Christ* the motive, its typical iconographic layout and famous colour scheme of Tizian is described in the audio guide track.²³⁵ The object text describes this painting as a typical early painting by Tizian. *The Rape of Europa* by Paolo Veronese’ audio track tells the myth behind the motive, describes the motive interpreted by Veronese, and explains how this painting is a copy of the painting situated in the ducal palace in Venezia.²³⁶

The object text conveys how this painting is a copy of the painting by Veronese to Palazzo Ducale in Venezia.²³⁷

Analysis

The arches between the first three galleries are lined up, making it easy to walk straight through the galleries. Some of the paintings are pendent to one another and hang together. The theme of Venetian paintings is easier to spot in this gallery due to the paintings looking similar. The information in the object texts confirms the Venetian influence in the paintings. The audio guide tracks, and the object texts contain similar narratives about the history behind the motives. The audio guide tracks are also creative and describing mythological events and symbolism. Another detail available in the object texts is that all the paintings were catalogued by the museum between 1748 and 1750, making them a part of the original collection of “Pinacoteca”.

²³³ Personal visit 1.8-4.8.22. The Capitoline Museum Guide, p. 162-163

²³⁴ MC-3-11, MC-3-13, MC-3-17 in “Dataset ‘Pinacoteca’” in appendix

²³⁵ Audio track 53

²³⁶ Audio track 54

²³⁷ Object text

Sala IV



The fourth gallery, located in a passageway between Sala Cortona, Sala Petronilla (straight forward), Sala Cini and sala III

The gallery contains thirteen paintings. One of these paintings are defined as classism, and the rest of the paintings are described as Baroque by their belonging object texts.²³⁸ The paintings are from the seventeenth century and are centered around Rome and Paris and are Roman Baroque art.²³⁹

On the object text next to each painting, the information is about the origin and inspiration of the paintings in an art historical setting. Examples of information are how Francois Perrier introduced roman Baroque to France, or how Giovanni Lanfranco, a Rome-based artist, was clearly inspired by Caravaggio in his paintings.

For visitor information in the gallery there is no thematic text. In this room the object texts are a bit harder accessible due to a combination of the small plaques with low placements, and chairs blocking the visitor from stepping all the way up to the paintings. The only audio guide track for Sala IV is about *Diana and Endymion*, which introduces the myth of Diana the moon goddess who fell in love with the shepherd Endymion

²³⁸ 128, the innocence by Giovanni franscesco Romanelli, 1650

²³⁹ Personal visit 1.8-4.8.22. The Capitolini Museum Guide, p. 174-175

and its popularity in literature and renaissance and Baroque painting with its romantic sentimentalism.²⁴⁰

Analysis

The fourth gallery is small and has entrances to four of the other galleries and, being an intersection between other galleries, it appears chaotic. The paintings are dramatical and cover most of the walls and are typical of Baroque art with a combination of biblical and mythological scenes. The entrances into the other galleries are distractions from the paintings of the fourth gallery.

There is no thematic text available. The objects texts convey details of each painting, and all but one descriptive text describe its painting as "Baroque". The origin of the paintings are central Italy and Paris in the seventeenth century, creating a consistent theme. The paintings have typical Baroque motives, and combined with the object texts, the visitor is provided with an example of roman Baroque art. Why the gallery with an otherwise consistent central Italian theme contain three paintings of French origin is explained in their object texts as paintings displaying the influence Italian Baroque had on French painting. This provides a context of the importance of these paintings in a European art historic setting to the visitor. The choice of referring to a Baroque artwork as "roman classicism" is more difficult to understand based on the information available in the gallery. Given the motive of the painting and context of the gallery with Baroque paintings, an explanation to the sudden change of theme could be that by "classicism" the text does not intend to reference the classicism of renaissance, but rather high Baroque classicism as an opposition to the Baroque individualists that the rest of the gallery seem to be closer to in style. This reference is not explained to the visitor, which makes the gallery more difficult to read and understand.

²⁴⁰ Audio track 56, MC-4-4 in "Dataset 'Pinacoteca'" in appendix

Sala V



Sala V is a long hallway, located as a passage between Sala II and Sala VI. It is long and narrow without any natural lighting.

The fifth gallery, "Sala V", is a long and narrow hallway. It is accessible from Sala II and Sala VI. One long wall filled with paintings, and the other with access doors to amenities like an elevator and a public bathroom, with paintings put into every available space. In total there are twenty-one paintings in this gallery.

The paintings in this room range from the early sixteenth century Emilian paintings to seventeenth century Roman paintings.²⁴¹ According to *The Capitoline Museum Guide* they are sixteenth and seventeenth century commissioned paintings from Roma and Emilia.²⁴² Several of the paintings are described as copies of earlier paintings done by other painters or schools, in the object texts, with unknown painters according to the object texts.²⁴³ Art historically the paintings reach from renaissance to mannerism and Baroque. All the paintings have in common that they were collected by the museum between 1748 and 1750.

²⁴¹ Personal visit 1.8-4.8.22

²⁴² The Capitoline Museum guide, p. 164-165

²⁴³ 145,146- "copy of Emilian fourteenth century painting"

There is no thematic text about the room, and no audio guide tracks linked to any content of the gallery. The object texts lack detailed knowledge about specific years and painters, and instead focuses on art historical characteristics, and connections between paintings and schools across regions and borders, how different regions were influenced by another, and even influenced international painters.²⁴⁴ One of the object texts state the general, albeit vague, art historic information:

“this picture is a sketch for the painting that the Emilian artist [Prospero Fontana] made in 1551 [...], he had just gotten back to Bologna after a stay in Rome: this work shows the artists’s debt to the principal pictorial proposal of Roman Mannerism”.²⁴⁵

Analysis

The gallery is a corridor with a great number of paintings on the walls. The easiest access point to this gallery is by going to the Petronilla gallery from Sala IV, and from there to Sala VI, where the only gallery left to visit is Sala V.

There is no thematic text highlighting a theme in the gallery, and the object texts contain very little information. Many artists are listed as “unknown” and the origins are listed as decades and general geographical areas. The descriptive texts describe the art historic inspiration of each painting, often adding speculations about who the artist was or where it was created. This presents the visitor with many art-historical analyses as a genre.

Many of the paintings are also copies. The paintings are from the sixteenth and seventeenth century and belong to different art schools within Italy. Due to the lack of concrete information, it is difficult to grasp one theme within the gallery. Based on the paintings and text available a suggested theme can be paintings from the original Pinacoteca collection, with paintings collected for the gallery’s opening in 1750 as all the paintings are collected by the museum in either 1748 or 1750. One can therefore assume that they were a part of the educational collection of iconic Italian artists to help educate art students of the time, as the museum was used for.

²⁴⁴ 153

²⁴⁵ 149

Sala VI



Blessed Soul by Guido Reni

The sixth gallery, “Sala VI”, is situated between the Petronilla gallery and gallery five. The gallery consists mainly of classical paintings from the Emilian school in Bologna, and the artist Guido Reni is the artist of twelve paintings and mentioned as inspiration or possible artist on another three object texts, out of the twenty-six paintings in the gallery.²⁴⁶ There is no thematic text about the gallery.²⁴⁷

When entering the gallery, you look straight at the painting *Blessed Soul* by Guido Reni.²⁴⁸ A sketch of the same painting hangs to the left. The painting is in blue colours, and of a man with wings standing with his hands outstretched below a divine sky with golden light, and the object

²⁴⁶ The Capitoline Museum Guide, p. 170-171

²⁴⁷ Personal visit 1.8-4.8.22

²⁴⁸ MC-6-20 in “Dataset ‘Pinacoteca’” in appendix

texts describes the motive. The audio guide track explains how the painting is a reflection of the painter's interior process in the late period of his life.²⁴⁹ It also states that it is easily recognizable in the gallery and suggests the visitor to try "the augmented reality function for a more in-depth experience".²⁵⁰ The audio track is included in the audio guided tours "the Capitoline museum collection" and "history and myth".

Another artist presented in this gallery is Ludovico Carracci, one of the artists Guido Reni drew inspiration from in his paintings according to the object texts. He is represented with five paintings, of which four depicts Christian saints.²⁵¹ The painting *Allegory of Providence* is included in the audio guide.²⁵² The audio guide track draws attention to the painting being an oil painting on copper, and describes the motive in detail before an interpretation of a complex allegory of the motive is conducted. The audio track is included in the audio guided tours "the Capitoline museum collection" and "history and myth".

Analysis

In the gallery, *Blessed Soul* is visible from the entrance from Sala Petronilla, and can be considered the focus point of the gallery.²⁵³ This painting does also have an audio guide track. Other paintings in the gallery are by different artists, but a sketch of the main painting and several others by the same artist Guido Reni is also displayed. Guido Reni is also named an inspirational source for other paintings in the gallery in the object texts. Guido Reni is famous for his illusionistic Baroque paintings, drawing inspiration from the renaissance.²⁵⁴ By putting him into an art historical context, the exhibition address how art history develops by influencing other artists.

There is no thematic text, making the object texts the only written information available to the visitor. The object texts describe some of the paintings as "classical" in a reference to the art historic period. Without reading the object texts, the theme seems to be related to *Blessed soul*, and after reading the object texts, a visitor will be left with the same analysis, with a bit more detail. Geographically and art historically all the

²⁴⁹ Audio guide track 57

²⁵⁰ This did not work during my visit, and no members of staff were able to offer assistance.

²⁵¹ MC-6-10, MC-6-12, MC-6-13, MC-6-14, MC-6-16 in "Dataset 'Pinacoteca'" in appendix

²⁵² Audio guide track 58, MC-6-13 in "Dataset 'Pinacoteca'" in appendix

²⁵³ MC-6-20 in "Dataset 'Pinacoteca'" in appendix

²⁵⁴ Witkower 1999, p. 145-148

paintings in the gallery are of the Emilian school in Bologna. The gallery has an easily detectable theme in Guido Reni and the influence of the Emilian school as a genre in Italian art.

Sala Petronilla



Overview of Sala Petronilla, with the glass mural displayed in the middle of the gallery.

The gallery “Sala Petronilla” can be entered from Sala IV and Sala V. The most used entrance is from Sala IV.²⁵⁵ According to *The Capitoline Museum Guide* the gallery display Great seventeenth century Roman Paintings.²⁵⁶ The gallery displays the huge alter piece *The burial of saint Petronilla*.²⁵⁷ When arriving from Sala IV this glass mural is the first thing you see. Other paintings displayed in the room are *Romulus and Remus* by Rubens, and a few paintings of Caravaggio’s, amongst other European artists presented.²⁵⁸ There is a thematic text about the room and a description of some of its artworks by the entrance. The gallery has a large object text plaque that describes the importance of the glass mural *The burial of Saint Petronilla* to the visitor at the entrance as well.

²⁵⁵ Personal visit 1.8-4.8.22

²⁵⁶The Capitoline Museum Guide, p. 166-169

²⁵⁷ MC-P-14 in “Data set ‘Pinacoteca’” in appendix

²⁵⁸ MC-P-9 in “Dataset ‘Pinacoteca’” in appendix

The main attraction in the room, in the center of attention, and almost the size of the short wall, is the altarpiece which the room is named after. *The Burial of Saint Petronilla* was originally made to be installed in church of Saint Peter, but it was moved to the Quirinale Palace. During the Napoleon War the altar piece was taken to the Louvre along with many other sculptures and paintings as war trophies. The altar piece was returned in 1818 and put on display in the "Pinacoteca". This information is available through a large object text on a glass plaque behind the glass mural.

The thematic text at the entrance from Sala IV explains the history of the gallery in four paragraphs, introduces the Petronilla altar piece, highlights the importance of the room as a part of the Capitoline Museums today, and tells the story of two tables displayed in the room. The audio guide track tells the same story of Saint Petronilla as the thematic text.

Analysis

The gallery is situated around the glass mural *The burial of saint Petronilla* which the gallery is named after.²⁵⁹ Paintings by art historically important artists Caravaggio, Velazques and Rubens are also displayed in the gallery, but are paid very little attention in the texts available.

This gallery has a thematic text by the entrance. The text highlights the importance of the gallery as a part of the Capitoline picture gallery and tells a story of the glass mural of saint Petronilla and how it came to be in the gallery. The image of the glass mural as an important piece of cultural heritage, presenting several events in Roman and Italian history is highlighted. The object texts in the gallery contain very different information in their description. These texts do not appear to have any common theme, but rather communicate information that is related to each painting. The object text for the glass mural of St. Petronilla stands out by being a plaque similar to the thematic texts, containing three paragraphs of history of the glass mural. The Sala Petronilla is the gallery in the "Pinacoteca" containing the greatest art historic paintings, but the gallery is centred around the glass mural, making the otherwise great examples of art by very famous artists seem unimportant. The gallery consists of many great art works but does not connect the displayed paintings through one theme or narrative to the visitor.

²⁵⁹ MC-P-14 in "Dataset 'Pinacoteca'" in appendix

Galleria Cini



The three collections of the Cini gallery displayed together without interacting with each other.

The gallery "Galleria Cini" consists of three exhibited collections all associated with the Roman Count Francesco Cini.²⁶⁰ These three collections consist of one collection of porcelain figurines, one collection of tapestries, and a collection of paintings.²⁶¹ The paintings are scattered across the entire gallery while the two other collections are limited to smaller parts. These collections have different origin, time of collection and when the collections were displayed and does not interact with one another.²⁶²

The gallery can be entered from the main hall, Sala IV or Sala Pietro da Cortona. It is long and fairly narrow with a short staircase in the middle. The middle part of the gallery is partly enclosed by marble columns with pediments on top.

There is one thematic text in the gallery placed close to the middle of the gallery, and the gallery is decorated with furniture and sculptures that are without information. The thematic text in the middle of the room contains information about two of the three collections displayed in the

²⁶⁰ The Capitoline Museum Guide, p. 176-179

²⁶¹ Personal visit 1.8-4.8.22

²⁶² Federica Papi, personal communication 7.4.2023

gallery. The two exhibitions are the porcelain figurine collection and the tapestry collection. The tapestries are an independent collection acquired later than the porcelain collection. The porcelain was according to the thematic text bestowed the City of Rome by Cardinal Cini together with a collection of furniture and paintings. The painting collection is also displayed in this gallery but is not described in the thematic text.

Amongst the paintings are a copy of *Romulus and Remus* by Rubens, two Madonna motives and a painting of pope Pio IV.²⁶³ According to the object text belonging to the painting *Portrait of Cardinal Silvio Valenti Gorganza* the cardinal is the founder of the Pinacoteca.²⁶⁴ There is also a series of landscape paintings of ancient ruins of Rome.

The porcelain figurines fill three large, floor standing glass cabinets in the middle of the room, and the tapestries are on the walls on either side. The paintings cover the rest of the available wall space between the tapestries, arches and windows. The paintings at one end of the gallery have mixed origin between Italy and the Netherlands. This far end of the gallery is beyond the entrances to Sala IV and Sala Pietro da Cortona. The four paintings placed here have, according to the object texts, unknown artists and are dated based on art historic characteristics, but are assumed to be from the seventeenth century Flemish art.²⁶⁵

The audio guide contains two tracks for Gallery Cini; one about the collection of tapestries and porcelain, and one about Anton van Dyck. The first provides information about the content of the Cini collection with furniture, porcelain, art works and tapestries.²⁶⁶ The second audio guide track is about how the Antwerp artist Anton van Dyck and his arrival in Rome to study among other European artists, with details about a portrait of the artist in the Cini gallery, which the narrator says to be inspired by Rafael.²⁶⁷

Analysis

The Cini gallery consist of a very long room divided into two parts by a short staircase. The gallery has three collections on display, with paintings in one part and paintings, tapestries, and porcelain in the other.

The porcelain figurines stand out in the "Pinacoteca" as they are something different. They are also the only objects which are not

²⁶³ MC-Ci-15, MC-Ci-5 in "Dataset 'Pinacoteca'" in appendix

²⁶⁴ MC-Ci-3 in "Dataset 'Pinacoteca'" in appendix

²⁶⁵ MC-Ci-55 to MC-Ci-58 in "Dataset 'Pinacoteca'" in appendix

²⁶⁶ Audio guide track 66

²⁶⁷ Audio guide track 65. Data sheet MC-Ci-19 in "Dataset 'Pinacoteca'" in appendix

paintings that are dedicated any textual information. While the center of attention for the porcelain collection are the three glass cabinets in the third part of the room, some of the white ones are displayed in smaller cabinets in the column part of the room, creating a visual balance between the furniture, paintings and architectural elements, despite the three collections being independent from one another.

The tapestries seem like an exhibition of their own, merely hanging on the walls next to one another. The paintings have a theme in who collected the paintings, making them an interesting case of what a person of power collected in art in the seventeenth century.

The paintings themselves are also interesting, both with Rome, Italy and art history in mind, but are without consistency to location, theme or time period, even if reading the object texts. Information about objects in the gallery is conveyed to the visitor in both the object texts and the audio guide, along with information about art historic genres, historical contexts and inspirational sources, such as "appointed painter to Cardinal Pio di Savioa [...] the picture illustrates [...] the Genesis (21,8-14) that describe how [...]".²⁶⁸ The three collections seem mostly like three independent exhibitions within the same room, without a coherent theme. This makes it easy to ignore some parts, for example the tapestries, while the porcelain figurines become curiosities if you approach the "Pinacoteca" as the picture gallery it is.

²⁶⁸ MC-Ci-34 in "Dataset 'Pinacoteca'" in appendix

Sala Pietro da Cortona



The Cortona gallery, seen from Sala IV, with the conference hall.

The Cortona Hall doubles as a conference hall and art gallery. The room displays the Baroque artworks of Pietro da Cortona from the seventeenth century, with paintings like *The Rape of the Sabine women*, *The Sacrifice of Polyxena* and *Portrait of Pope Urban VIII* showing of Roman Baroque paintings by Cortona and his students.²⁶⁹ This is communicated through the thematic text at the entrance from Sala IV.

According to the thematic text the room was built to install the 180 paintings bought in 1748 from the Sacchetti collection and was built with the purpose of being an art gallery.²⁷⁰ The purpose was to create a place of study of the master painters for young artists, supplementing the already existing sculpture and antique collections in the education of artists.

Today the gallery displays paintings from the art studio of Pietro da Cortona, done for the Sacchetti family in the 1620s and 1630s.²⁷¹ The series of large paintings by Cortona, painted for the Sacchetti family

²⁶⁹ Thematic text Sala Pietro da Cortona. MC-Co-17, MC-Co-7, MC-Co-10 in “Dataset ‘Pinacoteca’” in appendix. Personal visit 1.8-4.8.22. The Capitoline Museum Guide, p. 172-173

²⁷⁰ The Capitoline museum Guide, p. 172-173

²⁷¹ Thematic text Sala Pietro da Cortona.

illustrates mythology and ancient history.²⁷² *The rape of the Sabine Women* is one of Cortona's earlier works, painted for the Sacchetti family. The paintings depict an antique scene of the rape of the Sabine women as accounted for by Cicero and was a popular motive in the Baroque. This is accounted for in the thematic text. This scene from Roman mythology has been recreated in many ways since its beginning.²⁷³ According to the object texts the painting is pendant to *Sacrifice of Polyxena* which also hangs in the Cortona gallery. *The Rape of the Sabine women* is the only painting in the gallery to be included in the audio guide. The audioguide describes the painting as a Baroque painting and tells the mythological story of the motive, with origin from the Roman Empire, and an art historical reference to Bernini.

