



ROCOCO IN SCANDINAVIA

Tuesday, May 30th 2017, 13:30 - 17:30

Det Thottske Palæ, Kongens Nytorv 4, 1050 København K

**INSTITUT
FRANÇAIS**
Danemark



Saxo-Instituttet



B
BECKETT-FONDEN



 Résidences royales européennes

 **Rosenborg**

Program Conference Rococo in Scandinavia:
Day 1: Thott Palace, 30 May 2017 13h-17h30

Address: Det Thottske Palae, Kongens Nytorv 4, 1050 København K (Danmark)

13h30: Welcome by H.E François Zimeray, French Ambassador in Denmark & Corinne THÉPAUT-CABASSET, organizer of the conference

13h40: Charlotte CHRISTENSEN, former curator at the Designmuseum (Denmark):
Fatal fires: How Copenhagen lost its Rococo...

14h00: Jørgen HEIN, senior curator at Rosenborg Palace (Denmark):
Saved from the fire and sent to the garden: Rococo from the first Christiansborg at Rosenborg

14h20: Merit LAINE, Associate Professor, Dept. of Art History, Uppsala University (Sweden):
Coexistence or Transition? Rococo and Classicism in Queen Louisa Ulrika's Museum at Drottningholm

14h40: Pascal BERTRAND, Professor of History of art at the university of Bordeaux-Montaigne (France):
The Color of the Rococo: French Tapestries after Oudry and Boucher in Scandinavia

15h: Corinne THÉPAUT-CABASSET, Marie Sklodowska-Curie Research Fellow at SAXO Institute, University of Copenhagen (Denmark):
Fashioning the Rococo: Looking for a Rococo Wardrobe

15h20: Viveka HANSEN, Textile Historian, The IK Foundation (UK):
Rococo and East India Influences at a Swedish Manor House in 1758

15h40: Michael YONAN, Associate Professor of Art History, University of Missouri (USA):
Print Culture and the dissemination of French Rococo Design in Eighteenth-Century Europe

16h: Barbara LASIC, Professor of art history at the university of Buckingham (UK):
'Une exquise expression artistique': Spectacularising the rococo at the 1935 exhibition or eighteenth-century French art in Copenhagen

16h20: Discussion

16h45: Piano Concert performed by Arwen Christiaanse

17h: View of the Tapestries at the Palais Thott guided by Élodie Vidal-Masson

Day 2: Post conference Tour Wednesday 31 May 2017 Address: Amalienborg Slotsplads

14h30: Visit of Christian VII's Palace guided by Steffen Løvkjaer and Birgitte Momme
Dress Animation by Lucy Capito (JMD&Co, UK)

16h: Drink reception at Christian VIII's Palace and Presentation of the European Royal Residences by Axel Harms, Head of Communication and Research, The Royal Danish Collection (Rosenborg)

Day 1: List of Tapestries at the Palais Thott:

Triomphe de Mars, carton N. Coypel, Gobelins, 1689-93 > escalier d'honneur
Adoration du veau d'or, carton S. le Canet copie de N. Poussin, Gobelins, 1715-18 > salon rouge

Toilette d'Esther, cartons JF. De Troy, Gobelins, 1^{ère} /2 18^{ème} s > salon musique

Jason professant sa foi à Médee > salon musique

L'Enlèvement de Déjanire par le centaure Nessos, Gobelins, 1799-1806 > couloir précédant suite Gyldenløve

Scènes de la vie d'Alexandre le Grand, 17^{ème} s, Flandres : Alexandre le Grand et le roi Porus et Le triomphe d'Alexandre > suite Gyldenløve

Tapisserie Don Quichotte, Le curé, le barbier et Cardénio cherchant Don Quichotte dans la montagne noire, rencontre Dorothée déguisée en berger, dessins CA.

