

ICOM '83

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART (ICFA)

PROGRAMME SUMMARY

(PRE 1900)

DATE	MORNING	AFTERNOON	EVENING
Sunday 24th July	ICOM '83 REGISTRATION	MEETING OF ADVISORY COMMITTEE & EXECUTIVE COUNCIL OF ICOM	-
Monday, 25th July	OFFICIAL OPENING OF ICOM '83 PLENARY SESSION OF ICOM		GALA PERFORMANCE OF THE ROYAL BALLET AT COVENT GARDEN IN THE PRESENCE OF H.R.H. PRINCESS MARGARET. <u>TICKETS SOLD IN</u> <u>AID OF ICOM</u> <u>FOUNDATION</u>
Tuesday, 26th July	ICFA 9.00-10.00 Meeting of Executive Board of ICFA 10.00 GENERAL MEETING TO APPROVE MEMBERSHIP APPLI- CATIONS RESUME OF ACTIVITIES OF PAST THREE YEARS & DISTRIBUTION OF REPORTS. Speaker: The Chairman	VISIT FOR ICFA MEMBERS Theme: Historic Picture Hanging & Display Visits to Apsley House 2.30 p.m. (1820 Hang) & Pic. Line Wallace Collection (1890 Hang) (Timings of afternoon visits to be announced at morning session) (together with further details of visits)	21.00 RECEPTION AT NATIONAL GALLERY <i>18.00 CITADEL, Cork Street Fishes Fine Art, King Street 6-9 p.m. Behind Royal Ac. Cork Street</i>
Wednesday, 27th July <u>10-12</u>	ICFA THEMES FOR 1983-6 Some Themes of ICOM '83; Scholarship & its transmission; Loans. Speakers: Mme. I. Antonova; Dr. P. Bjurstrom and others	VISIT FOR ICFA MEMBERS Theme: The Art Trade Visits to Artemis* (who 11 it is hoped, will provide lunch), Christie & Co; Heim, Agnew, Colnaghi, Hazlitt Gooden & Fox. <i>* Between Tulce's St. & St. James'</i>	ICOM visit by boat on River Thames to NATIONAL MARITIME MUSEUM, GREENWICH & RECEPTION Embark c.17.30 (Return by Coach) RECEPTION IN PRESENCE OF H.R.H. PRINCE PHILIP

DATE	MORNING	AFTERNOON	EVENING
Thursday, 28th July	<u>ICFA</u> 9.00 Meeting of Executive Board of ICFA. 9.30. Closed session for voting Members of ICFA only. ELECTION OF EXECUTIVE BOARD 1983-1986 CREATION OF WORKING GROUPS FOR (i) Painting & Graphic Art (ii) Sculpture 10.00 Discussion on Reports (circulated on Monday) Speaker: Dr. J. Sutherland Boggs. 11.00 Meeting of New Executive Board of ICFA.	<u>VISIT FOR ICFA MEMBERS</u> Theme: Research Aids Visits to Courtauld Institute, Witt Library, RIBA & Heinz Gallery, Warburg Institute & Courtauld Galleries, National Monument Record 2.30 or Dulwich college Pic. Gallery. Loane building, Waltham. Town, Rembr. etc.	By kind invitation of CIMAM, ICFA members invited to party in Cork Street of dealers who have their premises there Dinner Ken-wood House Take CIMAM overlap. 7.1
Friday, 29th July <i>9.30 for loose talk-slides etc.</i> <i>12.00 lunch Train</i> <i>Ask</i>	<u>ICFA</u> Free morning MEETING OF CHAIRMEN OF ICOM INTERNATIONAL COMMITTEES <i>Sir Jeffrey Huns.</i>	<u>VISIT FOR ICFA MEMBERS</u> Theme: British Art in the Eighteenth Century Collection. Visits to the Foundling Hospital/Sloane Museum, Somerset House, Royal Society of Arts. <i>Meet Sloane 2.30</i>	<u>VISIT FOR ICFA MEMBERS</u> Visit to Syon House, Home of the Duke of Northumberland with? light supper. <i>18.00 County Hall, 19.15 Sea.</i>
Saturday 30th July	--- All day ICOM Excursions outside of London <i>10.00 Advisory Board</i>	(Subject to confirmation: but it is hoped that ICFA visits will be free to its members). (no special ICFA Excursions).	
Sunday, 31st July	--- All day ICOM Excursions outside of London	(no special ICFA excursions)	

ICOM '83

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART (ICFA)
(PRE 1900)

PROGRAMME SUMMARY

DATE	MORNING	AFTERNOON	EVENING
Monday, 1st August	ICOM GENERAL	ASSEMBLY	18.30 ICOM CLOSING RECEPTION AT BRITISH MUSEUM
Tuesday, 2nd August	ICOM GENERAL CLOSING SESSION	ASSEMBLY OF ICOM '83	Possible evening visits for Members of ICFA (details to be given on Thursday, 28th July, a.m.)
Wednesday, 3rd August Thursday, 4th August Friday, 5th August Saturday, 6th August Sunday, 7th August	Excursion for ICFA Members to N.W. England (please see separate sheet) (start morning, Wednesday, 3rd August, finish after breakfast Sunday, 7th August).	<u>N.B.</u> IT IS IMPERATIVE THAT ALL THOSE ATTENDING <u>ICOM '83</u> AND ICFA SESSIONS HAVE ICOM MEMBERSHIP CARD WITH "1983" STICKER ON IT. Some ICFA activities in association with the Applied Arts Committee of ICOM FRENCH VERSION TO FOLLOW TRADUCTION EN FRANCAIS A SUIVRE	



OSLO KOMMUNES
KUNSTSAMLINGER

DIREKTØREN

TØYENGATA 53 - TLF. 673774

POSTBOKS 2812 - TØYEN

OSLO 6

TELEGRAMADR. MUNCHMUSEUM



Febr. 1984

TO ALL MEMBERS OF ICFA

Please find enclosed the following material:

1. The complete list of membership as per 26th July 1983. The list includes new members whose applications were endorsed by the Executive Board and approved by the Committee in plenary session of 26th July.
2. Secretary's minutes from a) general meeting 26th July, b) general meeting 27th July, c) general meeting 28th July, d) meeting of voting members 28th July, e) plenary meeting 29th July - all at the Barbican Centre, London, in conjunction with ICOM 83.