Giovanni Francesco Romanelli was a student of Cortona and two of his paintings are presented alongside Cortona's works. The works exhibited are *The abduction of Helen* and *David*, and the paintings are described in their text plaques as a painting made in collaboration with Cortona and the other, inspired by Cortona, Reni and Raphael. In the object text of *The abduction of Helen* it is also emphasized that Romanelli is dependent on Cortona in his artistic expression, which, according to the text is "clearly shown if we compare his [Romanelli's] work to *The rape of the Sabine women* hanging in this hall"²⁷⁴.

Analysis

The gallery is a beautifully decorated conference hall. To move around the room, you can walk down the middle of the room, around the debate table, or along the walls. The paintings in this gallery are very large, which means that they should be admired in a distance to see the entire painting.

By admiring the paintings at a good distance, you cannot read the object text which are located on the small plaques next to the paintings but standing straight in front of the object texts reading the descriptions and interpretations of the paintings, you cannot really see what you are reading about. Based on the layout of the gallery and text, it seems that the visual aesthetic of the large paintings is more important than the context provided by an object text. The audio guide track in this room provides the opportunity to both hear the text and observe the paintings at the same time which makes it a great visitor resource. The gallery

²⁷² Wittkower 1999, p. 87

²⁷³ Wittkower 1999, p. 87

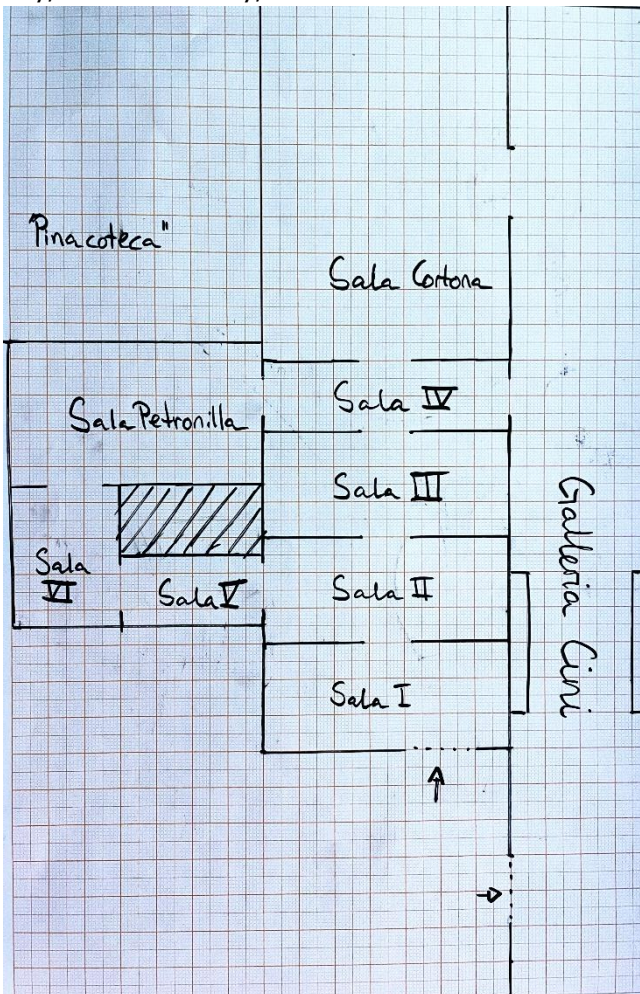
²⁷⁴ MC-Ci-26 in "Dataset 'Pinacoteca'" in appendix, 192

displays the works of Cortona and his students, providing a good opportunity to examine and understand how Baroque in Rome can be recognized through many paintings and motives, and several painters. While this gallery shows an example of how Italian Baroque painting can be, it is complemented by Sala Petronilla with its Caravaggio's Baroque from northern Italy and Sala VI with Guido Reni which was an inspirational source to Baroque in Rome.

Exhibition analysis, complete exhibition

Physical aspects

While also being the world's oldest museum, Musei Capitolini is situated in the heart of the historical city center in Rome, at Capitoline Hill which history is spanning back to the Roman Republic. The picture gallery is built later than the rest of the museum, with the purpose of being a tool for a classical education. This makes the museum important to both the city, art historically, and as a museum.



The exhibition schematics of "Pinacoteca".

In "Pinacoteca", all the galleries are painted in the same colour, with arches of marble and high ceilings. This provides a homogenous look to

the galleries.²⁷⁵ The nine rooms the exhibition consists of, hold different physical shapes and qualities.

With the large differences in physical layout, the galleries provide different benefits and challenges to the exhibition. Sala I, II and III are placed in such a manner that they are easy to just pass through without walking around the rooms to look at the art in great detail. The same goes for Sala IV, but the many people that pass through makes it even more difficult to stop and view the art displayed. In sala VI the art is in such a fashion that the visitor is drawn towards the centre painting, passing the other art works, making the room suited to display one small theme. Museologist Kerstin Smeds argue that "The visitor should be able to see the "landscape" of the gallery".²⁷⁶ In all the previous galleries this has been possible, as the "landscape" is constructed of paintings and open space.

In Sala Pietro di Cortona the paintings are downplayed by the modern furniture, making the room into an aesthetically pleasing room, but albeit an unpractical one for art displays. Sala Cini is the most versatile room in the exhibition with plenty of daylight, with a great size and architecture as a backdrop for the visitor to experience many artworks within the theme of the gallery.

The only works of art that are highlighted with either physical placement or light in the exhibition is the alter piece *The burial of saint Petronilla* which is exhibited in the middle of Sala Petronilla, and *Blessed Soul* by Guido Reni in Sala VI which is opposite the entrance from Sala Petronilla. All other paintings in the exhibition are placed together like pearls on a string, covering every surface evenly, displaying an example of the connoisseur hang with its art historic and thematic presentation.²⁷⁷

Textual content

Text in "Pinacoteca" includes the thematic texts, object texts, as well as the audio guide available to the visitor.

The lack of thematic texts leaves little information to the visitor, who must read the object texts to discover what they are looking at and if there is a general theme the museum convey. Visually the thematic texts are easy to discover and read with their large size next to an entrance in the few galleries that they are present. The creation of a narrative within an exhibition is done through the combination of objects displayed,

²⁷⁵ Bennike 2017

²⁷⁶ Smeds 2017, p. 18

²⁷⁷ Duncan 1995

written text and the context in which they are presented and connected. The levels of text combined with the content of the object texts make the combination of visual clues and art historical thematic displays a more important tool in identifying the national narratives that are conveyed by the museum.

The audio guide at Capitolini consists of a number of audio tracks, and in "Pinacoteca" there is mostly one audio track to each room explaining singular pieces of art displayed. The information is also not the same as the texts physically available in the exhibition and does not narrate a common theme or information to the visitor. Ida Bennike states that text in an exhibition should seek to clarify the exhibition to the visitor.²⁷⁸ Based on this, and exemplified by the selection of digital texts that are only available through the audio guide, I argue that the lack of generic texts makes the images and themes conveyed in the exhibition more difficult to comprehend.

Bennike states that "texts are mediators between the museum visitor and the objects. They steer the interpretations [by the visitor] in one direction; affecting the museum visitors' gaze on the objects".²⁷⁹ In "Pinacoteca", there are no thematic texts to provide an executive theme or context of each gallery to the visitor. The texts of an exhibition need to be created within the same framework.²⁸⁰ The texts of "Pinacoteca", the physical layout of each object text is similar, but the contents of the text vary between each individual object with some provide an account of the technical features of a painting, some describe the mythological story or theme depicted, and others account for general trends of art history, or the biography of the artist. Based on the statement from Bennike and the textual resources in "Pinacoteca", I argue that there is no coherency in the texts to help navigate the narrative of the exhibition to the visitor, and therefore, the narratives conveyed in the exhibition are in bits and pieces, varying between the galleries. I also argue that the lack of thematic texts and visitor resources to guide the visitor through the galleries give the visitor much freedom to explore the exhibition as they see suited, but with the downside that the visitor unknowingly miss out on one or more galleries. My claim about visitors choosing more varied paths through an exhibition is supported by the spatial morphology model by Tzortzi.²⁸¹

²⁷⁸ Bennike 2017, p. 190

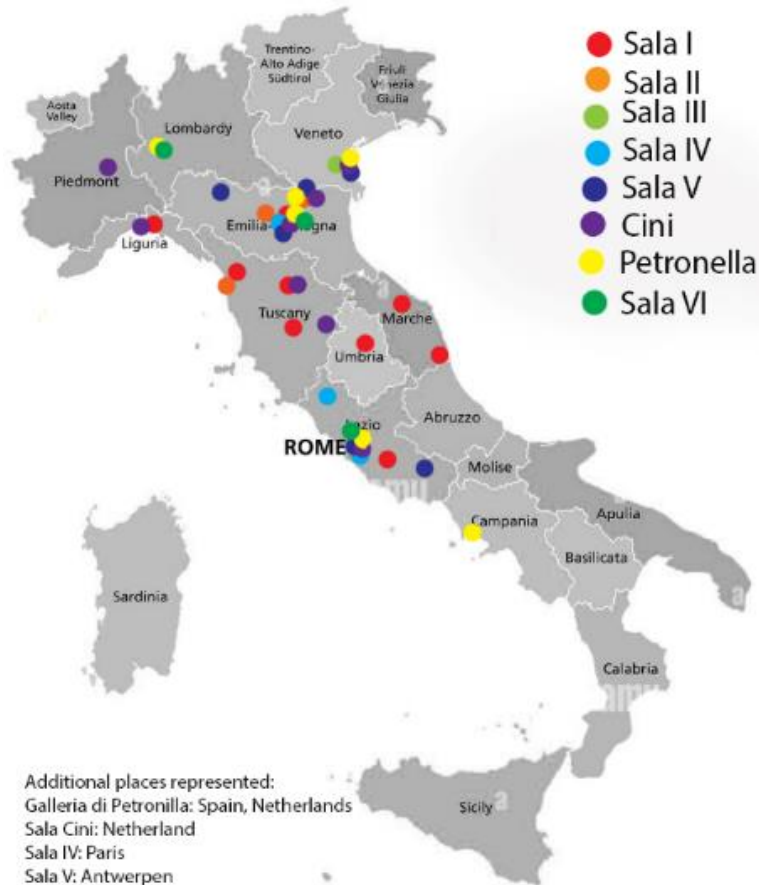
²⁷⁹ Bennike 2017, p. 190

²⁸⁰ Bennike 2017, p. 195

²⁸¹ Tzortzi 2015, p.113

Social references and contexts

The context of each gallery and the exhibition as one story consists of many small themes and independent narratives. The themes of each gallery are not easily distinguishable, and so the greater theme of the exhibition is also vague. The themes of all the galleries are, however, presented as art historical.



Geographic origin of paintings in the “Pinacoteca”, sorted by gallery. The map shows which parts of today’s Italy that are presented in each of the galleries.

The geographical categories of the galleries present many of the most famous Italian schools of art to the visitor. The artworks are said to be representative for which Italian art is considered important within European art history through the centuries.²⁸²

²⁸² Federica Papi, personal communication 7.4.2023. The Capitoline museum guide p. 156-179

“The Pinacoteca Capitolina houses paintings by Italian and foreign painters. You have to consider that we are in Rome and artists from all over Europe arrived in this city and collectors bought their works. So we have paintings by van Wittel, Velazquez, Rubens and van Dyck and all regions of Italy.”.²⁸³

The statement made by scientific technical officer at Musei Capitolini, Federica Papi, supported by a similar statement from Dr. Serafini, argue that the artistic importance of Rome is to be kept in mind when considering the exhibition “Pinacoteca”.²⁸⁴ In her statement she emphasizes the importance of Italian painters, and how Rome was a centre for European artists and collectors, in a context of art history.

Considering the geographic origin of the paintings in “Pinacoteca”, their origin is limited to the regions of central and northern Italy. The statement from Papi consider the “Pinacoteca” art collection to be representative of Italian art, and thus arguing that the important Italian art history relevant to Italy is the art of the central and northern Italy, excluding the southern parts of the country as necessary for a national art collection.

The European art that is displayed is downplayed or put in relation to how they are either influenced by, or influenced, Italian art. Some of these, such as *Romulus and Remus* by Rubens,²⁸⁵ are presented as a mythological representation of Rome, while the art historical significance of Rubens as an artist is completely ignored.

The differences in how the art collections have been used and displayed regarding their theme, national annotations and as art history, is done differently between the galleries.

“Sala I” display late medieval, Christian art from central Italy. The gallery contains individual object descriptions with historical information such as “Tuscan pictorial language and traditional Bizantine culture”.²⁸⁶

“Sala II” also display art with visual and textual references to Christianity from the area of bologna in the sixteenth century. There is no art historical references to style period, but the motives are of Baroque and Mannerism.

“Sala III” is dedicated to Venetian art, which is also described in the object texts. The motives have similar art historical qualities, and all the paintings appear to be from the original art donation to Pinacoteca.

²⁸³ Federica Papi, personal communication 7.4.2023

²⁸⁴ Dr. Serafina, personal communication, 3.8.2022.

²⁸⁵ MC-P-9 in “Dataset ‘Pinacoteca’” in appendix

²⁸⁶ MC-1-6 in “Dataset ‘Pinacoteca’” in appendix

“Sala IV” display Baroque art from the region of Emilia, and mythological motives. In this gallery the theme of Emilian Baroque art is presented through examples from the Carrachi family and their contributions to art history. The texts include stories of the motives, history and iconographic analyses, with no mention of Rome.

“Sala V” is the gallery with the least amount of information, where artists and years of creation often is listed as “unknown” and centuries. The information about art historical periods, schools and technical features in the motives is instead clarified in the object texts. The paintings are Baroque, with motives from the regions of Rome, Naples and Bologna, making the art historic theme Baroque art.

“Sala VI” is situated around the Bolognian artist Guido Reni. The main attraction is the classical Baroque painting *Blessed soul* by Reni.²⁸⁷ Other paintings are displayed around the painting to accentuate its technical and allegorical features.

“Galleria Cini” is the largest gallery and is put together by three collections formerly belonging to Bishop Francesco Cini. The collections contain a variety of artistic, geographical and art historic style, but contain many Christian motives. The origin of the picture collection span from Piemonte, Venice and Rome, to Spain and Netherlands, and from the fifteenth century until the middle of the eighteenth century. A painting of the founder of the “Pinacoteca”, Cardinal Sillvio Valenti Gonzaga, is on display in this gallery, where the object text offers a short biography.²⁸⁸ Many of the object texts refer to Rome, when possible.

“Sala Pietro di Cortona” display paintings made by Cortona and his student, and consists of Baroque paintings. The large paintings are displayed pendent and are easy to appreciate. The texts provide an art historical and historic context to the paintings. The art studio of Cortona, with Romanelli’s paintings are described in relation to Cortona. Romanelli was a student of Cortona, but the importance of his work in Rome is underestimated in the thematic text where his influence by other artists as Sacchetti, turning from high Baroque and towards more classical ideals inspired by the Renaissance masters, and not Cortona.²⁸⁹ The gallery, being the original picture gallery, also holds a symbolic value that is displayed by presenting the paintings of Cortona, which was “one of the dominant figures of the Italian art of the XVII century”.²⁹⁰

²⁸⁷ MC-6-20 in “Dataset ‘Pinacoteca’” in appendix

²⁸⁸ MC-Ci-3 in “Dataset ‘Pinacoteca’” in appendix

²⁸⁹ Witkower p. 86-87

²⁹⁰ MC-Co-9 in “Dataset ‘Pinacoteca’” in appendix

"Sala di Petronilla" is situated around the large glass mural *The Burial of Saint Petronilla*.²⁹¹ All paintings of the gallery are described in relation to Rome, including the paintings by European artists. Sala Petronilla is centered around Rome with both the texts and the large glass mural. Historic references to the napoleon war, the unification of the nation of Italy and the catholic church in Rome is done through stories of how the glass mural have been commissioned, looted, removed and changed hands through the centuries.

Quality, discussion, purpose of elements individually and together

There is no occurring theme that compared or discussed against or with one another in "Pinacoteca", but it is a focus on the rooms as examples of an art historic periods, displayed with a connoisseur hang.

The art historic terms of "renaissance", "mannerism" and "Baroque" is not mentioned in all galleries or in context to more than specific paintings. It can therefore be assumed that any visitor without extensive art history knowledge will not consider the development of art history as a theme since the object texts does not convey an overview of art history. Instead, the galleries are focused on focus on specific artists and regions, and the historical or mythological motive of the objects.

Each gallery is based on one theme, art school, art historic period or geographical area. While the images created in each gallery is difficult to comprehend, it is an art historical narrative based on art schools and geographical areas. This makes the galleries a contrast to one another as the content of each gallery can be compared art historically and geographically. The use of a connoisseur hangs draw association to the original picture gallery of the eighteenth century where the different art schools were displayed to showcase their different qualities to the viewer.²⁹² That galleries convey Italian art history based on different periods and art schools is not mentioned anywhere in the exhibition. To get information about the geographic themes of the galleries, the visitor must read all the object texts and have prior knowledge of art.

The collections at "Pinacoteca" are displayed as to show of the city of Rome, using objects which are not about Rome, but who can be associated with the city when displayed in the current order, with its belonging texts and explanations. While this seems to be the case, and also the case that is argued by the staff at the museum, some of the

²⁹¹ MC-P-14 in "Dataset 'Pinacoteca'" in appendix

²⁹² Duncan 1995

texts mention Rome in connection to Rome, but instead displays art historic themes.²⁹³

Vasari published his bok *Le vite de' piu eccellenti pittori, scultori, e architettori* about the most excellent painters of the time in 1550 and 1568.²⁹⁴ There, he pays tribute to the artists he considers most important. Many of the objects displayed in "Pinacoteca" are dated prior to the publication made by Vasari. Yet, there are very few artists that are displayed in Pinacoteca, that is acknowledged by Vasari for their great skill.²⁹⁵ The artworks from before 1568 that are displayed in "Pinacoteca" are a part of art historical, thematic displays based on genre. Based on this, it seems that "Pinacoteca" emphasizes the different art schools and geographical characteristics of art, as general concepts, rather than to focus on singular artistical achievements.

The exhibition is centred around Italy, with international artists and artistic influences downplayed. Where international artists are mentioned, such as *Romulus and Remus* by Rubens, the object text refer to how the theme is connected to Roman mythology instead of emphasizing the art historical importance of Rubens.²⁹⁶ There are references to different geographical regions of Italy, with for example Sala Petronilla being centred around Rome, and Sala VI displaying Emilian counter reformatory art.²⁹⁷

There is a national theme in the exhibition with the representation of art from across most regions in Italy. This theme of representation of important schools of art, art historical periods and artists, that is said to convey Italian art history, only display art from central Italy and north, and Italy south of Naples is not mentioned. The national narrative that is conveyed, that does not acknowledge Italy south of Naples, can be explained with what the museum considers the master narrative of Italian art history and culture.

²⁹³ Federica Papi, personal communication, 7.4.2023

²⁹⁴ Vasari 1568

²⁹⁵ One exception being Veronese

²⁹⁶ MC-P- 9 in "Dataset 'Pinacoteca'" in appendix. Kleiner 2015, chapter 25.

²⁹⁷ The Capitoline Museum Guide, p. 166-171

Images of the national created in the exhibition

"Pinacoteca" display images of the national, and is "arguably, a most distinguished art, used to convey an image of a unified, national Italy".²⁹⁸

"Pinacoteca" uses art history to create a national narrative for visitors. This narrative is about a unified history of Italy, and consists of several, smaller images. The most significant ones that are repeated through the exhibition are Rome, art history, mythology, and the catholic church.

The images of the national and art historical, as they are conveyed by the museum, are created within a master narrative. Art history with the many art schools and famous artists is one of these. The exhibition displays art of local, national, and international importance, as well as religious and art historical value.