Coypel, 1714-51 > salle à manger

Day 2: Dress Presentation at Amalienborg: Lady Sarah Lennox, Duchess of Richmond

Queen Charlotte of Anspach (consort of George II) had many great ladies among her attendants but none so grand as the Duchess of Richmond. She was married in settlement of a gambling debt when her father, the Duke of Holland, lost heavily to the Earl of Cadogan in 1719. Despite his daughter's young age (she was 13 years old), the Duke agreed her engagement to his creditor's son, the Earl of March. The teenagers were married the next day whereupon Lady Richmond's new husband left for his Grand Tour apparently unimpressed with his bride. They did not meet again for several years. Despite this unpromising start, their marriage was happy. The Duke of Richmond helped to establish the new game of cricket by drawing up the first set of rules and hosting an annual match at which he captained a team of his best servants against local villagers. It seems that the Duchess was the one to pay the expenses of his novel hobby: "to lord duke for his cricket match £19 ... ditto £21" (Lady Richmond's housekeeping book, August 1731). But she spared no expense in her own habits, dressing in fashionable sacque back gowns with lace fichus, carrying painted fans, and wearing many pearls. On a visit to the Netherlands in 1734, she spent more than £130 on fine linen for her family's underwear, including "holland" for shirts and "cambric" for accessories. The Duchess was very well informed on fashionable style being intimately acquainted with the Queen's wardrobe for which ladies-in-waiting were personally responsible.

Animation: Lucy Capito, JMD&Co

Reconstruction: Ninya Mikhaila

Director: Jane Malcolm-Davies, JMD&Co

Jane Malcolm-Davies recruited, trained and managed the costumed interpreters at the Historic Royal Palaces in the UK from 1992 to 2004. The team was responsible for taking tours, giving presentations and chatting to visitors about life at court from the time of Henry VIII to George III. All the interpreters were historians or archaeologists (rather than actors) and their style of interaction with visitors was representative of a historical character with an emphasis on conversation rather than theatre. The reconstructed historical garments were developed by cross-referencing pictorial, archaeological and documentary evidence to ensure well-researched representations of dress, worn as real clothes made to measure for each interpreter.

Speakers' Biographies:

Pascal Bertrand, Professor History of art, Université Bordeaux Montaigne, is director of the research team Centre François-Georges Pariset (EA 538).

Guest professor at the University of Hamburg (2009); J. Clawson Mills Fellowship, New York, The Metropolitan Museum of Art (2012-2013); Guest Scholar of the J. Paul Getty Museum, Los Angeles, Department of Sculpture and Decorative Arts. July-September 2016. Leader of a research program on the history of tapestry (ARACHNE), funded by the ANR (2011-2015 and the Région Aquitaine (2012-2016). He is the author of: *Aubusson, Tapisseries des Lumières. Splendeurs de la Manufacture royale, fournisseur de l'Europe au XVIII^e siècle*, Heule, Éditions Snoeck ; Aubusson, Cité internationale de la tapisserie et de l'art tissé, 2013. 336 p., 500 ill. *La peinture tissée. Théorie de l'art et tapisseries des Gobelins sous Louis XIV*, Rennes, Presses Universitaires de Rennes, 2015. 22 x 28 cm. 164 p., 118 ill. « Louis XIV and Louis XV. Their Coronations and Their Tapestries, 1654 and 1722 », in Charissa Bremer-David, ed., *Woven Gold: Tapestries of Louis XIV*, exhibition catalogue Los Angeles (Getty Center, Exhibition Pavillon, 15 décembre 2015 - 1^{er} mai 2016), Los Angeles, The J. Paul Getty Museum, 2015: 39-50. With Philippe Bordes, *Portrait and Tapestry / Portrait et tapisserie*, Turhout, Brepols, 2015 (Studies in Western Tapestry 7). 172 p., 84 b/w ill. + 33 colour ill., 245 x 297 mm. *Arachné. Histoire de l'histoire de la tapisserie et des arts décoratifs*, essais réunis par Pascal-François Bertrand [Le Kremlin Bicêtre] Éditions Esthétiques du Divers, 2016.

Charlotte Christensen, Mag. art. is graduated from the University of Copenhagen (Denmark), she worked at Aarhus Kunstmuseum, Kunstforeningen Gammel Strand, Ny Carlsberg Glyptotek, Museum of National History, Designmuseum Danmark. Secretary General of the 19th Council of Europe Exhibition: Christian IV and Europe. Published works on 18th Century Danish artists Jens Juel, Nicolai Abildgaard and on Swedish-born Carl Gustaf Pilo as well as numerous articles on art and culture in Europe 1600-1900.