The first three reports, 26th, 27th and 28th July, are the beautiful work of our past secretary, Mr. George Breeze. The minutes of the closed meeting of voting members on the 28th and the minutes from the meetings on Friday 29th are mine. Because my ascension to the glories of secretaryship came somewhat unexpectedly, my new task was taken on without the proper mental preparation. I must, therefore, apologize for the lack of information about members present, and for all other imperfections by which my minutes may be marked, asking members' indulgence for the present, promising better performance for the future.

Some members may feel that the secretary's minutes might have arrived a little earlier; the secretary is perfectly willing to understand sentiments like these. The autumn months, however, have been extraordinary beastly, and more speedy expeditions may be looked forward to.

On the other and, it is hardly too late to wish everybody a Happy New Year.

Yours sincerely,

[Signature]
Hon. Secretary ICFA

Encl.

*Had en full ble delte
i første omgang ikke
sendt ut - d. v. s.
only the two last
ones were distributed
by Breeze. The rest
by Breeze. Then
end of Sept.
1984.*

*Boc 20/IX-
84*

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS
OF FINE ART (ICFA)

MEETING OF EXECUTIVE BOARD IN CONJUNCTION WITH
ICOM '83
26th July, 1983

Present: Mr. Timothy Clifford (Chairman)
Mr. George Breeze (Secretary)
Mme. Irina Antonova
Mlle. Irène Bizot
Dr. Jean Sutherland Boggs
Dr. Per Bjurström
Dr. Görel Cavalli-Björkman
Mr. Ian McKibbin White
Mr. James Pilgrim
Dr. Vitali Souslov
Mr. Christopher Till

Apologies for absence received from: M. Hervé Oursel (Treasurer)

1. Consideration of applicants for Membership

Three lists were circulated: a green one ('A') with members previously approved, a blue one ('B') with applicants approved by the Executive Board previously and waiting for the approval of the general membership in plenary session, and a pink one ('C') with new applicants listed. List 'C' was discussed in particular and a list of proposed candidates for endorsement drawn up. (See attached).

2. Past Programme and Reports

The Chairman issued copies of the Documents de Travail on collecting policies of various countries. He thanked everyone for their hard work. He reported that the total cost of 500 copies was £759-73 (sterling). It was agreed that this sum should be funded by using ICOM subventions to ICFA and by seeking £300 (sterling) from ICOM Foundation.

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE
ART (ICFA)

GENERAL MEETING PRECEDED BY PLENARY SESSION VOTING
FOR NEW MEMBERS IN CONJUNCTION WITH ICOM '83

26th July

Present: Dr. Görel Cavalli-Björkman (Sweden), Dr. Per Bjurström (Sweden), Mr. Christopher Till (Zimbabwe), Dr. Vitali Souslov (U.S.S.R.), Mme Irina Antonova (U.S.S.R.), Mr. Martyn Anglesea (Ireland), Mr. Jeffery Daniels (U.K.)*, Mme. Viviane Huchard (France), Mlle Françoise Debaisieux (France), Mr. John Rowlands (U.K.), Mr. Michael Keen (U.K.), Mme. Françoise Baligand (France)*, Mme Laurence Hardy-Marais (France)*, M. Jacques Kuhnle (France), M. Patrick Ramade (France), Mme. Roselyne Hurel (France)*, Mr. Keith Dennison (U.S.A.)*, Mr. Ronald Nolan (Australia)*, Mr. John Holverson (U.S.A.), Dr. Nina Parris (U.S.A.), Mr. Ian McKibbin White (U.S.A.), Mrs. Ildiko Heffernan (U.S.A.), M. Alf Bøe (Norway), Ms. Gail Lloyd (U.S.A.)*, Mr. James Pilgrim (U.S.A.), Mme Marja Suppinen (Finland)*, Dr. Jean S. Boggs (Canada), Dr. Alice Mary Hilton (U.S.A.)*, Mrs. Jane Rice (U.S.A.), Dr. James Smith (U.S.A.)*, Mme Fina Pares (Spain)*, Mlle Irène Bizot (France),
and
Mr. Timothy Clifford (U.K.) (Chairman and
Mr. George Breeze (U.K.) (Secretary)

* Observers at the start of the meeting.

Apologies for absence received from M. Hervé Oursel (France) (Treasurer) for this and all subsequent meetings.

1. Chairman's Introductory Remarks

The Chairman welcomed everyone to London and ICOM '83. He spoke on the birth and growth of ICFA and the appropriateness of London as a centre for Fine Art Meetings.

2. Conference Programme

The Conference programme, previously circulated to all Members, was approved with the following alterations:

- The Cimam Party in Cork Street, originally scheduled for Thursday, 28th was now taking place that evening.
- Instead of the visits on The Theme of Research Aids proposed for the afternoon of Thursday 28th, it was agreed that a visit to the Dulwich Picture Gallery should be made.
- Invitations were issued in the name of the London Federation of Museums and Art Galleries and the Friends of Kenwood to a reception at and visit to The Neagh Bequest, Kenwood, on the evening of Thursday 28th.
- It was decided that the working sessions should continue into the morning of Friday 29th with a discussion of Members' new acquisitions.

- On Friday evening (29th), there was to be a reception by the Greater London Council at County Hall. Afterwards the visit to Syon House by courtesy of the Duke and Duchess of Northumberland, inclusive of supper, was confirmed and invitations issued.

3. Membership

The list of previously approved members was circulated containing the following names and including those individuals whose membership had previously been subject to their confirmation. Sadly Dr. Anneliese Mayer-Meintschel (GDR) was unable to confirm her membership and M. Korolev (U.S.S.R.) was joining CIMAM

- PLEASE SEE GREEN SHEET 'A' ATTACHED -

The following were voted in as members of the Committee by the Voting Members present and were welcomed as full members by the Chairman:

<u>DENMARK</u>	Mme Marianne Saabye, Kunstmuseet 1 Sorø
<u>FINLAND</u>	Mme Anneli Ilmonen, Art Museum of Tampere, Tampere Mme Soili Sinisalo, Fine Arts Academy of Finland, Helsinki Ms. Marja Suppinen, Sinebrychoff Art Museum, Helsinki
<u>FRANCE</u>	Mme Françoise Baligand, Musée de la Chartreuse, Douai Mme L. Hardy-Marais, Musée Mauberge, Mauberge Mme Roselyne Hurel, Musée Carnavalet, Paris
<u>NEW ZEALAND</u>	Ms. Anne Kirker, National Art Gallery, Wellington
<u>SPAIN</u>	Mme Fina Parés, Servei Museus Generalitat Catalunya, Girona
<u>SWEDEN</u>	Mme Gun Handberg-Brehmer, Malmo Museum
<u>UNITED KINGDOM</u>	Mr. Jeffery Daniels, Geffrye Museum, London Mr. Giles Waterfield, Dulwich Picture Gallery, London
<u>UNION OF SOVIET SOCIALIST REPUBLICS</u>	M. Teselkin Avenit, Musée d'Etat de l'Art des Peuples d'Orient, Moscow
<u>UNITED STATES OF AMERICA</u>	Mr. Keith Dennison, The Haggin Museum, Stockton, California. Mr. George Ellis, Honolulu Academy of Arts, Hawaii Ms. Ann Haack, Louisiana State Museum, New Orleans, Louisiana Professor Joseph Ishikawa, Kresge Art Gallery, East Lansing, Michigan Dr. Forrest McGill, Archer M. Huntington Art Gallery, Austin, Texas Mr. Joseph Rishel, Philadelphia Museum of Art, Philadelphia, Pennsylvania Dr. James Smith, Henry Francis du Pont Winterthur Museum, Winterthur Mr. Patrick de Winter, Cleveland Museum of Art, Cleveland, Ohio.

An application by an Argentinian group, who stated that they had already formed their own 'national branch' of ICFA was made pending, subject to the supply of further information. Likewise further information was to be sought from Dr. Antonio Goncalves (Portugal).

4. Programme 1980-1983.

The Chairman went through the Committee's first Triennial Programme and then discussed the Documents de Travail on collecting policies of African countries, south of the Sahara; Great Britain; Canada, France; Scandinavian countries; U.S.A; Ireland.

END OF MORNING SESSION

In the afternoon, visits were made to the following to study the theme of historic picture hanging and display:

Aspley House
(by kind permission of Mr. John Hardy)
Wallace Collection
(by kind permission of Mr. John Ingamells)

In the evening, visits were made to picture dealers in the Cork Street area, followed by a reception at the National Gallery (by kind permission of the Trustees).

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE
ART (ICFA)

GENERAL MEETING IN CONJUNCTION WITH ICOM '83

27th July, 1983

Present: M. Alf Bøe (Norway), Dr. Görel Cavalli-Bjorkman (Sweden), Ms. Patricia Watkinson (U.S.A.)*, Dr. Per Bjurström (Sweden), Dr. Jean S. Boggs (Canada), Ms. Gail Lloyd (U.S.A.)*, Dr. Nina Parris (U.S.A.), Mr. John Holverson (U.S.A.), Mme. Françoise Baligand (France), Mme. Roselyne Hurel (France), Mr. Keith Dennison (U.S.A.), Mr. John Rowlands (U.K.), Mr. Ronald Nolan (Australia)*, Mr. Jeffery Daniels (U.K.), Mrs. Jane Rice (U.S.A.), Mme Françoise Debaisieux (France), Mme Diana Kummins (Sweden)*, M. Patrick Ramade (France), Mme. Laurence Hardy-Marais (France), M. Jacques Kuhnle (France), Mme. Marja Suppinen (Finland), Mme. Soili Sinisalo (Finland), Mme Fina Pares (Spain), Mlle. Irène Bizot (France), Mr. Christopher Till (Zimbabwe), Mr. Ian McKibbin White (U.S.A.), Dr. Vitali Souslov (U.S.S.R.), Mme Irina Antonova (U.S.S.R.), Mrs. Ildiko Heffernan (U.S.A.), Mr. Martyn Anglesea (Ireland), Mme. Viviane Huchard (France), Dr. Alice Mary Hilton (U.S.A.)*, and
Mr. Timothy Clifford (U.K.) (Chairman) and
Mr. George Breeze (U.K.) (Secretary).

* -Observers.

1. Cost of Documents de Travail

In order to help defray the costs, the Chairman proposed that copies of the Working Papers should be sold at £2 each. The membership of the Committee endorsed this and promptly paid.

2. Programme Arrangements

The Chairman discussed the arrangements for the afternoon visit.

3. Themes for 1983-1986: "Scholarship and its Transmission"

Mme. Irina Antonova delivered a paper on this subject (copy in French attached).

Dr. Per Bjurström also delivered a paper on this subject (to be provided by Dr. Bjurström for dissemination).

A lively discussion ensued from these two keynote speeches.

END OF MORNING SESSION

The theme for the afternoon visits was the Art Trade. This began with a visit to ARTEMIS (by courtesy of its Directors) and included light refreshments. Members then went on to Christie's, Heim, Agnew's, Colnaghi's, Nazlitt & Co. & Co.

In the evening there was a reception at the National Maritime Museum, Greenwich, (by kind permission of the Trustees). The British Minister for the Arts, Lord Gowrie, spoke, and the entertainment included 'The Beating of the Retreat' by the Band of the Royal Marines.

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART
(ICFA)

MEETING OF THE EXECUTIVE BOARD (1980 - 1983)
28th July

Present: Mr. Timothy Clifford (Chairman)
Mr. George Breeze (Secretary)
Mme Irina Antonova
Mlle Irène Bizot
Dr. Per Bjurström
Dr. Jean Sutherland Boggs
Dr. Görel Cavalli-Björkman
Mr. James Pilgrim
Dr. Vitali Souslov
Mr. Ian McKibbin White
Mr. Christopher Till

Apologies were received from M. Hervé Oursel (Treasurer).

1. Executive Board 1983-1986

The Secretary's letter of 12th July, 1983, set out those willing to stand (attached). All the present Board was eligible for re-election. All the Board offered themselves for re-election except Mlle Irène Bizot who sadly wished to resign in view of the fact that she was Treasurer-designate of ICOM.

Mlle Irène Bizot proposed and Dr. Jean Sutherland Boggs seconded the proposal that the Board should consist of the following:

Mme. Irina Antonova
Dr. Per Bjurström
Mr. Alf Bøe
Dr. Jean Sutherland Boggs
Mr. George Breeze
Dr. Görel Cavalli-Björkman
Mr. Timothy Clifford
M. Jean-René Gaborit
Mr. Ian McKibbin White
Mr. Hervé Oursel
Mr. James Pilgrim
Dr. Vitali Souslov
Mr. Christopher Till

The maximum permitted under the Rules is twenty-three inclusive of all officers (Chairman, two Vice-Chairmen, Secretary and Treasurer).