The importance of Rome as a centre for artists and collectors is stated many times throughout the galleries, both directly in texts, but also through the galleries dedicated to Roman art. Other important cities such as Bologna are also dedicated much attention in the exhibition, with artists such as Cortona and Emilian baroque having their own thematic galleries.

The papacy is a part of the Italian heritage, displayed through the "Pinacoteca" by the initiative they gave to the City of Rome to have the museum, and later the "Pinacoteca", built. Their influence is also directly addressed throughout the exhibition in the artwork motives, thematic texts, and object texts where they are presented in different ways. Yet, the exhibition is not about Catholicism, but about how objects, people and motives in the paintings is connected to the church also are examples of heroes or values important to a national image of Italy.

Throughout the exhibition mythological and allegorical themes have been addressed. The theme is visible without any textual context by displaying easily recognizable motives, like *Romulus and Remus* about Rome, or *The Annunciation* as a Christian motive. These are created within the theme of Italian art.

The image created based on the themes of art history, mythology, and religion are displaying a golden age in the exhibition, consistent with the application dominant national narrative that values myths over reality to display an idealized image of the national. This is meant to enhance the current narrative, which consistent with a statement made by Aronsson regarding the value of storytelling within the museum.²⁹⁹

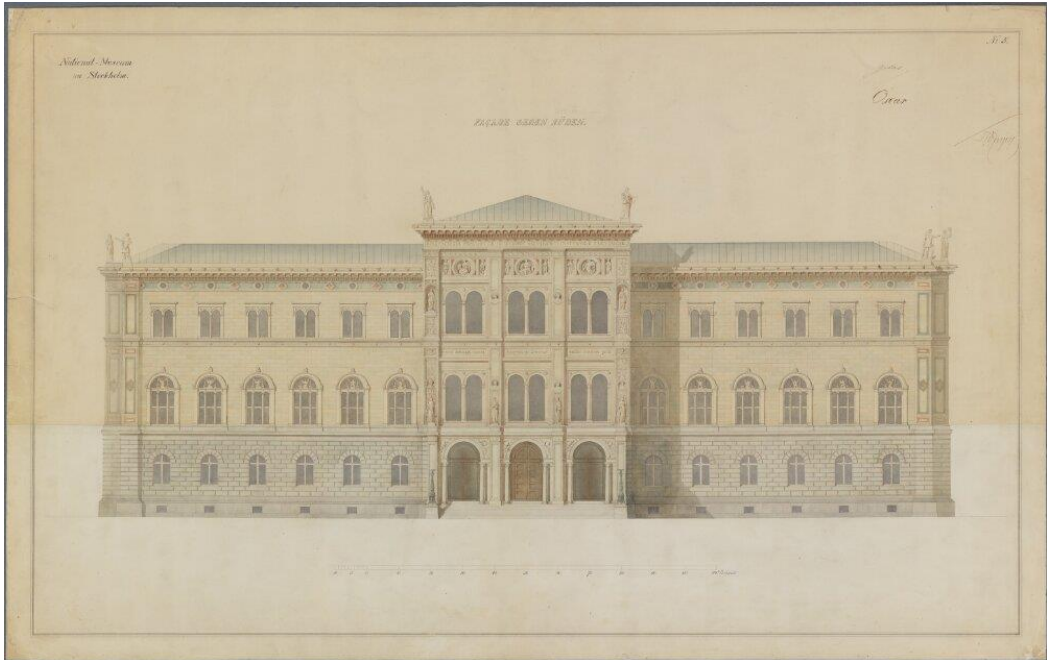
²⁹⁸ Dr Serafini, personal communication 3.8.2022, Federica Papi, personal communication 7.4.2023

²⁹⁹ Aronsson 2011

By addressing dominant narratives based on semantic memories, "Pinacoteca" creates an image which legitimises the past of Italy as a nation with one common, cultural past, based on the great cultural achievements of Italy, based on art from before the unification of Italy in 1871.

The geographical placement of the museum is, literally and figuratively, pointing towards the Roman empire as the golden age or Rome, as the exhibition appear to convey as a national image.

“Tidslinjen” at Nationalmuseum in Stockholm, Sweden



Nationalmuseum in Stockholm, illustration of façade by architect Friedrich August Stücker, 1849. Illustration used in “about the museum” at the Nationalmuseum webpage. From collection.nationalmuseum.se

[Nationalmuseum] provides contemporary perspectives on the past and historical perspectives on the present.³⁰⁰

Background

Nationalmuseum is the Swedish national museum of art and design. It was founded in 1792 by King Gustav III, who donated the collection of the queen mother Lovisa Ulrika. This first donated collection consisted of, amongst other, twenty-two antique marble busts and two sculptures.³⁰¹ Its first name was Kungliga museum (The Royal Museum). The current museum building opened to the public in 1866. Nationalmuseum is situated next to the Royal Palace and the old city centre of Stockholm, on an islet accessible by bridges. The museum building was built in 1866 based on an idea of the public museum with an all-inclusive cultural

³⁰⁰ Petterson 2018

³⁰¹ Nationalmuseum 1967, s. 28

institution with art, design, music, library and more, made available to the public. The top floor was to be dedicated to sculptures and paintings. The façade displays this idea through neo classical sculptures acting as personifications of each cultural virtue.³⁰² During the nineteenth century the museum changed from a royal collection to an idea of a national cultural building, and eventually into the national museum of art and design, as it is presented today. The museum was renewed between 2012 and 2018, resulting in a complete makeover of the exhibition as well as drastically changes to the physical layout of the museum, exhibitions, and its functions.³⁰³

In 2018 the newly renovated museum building on Blaiseholmen provides different opportunities for the public to study the rich collections of the Nationalmuseum consisting of paintings and arts and crafts from the sixteenth century up to our own time. Through an ever-changing selection of objects and exhibitions the museum invites the public to new meetings with our collections, who are much larger than what the museum building can display during one visit.³⁰⁴

The museum houses art from the fourteenth century to the 1960s and design up until today.³⁰⁵ The permanent exhibitions are situated over to floors, with 8 main rooms, and eighteen small and one large cabinet.³⁰⁶ The galleries on the top floor that display the period from the sixteenth century to the eighteenth century will be the focus of this thesis.

³⁰² Nationalmuseum 2018, p. 7. Guided tour 28.7.2022. ReOpen 2018

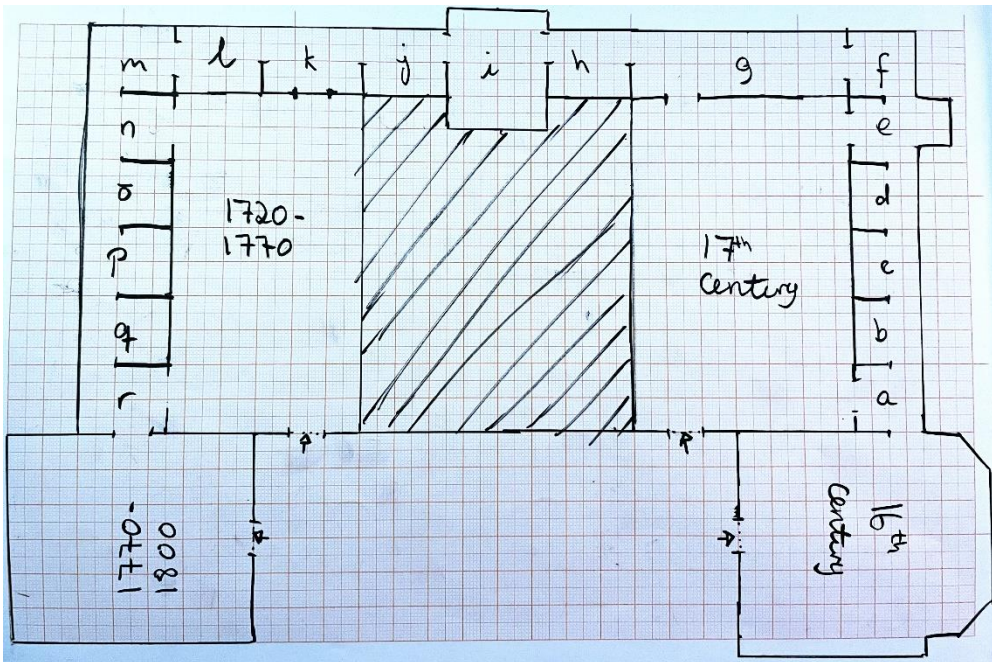
³⁰³ [Nationalmuseum.se/om-nationalmuseum/myndigheten](https://www.nationalmuseum.se/om-nationalmuseum/myndigheten)

³⁰⁴ Nationalmuseum. Konstskatter ur samlingarna. S. 22. Freely translated by the author

³⁰⁵ Modern art was moved into the Moderna Museet.

³⁰⁶ See exhibition schematics in the appendix.

The galleries and general information



The top floor of Nationalmuseum, see appendix for overview of exhibition rooms. Cabinets numbered by letter, in correspondence with overview in the appendix.

The National Museum consists of three floors, and the permanent exhibition "Tidslinjen"³⁰⁷ is situated over the middle and top floor of the museum. On the top floor "Tidslinjen" occupies three large galleries containing the sixteenth, seventeenth and eighteenth century, with additional nineteenth cabinets with objects and paintings. This thesis will focus on the galleries dedicated to the exhibition "Tidslinjen" on the top floor, where the collection from the sixteenth to the eighteenth century is displayed.

³⁰⁷ "The Timeline"

Text in the exhibition

There are three types of text plaques in each gallery in "Tidslinjen". There is one large thematic text on the wall by an entrance of each gallery that holds the title of the room and two to three paragraphs about the theme of the room. Then, there are group texts that belong to each section of the room. Each object also has an object text with title, artist, media, year of creation, year of acquisition, and museum catalogue number. Many object texts also contain a short descriptive text. The plaques for the group texts and the object texts are located on the wall, on a base or on a security line in front of the objects in question. The group texts and object texts can be separated by font size and content. The word limit is 450 words for each text, limiting how much information the exhibition developers can give the visitors, but also encouraging a choice of which information is more important or beneficial to the visitor.³⁰⁸

Digital resources

The museum has its own free app for smart phones: "Nationalmuseum Visitor Guide" with both Swedish and English language.³⁰⁹ The app contains information about current exhibitions, new acquisitions, audio guides, a code function for objects in the exhibitions, and the possibility to mark favourite objects. The information about the exhibitions contains both an introduction to the exhibition, and more in-depth information about the collection, themes and objects displayed. The audio guide texts have a different content than the texts in the exhibition. With the reopening of the museum in 2018 the museum had created several audio guides for the permanent exhibitions, including "Tidslinjen". Due to changes made in the exhibition since the reopening all but one audio guide has been discontinued due to too many objects having been removed from their original spot.³¹⁰ The only audio guide about "Tidslinjen" is therefore "Introduction to Nationalmuseum".³¹¹ This audio guide is available from "The timeline. From the sixteenth century to the Present day", which is about the museum and its collections.

The audio guide "Introduction to Nationalmuseum" covers general information about the museum and its history, and "Tidslinjen" from the sixteenth century to the eighteenth century on the top floor of the

³⁰⁸ Lena Eriksson, personal communication 28.7.2022

³⁰⁹ Nationalmuseum app

³¹⁰ Lena Eriksson, personal communication 28.7.2022

³¹¹ Audio guide in Nationalmuseum App

exhibition.³¹² The audio guide consists of seven audio tracks that each are twenty to thirty minutes long. The first audio track is an introduction to the content of the audio guide and practical visitor information. The narrator talks about how the visitor will be given a brief history of the museum, and guided through several of the museum galleries, supplemented by expert opinions and detailed information about some selected objects. The audio guide also contains a general introduction of the museum building, including depiction of the worlds most famous artists, such as Durer, Leonardo and Michelangelo, as important fixtures in art history. It includes a description and interpretation of why there are a lot of columns, reliefs, and marble in the museum' architecture, as this was to be seen as a display of the purpose of the museum and its content in the contemporary late nineteenth century when the museum was built. "We want to challenge through innovation and reflect on the history of art from a contemporary viewpoint. Nationalmuseum is the museum of tomorrow" is a statement from the museum director in the audio guide.³¹³ "Tidslinjen" in "introduction to Nationalmuseum" contains one audio track for each room with an introduction for each decade from the sixteenth to the eighteenth century, and a cohesive story covering the "Tidslinjen" collection on the top floor.³¹⁴ Each audio segment inside "Tidslinjen" is 20 to 30 minutes long, allowing the visitor to wander through the exhibition and study many objects in detail. The tour takes the visitor through the galleries in chronological order. Some of the objects mentioned in the audio guide is available in the app for further reading.

There are four-digit museum codes on the thematic text as well as on the group texts, and there are selected objects in each gallery that have digital information available in addition to their physical object text. These codes can be typed into the app for more information. The information available physically and in the app appears to be mostly the same with a few exceptions where there is no descriptive text on the object text, but just a museum code.

³¹² Audio guide in app

³¹³ Nationalmuseum Audio guide "introduction to Nationalmuseum". Third track

³¹⁴ Nationalmuseum Audio guide "introduction to Nationalmuseum". First track

Guided tours

The guided tours in the museum are scheduled in both Swedish and English several times a week with the museum's own guides for groups with up to twenty people each time at the cost of 100 SEK per person. The themes of the tours rotate between the current exhibitions. All guided tours with time, date and language are published online, physically in the museum, and announced over the speaker prior to each tour. Each guided tour lasts about one hour and is conducted by someone in the museum's pedagogy staff, or by a hired art historian. There is no guided tour covering the entire "Tidslinjen", but the guided tour of the museum and permanent displays include selected parts of the exhibition. While the theme of each guided tour and which areas of the museum they cover is pre-determined, the guides are given autonomy in their guiding, resulting in small differences in how the tour is conveyed and which objects that are highlighted by the guide.³¹⁵

"Tidslinjen"

Upon entering "Tidslinjen" the visitor walks up the stairs to the top floor, and at the entrance to the exhibition, there is a large mural on the wall above the entrance. This is "The entry of King Gustav Vasa of Sweden into Stockholm, 1523" painted by Carl Larsson, originally for the stairway at the museum in 1908, but moved to its current position in 1993.³¹⁶ While it is not a part of the exhibition "Tidslinjen", it showcases many aspects of what is to be seen inside the exhibition, with Gustav Vasa presented as the first king of Sweden. A theme of Swedish national art and history is introduced with a painting of the first king of Sweden is introduced before the first gallery of the exhibition.

The exhibition "Tidslinjen" is a chronological presentation of art and design through the centuries, presenting both an overview of the time periods in their main galleries, as well as incorporating more nuanced themes in the galleries. The smaller cabinets supplement the main galleries with themes relevant to the period by introducing theory, cultural influences, politics, and culture through the display of museum objects centred around smaller, more specific themes or groups of objects.

All the main galleries are equipped with removable walls. The objects of a room are divided into themes, where the removable wall contribute

³¹⁵ 28.07.2022, guided tour, All descriptions done by the author is documented in my notebook.

³¹⁶ Museum app code 4665

to create an illusion of separated spaces. The spaces created are adapted to the individual gallery and works with the outer walls of each gallery and room dividers, creating the illusion of smaller rooms where the visitor is presented with smaller themes. In these enclosed spaces the visitor can turn around and still look at paintings within the same theme. Each corner of the room creates an illusion of a smaller room with the help of the removable walls.

Sixteenth century gallery



Overview of the Sixteenth century gallery

The first gallery in the exhibition "Tidslinjen" is dedicated to the sixteenth century, both in Sweden and Europe. The thematic text introducing the room is on the wall to the left introducing the sixteenth century as a time of central states and strong royal power, with King Gustav Vasa being elected king of Sweden in 1523.³¹⁷ The following division between the catholic church and Protestantism, and the hereditary monarchy to the nation is also presented. The importance of material displays of wealth and power, such as royal palaces and art, and war looting is emphasized.³¹⁸

³¹⁷ Thematic text, museum app code 1622

³¹⁸ Thematic text, museum app code 1622

The gallery is painted in dark burgundy with furniture, tapestry, sculptures, and paintings displayed between marble columns.³¹⁹ The entrance to a series of cabinets behind the main galleries is located to the far left of the room. The gallery has natural light coming from large, covered windows. Following the room clockwise from the thematic text, the room illusion consists of sculptures and paintings with antique or mythological motives. A group text introduces the theme as "antiquity and mythology". There are also portraits and Christian motives, as well as a few sculptures. On the right side, facing the horse sculptures, there is a painting by Cranach of Martin Luther.³²⁰ The theme of the object group is "The reformation" where the dispute between Catholicism in Rome and Protestantism in northern Europe and Sweden is highlighted through both text and the objects on display.

The final, right, part of the room, opposing the antiquity theme is tapestry and paintings of Gustav Vasa. Tapestries are exhibited on the walls and as a baldachin it is possible to walk beneath. A small class cabinet with silverware behind the tapestry is accompanied by a group text highlighting how the dynasty of Vasa included looting and war treasures. On the outer wall there are paintings of the family Vasa, as well as a group text about Gustav Vasa as the first king of Sweden.

According to the object texts, the objects of the gallery originate from all over Europe. Many were displayed in the previous, Kungliga Museum before the building of the current museum in 1866, having belonged to a collection of objects that belonged to, or is associated with, Gustav Vasa himself.

The audio guide track about the sixteenth century gallery introduces the Gustav Vasa collection from Gripsholm with "Gustav Vasa knew exactly what he was doing. He was a nobleman that rose quickly to power".³²¹ Objects that are chosen in the audio guide track is centred around the royal family of Sweden, with historic facts highlighting details of royal life at the time, including harsh realities regarding laws, corruption, death, and international relations. The history of the hereditary monarchy is also highlighted. The tapestries, originally Danish, are presented as Danish with no mention to their Swedish presence but illustrates transnational relationships.

³¹⁹ Personal visit 25.-30.7.2022

³²⁰ NM-1-18 in "Data set 'Tidslinjen'" in Appendix

³²¹ Audio guide "introduction to Nationalmuseum" track 3

Analysis

The gallery is inviting, with its marble columns and burgundy colour creating an impression of power and wealth. The visual and physical separation of the objects into thematic groups allows the visitor to investigate and reflect over different themes relevant to Swedish national history. The thematic text in the room is an obvious starting point to explore the gallery while also providing a context for the objects on display. The smaller themes and texts let the visitor reflect over the differences on the north and south of Europe during the sixteenth century with the Swedish as a backdrop. According to art historian Helen Gardner, Northern Europe had more lay patrons than religious commissioned art already before the reformation.³²² This balance of nationality, culture and religion is accentuated by the oncoming of more natural light and shadow use of the renaissance.³²³ The audio guide track also refers to the royal lineage of Gustav Vasa but focuses on the Danish tapestries and their depiction of Danish power.

Protestantism and Catholicism is also a point of reference which is repeated through the gallery as a source of power to the king.³²⁴ This leaves the impression of how the change of power was a peaceful process with phrasings like "elected king", creating connections to Sweden today as a strong monarchy and protestant nation.³²⁵ The beginning of the modern state of Sweden as it is known today, came to pass, presents an romanticised image of war, unification and living conditions of the time were. The paintings displaying the Vasa family is consistent in their technical qualities of popular courtly paintings of the time, displaying wealth and courtly manners in everyday motives, as art historian Helen Gardner emphasizes was a common difference between the northern and southern Europe.³²⁶

The different levels of detail displayed in the texts depend on the text level and which objects they talk about. This results in many narratives displaying dynamics within the Swedish royal family, politics, culture and power; spanning from the very general thematic text introducing the time period, to details about people, such as "Lucy Harington was one of a circle of women at the British court who were active in politics and the arts", in the object texts.³²⁷ The mixed perspectives makes the

³²² Kleiner 2015 chapter 20.