Viveka Hansen is a Textile Historian at The IK Foundation (UK). She is the author of three monographs: *TEXTILIA LINNAEANA – Global 18th century Textile Traditions & Trade*, (London 2017), *The Textile History of Whitby 1700-1914*, (London & Whitby 2015) and *Textila Kuber och Blixtar – Rölakanets konst- och kulturhistoria*, (Christinehof 1992). Together with three other books: *Katalog över Högestads & Christinehofs Fideikommiss – Historiska Arkiv, Piperska Handlingar No. 3*. (London & Christinehof 2016), *Inventariüm Uppå Meübler och Allahanda Hüüsgeråd wid Christinehofs Herregård Upprättadt Åhr 1758, Piperska Handlingar 2*, (London & Whitby 2004) and *Swedish Textile Art, Traditional Marriage Weavings*, (London 1996). Viveka's research interests include 18th and 19th century textile traditions from a local as well as global perspective. She is also making textile experiments – in the areas of historical weaving, dyeing, needlework and plaiting – so in the best way possible be able to develop new contexts for questions related to historical textiles. Since 2013 she regularly posts textile history articles on her website [TEXTILIS www.Textilis.net](http://www.Textilis.net). Her ongoing research continues to focus on 18th century textile traditions – observed by naturalist and travellers – as one of the participants in the project “The Bridge Builder Expeditions – North America, Russia/Kazakhstan & Spitsbergen”.

Axel Harms is Head of communication and public engagement at The Royal Danish Collection at Rosenborg Castle and Amalienborg Palace. Before his current position (2007-12) he worked as a curator at Rosenborg Castle. He has a Masters degree in history and film- and media science from the University of Copenhagen.

Jørgen Hein, Senior Curator at The Royal Danish Collection, Rosenborg Castle. Working on a catalogue raisonne: Carved and turned ivories and narwhaltusks at Rosenborg Castle, i-II, to appear at the end of 2017.

Merit Laine is Associate Professor, Dept. of Art History, Uppsala University. She specializes in Swedish visual court culture and portraiture ca 1660 to 1790. Her most recent positions are Curator of Textiles and Woven Tapestries at the Swedish Royal Collections (2008-2015) and Curator of Prints and Drawings at the Nationalmuseum, Stockholm (2015-2017, leaving in May this year). She is currently planning a revision of her thesis (presented in 1998) on Queen Lovisa Ulrika as a patron and collector, to be published in English. ("*A Minerva for the North*". *Queen Lovisa Ulrika of Sweden as a Patron and Collector*). A more long-term research project is a study of the role of woven tapestries in Swedish court culture from the 16th to the 20th centuries. Among her recent publications are: "Creating Mythological Space. Some aspects of the meaning of tapestries at the Swedish court during the Renaissance" *Allusions and Reflections: Greek and Roman Mythology in Renaissance Europe*, ed. Anna Carlgren, Cambridge Scholar Publishing, Cambridge 2015. "Y avoir tout ce qu'on peut s'imaginer". *Die Gemäldesammlung von Königin Luise Ulrike von Schweden in Schloss Drottningholm*, *Aufgeklärter Kunstdiskurs und höfische Sammelpraxis. Karoline Luise von Baden im europäischen Kontext*, Christoph Frank and Wolfgang Zimmerman (eds.), Staatliche Kunsthalle Karlsruhe. Berliner Kunstverlag, Berlin 2015. Editor of *Hedvig Eleonora – den svenska barockens drottning*, *Skrifter från Kungl. Husgerådskammaren Nr 15*, Kungl. Husgerådskammaren and Votum Förlag, Stockholm 2015. English edition forthcoming. Author of "Hedvig Eleonora – den svenska barockens drottning. Indroduktion"; "Talande textil"; "Den sista bilden av riksänkedrottningen"; "Vävda tapeter"; "Siden från när och fjärran"; "I Gripsholms fatbur", in the same volume. "A Moveable Gallery. The Battle Tapestries of Charles XI in Paris and Stockholm", *The Gallery of Charles XI at the Royal Palace of Stockholm – In Perspective*, eds. Linda Hinners, Martin Olin, Margaretha Rossholm-Lagerlöf, Kungl Vitterhets Historie och Antikvitetsakademien, Stockholm 2016. "The Most Important Events of the Caroline Era: A Series of Allegories for Hedvig Eleonora's Drottningholm" *Art Bulletin of Nationalmuseum* Vol 22, 2015, pp. 182-190 (published online 2016)