2. Voting Members at General Assembly

It was agreed to propose Dr. Per Bjurström and Mr. Ian McKibbin White as the two Voting Members, as permitted for International Committees by the ICOM statutes.

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE
ART (ICFA)

GENERAL MEETING PRECEDED BY PLENARY SESSION
VOTING FOR NEW EXECUTIVE BOARD (1983 - 1986)

28th July

Present: Dr. Jean S. Boggs (Canada), Dr. Görel Cavalli-Bjorkman (Sweden), Dr. Per Bjurström (Sweden), Mr. James Pilgrim (U.S.A.), Mr. Ian McKibbin White (U.S.A.), Mr. Christopher Till (Zimbabwe), Mrs. Ildiko Heffernan (U.S.A.), Mr. Martyn Anglesea (Ireland), Mme. Viviane Huchard (France), Mlle. Irène Bizot (France), Mr. Patrick Ramade (France), Mme Laurence Hardy-Marais (France), Mme. Françoise Baligand (France), M. Jacques Kuhnmmunch (France), Mlle. Françoise Debaisieux (France), Mr. John Rowlands (U.K.), M. Alf Bøe (Norway), Mr. Giles Waterfield (U.K.), Mme. Roselyne Hurel (France), Ms. Patricia Watkinson (U.S.A.), Mlle Annie Scottez (France)*, Mme. Soili Sinisalo (Finland), Mr. John Holverson (U.S.A.), Dr. Nina Parris (U.S.A.), Mme. Marja Suppinen (Finland), Mr. Keith Dennison (U.S.A.), Mrs. Jane Rice (U.S.A.), Dr. James Smith (U.S.A.), Mr. Jeffery Daniels (U.K.).
and
Mr. Timothy Clifford (U.K.) (Chairman) and
Mr. George Breeze (U.K.) (Secretary).

* Observers.

PLENARY SESSION

1. New Executive Board (1983-1986)

The Members were advised that the whole of the Board (1980-1983) was eligible for re-election, and that all its members offered themselves for re-election, with the exception of Mlle Irène Bizot who wished to stand down in view of the fact that she was Treasurer-designate of ICOM. It was proposed that M. Alf Bøe and M. Jean-René Gaborit should be added to the list of candidates. It was moved from the floor that the proposed Board should be elected "en bloc", which was carried unanimously. Mlle Irène Bizot was thanked for her very considerable and distinguished contribution to ICFA.

2. Voting at General Assembly, ICOM '83

Dr. Per Bjurström and Mr. Ian McKibbin White were proposed and endorsed as the two voting members for ICFA on 1 and 2 August at the General Assembly of ICOM.

3. Working Groups

It was proposed to set up two working groups, one for sculpture, and one for paintings, prints and drawings.

M. Jean-René Gaborit, as Head of Sculpture at the Musée du Louvre, was proposed as Chairman of the Sculpture Working Group (subject to his confirmation)

Dr. Jean Sutherland Boggs, with a very distinguished museum career, was proposed as Chairman of the paintings, prints, and drawings Working Group.

Of those present, Mme. Viviane Huchard and Mr. Timothy Clifford wished to join the Sculpture Working Group, and the others the Paintings, Prints and drawings Working Group.

GENERAL MEETING

1. Review of Documents de Travail

Dr. Jean Sutherland Boggs delivered a keynote speech, followed by a short discussion, when it was time for the new Executive Board to meet.

END OF MORNING SESSION

ICOM International Committee of Museums of Fine Art (ICFA)

Minutes of the closed meeting of voting members Thursday 28th July 1983, at the Barbican Centre, London.

The new chairman, Mr. Per Bjurström, took the chair.

The following business was transacted:

Working plans: The papers read by Mr. Bjurström and Mme. Anotova at the meeting on Wednesday 27th July will be circulated to members of ICFA. They will form the basis for a continued ICFA discussion centering on the combined themes of exhibitions and scholarship in museums. The future discussion will be prepared in greater detail by the chairman and the secretary. Sponsorship was put off for discussion later.

For the next ICFA meeting, Mr. John Rowlands, UK, and Mr. James Pilgrim, USA, will be asked to prepare papers on loan exhibitions. Their attention should not be focused on technical questions, where major problems may be considered to be cleared, but concentrate more on ethical attitudes and questions involving broader consideration of principle.

Meeting schedule: It was decided that for the next three year term plenary committee meetings will be combined with board meetings each year. Meetings of the working committees will take place according to the discretion of the chairmen of the different committees.

During the combined plenary and board meetings a separate meeting day for the board will be planned, followed by two or three meeting days for the entire committee, this again followed by excursions.

The next meeting will take place, if possible, in Venice at the end of September / beginning of October 1984.

At the invitation of Mme. Antonova, the meeting for 1985 will take place in Moscow and Leningrad at the end of September / beginning of October. Six days will be set aside.

Candidates for the 1983/86 ICOM executive council: It was decided that the vote of the ICFA should be cast for the following: Mr. Thomas Messer, USA; Mrs. Fernanda de Camargo Almeida-Moro, Brazil; Mrs. Marie Couturier, Canada; Mr. Velisar Velkov, Bulgaria; Mr. Sunil Chandra Ray, India. As voting members of the committee at the general assembly were appointed Dr. Bjurström and Mr. White.

Representation of the ICFA at the advisory board meeting on Saturday 30th July: The vote was entrusted to the secretary.

ICOM general conference and general assembly 1986: Four places have been suggested, namely: South Korea, Dresden, Cairo, Buenos Aires. The question having been put to the vote, seven votes were cast for Dresden, three votes for Cairo.

Report of ICFA activities during the years 1979-83: This report was prepared by the outgoing executive board. The ICSID secretariat will be asked to distribute the report to members of the advisory board and executive committee. A number was set aside for distribution to ICFA committee members, who will be asked to spread them in their home countries. The rest of the working papers will be forwarded to the secretary's address in Oslo, for further use.

There being no further points to raise, the meeting was closed.

Alf Bøe, Hon. Secretary ICFA

ICOM International Committee of Museums of Fine Art (ICFA)

Minutes of plenary meeting Friday 29th July 1983 at the Barbican Centre, London.

The meeting was called for 9.30 AM in order to present pictures and slides of recent acquisitions by member institutions.

Mr. Timothy Clifford, past president, presented the new board.