³²³ Kleiner 2015

³²⁴ Thematic text, museum app code 1622

³²⁵ Museum app code 1622

³²⁶ Kleiner 2015, chapter 20

³²⁷ NM-1-1 in "Data set 'Tidslinjen'" in Appendix, museum app code 2106

information conveyed in the exhibition more credible. The nuances of the image presented depends on which visitor resources the visitor chooses to make use of as the different levels of information shifts the image between national, historical, and international connections.

Seventeenth century gallery



The seventeenth century gallery, with walls filled with paintings, and the famous self portrait of Rembrandt placed alone in the middle of the removable wall, drawing attention from visitors.

The second gallery is dedicated to the seventeenth century and Baroque art in Europe.³²⁸ The seventeenth century gallery is situated between cabinets, the top floor entrance hall, and the eighteenth-century gallery. It is accessible from the cabinets and the main hall. The thematic text introduces the seventeenth century as the decade of the art style Baroque, its dynamic and elaborate characteristics, as well as origin in "catholic Europe".³²⁹ The text is dedicated to the artistic development of the century, with emphasis on the religious motives and important cities in Europe where artists frequented.

The gallery is painted in a blue colour and is divided into sections and all the paintings along the walls are placed close together in several

³²⁸ Thematic text, museum code 1621

³²⁹ Thematic text, museum code 1621

heights.³³⁰ The theme “The Dutch republic”, about the newly freed nation of Netherlands is presented in a group text.³³¹ The focus of the group text is the rich middle class that bought art and was Christian protestants meaning that they created a market for secular art. Among the objects in this group are several paintings of Rembrandt, portraits and still lives, all displaying the characteristics and diversity of northern European art. The theme of international art repeats itself with the groups “The Baroque in Flanders”, presenting among others, works of Paul Peter Rubens, “France” and “Rome and Italy”, all with art historical descriptions highlighting the international community of artists to explain and illustrate the accompanying paintings and sculptures.³³²

The history of the Baroque presented in the group texts is a continuation of the introduction provided in by the thematic text. The different developments of the Baroque are contributed to their geographical areas, also highlighting how the classical education of art in Italy was a popular destination among artists from all over Europe.³³³



The self-portrait by Rembrandt, exhibited in a small frame without distractions from other artworks makes it stand out in the gallery.

³³⁰ Personal visit 25.-30.7.2022

³³¹ Group text, museum app code 1023

³³² Museum app codes 1022, 1023, 1024 1025, 1026

³³³ Group text, museum app code 1022

A self-portrait by Rembrandt is placed into one of the removable walls, in the middle of the room. The object text explains how the painting is made, exemplifying his use of uncommon techniques.³³⁴ The portrait is accompanied by other works of art by him. The object text emphasizes how his use of various techniques were different than other artists of the time, where he amongst other used thick layers of paint and achieved great nuances in the use of light and dark to capture emotions and motivations.³³⁵

The guided tour presents two of the paintings in this gallery. One was the self-portrait by Rembrandt, and the other was the very large painting *The conspiracy of the Batavians under Claudius Civilis*, also by Rembrandt. The last of which was presented as a very pellicular painting as a commissioned work to symbolize the Dutch independence from Spain with a roman motive that turned out to be too rough for the liking of the commissioner. The story of the painting today is that it does not belong to Nationalmuseum, but is on "forever loan" due to technicalities described by the guide during the guided tour.³³⁶

Analysis

The seventeenth century gallery is introduced by a thematic text defining the art period as Baroque and originated in Catholic Europe before spreading to Protestant areas, and how the seventeenth century gallery is dedicated to art from the cities of Rome, Antwerp, Paris, and Amsterdam as these were popular places for travel for aspiring artists. This emphasis on art historical exchange is supported by Witkower in his study.³³⁷ Moreover, Gardner points out that the characteristics of the art historical periods, due to this travelling, developed similarly across Europe.³³⁸ With this introductory description the gallery presents itself as a presentation of Great Baroque art. The smaller themes of the gallery are also dedicated to geographic areas or styles, such as "Rome and Italy", "Flemish Baroque" and "Rembrandt" with motives of Christianity and vanitas. The distinction between popular motives can be seen between countries, as pointed out by Gardner, is illustrated by the

³³⁴ Museum app code 2245

³³⁵ museum app code 1024

³³⁶ NM-2-5 in "Data set 'Tidslinjen'" in Appendix. Museum app codes 2245, 2183. Information from guided tour

³³⁷ Witkower 1999 p. 148

³³⁸ Kleiner 2015 chapter 24, p.703

exhibited paintings in the different groups by nation in the gallery.³³⁹ Among these paintings, scattered between categories, Swedish royal paintings are put in context of art historic and geographic themes of Europe.

There are many themes within the gallery enhanced by the removable walls and the group texts explaining how the objects work together. Many of the text talks about painting techniques or art history in relation to the paintings, as well as how the Baroque was an international art movement across Europe with geographical distinctions.³⁴⁰ This content is presenting the period in increasing detail to the visitor allows for a greater understanding of the art historical period. The chosen objects exemplify the art historical details mentioned in the texts.

The seventeenth century gallery display many objects, with the art displayed in several heights on the walls. The display of paintings from many schools of art and nations combined with the large number of paintings have a historic reference to the connoisseur hang, as it is presented by Duncan.³⁴¹ The self-portrait by Rembrandt is the only object that is presented alone in the gallery. Rembrandt is given his own group text in the gallery, as one great northern European Baroque painter. Paintings by Paul Peter Rubens are also displayed but are not provided with their own group theme. Gardner argues that Rubens was the greater of the two painters, with Rembrandt more known for his distinct style and Rubens more inspired by Italian artists.³⁴² The fact that both artists are presented in the same gallery, alongside artworks from different regions and schools, provide the visitor with an opportunity to learn and compare art, similar to how the connoisseur hang was intended in the seventeenth century.

The art in the gallery varies aesthetic based on their geographic origin, with very varied motives depending on the artists. The wide spectrum of art works, geographical origin and motives create an international framework for the gallery.

³³⁹ Kleiner 2015 chapter 22

³⁴⁰ Museum app codes 1022, 1023, 1024 1025, 1026

³⁴¹ Duncan 1995, p. 23-27

³⁴² Kleiner 2015 chapter 25

Eighteenth century gallery



Overview of the eighteenth-century gallery

The third gallery is dedicated to the eighteenth century and the period of 1720–1770. It is located next to the seventeenth century gallery, accessible from the cabinets and painted in an intense yellow.³⁴³ The thematic text is about the new royal palace in Stockholm, which was inspired by the French rococo style.³⁴⁴ Ambassador Carl Gustav Tessin is mentioned as an important acquirer of art on the behalf of the state all while he had to be saved from personal economic ruin by the king Fredrik I. How Sweden by the middle of the century had managed to achieve fame for its artistic development outside of the country is also spoken of. This is reflected in the objects and object groups in the gallery, where collecting art, “the grand tour” of Europe among the aristocracy, and the enhanced interest in classical art and sculpture is repetitive themes in both group texts, objects texts, the audio guide track, and the guided tour.³⁴⁵

The group “four art collectors” is about aristocratic art collectors traveling in Europe to collect art for themselves and for their crown.³⁴⁶ The idea of travel for culture and art is also discussed in the group text

³⁴³ Personal visit 25.-30.7.2022

³⁴⁴ Museum app code 1044

³⁴⁵ Audio guide track

³⁴⁶ Group text “four art collectors.”

“The grand tour- study travels”. This text tells the story of how ever since the Renaissance, princes and aristocrats went to visit the south of Europe, with the idea of a grand tour where they could see, experience, and collect classical pieces of art.³⁴⁷ The group text tells the visitor about how Carl Gustav Tessin on behalf of the royal family negotiated with French artists in 1739 to acquire paintings. These paintings were also among the ones transferred from Kungliga Museum to the new Nationalmuseum in 1865 and is now located in the eighteenth-century gallery under the group text “Public paintings – Stockholm’s royal palace”.

One other theme is “children” and how they were viewed in the eighteenth century contemporaneity where they were starting to be considered as children and not small adults in portraits.³⁴⁸ Alongside this, the focus on a person’s physical appearance as a “mirror of the soul” and personalities in art became more popular.³⁴⁹ This is described as a theme that is focused on the Royal Academy of Painting and Sculpture and an idea from the seventeenth century about physiognomic studies and standardised depictions of human emotions. The text introduces Maurice Quentin and his “smiling models”, portraits by the Loo brothers as well as self-portraits by Joseph Decreux as depictions of different emotions.³⁵⁰

The eighteenth-century audio guide track is divided into to the main gallery and a cabinet, where the first gallery and audio track describes the rococo period, with focus on five paintings in the app.

Analysis

The thematic text presents the outlines of the century and a context for the themes introduced in the gallery and surrounding cabinets, with focus on an increase in cultural travelling and the beginning of a French – Swedish cultural exchange. The themes are related to the development of the Swedish nation and international connections, or trends within art history. The smaller themes with objects provide further insight and examples into the chosen objects, with the themes highlighted by the explanation provided in the group text such as “The Gustavian art” that describe a change in the demand for contemporary art.³⁵¹ What is not mentioned in the texts under the theme “Gustavian art” is how this trend

³⁴⁷ Museum app code 1603

³⁴⁸ Museum app code 1045

³⁴⁹ Museum app code 1042

³⁵⁰ Museum app code 1042

³⁵¹ Museum app code 1046

of contemporary and everyday motives is named "Genre paintings" and is unique to northern European art.³⁵² The object texts provide interesting reading due to the combination of details and digressions, that are interesting facts by themselves, but also expands how the visitor views the century's international and local interests from a Swedish national perspective. For example, the royal family and international relations is displayed through art and Tessin is mentioned many times through the gallery. The royal family is presented many times as context, but the texts present the different stories as facts without speculations or controversy.

The use of a of paintings, furniture and statues divide the gallery into themes based on historic and art historic references, creating a dynamic layout for the visitor to roam the gallery and viewing the smaller themes in any chosen order. This display with art historical references is similar to eighteenth century historical art hangs.³⁵³ The great variety in motives and colours encourage the visitor to look closer at some or more of the paintings and investigate visual differences in the objects from the eighteenth century.

The Royal family is presented directly in texts, but also indirectly, with how the paintings are distributed on the walls based on categories like Grand Tours, collectors, artistic expressions, or how objects by foreign artists are acquired through diplomacy.

Cabinets

Surrounding the main galleries there are smaller galleries called cabinets or "Kabinett".³⁵⁴ Each of these contain one theme or subject that is relevant to one or more of the main galleries, with a chronological sorting.³⁵⁵ They are located behind main galleries, encouraging visitors to walk through and observe them.³⁵⁶ To enter the second and third gallery from the first, you must either walk through the cabinets or re-enter through the main hall of the museum. There are nineteen cabinets that highlight different aspects of history and the changes in art history alongside it in a more thorough way than it is explained in the main galleries. When naming the cabinets for this thesis, the names are based

³⁵² Kleiner 2015,

³⁵³ Duncan 1995, p. 23-27

³⁵⁴ The word *cabinet* has been used alongside *kunstkammer*, *wunderkammer* and *studiolo* to describe collections, collection displays and small exhibition rooms since the renaissance. (Tzortzi 2015, p. 14)

³⁵⁵ Interview Lena Eriksson. Personal visit 25.-30.7.2022

³⁵⁶ See Nationalmuseum schematics.

on the title of the group texts and subsequent theme found in each cabinet. All cabinets will be briefly introduced in the order that they are located.

The name "cabinet" illustrates that it is like a cabinet – a small, enclosed space with art, only focusing on one theme, story, technique and detail, just as the cabinets used to display and separate different themes of smaller objects within an exhibition.

1770–1800 large cabinet

In addition to the three main galleries, there is a fourth large gallery that is labeled a cabinet despite being the same size as the main galleries.³⁵⁷ It also contains a thematic text, and the theme of the cabinet, the late eighteenth century, is the most recent time-period presented on the top floor of "Tidslinjen" at Nationalmuseum.



The marble statue collection by Johan Sergel

The theme is introduced in the thematic text as "1770–1800" and Sweden in the transition from rococo to neoclassicism with art by Johan Tobias Sergel and landscape paintings.³⁵⁸ The cabinet provides information about Johan Tobias Sergel who lived in Rome for eleven years, and later influenced Swedish art from rococo to neoclassicism,

³⁵⁷ Personal visit 25.-30.7.2022

³⁵⁸ Thematic text, museum app code 1603

with his sculptures. The marble sculptures by Sergel are presented as “among the era’s highlights” in the thematic text.³⁵⁹ The establishment of neoclassicism in Sweden is then connected to Gustav III and his “Italian” Grand tour in 1783 and 1784, where he acquired works by leading artists. British influence in landscape paintings is also introduced in the text as a genre not in the Nationalmuseum’s collections before the twentieth century, but now presented to the audience in “Tidslinjen”.³⁶⁰

The cabinet has marble busts placed out on the floor, with large paintings on the walls and two glass cabinets placed to one side. The busts are made by Sergel, and the paintings are a combination of royal portraits and landscape paintings.

The audio track of the 1770-1800 cabinet is dedicated to neoclassicism, with the painting *The coronation of King Gustav III of Sweden* and the statue *Venus aux belles fesses* is accessible with more detailed information in the app.

Analysis



The marble sculptures, displayed around the gallery, supplements the paintings to create an aesthetic and educational gallery.

³⁵⁹ Thematic text, museum app code 1603

³⁶⁰ Museum App code 1603

The size and presentation of the room with a thematic text provides a coherent theme similar to the other main galleries.³⁶¹ The large cabinet displays a theme spanning over a short period of time, as the other cabinets, while the large galleries display longer time periods with more quantity in the themes displayed in the group texts. A large contrast to the other cabinets, however, is that the theme of Swedish and British portraits, as it is displayed, is directly correlated to another, small cabinet about Swedish and British portraiture.³⁶²

While the larger cabinet is not considered one of the main galleries, it is the main attraction for objects from the period of 1770 to 1800 and similar in size to the main galleries, but presents a more specific theme, like the cabinets. This cabinet is also introduced through a thematic text, unlike the other cabinets.³⁶³ The cabinet is large and does not have any removable walls but displays a collection of marble statues around the room, while the walls showing off large paintings. The marble statues are a complete collection displayed, with a group text to introduce the Sergel and his works and art historical importance in Sweden and Europe.³⁶⁴ The gallery stands out from all the other rooms in the exhibition in appearance as it is a large room without any interferences that affect the size. This makes it appear grander than the other galleries. The objects around the room are divided into groups with group texts and object texts highlighting themes, political alliances, and art history in Sweden during the time-period with displays of Swedish and British portraiture.

Small Cabinets

When the visitor is moving chronologically through the exhibition, as intended, from the sixteenth century gallery, the first cabinet displays the theme "drawings" and is a small, dark blue room with doorways on three walls and windows on the last.³⁶⁵ The visitors can enter from the sixteenth and seventeenth century gallery. The cabinet does not have any group text or general description. It is made up of Flemish, Italian, and French drawings from the sixteenth century depicting design suggestions for tapestry ordered by different European courts.

The second cabinet is "the collectors cabinet" which highlights how private homes in Antwerp during the sixteenth century created collections of art, books, and curiosities, influenced by Italian

³⁶¹ Thematic text, app code 1603

³⁶² NM2339, NM6350, NMSk1115, NM5893 in "Data set 'Tidslinjen'" in Appendix

³⁶³ Thematic text, museum app code 1603

³⁶⁴ Marble collection 1770-1800

³⁶⁵ Cabinet a) in the schematics in Appendix

collectors.³⁶⁶ To display these collector's cabinets the cabinet shows popular items like bronze sculptures, paintings with Christian motives and still life, a richly decorated small cabinet, and a roman funeral altar, as well as a marble bust and two class cabinets with small bronzes and sculptures displayed in a small orange room with a groin vault ceiling.

The cabinet "Close to Nature"³⁶⁷ displays how interest in botany and zoology became more common in the sixteenth century with naturalistic depictions of flora and fauna, before its popularity made it into an established art form in the seventeenth century displaying idealizations of animals and nature from every corner of the world with the overseas trade.³⁶⁸ The cabinet contains still life paintings as well as paintings of animals in different landscapes against a light grey backdrop.

In the cabinet "Kunstkammer – A World of Wonders"³⁶⁹ is a display of objects in exotic materials made available to Europeans through trade, colonization, and missionary journeys in unexplored parts of the world from the fourteenth century and onwards.³⁷⁰ The cabinet have neutral green walls and consist of objects made with ivory, gold and coloured glass, a painting of a dark-skinned man with parrots and monkeys, and a large vase which at the time was thought to have held the water Jesus turned into wine.³⁷¹

The cabinets "Private devotion" and "Icons" are placed next to one another by the seventeenth century gallery.³⁷² While "Private Devotion" tells the story of religious art in Western Europe from the 1300s and the focus on personal prayers, the "Icons" cabinet introduces orthodox Christianity and their use of icons.³⁷³ The two cabinets are very differently decorated. The "private devotion" cabinet is painted in a saturated yellow and displays icons and explain their usage and symbolism around the theme of Jesus' life and the Virgin Mary through a triptych, paintings symbolizing devotion and a display case of psalm books. Some of the paintings are by the artists Francisco de Zurbaran and El Greco and displays motives associated with legends of miracles and saints based on catholic Christianity. The "Icons" cabinet is darker, with a neutral, dark blue colour and spotlights highlighting each of the

³⁶⁶ Cabinet b) in the schematics. Museum app code 1020

³⁶⁷ Cabinet c) in the schematics

³⁶⁸ Museum app code 1019

³⁶⁹ Cabinet d) in the schematics

³⁷⁰ Museum app code 1018

³⁷¹ Museum app code 1018

³⁷² Cabinets e) and f) in the schematics

³⁷³ Museum app codes 1015, 1016 and 1017

orthodox icons displayed. This gallery requires the visitor to move around a central cabinet to view all the objects in the room.

The cabinet "Italian Silver and French Bronze"³⁷⁴ is situated next to the seventeenth century gallery and contain two glass cabinets with silverware from Italy, sculptures of King Gustav II Adolf of Sweden in Bronze, John II Casimir Vasa, King of Poland, and Queen Lovisa of Gonzaga-Nevers, queen of Poland, in Italian marble facing different entrances to the cabinet, and paintings from Flanders. The cabinet does not contain any group text and is larger than the other small cabinets with a bright yellow wall colour.

"Scenes of Daily life" is also a theme displayed in the cabinets.³⁷⁵ The theme is focused around Dutch painters in the seventeenth century who painted ordinary scenes of daily life in the cities and countryside. The scenes often contained moral lessons and symbolism while entertaining stereotypes of farmers, beggars, and social status, all of which are motives displayed in this small, blue space.³⁷⁶

The cabinet "In great Houses" presents aristocratic homes of the Baroque period.³⁷⁷ The blue cabinet is decorated as a Baroque bedchamber with woven tapestries on the walls. There are several paintings of Swedish aristocrats, including a portrait of Nils Bielke, whom the bed once belonged to according to the object text.³⁷⁸ Two paintings are of the kings King Louis XIV of France and King Karl XI of Sweden. The object texts to these two paintings display them as oppositions where King Louis XIV is displayed as an invincible hero, whereas King Karl XI's role as a military monarch in a simple uniform is emphasized.