Barbara Lasic, PhD, History of Art: University of Manchester / Sotheby's Institute of Art; MA, History of Art: University of Manchester; DEUG, English Literature and History: Université Denis Diderot, Paris 7. Barbara is a Lecturer in History of Art at the University of Buckingham where she leads both undergraduate and postgraduate modules. She is an external examiner for the BA in Art History at the Open University, and a regular Consultant Lecturer at the Victoria and Albert Museum. Prior to her academic career, Barbara worked at the Victoria & Albert Museum as part of the curatorial team involved in the redevelopment of the Europe: 1600-1800 galleries, and she held curatorial positions at the Wellcome Trust and the National Maritime Museum, Greenwich. Barbara has published on the subject of French decorative arts, the history of taste and the history of collecting, and museum architecture. Her research interests include the production and consumption of French decorative arts, 1650-1900, the formation of museums, the private and institutional collecting and display of French art, and, more broadly, nineteenth and early twentieth-century cultures of collecting.

Corinne Thépaut-Cabasset, Marie Skłodowska-Curie Fellow SAXO Institute, University of Copenhagen (Denmark). Corinne THEPAUT-CABASSET is an early modern historian of International relations in Early Modern Europe and art historian specializing in European decorative arts. She is a research associate at the palace of Versailles. She contributed to the major exhibition on court dress in Europe at Versailles in 2009 and was the co-organizer of the related international symposium “Royal Wardrobes: visual culture, material culture”. In 2010-2013, at the Victoria and Albert Museum London, she contributed to the 3-years international research project led by Prof. Evelyn Welch (Vice-principal King’s College London), “Fashioning the Early Modern: Creativity and Innovation in Europe 1500-1800” funded by Humanities in the Research Area (HERA), investigating creativity and innovation that lay behind the creation and spread of fashionable goods in Early Modern Europe. Corinne conducted research on fashion and textile retailers in libraries and archives in Paris, London, Lisbon, Madrid and Stockholm. She also contributed to the V&A Museum Future plans for the Galleries “Europe 1600-1800” to be reopened in 2014. Her Marie Curie Research project “DRESSING THE NEW WORLD” was awarded the European grant Horizon 2020, and is hosted at the University of Copenhagen (Denmark), <https://dressworld.hypotheses.org> . She is the founder of the association ART & LUXE (Paris).

Elodie Vidal-Masson was educated at the École du Louvre with a Master’s in Art history and Iconography, supplemented by a Bachelor in Space Design, Élodie is currently working in Copenhagen as designated heritage guide at the French Embassy - Palais Thott, as well as in Nivaagaard Museum. She is also teaching Art history and Iconography at Copenhagen University.

Michael Yonan is Associate Professor of Art History at the University of Missouri, USA. He is a specialist in eighteenth-century European art, architecture, and material culture. He is the author of *Empress Maria Theresa and the Politics of Habsburg Imperial Art*, 2011, and forthcoming later this year from Routledge is *Messerschmidt’s Character Heads: Maddening Sculpture and the Writing of Art History*. He has written many articles on eighteenth-century art, including most recently “Representing Empress Maria Theresa in Eighteenth-Century Denmark, Sweden, and Russia,” which will be published in the proceedings to the conference on Maria Theresa held in Vienna, Austria, in March 2017. He also edits a new book series for Bloomsbury Academic called *The Material Culture of Art and Design*. Yonan, Michael. “The Uncomfortable Frenchness of the German Rococo.” In *Rococo Echo*, ed. Melissa Lee Hyde and Katie Scott. (Oxford: Voltaire Foundation, 2014), 33–51.

Thott Palace

The building now housing the French Embassy was built for the Danish naval hero Niels Juel from 1683 to 1686 as the just second building on Kongens Nytorv which, inspired by the royal squares of Paris, had been laid out by Christian V of Denmark in the years following his coronation in 1670. With his victory in the Battle of Køge Bay, Niels Juel had won fame and wealth. His new mansion was designed by Lambert van Haven as an L-shaped building in the Dutch Baroque style. After Niels Juel's death in 1697, the king, Christian V of Denmark, arranged for his official mistress and mother to five of his children, Sophie Amalie Moth, to take over his mansion. She immediately passed it on to him and the king's eldest son, Christian Gyldenløve, who around 1700 extended the building with a third wing. In 1769, the palace was acquired by Otto Thott, who had the facade towards modernized to the design of Nicolas-Henri Jardin in 1763–64. The property remained in the belonging of the Thott family until 1930 when it was purchased by the French state and turned into the French Embassy in Denmark.

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