The secretary, Mr. Alf Bøe, referred proceedings during the meetings of the ICFA executive board and from the closed session for voting members of ICFA on Thursday 28th July, and gave some remarks on future working plans:

1. For the 1984 meeting the combined themes of exhibition and scholarship will be put up for debate on the basis of papers read by Mr. John Rowlands, UK, and Mr. James Pilgrim, USA. If possible, this meeting will be held in Venice, while for the meeting planned in 1985 an invitation has been received for a visit to Leningrad and Moscow.
2. New working papers will be produced in continuation of work started by the last board, and the results a running debate on topics of interest will be put down in policy papers which may serve as guidelines for fine art museums internationally.
3. Membership will be extended.

Pictures and recent acquisitions were presented by Dr. Görel Cavalli-Björkman, Sweden, and Timothy Clifford, UK. In connection with this demonstration, a discussion evolved on principles followed by different institutions with regard to expertise given to the public. Practice varies, but there seems to be a general agreement that information ought to be conveyed to the public in a way which will not encourage or promote commercial misuse of this information.

The ICFA working papers (report of activities 1979-83):

The working papers of the ICFA group were distributed to present members who will dispose of them as thought best fit in their various countries.

After the meeting, members proceeded to the Soane Museum and the more energetic even continued to other museums for further enlightenment after that. In the evening, members joined colleagues of the decorative art group in a visit to Syon House. Received by the Duke and Duchess of Northumberland, members enjoyed a supper paid for by Sotheby's and were given the unique opportunity of visiting even the private apartments of one of England's most splendid houses.

With this visit, a series of interesting special arrangements was rounded off in a most satisfactory way.

Alf Bøe
Hon. Secretary ICFA

Commentary on the Working Paper on
Collecting Policies and Procedures

28 July 1983

In being asked to review the first set of working papers drawn up by ICFA, I was, first of all, impressed as a new member of ICFA by how much the core of ICFA and, in particular, the outgoing chairman and secretary, have been able to achieve over the past three years. Behind them was one of the furies, Irene Bizot, who possibly produced the most formidable document in French and also urged the rest of us to act - and write. The result is a substantial publication - economically produced - stating the collecting policies and procedures of seven countries or geographic areas: Africa south of the Sahara, Britain, Canada, France, Ireland, Scandinavia, and the United States. In addition we have been promised other statements from the Netherlands and the USSR. It has even been possible to give the statements a structure which has some meaning for all of us: the policies for different kinds of fine arts museums such as national, regional and university museums; the application and impact of import/export controls; the exchange of information; and the vexing question of deaccessioning.

Aside from the increased sensibilities among museum professionals throughout the world, which made it possible for us to respond with some coherence and conviction to those questions, I was impressed by the degree to which the UNESCO agreement on the illegal importation

of works of art is now accepted. When I first became a museum director in 1966 this was a hotly debated issue with many museum directors violently opposed to it. Now it is generally agreed that in principle it cannot be contested.

On the opposite side of the coin - laws providing protection against the unwise exportation of works of art from a country - it was heartening to realize how often this is accompanied by government financial support. It was also good to be reminded of the irritation - to use far too mild a word - upon occasion for a foreign buyer. Britain's report's illustration of the Rijksmuseum's purchase in London of a silver relief, which it is refusing to release to the Royal Scottish Museum, brings up the kind of problem which ICFA or ICOM might eventually some day have to address, but it is unlikely that we would ever be able to resolve.

There were certain reminders of troubling issues running through the documents. Although University museums seem to be common only in English-speaking countries, none of us here, knowing of the holdings of the Ashmolean, the Fitzwilliam, and the Courtauld in this country, can be unconcerned with the welfare of their collections. In Canada and the United States - if possibly not in Britain, I do not know the situation here - there can be a problem of the jurisdiction over those collections within the complicated structure of a university. This insecurity can result in a situation like that at the Fogg Museum at Harvard recently, when the University announced its decision to sell from its collections to pay for new construction and then reversed itself when faced with a

public outcry. This included the condemnation of the Association of Art Museum Directors.

Among the other concerns I detected in reading these documents are the defenses of deaccessioning, the personal involvement of museum staff indirectly in the market, and the problems of publicizing fakes. There is also the question of our own direct relationship to the trade. When I was a graduate student in what was then the most famous course for training future museum directors in the United States - at the Fogg Art Museum with Paul Sachs and Jacob Rosenberg - Professor Sachs warned us never to accept as much as a cup of coffee from a dealer. You can see from how happily I accepted drinks and sandwiches from Artemis yesterday how far I have come. But the dilemma remains.

Finally I was impressed how much the growth of our collections from the humblest to the most noble have been the result of expediency and chance. We can rationalize. We can plan. But we are on a merry-go-round. When the gold ring comes, we seize it. It is the function of ICOM and this committee to make us see our actions internationally. This committee, in other words, can contribute perspective to the collecting of the art museum community.

Jean Sutherland Boggs
Chairman
Canada Museums Construction
Corporation
Ottawa

I.A. Antonova

Monsieur le président,

Chers collègues,

Permettez-moi de remercier , en la personne de Mr Clifford, le président de notre Comité, le Comité national de Grande-Bretagne qui reçoit chez lui la conférence générale de l'ICOM et de lui souhaiter des succès dans ses travaux.

Mon intervention sera consacrée à l'accessibilité des larges couches du public des musées aux résultats de leurs recherches. Je pense que ce problème constitue un des aspects fondamentaux du thème principal de la conférence générale: "Le musée dans le monde en voie de développement". Ainsi formulé, ce thème indique déjà que le processus de démocratisation du musée évolue progressivement.

Le musée est un organisme étonnant, en lui même paradoxal. Appelé à collecter, à conserver, à défendre, à protéger les acquis culturels de l'humanité, le musée commence au moment où il offre à l'attention générale les trésors qu'il recèle. Personne aujourd'hui n'appellera musée une collection, même la plus admirable, de chefs d'oeuvres fermée à clef. Une collection inaccessible au public c'est un dépôt, des archives, un tombeau, bref un anti-musée. Encore que cette affirmation

n'élimine point cette contradiction première caractéristique d'un musée qu'est l'existence des aspects "cachés" et "à découvert" de ses activités. Ces aspects sont définis, pour ainsi dire, par la "vocation" ambivalente de l'oeuvre d'art qui a atterri au musée. D'un côté, cette oeuvre reclame d'être minutieusement étudiée, attribuée, restaurée, de l'autre - elle doit être exposée et expliquée aux visiteurs du musée.