The cabinet "Portraiture in Northern Europe"³⁷⁹ is about art in Northern Europe in the seventeenth century. The genre is described in the group text as "public manifestations of the model's standing in society" as well as being a recollection of a person's appearance or a diplomatic gift or part of a marriage.³⁸⁰ There is one paragraph dedicated to the importance of portraits to royalty, where it was a symbol of unified kingdoms. Most of the paintings in this cabinet is of Swedish Royals including two paintings of King Karl XII where his reluctance to be

³⁷⁴ Cabinet g) in the schematics

³⁷⁵ Museum app code 1029

³⁷⁶ Museum app code 1029

³⁷⁷ Museum app code 1012. Cabinet i) in the schematics

³⁷⁸ Museum app code 2450

³⁷⁹ Cabinet j) in the schematics

³⁸⁰ Museum app code 1028

portrayed is described in the object text.³⁸¹ The object texts are also explaining how idealization of royalties in paintings were common. There are also two anonymous portraits of an elderly couple and one dog who belonged to the Swedish Queen dowager Hedvig Eleonora depicted by the court painter, all displayed against a blue background.

The cabinet "The Shape of Time – Constant Change"³⁸² is a small cabinet presented around the use of clocks and table clocks in lavish interiors in the 1700s against the red walls of the cabinet. It is described as a presentation of status symbols as well as being practical objects in the early period of the Rococo.³⁸³ The table clocks displayed show a variety of table clocks with the artistic design, porcelain figures and flower ornamentations that is described in the belonging group text.

Three cabinets with similar themes are located different places among the series of cabinets. These are the cabinets "Fetes Galantes and Masquerades", "The Rococo in Sweden" and "Pastel painting during the rococo", and they display themes relevant to the Rococo period, all in pastel green and greenish yellow walls.³⁸⁴ Details on how the aristocracy in the eighteenth century held courtship parties and masquerades is introduced in the cabinet of "Fetes Galantes and Masquerades" where the paintings display festive motives, and fancy dress portraits of women. The cabinet also displays a boudoir, a piece of furniture that became popular during the era.³⁸⁵ Objects in the cabinet of "Rococo in Sweden" consist of paintings of aristocracy and landscape, two glass cabinets with royal and domestic appliances, and objects displaying the inspiration of the period and furniture, including a longcase clock and a Rörstrand stove. "The pastel painting in the rococo" is introduced with how the technical detail of pastel painting varies from the tradition of oil paintings illustrated by portrait paintings with a wide range of gender, age, ethnicity and social standing. Carl Hårleman and Carl Gustaf Tessin is introduced as some of the foremost representatives of the Rococo in Sweden, being responsible for bringing the style to the Swedish Royals and contributing to its popularity among the court and aristocracy.³⁸⁶

³⁸¹ NM883, NMGrh4297 in "Data set 'Tidslinjen'" in Appendix

³⁸² Cabinet k) in the schematics

³⁸³ Museum app code 1070

³⁸⁴ Cabinet m) in the schematics. Museum app codes 1064, 1065, 1069 and 1058

³⁸⁵ Museum app code 1066

³⁸⁶ Museum app code 1058

The cabinet "Large Construction projects"³⁸⁷ is dedicated to the construction of Stockholm's Royal Palace.³⁸⁸ The theme of large construction projects is introduced by the headline and a short summary of the creation of Stockholm's Royal Palace in the object text, including delays and progress alongside information about the Swedish architects Carl Hårleman and Eric Rehn, kings and art historic periods and artists involved in the project.

The cabinet "Europe in China and Chinese in Europe" is dedicated to the exchange of culture between Europe and China in the eighteenth century.³⁸⁹ This cultural exchange is introduced in a group text as a result of Jesuit missionaries, trades men and the East India company having access to the cities of Canton and Macau, while the trade companies allowed for Chinese to visit Europe and resulting in a cultural exchange.³⁹⁰ One group text tell the story of how chinoiserie were popular royal gifts, and even when other nationalities overshadowed the imported chinoiserie's, the motives continued to be used, telling the story of the chinoiserie exhibited in the cabinet.

The cabinet "Gustav III and Kongl. Museum"³⁹¹ hold many common themes with the eighteenth-century gallery.³⁹² It contains objects and the history of King Gustav III and the royal museum, as well as displaying neo classicism and antiquity as its inspiration. It has three general text plaques: "antiquity as inspiration", "Gustav III and kongl. Museum" and Neo-classicism in the applied arts".³⁹³ The latter is situated in a glass cabinet with vases and silverware, while Gustav III and antiquity as an inspiration is placed in front of a display of a wall with art, vases and furniture placed side by side against the red background and groin vault ceiling.

The cabinet "Academy studies"³⁹⁴ is adjoined to the eighteenth-century gallery and the large cabinet and have a green background colour. The theme of academy studies is described around the use of life models and antique sculptures from the renaissance and forwards. The group text connects this trend to the founding of art academies throughout Europe where aspiring artists needed to be taught lessons of

³⁸⁷ Cabinet n) in the schematics

³⁸⁸ Museum code, photo

³⁸⁹ Museum app code 1054

³⁹⁰ Museum app code 1054,

³⁹¹ In English, "The Royal Museum". Cabinet q) in the schematics

³⁹² Museum App code 1053,

³⁹³ Museum app codes 1051, 1052,

³⁹⁴ Cabinet r) in the schematics

drawing and anatomy. Information about the use of only male models until the 1800s is also included.³⁹⁵ The object in this cabinet consists of art studies of male nudes in both drawing and painting.

Analysis (all small cabinets)

The eighteen small cabinets are in the corridor between the main galleries and are easily accessible. The visitor runs the risk of missing out on one or more cabinets, depending on their choice of movement through the exhibition. The content of the cabinets consists of a few objects, a group text and object texts, and the choice of objects and themes are within a chronological theme, just as the main galleries. The information provided in each cabinet references the information in the main galleries while also creating independent references about objects, themes and historical events and influences. This makes the cabinets function as a source of further reading to the main galleries, providing even more information about the centuries and themes of the exhibition. Some of the themes in the cabinets are related to one another. The themes of the cabinets can therefore seem to be placed in a somewhat chronological order.



The cabinet "Kunstskammer", with objects considered to be exotic, and collected for the Swedish aristocracy. Including china porcelain, objects made of ivory, The Alhambra Vase, and a painting of a black boy with a parrot at the Swedish Court.

³⁹⁵ Museum app code 1048

The one exception to the identical physical and digital information is in the “kunstkammer” cabinet where exotic objects from trade is presented. The physical information consists of a group text about exotic import, and the object text plaque names the title of the painting, artist, year and country of origin, when included in the Nationalmuseum collection, and a museum app code.³⁹⁶ The group text describes the theme of the cabinet as an illustration of what European noble men considered exotic and worth collecting and displaying. Amongst this a painting of a black man with monkeys and parrots.³⁹⁷ The digital text provide critical information about how the black boy in the painting is considered exotic while still holding representations of the Swedish court, where he was considered both a member of the court, but also viewed as an exotic being that was kept for his colour. Without the digital information, the visitor is left with a group text that does not address the boy in the painting at all, but rather focuses on how the objects of the cabinet represents objects of unexplored parts of the world which contained exotic objects of nature that was collected and admired by European aristocracy.³⁹⁸ The information in the app adds context to how exotic animals were brought to the courts, with emphasize on how the man in the painting is both an exotic trade object, but also a member of the court milieu. As the text emphasizes can be seen on his courtly outfit and familiar gestures. Through the content of the app the museum encourages the visitor to discover how a dualistic view on human worth affected how the court viewed others by displaying how he is made out to be almost equal, but not quite.³⁹⁹ Without the app text, the cabinet is presented as a collection of then-considered exotic objects to display, and therefore not encouraging the visitor to be as critical to an informative display about Sweden in regards to overseas trade. Whether the cabinet appeals to the critical sense of the visitor in regard to a critical dialogue with its visitor, or if it is just passed along as informative, without a horrible inhumane backdrop, very much depends on how of the textual material the visitor accesses.

³⁹⁶ Museum app code 1018

³⁹⁷ NM1401 in “Data set ‘Tidslinjen’” in Appendix

³⁹⁸ Museum app code 1018

³⁹⁹ NM1407 in “Data set ‘Tidslinjen’” in Appendix. Museum app code 2213

When Gustav III arrived in Florence [...] he noted that there was only one important painter in Italy, Pompeo Batoni. Still, the king never bought any of the artist's works. The reason was a lack of funds. This work by Batoni [...] was added to the museum's collection much later.⁴⁰⁰

The text on the museum plaque in the Gustav III cabinet beneath a painting by Pompeo Batoni provides less information about the artist and the motive and focus more on the economic and cultural surroundings of the king. By also highlighting economic challenges and culture associated with the royal family, the visitor is provided with a more nuanced, less perfect image of how the dynamic in Swedish aristocracy, international affairs and culture have been dynamic as well as having faced challenges in the past, to become what it is today.

The use of smaller cabinets provides an opportunity to view it as an extension of the main galleries. The consistency between text, object and theme also provides the visitors with an opportunity to examine and compare the different objects, as the technical, art historical and thematical differences are explained in the texts in more detail. The objects' texts are more focused on the general theme of the cabinet than on details and differ from many of the objects in the main galleries. This creates a more thorough in-depth study of the theme, rather than giving out as much information as possible.

There are variations as to how the cabinets are displayed. Many of the cabinets are presented in a similar matter to the main galleries with paintings on the walls alongside other objects, as historical art arrangements that display themes, artists or art schools together.⁴⁰¹ Other art displays are used, such as in the cabinet "Great Houses" where the room is decorated as a bedroom similar to the one the Bielke bed would have been placed in.⁴⁰² The varied, yet historically relevant, displays keep the exhibition exciting for the visitor and encourage further movement, as discussed by Tzortzi.⁴⁰³

⁴⁰⁰ NM-KQ-8 in "Data set 'Tidslinjen'" in Appendix

⁴⁰¹ Duncan 1995, p. 23-27

⁴⁰² Audio guide Nationalmuseum

⁴⁰³ Tzortzi 2015, p. 113



The cabinet about great houses, containing the Bielke Bed, and decorated as a period room, like a contemporary bedroom.⁴⁰⁴

The cabinets are small and contain less objects than the main galleries. The themes are more specific, allowing the visitor to learn details that are too specific to include in the main galleries. Other objects are accompanied by detailed explanations of their decorations and the implications of those regarding style, period, colour, creator, and historic dating.⁴⁰⁵

The royal family is a repetitive theme in the cabinets, being mentioned explicitly and indirectly through the mentions of royal families within Europe, aristocracy, acquisition of art on the behalf of the state, The grand tour, power to influence Swedish culture through commissioned work, and economy.

⁴⁰⁴ NMK1-1914 in “Data set ‘Tidslinjen’” in Appendix

⁴⁰⁵ NMK130/1926 in “Data set ‘Tidslinjen’” in Appendix

Exhibition analysis, full exhibition

Physical aspects

Considering the geographic location and original purpose of the museum building, with its placement close to the Royal Palace, other museums and the city centre and open surroundings, Nationalmuseum can be seen as a central cultural institution in the centre of Stockholm.

The physical exhibition holds subtle variations between the galleries, with different colour schemes and displays, referencing popular museum displays and colour choices of the presented period: burgundy red for the sixteenth century main gallery, a greyish blue for the seventeenth century, and a bright yellow presenting the eighteenth century. The cabinets are painted in different colours, where each colour seems relevant to the theme and period addressed. Archaeologist Stephanie Moser suggest that the conscious use of such colour schemes can provide additional context to the exhibition: E.g. all the cabinets covering themes within the rococo are painted in shades of light green, both used in the contemporary society of the rococo period, as well as providing associations to the organic, ornamented and naturalness associated with the rococo as an art historic style.⁴⁰⁶ Moser postulates that by having a colour scheme associated with the art historic period, the cabinets can increase the aesthetical association to the rococo period.⁴⁰⁷

Based on the locations of texts and chronology, it seems like a predicted pattern of movement through the exhibition by the museum is established. Visitors view the main galleries chronologically, starting with the sixteenth century gallery and finishing with the 1770–1800s cabinet. In between these two, the two other main galleries are available from several cabinets, and thus encouraging the visitor to stray from the path through the small cabinets and into the large, spacious, and well-lit main galleries. Smeds argues that the contents of the exhibition need to be understandable, no matter which order it is viewed in.⁴⁰⁸ Thereby, while the visitors most likely enter all the main galleries, the layout between the main galleries and the cabinets makes it possible to walk past some cabinets if one enters and exits the main galleries through different cabinets. While the cabinets provide an additional level of information to each century, they are not crucial to understand the main galleries, and thus, the visitor movements between the main galleries does not affect whether the themes of the main galleries are understood.

⁴⁰⁶ ReOpen 2018 xx

⁴⁰⁷ Moser 2010

⁴⁰⁸ Smeds 2017, p. 19

Textual content

Text in "Tidslinjen" include the contents of the thematic texts, group texts and object text in the exhibition, as well as the audio guide and guided tour.

Texts influence how the objects are understood together in the context of the exhibition in which they are placed together in new ways. These texts facilitate a dialogue between the visitor and the museum objects, and together with all other features of the exhibition a meaningful content is created.⁴⁰⁹ Placement, information, and layout affect how the texts are used as a visitor resource. The visitor experience of museum exhibitions is based on the understanding that is created between the objects and the texts that give them context and explanation, and the visitor.⁴¹⁰ To understand how an exhibition convey different images to the with the visitor, one must consider the value and content of the provided texts in connection to the objects displayed.



The use of text in the museum. Here from the eighteenth century gallery, with the thematic text on the wall, and two object texts with a group text in the middle on white plaques.

⁴⁰⁹ Bennike 2017,

⁴¹⁰ Bennike 2017, p. 192

The importance of a common framework of the texts is stated by Bennike.⁴¹¹ The cabinets only have group texts and object texts, without the need for a large overview in the smaller rooms. The physical layout of the texts consists of the thematic text being displayed on the wall. The group texts and object texts at hip height on white plaques, and the thematic texts are eye-catching and easy to read to any visitor standing within a few meters of the text, providing. All the texts in the exhibition are easily available to all visitors, with no more than 450 symbols to make the texts easy to keep up with for the visitor.⁴¹²

“In an ideal world, the exhibition texts provide the museum visitor with an opportunity to alternate between reading and looking at the objects and room.”⁴¹³

Ida Bennike states the importance of the museum texts being easy to read.⁴¹⁴ The texts in “Tidslinjen” with a consistent layout and easily understandable content, the theme of the exhibition becomes clearer, and the texts work together with the objects to connect the theme of the exhibition to the world outside of the museum. Neither the texts or objects are isolated in the exhibition, and thus need a context that allows the visitor to interact with both momentarily. The use of objects and texts together in the exhibition connect individual objects to a larger theme is suggested by historian Kristin Asdal to be a tool similar to how you identify a landscape by its features.⁴¹⁵ This is done throughout the exhibition, but as an example, the eighteenth century gallery display

Social references and contexts

The social context and references are about considering the exhibition within a larger context than what the exhibition display visually. This means to consider the exhibition itself, but to also examine the greater social and cultural context in which it is narrated.⁴¹⁶ The goal is to understand how art historical and national is displayed and discussed in each of the galleries and in the exhibition as a social construct.

The sixteenth century gallery focus on the creation of Sweden as a nation state, within a context of Protestantism and the group of Gustav Vasa with family, as the beginning of hereditary monarchy in Sweden.

⁴¹¹ Bennike 2017, p. 190

⁴¹² Lena Eriksson, personal communication 28.7.2022

⁴¹³ Bennike 2017, p.192, translated by author

⁴¹⁴ Bennike 2017, p.195

⁴¹⁵ Asdal, Reinertsen 2021

⁴¹⁶ Asdal, Reinertsen 2021, p. 2-3

The seventeenth century gallery is a display of Baroque art, categorized by geography and art historical important regions, displaying famous art and motives with the very large painting *The conspiracy of the Batavians under Claudius Civilis* by Rembrandt being emphasized in both the physical text, the audioguide and guided tour.⁴¹⁷ This painting illustrate the cultural and political interests of the period with the Spanish-Dutch war illustrated through a picture of a roman rebellion.

The eighteenth-century gallery has divided the displayed objects into groups like "the grand tour" and "four collectors", which are all themes that turn the visitors' attention to how Sweden culture interacted with the rest of Europe. A result of these interactions, as it is described in the gallery, was the creation of a Swedish royal art academy. This gallery tells the story of a new era in Swedish history, with increased artistic and cultural exchange with Europe.

The large cabinet "1770-1800" is large and bright, with fewer objects and themes displayed. The marble statues by Sergel are introduced in the thematic text as a great Swedish artist that had a classical art education form Rome. Sergel is introduced in the story of Swedish art history as an important character, with the theme of the gallery evolving around him. European royal families and the art historical interest in mythological themes in art and influencing the creation of art through commisions are both present in the motives and texts in this gallery.

The cabinets cover a variety of smaller themes and anecdotes that are relevant to the main galleries. Some reoccurring trends in the galleries are the displays of royal art, busts, traditions, and court life to illustrate art historical periods and features. For example, does the cabinet "fetes galantes and masquerades" display rococo paintings about festivities at court, and "in great houses" evolves around the Bielke bed, with Swedish and French diplomatic connections and royalty as context combine a European art historical narrative with one of aristocracy throughout Europe into a social context. In my opinion, the small themes with large variations placed together, where the visitor can observe, examine, and analyse different trends and curious details about larger periods of art and history, seems to be inspired by the curiosity cabinets of the sixteenth and seventeenth centuries and pique the curiosity of the visitor. The cabinets tackle historical moments and trends, as with orthodox icons, the grand tour, and international commerce and cultural exchange, illustrated through the trends and developments of art and architecture

⁴¹⁷ Museum app code 2183, NM2-5 in "Data set 'Tidslinjen'" in Appendix

through the centuries. History and art are presented as two sides of the same coin, where one can be used to explain the other.

A Swedish national identity, international connections, art and architecture through the centuries, and European royal families with references to the Swedish royal family are all connected narratives through the galleries to create a thought through, thorough image of Sweden through the centuries.

The ambassador Carl Gustav Tessin is a reoccurring fixture through several of the galleries, where he is mentioned as an influence with the aristocracy in different contexts. He is mentioned in the group text "Four Collectors" in the eighteenth century gallery, where he is one out of four collectors.⁴¹⁸ By repeating information about Tessin and mentioning him in connection to different themes in the exhibition, the museum establish his importance between Swedish royalty and art history as someone influential intertwining art and royalty as a national image of Sweden.

Quality, purpose of elements individually and together

The contrast between the large and chronological main galleries and the smaller, thematical cabinets provide the visitor with an opportunity to compare, interpret and connect the different stories provided, as stipulated by museologist Simon Knell in exhibitions where the objects are separated by category.⁴¹⁹ While the large galleries provide an overview of each century, with focus points and highlights of the national and art historical developments in Sweden and Europe, the small cabinets are smaller and intimate with small themes and anecdotes in the information and objects available, creating a more nuanced image.

A reoccurring theme throughout the exhibition is the royal descendants. It is first introduced in the sixteenth century gallery with the Vasa king. This is described through a group text about objects related to the Vasa dynasty with portraits of the family and objects text that explain the artistic and historic references to the family regarding Swedish monarchy.⁴²⁰

The exhibition can be viewed without much context, and the texts can be ignored. The educational and aesthetical value, as explained by MacCall, are present, and convey narratives through the art historical and visual themes in each gallery.⁴²¹ An example of such a theme visible to the visitor without the textual context is the group "Portraits" in the

⁴¹⁸ NM-3-36 in "Data set 'Tidslinjen'" in Appendix

⁴¹⁹ Knell 2007

⁴²⁰ Museum app code 1001

⁴²¹ McCall 2013, p.4-5

eighteenth century gallery, where the visitor can observe a number of portraits. The objects are carefully selected to present art history and the history of Sweden through examples and images of nobility, which are depicted in many of the portraits. The royal family and other members of the aristocratic family are often depicted in the motives, making them easily distinguishable even without the context provided by the text. Likewise, the development of art historical periods is illustrated chronologically and geographically, so that the visitor can see the continuous development of art history, as they are developed from Vasari, simply by observation. Considering the arguments from Carol Duncan about educational and aesthetical value in art museums, I argue that "Tidslinjen" is more of an educational art museum seeing as the exhibition have an educational output with its art historical and historical content that appeal to all visitors through the careful construction of a narrative.⁴²² The aesthetical focus is present as well through the selection of art presented, with for example the Siegel marble statues, which are put into an art historical context in the thematic text, but is also presented as important to development of Swedish Rococo.



The sculptures by Sergel, displayed in the cabinet 1770-1800 have visual and aesthetical value, displaying what the museum writes out as "internationally as well, his sculptures are among the era's highlights. These sculptures are displayed without any object texts to provide educational output.

⁴²² Duncan 1995

Images of the national

Based on the analyses of the art historical exhibition "tidslinjen", I argue that the royal family is the backdrop to the entire exhibition. In all the main galleries, the themes that are singled out by the thematic texts or the audio guide, or is repeated through the exhibition, are all connected to royal influences abroad and throughout Swedish history. Art history genres are displayed as context to themes of royalty, travel, and everyday life, but with references to an image of Sweden as a nation. For the entirety of this exhibition, which presents the national history of Sweden chronologically, the royal family plays a vital role. The presence of the royal family in the exhibition starts with the museum building itself, which is located facing the Royal palace in Stockholm.

The exhibition displays the continued social development of Swedish culture and heritage through the centuries, from medieval times, through increased national focus and influences from abroad, to the Swedish nation as a player in European culture and diplomacy, depicted through art. Within the contemporary context of the museum, the influence of the Swedish royal family appears less present but is still tightly connected to the idea of the nation, as it is presented. For "Tidslinjen" the visitor enters the exhibition from the main hall staircase on the top floor, with a mural over the door into the sixteenth century gallery of Gustav Vasa, who is also presented in the same gallery as the first king of Sweden. In the fifteenth century gallery, the creation of the Swedish national identity in a historic lighting is established as a result of a unification and crowning of a king, and thus establishing the importance of Swedish royalty.⁴²³

The object texts provide a deeper level of knowledge of the Royal family, their travels and influences, showcasing how the king on his grand tour was in financial trouble.⁴²⁴ By pointing out that fact, rather than focusing on the greatness of the artist or the splendour the royals lived in, the painting can be seen as a symbol of a weakened Swedish monarchy, which reflects both Sweden and the king in a more critical and less rose red light than they appear in the rest of the museum. By presenting these historical fluctuations and relationships across Europe, the museum approach the national as a less-than perfect history, and create a counter narrative, as discussed by Anderson, to the image of Sweden and the Swedish royal family as an ideal.⁴²⁵ Instead it displays a

⁴²³ Audio guide, 1500 century. Museum app codes 1001, 1622

⁴²⁴ NM-Kq-8/NM6662 in "Data set 'Tidslinjen'" in Appendix

⁴²⁵ Anderson 2020, p. 492-493

cultural process that is in constant change while interacting with the rest of Europe. The royal presence in the exhibition is not the only take on Swedish history, but a choice made by the museum, to narrate the exhibition through displays related to the royal family as seen today.

Despite my argument the exhibition revolves around the Swedish Royal family, there is no continuous narrative *about* the Swedish Royal family. Instead, different storylines and themes are conveyed with the Swedish royal family as a backdrop or context. The kings Gustav Vasa and Gustav III are displayed and presented in the exhibition. Gustav Vasa is presented as the first king of Sweden, and king Gustav III as the founder of the Kongliga Museum⁴²⁶ and the collector of the later public collections that are now at Nationalmuseum. The royal family is also mentioned and displayed regarding many of the themes presented in "Tidslinjen", such as travelling, art collecting, their relationship with the Swedish aristocracy, and life at the courts. However, they are used to contextualize Swedish and European art and culture through the centuries and are not centre pieces of the story about Sweden that is being told through the exhibition. Artists and themes from around Europe are presented, with the Swedish collections as background. Historic trends like the grand tour and royal art academies, the creation of national museums, are intertwined to convey the art historical of the exhibition. The art history of Swedish art is presented through the royal family, with little to no focus on art outside of Stockholm and the aristocracy. The master narrative of "Tidslinjen" convey the relationship between Sweden and the rest of the world, around the theme of aristocracy as an established image of the nation.

Based on the analysis above, I argue that the image of the national that is produced and conveyed in "Tidslinjen" is a coherent image that does not contest the national values, but rather use the established national identity to educate and create nuances to the image of Sweden as an old, established monarchy with strong international influences.

Many storylines that align to display a comprehensive image of what *the national* is in Sweden.

Coherent theme of art history, from a Swedish point of view. One long, comprehensive story about Swedish art and culture, presented through Swedish and European art history. The different images presented in the exhibition are different stories woven together into a larger image of Sweden, based on a contemporary view on Swedish national heritage.

⁴²⁶ The Royal museum

4. Discussion/Results

In this thesis I have examined and compared how images of the national are created, presented, and conveyed to the visitor in the exhibition "Pinacoteca" at Musei Capitolini, and "Tidslinjen" at Nationalmuseum.

In this chapter I am going to discuss my results from the previous chapter about what images of the national that are created and conveyed to visitors in "Pinacoteca" and "Tidslinjen".

The final part of the thesis will be a comparative analysis based on the conclusions from the individual museums and discussed with relevant theories and perspectives with the purpose to try and generalize and discuss the idea of the national and art historical in each of the exhibitions and as a general concept.

Comparing images of the National

"Pinacoteca" and "Tidslinjen" have much in common. The museums are located in the capitals Rome and Stockholm. They are both art exhibitions created based on collections donated from either the papacy or the royal family in Sweden, and the exhibitions contain both local and international art that is displayed thematically and chronologically across several galleries. As a result of these similarities, the images of the national that is discovered in the exhibitions have a similar art historic starting point when it comes to investigating the image of the national in each exhibition.

The image of the national discovered in "Pinacoteca" is based on the narratives of the art historical, Rome, mythology, and the catholic church, and together these create an image of the national in Italy as a nation with a collective past. By addressing different art historical themes, periods and motives, and connecting these to collective memories associated with a Italian national identity, the museum enhance the idea of a common past. The narratives that are created in the exhibition all work together to convey and enhance an image of Italy that is somewhat coherent.

In "Tidslinjen", the national image that is conveyed, work to display how Sweden is a nation of international relations and cultural exchange. The multitude of themes and narratives that are displayed as parts of the national heritage, all evolve around the fixed image of the royal family as innovators for cultural progress.

While the image of the national created in "Pinacoteca" use the stories of art history, mythology, catholicism and Rome to display a unity in this image, the image of the national in "Tidslinjen" have done the opposite.

In "Tidslinjen", the backdrop of Swedish nobility is used to paint an image of Sweden as international, artistic, and diverse.

The Swedish nation state is presented with Gustav Vasa in the sixteenth century, as it presented in "Tidslinjen". The unification of Italy in 1869 is not addressed in "Pinacoteca", but the much older art from city states that is now a part of Italy is presented as Italian. The contemporary view of Italy is used when constructing the image presented in "Pinacoteca". Aronsson argue that the age of a nation affect how it conveys its national heritage.⁴²⁷

Nationalmuseum based their collections on a royal donation and subsequently purchases done by swedes with international connections, and the Capitoline Museum continued to get donations from the catholic church up until the foundation of the Vatican Museum. One thing that affect the theme of these museums are their history and how this history has provided the premises for what objects the museums have gotten to include in their collections, such as war treasures in France, and antique and catholic objects in Rome, and acquired international art from the art collections of King Gustav III in Sweden.

The creation of a national image

"The exhibition represents a reality (existing outside of the museum), It is just a selection, one section of this reality, often also a section of time (history)".⁴²⁸ Smeds argues that the museum is a representation of reality, but is imaginary and based on a selection of choices that include and exclude parts of the real world.⁴²⁹ The selection can enhance or dismiss narratives that does not fit into the image that the museum wishes to express to its visitors. Nationalmuseum is a museum that was designed to display all matters of national heritage in one place instead of many small collections.⁴³⁰ Their collection increased too much in size for the museum building, causing the collection to be divided between several museums. The collection of today is still influenced by this, where the museum does not only display art, but also furniture and smaller objects. As a contrast to the exhibition Nationalmuseum has been able to produce with their large collection of various objects, Pinacoteca offers the visitor an experience consisting of paintings organized around a theme of Italian art, with a mixture of connoisseur hangs and historical

⁴²⁷ Aronsson 2011

⁴²⁸ Smeds 2017, p. 14

⁴²⁹ Smeds 2017, p. 14

⁴³⁰ Museum beyond the nation, p. 10

presentations. While the theme of Italian art is present, the content is aesthetical with less text and more independent stories of art, artists, mythology, and the papacy, where the visitor is left to study the objects to figure out how they are connected.

A common theme between "Pinacoteca" and "Tidslinjen" is that the papacy and royal family work as a backdrop to any theme that is presented in the exhibition, whether it is art history or national history. Both exhibitions use specific and historical relevant themes, a semantic memory, as a point of reference throughout the exhibition. All other themes displayed are conveyed regarding this storyline as episodic memories that convey stories within the more general context of the papacy and royal family.

Museologist Peter Aronsson argue that national images are structured around existing images and interpretations of the national, and can either be presented as an ideologic nationalistic construct, have a materialistic focus, or evolve around a heroic episode or individual.⁴³¹ In "Tidslinjen", a semantic memory of the national, illustrated by the Swedish royal family through the centuries, is used to address the role of Sweden in an international world with stories of noblemen, art history, travels and other cultural influences that are displayed to the visitor. This, I argue, is an ideologic nationalistic construct that can be used to display specific ideas and images within this construct.

At "Pinacoteca", the exact opposite is done, with many small stories of art history, papal donations to the city of Rome, and mythological narratives, that together create a master narrative in the exhibition. In "Pinacoteca", these stories enhance the national values already existing in Italy, as Anderson argue that master narratives can do.⁴³² When it comes to existing images of the national in "Pinacoteca", the exhibition have a materialistic focus where each object is narrated in such a way that all these objects work as pieces of a puzzle to create a national image.

⁴³¹ Aronsson 2012, p. 20-22

⁴³² Anderson 2020, p. 492-493

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Chapter 7: Appendix

List of objects and themes in the exhibitions

Galleries in "Tidslinjen" at Nationalmuseum

Main galleries

- 1) Sixteenth century gallery- the rise of Sweden
- 2) Seventeenth century gallery-
- 3) Eighteenth century gallery-
- 4) Nineteenth century gallery-

Cabinets

- a) Drawings
- b) The Collectors Cabinet
- c) Close to Nature
- d) Kunstskammer – A World of Wonders
- e) Private Devotion
- f) Icons
- g) Italian Silver and French Bronze
- h) Scenes of Daily Life
- i) In Great Houses
- j) Portraiture in Northern Europe
- k) The Shape of Time - Constant Change
- l) The Rococo in Sweden
- m) Fêtes Galantes and Masquerades
- n) Large Construction Projects
- o) Europeans in China and Chinese in Europe
- p) Pastel During the Rococo
- q) Gustav III
- r) Academy Studies

Galleries in "Pinacoteca" at Musei Capitolini

- Sala I
- Sala II
- Sala III
- Sala IV
- Sala V
- Sala VI
- Sala Petronilla
- Galleria Cini
- Sala Pietro da Cortona

Interview guide

Interview guide:

Practical information/background:

- Information, consent
- Can you, in short, present yourself, job and tasks?
- Which employees and methods do you have to create, develop and present exhibitions?
- Who are the imagined visitors or target groups at the museum (age, local/tourist, level of knowledge, etc)?
- What considerations are made when you do an exhibition?
- Does the museum have a local, national, or different, focus when you create images to present to the visitors?
- Do you make changes in existing exhibitions? How, when, why/not?
- When were the exhibitions opened to the public?
- To which degree is tours and audio guides, as well as other forms of presentation towards (English speaking) visitors used?

Images of the national

- 1) What image of the national is available on the museum or in the exhibitions?
- 2) How does the museum problematize and choose different images or perspectives in their pedagogic work?
- 3) How conscious is the museum on which stories, angles and images on the national it conveys through the exhibitions?
- 4) How can, wishes and does, the museum problematize different images on the national through their presentations and exhibitions of different themes? Both towards foreign visitors and in general?

Finishing up

- Is there something we haven't talked about, that you think is relevant to discuss?
- An I contact you later if I have any more questions?

Consent form/information letter

“Are you interested in taking part in the research project?”
“How is national heritage presented in museum exhibitions?”

This is an inquiry about participation in a research project where the main purpose is to examine how museums display and present national heritage through their exhibitions, to foreign visitors. In this letter we will give you information about the purpose of the project and what your participation will involve.

Purpose of the project

The project is a master thesis with the goal of looking into how museums project and convey images of national heritage and culture through their exhibitions, both intentional and unintentional. The research question is “how does the Musei Capitolini and the Nationalmuseum Stockholm produce, convey and problematise pictures of the national in and through their exhibitions to foreign visitors?” The goal is to look at the museum’s role in conveying a picture of “the national” to foreign visitors.

This project will use art exhibitions and their additional resources available to foreign visitors in Musei Capitolini and Nationalmuseum Stockholm to map how these museums to answer the research question.

Who is responsible for the research project?

The Norwegian University of Science and Technology (NTNU) is the institution responsible for the project, with Mattias Bäckström as supervisor.

Why are you being asked to participate?

You are being asked to participate in this project because of your work with museum exhibitions at museum based on a recommendation from contact person.

What does participation involve for you?

If you chose to take part in the project, this will involve an interview where you are interviewed about your work, the museum, and its exhibitions in regard to the heritage presented at the museum, and how this is conveyed to its visitors. The interview will be conducted as a semi formal interview and will be audio recorded.

Participation is voluntary.

Participation in the project is voluntary. If you chose to participate, you can withdraw your consent at any time without giving a reason. All information about you will then be made anonymous. There will be no negative consequences for you if you chose not to participate or later decide to withdraw.

Your personal privacy – how we will store and use your personal data
We will only use your personal data for the purpose(s) specified in this information letter. We will process your personal data confidentially and in accordance with data protection legislation (the General Data Protection Regulation and Personal Data Act).

Any personal data and digital recordings will only be available to the student and supervisor on this project, and the data will be stored on a device belonging to NTNU.

In the publication you might be recognizable through acknowledgement of participation or referenced in a professional capacity. If this is applicable, you will be asked to confirm your statements or comments before publication.

What will happen to your personal data at the end of the research project?

The project is scheduled to end on 31st of January 2023. After this any digital recordings and personal data will be deleted.

Your rights

So long as you can be identified in the collected data, you have the right to:

- access the personal data that is being processed about you.
- request that your personal data is deleted.
- request that incorrect personal data about you is corrected/rectified.
- receive a copy of your personal data (data portability), and
- send a complaint to the Data Protection Officer or The Norwegian Data Protection Authority regarding the processing of your personal data.

What gives us the right to process your personal data?

We will process your personal data based on your consent.

Based on an agreement with NTNU, NSD – The Norwegian Centre for Research Data AS has assessed that the processing of personal data in this project is in accordance with data protection legislation.

Where can I find out more?

If you have questions about the project, or want to exercise your rights, contact:

- NTNU via supervisor Mattias Bäckström at mattias.backstrom@ntnu.no, or student Astrid Østigård at astrid.ostigard@ntnu.no.
- Our Data Protection Officer: Thomas Helgesen (email: Thomas.helgesen@ntnu.no)
- NSD – The Norwegian Centre for Research Data AS, by email: (personverntjenester@nsd.no) or by telephone: +47 55 58 21 17.

Yours sincerely,

Project Leader
(Researcher/supervisor)

Student

Consent form

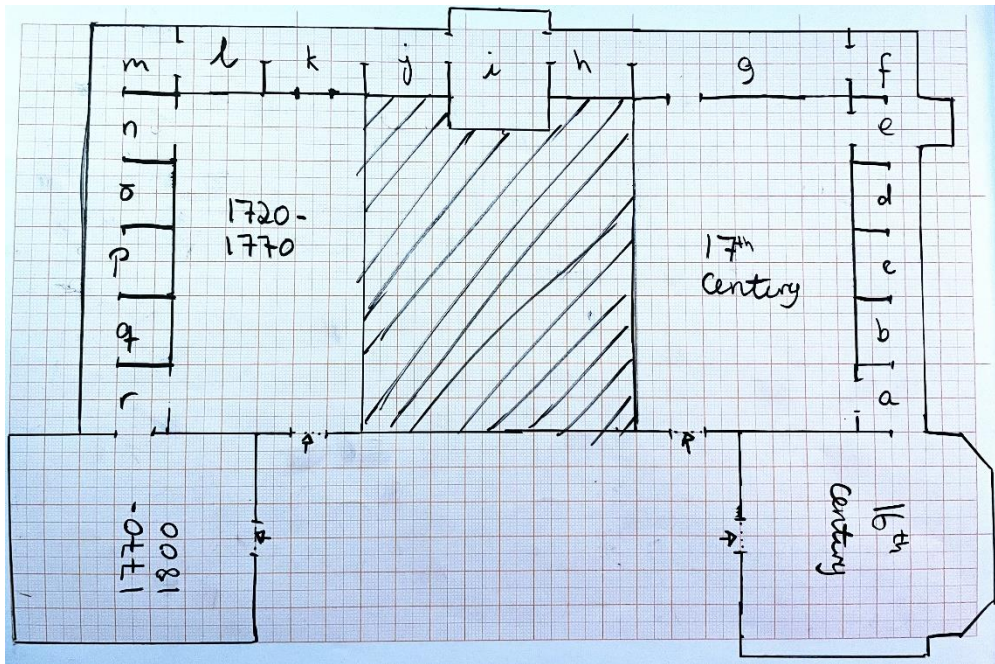
I have received and understood information about the project [insert project title] and have been given the opportunity to ask questions. I give consent:

- to participate in an interview
- to the interview being recorded
- for information about me/myself to be published in a way that I can be recognised by name or occupation

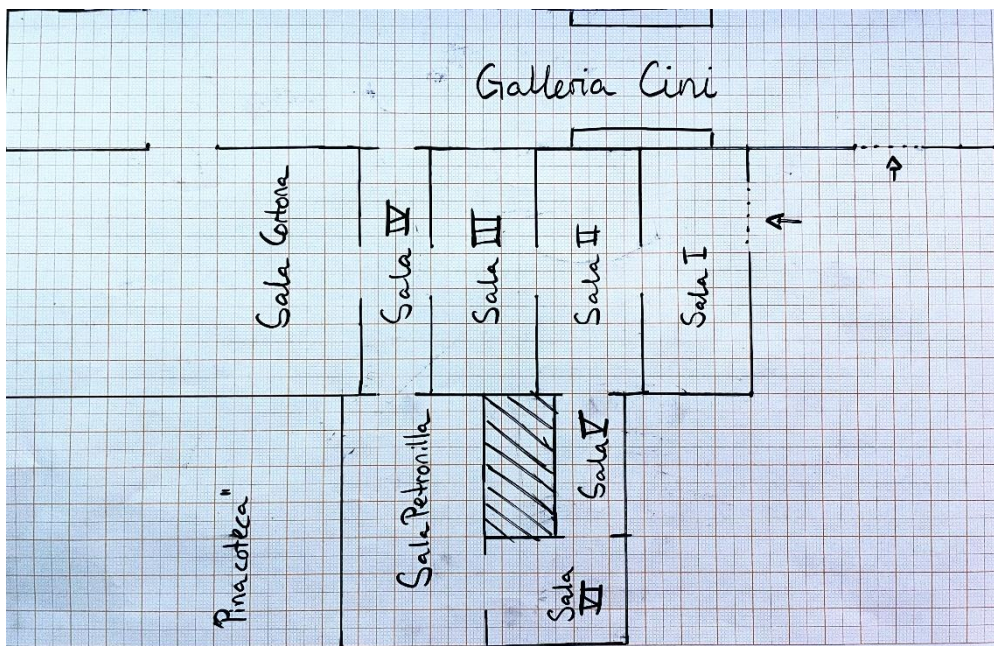
I give consent for my personal data to be processed until the end date of the project, approx. 31st of January 2023

----- (Signed by participant, date)

Exhibition schematics Pinacoteca



Exhibition schematics Tidslinjen



Data sets

Explanation to data models.