Le collaborateur d'un musée c'est un conservateur, un chercheur et, nécessairement, un vulgarisateur. Son auditoire - c'est, en même temps, un cercle restreint de spécialistes, de savants, et les milliers de gens qui, au jour le jour, viennent constater les résultats de son travail dans les salles

du musée. Les fruits du travail du savant, on les trouve au musée partout. Dans la conception de la présentation et dans la plus modeste des légendes au bas d'une oeuvre, dans les explications, dans le caractère des expositions

temporaires, dans les catalogues et les guides, enfin, dans toutes les formes du travail de vulgarisation qui se fait au musée: conférences, excursions, cercles, clubs. Le double destinataire du travail de recherche d'un musée n'est pas pris en compte uniformément dans tous les musées du monde. Au désir de préserver l'hérmetisme académique de certains spécialistes s'oppose la prise de conscience de la mission civilisatrice des autres. Mais, indifféremment aux préférences personnelles, il est aujourd'hui évident que l'orientation maîtresse dans le travail scientifique du musée contemporain suit la voie de la

convergence de ses fonctions "secrètes" et "ouvertes". Ce qui n'exclut par point, naturellement, que la partie immergée de l'iceberg est toujours plus importante que sa partie visible.

Quelles sont donc les méthodes et les formes qui permettent d'associer le public du musée à son travail de recherche? Avant d'essayer de répondre à cette question il conviendrait, manifestement, de se faire une notion plus nette du but de nos efforts et de ceux à qui nous pensons lorsque nous disons le "public".

En m'appuyant sur l'expérience des musées soviétiques, je puis dire que pour nous, aujourd'hui, le "public" c'est pratiquement "tout le monde", c'est-à-dire toutes les couches et catégories de la population. Je parle de la situation sociale des spectateurs, de leur degré d'instruction, de leur âge. Le villageois et l'ouvrier, l'étudiant et le scientifique, l'écolier et le touriste étranger font tous partie du "public" du musée. Voilà pourquoi il doit toujours y avoir dans un musée une documentation au niveau de ceux qui ont besoin d'une information simple, rudimentaire, comme de ceux qui aspirent à des connaissances solides. Le but final n'en reste pas moins le même: l'enrichissement spirituel de l'individu, la formation de ses idéaux moraux en le faisant communier aux magnifiques exemples de beauté, de grandeur morale, à travers les leçons que nous donne l'art.

De toutes les formes de dialogue entre le spécialiste et

le spectateur du musée, une place tout à fait exclusive et très importante appartient à la Présentation, c'est-à-dire à un système scientifiquement fondé et esthétiquement formulé de choix et de répartition des oeuvres d'art. Tout d'abord parce que la présentation c'est le langage authentique du musée, un langage qui possède une force de persuasion particulière. Si les méthodes et les formes de présentation sont dénuées d'expression et de pensée, rien ou presque rien ne pourra aider le public de ce musée-là: ni le guide, ni le dépliant. La transformation du musée-archives, du musée-réserve, en un musée moderne est dans une grande mesure liée à la faculté de connaître les possibilités de présentation, c'est-à-dire de ce que le musée doit montrer et comment il doit le faire.

Le choix des pièces, le système de répartition, exprime les conceptions scientifiques du savant, la manière dont il apprécie tel ou tel autre phénomène artistique, le situant à sa place dans l'histoire de l'art. Une exposition riche de sens, présentée d'une manière intéressante, animée, concentre l'attention du public et permet de le guider. Une pièce de valeur ou un groupe de monuments peuvent, comme nous le savons, être mis en valeur, ou, au contraire, passer inaperçus. Malheureusement, il nous arrive encore à tous, assez souvent aujourd'hui de voir des musées où il n'existe pas de plans scientifiquement argumentés de présentation de la collection. Et aucun stratagème formel ne sauve généralement le responsable de l'exposition de cet "étrange désordre organisé" de ce "magnifique chaos" qui jetait

dans une terreur sacrée Paul Valéry. Il existe, du reste, de merveilleux exemples de collaboration entre les architectes, les designers et les experts. Nous en trouvons dans les nouveaux musées de Prague (les monastères St Georges et St Anejka au Rijksmuseum d'Amsterdam, dans la nouvelle exposition des Offices à Florence. Et il m'est plus d'une fois arrivé de constater sur l'exemple du musée où je travaille à quel point le langage scientifique de la présentation peut être efficace et "accessible". Surtout après la réorganisation de l'exposition, en 1974, lorsqu'un nouveau principe de systématisation scientifique fut appliqué à la galerie. Tout en conservant les ensembles formés par les écoles nationales, nous les avons en même temps fait cadrer avec des époques artistiques précises. Ce qui a donné à l'observateur des moyens de comparaison supplémentaires et a développé ses notions sur les processus artistiques.

Ce principe nous a notamment permis de présenter de manière avantageuse la collection de peintures de la Renaissance dont notre musée ne possède qu'un petit nombre d'oeuvres éblouissantes. Le voisinage des maîtres italiens, allemands, néerlandais a fait ressortir des traits importants dans l'évolution de l'art de cette époque.

Un des phénomènes marquants de la muséologie de ces dernières décennies, c'est les expositions temporaires. Les expositions ont ouvert de nouvelles possibilités de communication avec le public. Elles ont admirablement contribué à développer l'activité du public, ont attiré dans la sphère du musée des

centaines de milliers de nouveaux visiteurs. Mais les expositions n'ont pas simplement décuplé l'intérêt porté aux musées. Elles ont permis d'approfondir notre travail avec le spectateur. La nouveauté des pièces exposées, le temps limité de la démonstration ont amené les musées tout autant que les spectateurs à faire un effort supplémentaire pour les étudier. Légendes exhaustives et étiquettes, catalogues et guides spéciaux, films fixes, concerts, sont appelés à satisfaire l'appétit du public. Le nombre extraordinaire des visiteurs, les queues qui se forment devant les musées et les salles d'exposition, exclut la possibilité de parler d'un quelconque élitisme des expositions. A titre d'exemple je me bornerai à fournir quelques chiffres des entrées pour certaines expositions organisées dans notre pays: "Les trésors de Tout Ankh Amon" au Musée des Beaux Arts Pouchkine et à l'Ermitage ont attiré 2,5 millions de personnes; l'exposition des tableaux de la Galerie de Dresde - plus d'un million et l'exposition "Moscou - Paris" - 650.000 personnes.