Data sets, codes in the excel file. All objects with object texts have been given a number based on their location within each exhibition. The codes of all categorized exhibition objects are provided, with details, in the excel file. Details include a number which is used as reference through the thesis, the museum registration code where this was available, title, artist, year created, geographical origin, current gallery, theme within the gallery, if used in the audioguide(s), and a summary of the information available in the object text.

Explanation for the numbers:

First letters - Museum, NM=Nationalmuseum, MC=Musei Capitolini

Second symbol - gallery. 1= 1.gallery, 2=2.gallery, Ci=gallery Cini, etc

Third number- number in the exhibition (eg. 1,2,3 etc)

Numbers are distributed clockwise within each gallery.

The catalogue numbers at Nationalmuseum date the earliest acquisitions to 1865- when the new museum building was opened as the official date the objects were brought into the Nationalmuseum collection, despite being displayed earlier by the museum.

Data set "Pinacoteca" and "Tidslinjen"

GN	Tittel	Kunstner	År	Land	Sted	Periode	Rom	I saml	Tekst	Audio	Th	His	M	Weap	AR	Art history	Annet
MC-Ci-1	1 Camillus and the schoolmaster f	Domenico Corvi		italia	Roma		Sala Cini	1764	Old plaque, without year. Inspired by Poussin.								2
MC-Ci-2	2 The goddess Roma enthroned	Domenico Corvi		italia	roma		Sala Cini	1764	Based on statue "Roma Rei" in Palazzo Conservatori in the 18th century.								1
MC-Ci-3	3 Portrait of Cardinal Silvio Valen	Pierre Subleyras	1740	Belgia	Roma		Sala Cini	1995	The cardinal was a founder of the Pinacoteca through purchases of the Sacchetti and Pio collections.								
MC-Ci-4	4 Still life	Spadino	1703	italia	roma	stilleben	Sala Cini	1949									
MC-Ci-5	5 Romulus and Remus	Andrea Lucatelli		italia	roma		Sala Cini	1949									
MC-Ci-6	6 The vestal virgin Tuzia	Domenico Corvi	1700	italia	Roma		Sala Cini										
MC-Ci-7	7 Romulus and Remus	Domenico Corvi	1700	italia	Roma		Sala Cini	1750	Copy of painting by Rubens. Original in Sala Petronilla.								
MC-Ci-8a	8 Landscape with Ruins	Maestro dei capricc	1700	italia	Prato	Landskapsma	Sala Cini	1930	8,9. Landskapsmaleri+ 1700tall -> nasjonalromantikk?								
MC-Ci-8b	9 Landscape with Ruins	Maestro dei capricc	1700	italia	Prato	Landskapsma	Sala Cini	1930	8,9. Landskapsmaleri+ 1700tall -> nasjonalromantikk?								
MC-Ci-9	10 The holy family	pompeo Batoni	1760	italia	roma		Sala Cini	1937	Influenced by raphael and parmigianino								
MC-Ci-8c	11 landscape with ruins	Maestro dei capricc	1700	italia	Prato	landskapsmale	Sala Cini	1930									
MC-Ci-8d	12 Landscape with ruins	Maestro dei capricc	1700	Italia	Prato	landskapsma	Sala Cini	1930									
MC-Ci-10	13 Portrait of a man	Marescaleo	1500	italia	Vicenza		Sala Cini	1750									
MC-Ci-11	14 Portrait of a man	Federico Zuccari	1600	italia	Ancoa/Ror	Mannerisme	Sala Cini	1750									
MC-Ci-12	15 Picture of Pio IV	ukjent tizian-student?		italia			Sala Cini	1748	Art community around Tizian								
MC-Ci-13	16 The de Jode engravers	Anton van Dyck	1627	belgia	Antwerpen (Anversa)		Sala Cini	1822									
MC-Ci-14	17 Portrait of a man	Pietro della Vecchia	1600	italia	Venezia		Sala Cini	1748									
MC-Ci-15	18 Portrait of a man	ukjent	1500	italia			Sala Cini		Possible emiliansk artist, influenced by Venetian painting								
MC-Ci-16	19 Portrait of a woman	Girolamo siciolante	1550	italia	Roma	Mannerisme	Sala Cini	1748	Influenced by Raphael								
MC-Ci-17	20 Portrait of a lady	ukjent	1550	italia			Sala Cini	1748	Tidligere tilegnet toscansk maler, nordlig innflytelse								
MC-Ci-18	21 Portrait of Cassiano dal Pozzo	Bernardino Lanino	1558	italia	Vercelli		Sala Cini		Motiv er Biella- første president I Senato del Piemonte								
MC-Ci-19	22 Lucas and Cornelius de Wael	Anton van Dyck	1627	GB/tyskl	Genova		Sala Cini	1822		65	ja						
MC-Ci-20	23 Portrait of a man	Bartolomeo Passero	1585	Italia	Bologna	Manierisme	Sala Cini	1748									
MC-Ci-21	24 Portrait of a man with a dog	Bartolomeo Passero	1585	Italia	Bologna		Sala Cini	1748									
MC-Ci-22	25 double portrait of musicians	Bartolomeo Passero	1570	Italia	Bologna		Sala Cini	1748									
MC-Ci-23	26 Nathan e David	Giovanni Bonati	1663	Italia	Roma		Sala Cini	1750									
MC-Ci-24	27 Supper in the house of the Phari	Maria Felice Tibald	1748	Italia	roma		Sala Cini	1752	kopi, original I Louvre								
MC-Ci-25	28 Esther and Ahasuerus	Giovanni Bonati		Italia	Roma/Ferrara		Sala Cini	1750									
MC-Ci-26	29 The peninent St. Francis	Bottega di Annibale	1600	Italia	Bologna		Sala Cini	1748	Possible student of Annibale Carracchi								
MC-Ci-27a	30 Glory of saints- triumph of the c	ukjent	1600	Italia	roma	sen barokk	Sala Cini		30,31							late baroque	2 bilder
MC-Ci-27b	31 Glory of saints	ukjent	1600	italia	Roma	sen barokk	Sala Cini		Ingen plansje, antar det henger sammen med 30 basert på motiv o							late baroque	
MC-Ci-28a	32 Prometheus chained (tizio?)	Jacopo Negretti		Italia	venezia		Sala Cini	1750	mytisk motiv, "palma il Giovane" som kunstner fra gammel inventarliste.								
MC-Ci-29	33 The holy family	Carlo Maratta	1675	Italia	camerano	klassisisme	Sala Cini	1882								classicism	
MC-Ci-30	34 the banishment of hagar and Ish	Giovanni Bonati	1670	Italia	roma/ferrara		Sala Cini	1750	Bonati var maler til kardinal pio di savoia								
MC-Ci-31	35 biblical episode	Ciro Ferro	1600	Italia	Roma/Cortona		Sala Cini	1748	gjort av student av Cortona (ciro ferri?)								
MC-Ci-32	36 View of St. Nile in Grottaferrata	Gaspar van Wittel	1690	nederland	Roma	realisme, nor	Sala Cini	1748									
MC-Ci-33a	37 Views of Rome	Gaspar van Wittel	1682	nederland	Amersfoort		Sala Cini	1748	Serie på 7 bilder								
MC-Ci-33b	38 Views of Rome	Gaspar van Wittel	1682	nederland	Amersfoort		Sala Cini	1748	Serie på 7 bilder								
MC-Ci-33c	39 view of Ponte Rotto	Gaspar van Wittel	1685	nederland	roma/Amersfoort		sala cini	1748									
MC-Ci-33d	40 Views of Rome	Gaspar van Wittel	1682	nederland	Amersfoort		Sala Cini	1748	Serie på 7 bilder								
MC-Ci-33e	41 Views of Rome	Gaspar van Wittel	1682	nederland	Amersfoort		Sala Cini	1748	Serie på 7 bilder								
MC-Ci-33f	42 Views of Rome	Gaspar van Wittel	1682	nederland	Amersfoort		Sala Cini	1748	Serie på 7 bilder								
MC-Ci-33g	43 Views of Rome	Gaspar van Wittel	1682	nederland	Amersfoort		Sala Cini	1748	Serie på 7 bilder								
MC-Ci-34a	44 View of Vesta's temple	Gaspar van Wittel	1685	nederland	roma/Amersfoort		Sala Cini	1748									
MC-Ci-34b	45 View of Vesta's temple	Gaspar van Wittel	1685	nederland	roma/Amersfoort		Sala Cini	1748									
MC-Ci-35a	46 A witch	Salvator Rosa	1646	Italia	Firenze	Tidlig roman	Sala Cini	1750								romanticism	
MC-Ci-35b	47 A solider	Salvator Rosa	1646	Italia	Firenze	Tidlig roman	Sala Cini	1750								romanticism	

MC-C0-5	192	The abduction of Helen	Giovanni Francesco	1631	italia	Viterbo		Cortona	1748	samarbeid med Cortona									
MC-C0-6	193	David	Giovanni Francesco	1640	italia	viterbo		Cortona	1750	innflytelse av Cortona, Reni, Raphael									
MC-C0-7	194	The sacrifice of Polyxena	Pietro da Cortona	1624	italia	cortona		Cortona	1748	Toskansk innflytelse									
MC-C0-8	195	Portrait of Matteo Sacchetti?	Pietro da Cortona	1630	italia	cortona/Ro	Portrett	Cortona	1748	Sammenlignes og finnes dårligere enn to andre portretter fra samme kunstner/periode/familie (brødre)									
MC-C0-9	196	The triumph of Bacchus	Pietro da Cortona	1625	italia	Cortona/Roma		Cortona	1748	196,199- plassert mot hverandre									
MC-C0-10	197	Portrait of Pope Urban VIII	Pietro da Cortona	1627	italia	cortona/Roma		Cortona	1748										
MC-C0-11	198	Triumph of flora	Jean Lemaire	1627	frankrike	Gaillon		Cortona	1748	Kopi av verk av Poussin, malt I Roma, nå I Louvre									
MC-C0-12	199	The encounter of Esau and Jacob	Giovanni maria Bot	1638	italia	Savona		Cortona	1748	Motstående pendant. 196									
MC-C0-13	200	The chariot of Venus	Pietro da Cortona	1622	italia	Cortona/Roma		Cortona	1748	Plassering I tak originalt									
MC-C0-14	201	Madonna and child with saints	Pietro da Cortona	1625	italia	Roma		Cortona	1748	Kopi/studie av verk av Tizian									
MC-C0-15	202	Joseph Sold by his brothers	Giovanni maria Bot	1640	italia	Savona/roma		Cortona	1748										
MC-C0-16	203	Landscape	Crescenzo Onofri	1600	italia	Roma/Firenze		Cortona	1748										
MC-C0-17	204	The rape of the Sabine Women	Pietro da Cortona	1629	italia	Roma		Cortona	1748	tekst mangler- avglemt notert.	64	ja	ja	ja	ja				
	205							Cortona											
MC-P-1	206	Christ among the Doctors	ukjent	1600	Italia	Roma		Petronilla	1748	Tilegnet romersk kunstner, caravaggio-inspirert									
MC-P-2	207	Lazarus and the Rich man	Carlo Saraceni	1550	Italia	Venezia		Petronilla	1750										
MC-P-3	208	The penitent Magdalene	Francesco Albani		Italia	Bologna	Tidlig barokk	Petronilla	1748										baroque
MC-P-4	209	Madonna and child with angels	Francesco Albani		Italia	Bologna		Petronilla		Fra Palazzo Senatorio									
MC-P-5	210	The birth of the virgin	Francesco Albani	1598	Italia	Bologna		Petronilla		Stjålet til paris, inspirert av Raphael og veneziansk maleri									
MC-P-6	211	Sheperds and sheeps	ukjent	1625	Italia	Napoli		Petronilla	1958	caravaggio-inspirert, ref. til spansk innflytelse I napoli									
MC-P-7	212	Allegory	Simon Vouet	1624	Frankrike	Roma		Petronilla	1748	Fransk kunstner på besøk I Roma, med italiensk påvirkning									
MC-P-8	213	David and Goliath	Bartolomeo Manfre	1615	Italia	Roma/ Lombardy		Petronilla	1750	Caravaggio-inspirert. Fra Lombardy. Lik posering som et kunstverk St. Jogn the baptist I Pallavicini galleriet, roma									
MC-P-9	214	Romulus and Remus	Peter Paul Rubens	1600	tyskland	Antwerpen (Anversa)		Petronilla	1750		61	ja	ja	ja	ja				Anversa- by I Abrozso
MC-P-10	215	Cumaeen Sibyl	Domenichino	1622	Italia	Bologna		Petronilla	1750	Student av Carracci	63	ja	ja	ja					lignende bilde I Villa Borghese
MC-P-11	216	Ulysses and Circe	Giovanni Andrea Sirani		Italia	bologna		Petronilla	1748										
MC-P-12	217	Persian Sybil	Guercino (Giovanni)	1647	Italia	Bologna		Petronilla	1750	malt for guvernøren I Cento									
MC-P-13	218	Cleopatra before Octavianus	Guercino (Giovanni)	1640	italia	bologna		Petronilla	1748	"historisk maleri" malt på bestilling av kardinal g. sacchetti									
MC-P-14	219	Burial of saint Petronilla	Guercino (Giovanni)	1621	Italia	roma		Petronilla		altertavle I st.peter	62	ja		ja					befunnet seg både I quirinale, louvre, og tilbake til roma etter napoleons fall
MC-P-15	220	The washing of feet	Giovanni Baglione		italia	roma		Petronilla		skisse for en freske til s.peter									plassert I et hjørne, skjult bak 57
MC-P-16	221	St. John th Baptist	Guercino (Giovanni)	1650	Italia	Bologna		Petronilla	1748										
MC-P-17	222	The holy family	Guercino (Giovanni)	1615	Italia	Cento		Petronilla	1750										
MC-P-18	223	St. Matthew and the Angel	Guercino (Giovanni)	1621	Italia	Roma		Petronilla	1750										
MC-P-19	224	Madonna in Glory	Giovanni Baglione	1638	italia	roma		Petronilla		plassert I hjørne, skjult av 57, symmetrisk på 57, overfor 58									
MC-P-20	225	S. John the baptist	Caravaggio		Italia	Milano	Barokk	Petronilla		nytt oppsett	60	ja		ja					baroque
MC-P-21	226		Velazques		Spania	Sevilla/Ma	Barokk	Petronilla		nytt oppsett									baroque
MC-P-22	227	The fortune teller	Caravaggio	1597	Italia	Milano	Barokk	Petronilla		nytt oppsett	59	ja							baroque
MC-P-23	228							Petronilla											
								Petronilla											
MC-4-		The innocence	Giovanni Francesco	1626	Italia	Viterbo	klassisisme	Rom 4											classicism
MC-Ci-		Tapestry and china collection						Cini			66	ja							