J'aimerais surtout relever le niveau scientifique exclusif du travail qui se fait aux expositions organisées par l'Association des Musées nationaux de France. Ces expositions sont devenues dans une large mesure un étalon de travail avec le public. Les plus grands savants prennent part à leur organisation. Les catalogues représentent le dernier mot de la science. Mais en même temps, du point de vue de la forme, ils sont accessibles à des milieux fort larges. "Le petit journal des grandes expositions", une publication bon marché aux qualités scientifiques indiscutables, mérite les plus hautes apprécia-

tions. A titre d'exemple je citerai le catalogue de l'exposition "Claude Gellée dit le Lorrain" par Pierre Rosenberg et Diane Rassel (1983), le catalogue de "La peinture allemande à l'époque du romantisme" (1976) par Michel Laclotte (Louvre), Werner Hoffmann (Hambourg), Youri Kouznetsov (Léningrad), Hans Neidhart (Dresde). Des expositions telles que le "Centenaire de l'impressionnisme" (1974), "L'or des Sythes" de l'Ermitage (1975) et le "Symbolisme en Europe" (1970) ont également joué un très grand rôle dans le développement de l'érudition du large public. Une autre exposition, beaucoup moins importante par ses dimensions que celles dont je viens de parler et que je ne connais que d'après le catalogue: "Gainsborough et Reynolds au British Museum" (1978) m'a paru fort intéressante. Notre président, Monsieur Clifford, y a pris part. Cette exposition était consacrée aux dessins de ces maîtres célèbres, aux gravures faites d'après leurs peintures et à Reynolds, en tant que collectionneur.

L'exposition s'adresse nettement à un public assez large, malgré la rigueur scientifique de textes et du catalogue.

Depuis quelques temps ce qu'on appelle les expositions-publications tiennent elles aussi une place importante dans le travail des musées. Le notre notamment en a une bonne expérience. Ces expositions ont pour but d'associer le spectateur aux aspects spécifiques du travail d'un musée. Elles font connaître au public les nouvelles attributions, les dé-

couvertes dues aux travaux de restauration, les nouvelles acquisitions. Leur propos n'est pas seulement de présenter au visiteur les résultats des recherches mais encore d'introduire le profane dans la "cuisine" du travail de recherche. Ces expositions montrent au public, non seulement les objets d'art mais aussi les matériels scientifiques spéciaux. S'il s'agit d'attributions, ce sont les photos des analogues sur lesquels on s'est appuyé pour attribuer l'oeuvre, ou bien les radiogrammes de ces oeuvres, des extraits de documents. Le processus de restauration de l'oeuvre est représenté par un grand nombre de photographies prises successivement au moment des différentes étapes du travail. Les méthodes techniques du travail et les découvertes à caractère scientifique - faites par les chercheurs du musée sont expliquées. L'exposition-publication ne demande pas seulement une visite attentive des objets mais encore une lecture tout aussi attentive des légendes. Le succès de ces expositions donne à croire qu'elles sont parfaitement conformes aux tendances actuelles de la culture. Souvenons-nous de Thomas Mann et de son "Histoire d'un roman" consacrée à la création du "Docteur Faustus" ou encore de Federico Fellini qui raconte dans "Huit et demi" comment se fait un film. Peut-être, ne serait-ce qu'un désir de jeter un coup d'oeil de l'autre côté du miroir. Je pourrais citer pas mal d'exemples de ce genre d'exposition, mais je n'en évoquerai qu'une seule. Elle a eu lieu cet hiver et elle a donné lieu à plusieurs articles dans la presse et, parmi le public, des échos que l'on entend encore aujourd'hui. C'est l'exposition des aquarelles de Jean Falthazar de La Traverse qui a été

préparée par le conservateur du département du dessin et de la gravure Nathalia Alexandrova. C'est la première exposition de cet artiste français qui travailla en Russie dans les années 1780 - 1790. Elle précisa l'individualité de l'artiste et dissipa les malentendus dont sa personnalité était entourée. Avant qu'Alexandrova n'effectue ses recherches cet artiste était identifié au marquis de Traverse qui était venu s'installer en Russie à l'invitation de la Grande Catherine et qui y fit une brillante carrière de ministre de la marine. Les oeuvres de la Traverse aquarelle et gouaches (près de 200 feuillets) furent réunies dans un album "Les pérégrinations d'un peintre en Russie" qui vers la fin des années 20 de notre siècle fut débroché. Les feuillets tombèrent entre les mains de propriétaires différents. Ils représentaient de vieilles villes russes, des monastères et des domaines anciens. Après que l'exposition fut ouverte le Musée se mit à recevoir des indications sur les collections qui renfermaient des feuillets de la Traverse. Et c'est ainsi que le public se trouva engagé dans l'investigation. Détail curieux: nous avons appris il y a peu de temps que 18 aquarelles de la Traverse ont été mises en février 1983 aux enchères Sotheby, à Londres.

Les expositions - publications par excellence seraient à mon avis, celles "les dossiers du département des peintures" organisés depuis 1971 par le Musée du Louvre. C'est un admirable exemple d'introduction du spectateur dans le "saint des saints". Je rappellerai des expositions telles que "Le Studio d'Isabelle d'Este" (1975), "La Technique de la

peinture, l'Atelier" (1976), "Copies, répliques, pastiches" (1973) et une des dernières expositions "La liberté sur les barricades" de Delacroix.

Je pense que la pratique des conférences scientifiques consacrées aux plus grandes expositions entre également dans le sujet que nous traitons aujourd'hui. Ce genre de conférences annuelles, le Musée Pouchkine les organise à partir de 1968 en y invitant des spécialistes de Moscou et d'autres villes d'Union Soviétique, ainsi que de temps en temps, des collègues étrangers. Et j'aimerais ajouter quelques mots au sujet de l'expérience que nous avons acquise dans leur organisation. Ces conférences ont pour objet d'études les expositions qui posent des problèmes historiques et esthétiques importants. Du reste, il ne s'agit pas tellement des expositions elles-mêmes que du contexte scientifique de la thèse qu'elles matérialisent dans des objets d'art concrets. Les rapports ne sont pas seulement présentés par des collaborateurs du musée, les historiens d'art, mais encore par de très grands spécialistes de professions parallèles: littérature, théâtre, architecture, philosophie, histoire. C'est ainsi qu'une exposition d'oeuvres appartenant aux musées d'Italie "La peinture italienne du XVIII-e siècle" a donné lieu à une conférence qui dura 4 jours sur la culture artistique dans l'Europe du XVIII-e siècle". Parmi d'autres problèmes y furent soulevés par les orateurs celui de l'illusion artistique dans l'esthétique de la Renaissance, de la scénographie de Gonzague, de la conception du temps chez Watteau, de l'oeuvre de David Garrick, des ensembles de Blondel

de la poésie de Derjavine, etc. Nous avons entendu des rapports extrêmement intéressants pendant la conférence sur "L'art de l'époque romantique" organisée dans le cadre de l'exposition de la "Peinture du romantisme français"... Le catalyseur du débat fut l'article d'introduction très original de Michel Laclotte (Louvre).