NM-3-92	NMK133	Voyeuses	Erik öhmark/johan Erik Hi	1780	Sweden	Stockholm	furniture	3	1944	The Gustavia	2596	Same as 199.
NM-3-93	NMDrh499	Repas public, Le Jour de l'an 1779	pehr Hillström the Elder	1779	Sweden	Stockholm		3	1865	The Gustavia	2791	Only depictio
NM-3-94	NMK113	Secrétaire en armoire	Gustaf Adolph Ditzinger	1878	Sweden	Tullgarn	Furniture, ne	3	2019	The Gustavian period		Description o
NM-3-95	NM7051	Boy with map of Scandinavia	Ulrica Fredrica Pasch	1771	Sweden			3	2003	The Gustavian period		Pasch was fir
NM-3-96	NM2823	Portrait of a Boy	Per Krafft Elder	1762	Sweden	Bayreuth		3	1930	The Gustavian period		Per Krafft wa
NM-3-97	NM6756	A woman Picking Fleas by Candlelight	pehr Hillström the Elder		Sweden			3	1982	The Gustavian period		Depiction of]
NM-3-98	NM1421	The Ebonists	Elias Martin	1768	Sweden			3	1890	The Gustavian period	_DSC7407.NEF	The artists de
NM-3-99	NM1110	Testing eggs, interior	pehr Hillström the Elder		Sweden			3	1870	The Gustavian period		Description. '
NM-4-1	NMRbg56	Karl xIV Johan, King of sweden and Norway	Emile Masere	1843	France	Stockholm		4	1873	Karl Johan and the Arts		Painted for th
NM-4-2	NMK61-62	Torcheres	Gustaf E. Klemming	1810	Sweden		Furniture, tor	4	2011	Karl Johan and the Arts		
NM-4-3	NMK19	Table	Lorenz Wilhelm Lundelius	1820	Sweden		Furniture	4	1990	Karl Johan and the Arts		
NM-4-4	NM1243	Cupid shooting an arrow	Fredric Westin	1807	Sweden			4	1872			"Rafael and C
NM-4-5	NMK33/2003	Armchair	Carl Fredrik Sundvall	1820	Sweden		Furniture	4	2003			
NM-4-6	NMK110/2013	Armchair, part of ensemble		1830			furniture	4	2013			
NM-4-7	NMK33/1935	Mirror table					Furniture	4	1935			
NM-4-8	NMK3/2009	Urns		1810			Furniture	4	2009			
NM-4-9	NM4852	Review in Ladugårdsgärdde fields during Czar Nicolau	Carl Stefan Bennet		Sweden	Stockholm		4	1873			History of ho
NM-4-10	NMSK389	Karl xiv johan of Sweden	Johan Niklar Byström		sweden		sculpture	4	1867			Depiction of t
NM-4-11	NMK30-31/20	Night commodes	Carl Christoffer Gjørvell	1809	Sweden		furniture	4	2013			Carrara marb
NM-4-12	NMSK1211	Nikolaus I, Empreror of Russia	Christian Daniel Rauch		Germany		sculpture	4	1923			
NM-4-13	NMSKAv562	Odin	Bengt Erland Fogelberg		Sweden		sculpture	4		Bengt Erland	1086	A ferecast, pro
NM-4-14	NMSK556	Odin Standing	Bengt Erland Fogelberg	1828	Sweden		sculpture	4	1856	Bengt Erland	1086	Bought from
NM-4-15	NMSK552	The wounded achilles	Bengt Erland Fogelberg	1820	Sweden		sculpture	4	1856	Bengt Erland	1086	Bought from
NM-4-16	NMSK525	Venus and cupid, sketch	Bengt Erland Fogelberg	1835	Sweden		sculpture	4	1856	Bengt Erland	1086	Bought from
NM-4-17	NMSK374	Bacchus	Erik Gustaf Göthe	1808	Sweden		sculpture	4	1866			Gift from Quo
NM-4-18	NMSK592	KarlXII, king of Sweden, sketch	Carl Gustaf Qvarnström		Sweden		sculpture	4	1868	Public monu	1085	
NM-4-19	NMSK663	Karl XII, king of sweden, sketch	Johan Peter Molin		Sweden		sculpture	4	1873	Public monu	1085	
NM-4-20	NMSK664	Karl XII, king of sweden, sketch	Johan Peter Molin		Sweden		sculpture	4	1873	Public monu	1085	
NM-4-21	NMSK778	Carl von Linne. Sketch for figure on the statue of Linne	Johannes Fritiof Kjellberg		Sweden		sculpture	4	1886	Public monu	1085	
NM-4-22	NMSK728, 730,	Seaborgne traffic. Trade. Wealth. Three sketches	Carl Gustaf Qvarnström		Sweden		sculpture	4	1881	Public monu	1085	
NM-4-23	NMSK732, 729	Prosperity. Diligence. Two sketches.	Carl Gustaf Qvarnström		Sweden		sculpture	4	1881	Public monu	1085	
NM-4-24	NMSK658	Nicodemus Tessin the Younger. Sketch	Johan Peter Molin		Sweden		sculpture	4	1873	Public monu	1085	
NM-4-25	NMSK779	Carl von Linne. Sketch for figure on the statue of Linne	Johannes Fritiof Kjellberg		Sweden		sculpture	4	1886	Public monu	1085	
NM-4-26	NMSK593	Johan Tobias Sergel. Sketch	Carl Gustaf Qvarnström		Sweden		sculpture	4	1868	Public monu	1085	
NM-4-27	NM7468	Belisarius	Per Krafft the Younger	1799	Sweden			4	2018			The story of f
NM-4-28	NMK3/18892	Candelabra and candelsticks					furniture	4	1892			
NM-4-29	NMK13/1889	Console table		1800			furniture	4	1889			
NM-4-30	NM7103	Two children illuminating a sculpted bust	Johan gustaf Sandberg	1839	sweden			4	2012			Painting of S:
NM-4-31	NMSK721	Jeanette af Pontin	Erik Gustaf Göthe		sweden		sculpture	4	1881			Plaster
NM-4-32	NM6678	C.J. Lagercrantz, Assessor, and his Family	Gustaf Wilhelm Finnberg	1830	Sweden			4	1977			Family portra
NM-4-33	NM7301	Study of a man in turkish dress	Amalia Lindegren	1854	Sweden	Munich	historical pai	4	2015	Bourgeoise li	3314	History of An
NM-4-34	NMK34/1990	Chair		1820			Furniture	4	1990	Bourgeoise Interiors		Mahagony, gi
NM-4-35	NMK34/1990	Chair		1830			furniture	4	1990	Bourgeoise Interiors		Mahagony, sl
NM-4-36	NMK2/1909	Chiffonier	Lorentz Wilhelm Lundelius	1820	Sweden		furniture	4	1909	Bourgeoise Interiors		Mahagony, v
NM-4-37	NM6867	Sigrid and Anna Mazer, Nieces of the artist	Carl Peter Mazer	1858	Sweden	Russia		4	1991			About the arti
NM-4-38	NM4743	View of the Royal Palace of Stockholm. Winter	Carl Stefan Bennet		Sweden	Stockholm		4	1873			
NM-4-39	NM1332	Interior of the painter's home, Arvfurstens palats, Stock	Carl Stefan Bennet	1867	Sweden	Stockholm		4	1878			
NM-4-40	NM1652	A Wedding Party from Österåker	Wilhelm Wallander	1857	Sweden			4	1907	Genre scenes of Everyday life		About the arti
NM-4-41	NM1320	The Pawn shop II	Carl d'Unker	1859	Sweden			4	1876	Genre scenes of Everyday life		Describing th
NM-4-42	NM6776	George at Civita Castellana	Jean-Joseph-xavier Bidauld	1787	France	Rome		4	1984		3167	About Bidaul
NM-4-43	NM7259	View of the Roman Campaign near Subiaco	Pierre Henri de Valencienn	1752	France	Subiaco		4	2016	Italian landscapes		
NM-4-44	NM7336	View of the Roman Campagna. Study	Simon Denis	1800	Belgium	Rome		4	2016	Italian landscapes		About the arti
NM-4-45	NM2060	The Red Rocks at Civita Castellana	Camille Jean Baptiste Coro	1827	France	Rome		4	1917	Italian landscapes		About the lan
NM-4-46	NM7066	View towards Capri	Henri Harpignies	1853	France	Capri		4	2010	Italian landsc	3296	
NM-4-47	NM7398	View towards Casata Vecchia, Tivoli	Jean-Victor Bertin	1806	France	Tivoli		4	2017	Italian landscapes		About Tivoli
NM-4-48	NM7462	Study of Rocks, Italy (Tivoli?)	Jean-Charles-Joseph Remor	1820	France	Tivoli		4	2018	Italian landsc	3297	
NM-4-49	NM7350	View of the Pincio and Palazzo Zuccari, Rome	Eugen Napoleon Neureuthe	1836	Germany	Rome		4	2016	Italian landscapes		View of the a
NM-4-50	NM7401	The Temple of Antoninus and Faustina, Rome	Lancelot-Theodore Turpin c	1807	France	Rome		4	2017	Italian landsc	3351	
NM-4-51	NM6771	View over the Tiber to the Aventine, Rome	Gustaf Söderberg	1820	Sweden	Rome		4	1984	Italian landscapes		
NM-4-52	NM7281	Arco Naturale, Capri	Thomas Fearnley	1833	Norway	Capri		4	2014	Italian landscapes		About Fearnl
NM-4-53	NM7287	View towards Vesuvio from Villa Quisisana	Johan Christian Dahl	1820	Norway	Vesuvio		4	2015	Italian landscapes		Painted from
NM-4-54	NM6790	Motif from Capri	Joseph Magnus Stäck	1840	Sweden	capri		4	1984	Italian landsc	3291	
NM-4-55	NM7472	The waterfalls at Tivoli with ponte lupo, temple of vesta	Ernst Fries	1826	Germany	Tivoli		4	2018	Italian landsc	3295	
NM-4-56	NM5194	Boat, dragged on shore	Christen Købke	1839	denmark			4	1954	Italian landscapes		
NM-4-57	NM7447	View towards amalfi from Grotta dei Cappuccini	Carl Morgenstern	1834	Germany	Amalfi		4	2017	Italian landscapes		About artist t
NM-4-58	NM1524	View from the Civita Castellana	Gustaf Wilhelm Palm	1846	Sweden	Civita castellana		4	1898	Italian landscapes		About the arti

NM-4-59	NM2761	Cypresses, study	Gustaf Wilhelm Palm	1843	Sweden	Tivoli	4	1915	Italian landscapes	How artists p	
NM-4-60	NM2731	The Villa Borghese park, study	Gustaf Wilhelm Palm	1846	Sweden	roma	4	1915	Italian landscapes	Palm painted	
NM-4-61	NM4829	Landscape. Motif from the Numme Valley in Norway	Jochim Christian Frich	1850	Norway	Nummedalen	4	1873	The landscapes of the Unoin	How Frich w:	
NM-4-62	NM4768	A waterfall, Älvkarleby	Carl Johan Fahlcrantz		Sweden	älvkarleby	4	1873	The landscapes of the Unoin	About the pai	
NM-4-63	NM1713	Waterfall in Småland	Marcus Larson	1856	Sweden	Paris	4	1910	The landscap	Painted while	
NM-4-64	NM3084	Summer landscape	Edvard Bergh	1873	Sweden		4	1935	The landscapes of the Unoin	About the pai	
NM-4-65	NM2143	Mountaneous landscape in Valais	Alexandre Calame	1840	Switzerland	Valais	4	1919	Mountain Landscapes	About the arti	
NM-4-66	NM7327	Oak and Birch Tree. Spring	Karl Julius von Leybold	1832	Germany		4	2015	Mountain Landscapes	About the arti	
NM-4-67	NM5020	Tyrolean landscape	Thomas Fearnley	1830	Norway	Tyrol	4	1953	Mountain Landscapes		
NM-4-68	NM7325	Sunset, Dresden	Knud Baade	1838	Norway	Dresden	4	2015	Mountain La	3319	
NM-4-69	NM1255	Seascape	Peder Balke	1849	Norway		4	1873	Mountain Landscapes		
NM-4-70	NM7416	Wanderers pausing in the alps	Horace Vernet	1825	France	alps	4	2017	Mountain Landscapes		
NM-4-71	NM6689	Mountain Scenery	Johan Christian Dahl	1848	Norway		4	1978	Mountain La	3315	
NM-4-72	NM2927	Norwegian Mountain landscape	Johan Christian Dahl	1819	Norway		4	1932	Mountain Landscapes	Artist moving	
NM-4-73	NM2365	From Nordland	Peder Balke	1860	Norway		4	1922	Mountain Landscapes	About the arti	
NM-4-74	NM7308	Fantasy of the Alps	Carl Gustav Carus	1822	Germany		4	2015	Mountain Landscapes	About the pai	
NM-4-75	NM7564	View from Kullen, Skåne	Louis Gurlitt	1838	Germany	Skåne	4	2020	Mountain Landscapes	How Copenh:	
NM-4-76	NMSk648	Eugene de Beauharnais	Joseph Chinard		France	Sculpture	4	1873	Mountain Landscapes	marble sculpt	
NM-4-77	NM7582	Still life with flower arrangement and fruit basket	Antoine Bejon	1800	France	Lyon	4	2021	Mountain Landscapes	About the arti	
NM-4-78	MNSk2250	The meeting between general Gobert and the Rebel Lea	Pierre Jean David	1847	France		4	1980	Bronze Relief	Bronze Relief	
NM-4-79	NMSK2251	The emigrants	Honore Daumier	1850/1893	France		4	1980	Bronze Relief	Bronze Relief	
NM-4-80	NMSK2212	Freedom Goddess	Francois Rude		France		4	1975	Bronze Relief	About Arc de	
NM-4-81	NM7348	Capaneus- Study called the blasphemic	Anne-Louis Girodet-Trioson		France		4	2016	Bronze Relief	About the arti	
NM-4-82	NM2113	The severed heads	Theodore Gericault	1810	France		4	1918	Bronze Relief	How the stud	
NM-4-83	NM6350	The lion hunt	Eugene Delacroix	1855	France		4	1970	Bronze Relief	Describing th	
NM-4-84	NMSK1193	Tiger	Antoine-Louis Barye		Sweden		4	1922	Bronze Relief	About Barye :	
NM-4-85	NM7567	Savoyard Boys and their Marmots	Jean-Claude Bonneford	1817	France	Genre paintir	4	2020	Bronze Relief	Genre paintin	
NM-4-86	NM7427	Chaetas Meditating on Atala's Tomb	Louis Edouard Rioult	1826	France		4	2017	Bronze Relief	About the mc	
NM-4-87	NM7592	Self-portrait	Merry-Joseph Blondel	1817	France	self portrait	4	2020	Bronze Relief	Probably insp	
NM-4-88	NM7628	The last Scene in the tragedy "Rodogune" at Theatre Fr	Jacques augustin Catherine	1810	France		4	2020	Bronze Relief		
NM-4-89	NM7593	Aeneas carrying his father Anchises from the burning c	Merry-Joseph Blondel	1803	France	historical pai	4	2020	Bronze Relief	About the arti	
NM-4-90	NMSK2233	Medea	Jean-Jacques Pradier		France	sculpture	4	1977	Bronze Relief	Bronze sculpt	
NM-Kr-1	NM7487	Study of a male nude	Jacques-Augustin-Catherin	1785	France	academy stud	4	2018	Bronze Relief	General infor	
NM-Kr-2	NMH Anck 65	Studies of a male nudes	Francois Boucher		France	academy stud	4	1865	Bronze Relief	Same as NM1	
NM-Kr-3	NMH THC 520	Studies of a male nudes	Francois Boucher		France	academy stud	4	1896	Bronze Relief	Same as NM1	
NM-Kr-4	NMH2980	Study of a male nude, Frontally seated full-length figure	Edme Bouchardon		France	academy stud	4	1865	Bronze Relief		
NM-Kr-5	NMH2979	Study of a female nude, turned to the right	Edme Bouchardon		France	academy stud	4	1865	Bronze Relief		
NM-Kr-6		Male nude standing next to a writing board	Charles-Andre Vanloo		France	academy stud	4	1865	Bronze Relief		
NM-Kr-7		Male nude	Charles-Andre Vanloo		France	academy stud	4	1865	Bronze Relief		
NM-Kr-8	NMH2992	Reclining male nude and study of a male nude, seated o	Guillaume Taraval		France	academy stud	4	1966	Bronze Relief	About the arti	
NM-Kq-1	NM964	The inner gallery of the Royal museum at the royal pala	pehr Hillström the Elder	1796	Sweden	Stockholm	applied arts	Gustav III	Neoclassicisi	4768,47.67,4766	
NM-Kq-2	NM965	The gallery of the muses, in the royal museum at the roy	pehr Hillström the Elder	1796	Sweden		painting	Gustav III	1865	Gustav III an	2677
NM-Kq-3	NMK94	Table with music stands	Dagvid Roentgen	1743	Germany		furniture	Gustav III	1865	Gustav III an	2678
NM-Kq-4	MNK84	vases in red-figure scene of Apollo	Louis Masreliez	1790	Sweden		applied arts	Gustav III	1865	Gustav III an	2668
NM-Kq-5	NMK CVx355	Longcase musical clock	Georg Haupt, Charles Pent	1782	Sweden		furniture	Gustav III	2011	Gustav III and kongl. Museum	
NM-Kq-6	NMSK331	Apollo di Belvedere	Giacomo Zoffoli	1784	Italy		sculpture	Gustav III	1873	Gustav III and kongl. Museum	Describing gr
NM-Kq-7	NMSK332	Sleeping Hermaphrodite	Giacomo Zoffoli	1784	Italy		sculpture	Gustav III	1865	Gustav III an	2745
NM-Kq-8	NM6662	Ati and Galathea	Pompeo batoni	1761	Italy		sculpture	Gustav III	1865	Gustav III an	2746
NM-Kq-9	NM1572	Interior from an art collection	pehr Hillström the Elder	unknown	Sweden		painting	Gustav III	1977	Gustav III and kongl. Museum	Story about G
NM-Kq-10	NMK309/1984	table	Gustaf Adolph Ditzinger	1790	Sweden		furniture	Gustav III	1902	Gustav III an	2692
NM-Kq-11	NM2552	Roman orator, called Orator in prison	Hubert Robert	1760	France		painting	Gustav III	1984	Gustav III an	2624
NM-Kq-12	NMK171/1926	The pegasus vase	John Flaxman	1786	Great Britain		applied arts	Gustav III	1926	Gustav III an	2709
NM-Kq-13	NMK78/2003	Bookcase	Benigne Gagneraux	1795	Germany	Berlin	furniture	Gustav III	1926	Gustav III and kongl. Museum	About the sec
NM-Kq-14	NM6758	Satyr and Bacchante	Benigne Gagneraux	1784	France		painting	Gustav III	2003	Gustav III and kongl. Museum	Unknown ori
NM-Kq-15	NM7073	Joseph meets his father Jacob in the desert	jean-antoine julien de parn	unknown	France		painting	Gustav III	1983	Gustav III and kongl. Museum	
NM-Kq-16	NMSK31	Muse antique	unknown	unknown	France		sculpture	Gustav III	2011	Gustav III an	2927
NMB2740-274		The director and th owner Claes Grill and Anna Johann	Gustaf Lundberg	unknown	sweden		sculpture	Gustav III	2011	Gustav III and kongl. Museum	NO INFORM
NMG2/2018		Euhun Sang Lum Akao	Joseph Grozer, Henri Pierre	1793	France		mezzotint	Gustav III	1865	Gustav III and kongl. Museum	
NMK72/1941		Longcase musical clock	David Roentgen	1775	Germany		furniture	Gustav III	2018	China	27,862,785
NMK261/2016		Wing chair	Ephraim Ståhl	1790	Sweden		furniture	Gustav III	2017	China	2991
NMK250-251/1		Corner cupboards	Pierre-Antoine Foullet	1770	France		furniture	Gustav III	1941	China	
NMGh1659		Colin Cambell, supercargo of the Swedish East Indian	Johan Joachim Streng	1755	Sweden		painting	Gustav III	2016	china	2972
NMGh 4067		Choi Afock, Aurora Taube and Olof Lindahl	Elias Martin	1787	sweden		painting	Gustav III	1932	china	2621
NMK122/2009		Folding table	Jacob Sjölin	1780	Sweden		furniture	Gustav III	1872	china	
NMK262/1921		Longcase Clock	Anders Polhammar	1750	Sweden		furniture	Gustav III	1992	china	2783
							Rococco	Gustav III	2009	Swedish Roc	2932
							Rococco	Gustav III	1921	Swedish Rococo	

	NMK112-113/2	Splat back chairs		1750	Sweden	furniture	Rococco	2006	Swedish Roc	2915			
	NM2338	Sofia Albertina, Princess of Sweden	Lorens Pasch the Younger	1768	Sweden	painting	Rococco	1921	Swedish Rococo		Teenage pain		
	NMK130/1926	Tile stove	Rörstrand	1748	Sweden	furniture	Rococco	1926	Swedish Rococo		The meaning		
	NMGrb4153	Jean Erik Rehn, Architect	Alexander Roslin	1756	Sweden	Paris	painting	Rococco	1995	Swedish Rococo	When it was		
	NM2339	The english physician william withering	Carl Fredrik von Breda	1792	sweden	London	painting	1770-1800	1921	Swedish and British portraits	about Willian		
	NM6350	Portrait of a man	Joshua Reynolds	unknown	Great Britain		painting	1770-1800	1962	Swedish and British portraits	reynold's dev		
	NMSk1115	George Washington, american general and president	Jean antoine Houdon	1787	France	philadelphia/	sculpture	1770-1800	1918	Swedish and British portraits	about Houdo		
	NM5893	Maria, Lady Eardley	Thomas Gainsborough	1770	Great Britain		painting	17070-1800	1966	Swedish and British portraits	Contemporar,		
NM-Ki-1	NMK1/1914	The Bielke state bed	unknown	1650		furniture		1914	In Great Hou	2450	ja	ja	In audioguide
NM-Ki-2	NMK299C/201	Grotesque de berain The peacock	Jean-baptiste Monnoyer	1695	france	Beauvais	tapestry	2016	In Great Hou	2522	ja	ja	In audioguide
NM-Ki-3	NMK299A/201	Grotesque s de berain "the elephant"	Jean-baptiste Monnoyer	1695	france	Beauvais	tapestry	2016	In Great Hou	2520	ja	ja	In audioguide
NM-Ki-4	NMK299B/201	grotesques de berain "the offering to bacchus"	Jean-baptiste Monnoyer	1695	france	Beauvais	tapestry	2016	In Great Hou	2521	ja	ja	In audioguide
NM-Ki-5	NMK299D/201	grotesques de berain "the ofering to pan"	Jean-baptiste Monnoyer	1695	france	Beauvais	tapestry	2016	In Great Hou	2523	ja	ja	In audioguide
NM-K	NM1407	Young Man with Parrots and Monkeys	David Kf'cker Ehrenstrahl	1670	Sweden		Painting	Cabinet	1888	Kunstkamme	2213		Only info in e
	NMK CxV1534	Cabinet with figures in wax, Diana and her nymphs in t	unknown	1600s	germany		furniture	cabinet	1873	Kunstkammer			
	NMK47	The Alhambra Vase	unknown	1300s			vase	cabinet	1865	Kunstkamme	7054		About the vas