La recherche basée sur l'exposition ou l'exposition basée sur la conception scientifique - voilà deux formes spécifiques du travail du Musée.

Maïs, à notre avis, notre point de vue sur les activités scientifiques du musée ne saurait être complet si nous ne mentionnions pas encore un autre élément. Les résultats des conférences scientifiques sont adoptées à un cycle spécial de conférences à l'usage du public. C'est ainsi que les problèmes romantisme ont fait l'objet d'un cours spécial dans la salle de conférence du Musée. A plusieurs reprises y ont pris part les auteurs des rapports présentés à la conférence même. C'est ainsi qu'un "pont" s'établit entre "la grande science" et le large public.

Enfin, il existe encore un maillon entre le public et le chercheur: les cours spéciaux. Dans notre musée ils sont ouverts d'octobre à mai quotidiennement. Chaque année le public se voit proposer de 10 à 12 cycles de cours, à commencer par les cours primaires, généraux, jusqu'aux cours très spéciaux et compliqués. Nous tenons compte des possibilités des débutants comme de ceux qui suivent nos cours depuis des années. Les cycles des cours sont renouvelés chaque année.

d'environ un tiers. Je me bornerai à ne citer que les cours à caractère monographique: l'oeuvre de Raphaël, Edouard Manet, Courbet, Brunelleschi, Rubens, Ingres; l'art de tel ou tel pays. C'est ainsi que chaque vendredi nous faisons en 1981 des cours sur "l'Art anglais du Moyen Age au XX-e siècle". Nos cycles spéciaux comme "Les problèmes de l'espace et du temps dans l'art médiéval" soulèvent un grand intérêt.

Je ne doute point que de nombreux musées du monde cherchent de nouvelles formes et méthodes d'initiation du public à l'art. J'espère que l'expérience acquise dans ce domaine par les musées soviétiques sera utile à nos collègues.

1983-09-30
PB/gt

Mr President,
Dear Colleagues,

Traditionally research in museums has been centered to its own collections. Museums that have a national, provincial or local responsibility many times play an important role in research concerning artists and schools of their own region dependant on the simple fact that the artists and schools concerned are richly represented in their collections. Curators of museums are traditionally used to handle the works of art, to study their pedigree and physical qualities to collect all these information in catalogues and special studies and to handle this over to scholars, who need all this information when the single work of art is brought into new contexts.

This must be labeled as the basic research responsibility of the museums. It is part of our service to scholars and public and is part of the main work bringing the museum objects into order. This research can be handled over to the consumers in catalogues and notes available only in the premises, in printed catalogues and computerized and it is part of our duty as scholars to refine this system and make more and more detailed information available.

The catalogue language is very internationalized and although some differences still exist as far as the order in which all information is organized is concerned we here have come very far. One phenomenon which in fact has promoted this development is the temporary exhibitions travelling between countries in different parts of the world and accompanied by catalogues that mostly only have to be translated.

Unfortunately the different attempts that have been made to use new techniques have not resulted in the same coordination. I think of the computerization of museum information, which is carried through in different countries and where everybody seems to start from scratch. As far as I understand the information available from French museums are not possible to get from computers programmed for the British system and vice-versa. In this field I think that we have much to learn from the airlines.

The same applies for example as far as micro-fiche publications are concerned. Different editors use different grid systems which makes it impossible to collect all information available in this very economic form into one unit. If our group becomes stronger I am sure we could make a lot to improve this situation.

The second big activity of museums to day is arranging temporary exhibitions. When an exhibition is arranged just of objects from the own collections or from the own collections completed with other works by a national, provincial or lokal artist or school the research executed is identical with that carried out in accordance with my first paragraph. We still make our own collections available in a new way and help to put them into a larger context.

By various reasons, however, a fairly new type of exhibitions has appeared. That is the exhibitions on the big protagonists of the history of art, arranged in connection with some more or less artificial jubilee. Works of art are brought together from all over the world, a thorough, but long distance research is carried through, a catalogue published which has more the character of a monograph. They become more and more prestigious items of self realization and cement the apprehension of the artist that the organizers of the exhibition have had before bringing the objects together and dependent on the choice they have succeeded to get.

From scholarly point of view I must confess that I find the size of this research out of proportion as such large part of the museum's research potential concentrates in the exhibitions while the less glorious parts of the collections are left aside. We must remember that the research thus is concentrated to fairly well known parts of the history of art and although it is many times helpful to have a large amount of old and new research compiled into one place the serious scholar is still bound to return to the real sources and the main public is burned with a huge amount of partly tremendously specialized knowledge, high prize and heavy weight.

As lenders our experience is that a rather limited number of masterpieces is used all the time, travelling from museum to museum, re-used in a new context and travelling again. On the other hand important works of art by artists which are not à la mode are more or less forgotten.

The same is the case with the art literature. A limited number of richly and colourfully illustrated books are distributed all over the world, translated into every possible language. The exhibition policy of the big museums, the publishing policy of the big publishers affect the development in the same direction: a smaller and smaller number of masterpieces are presented to a larger and larger public. They are used and re-used and we become less and less aware of richness and manysidedness of our cultural heritage.

There is also an obvious inconsequence in this whole activity. Big museums arrange exhibitions and tours with borrowed material they would hesitate to arrange with their own objects. Of course they send on some minor works but create rules for their own masterpieces making a real reciprocity with those museums they exploit impossible. I think we have to take a joint liability for our cultural heritage and also be interested in the research of how much

travelling our treasures really can stand. The idea to save a limited group of masterpieces of the own collections and concentrate the travelling to less important objects supplemented with masterpieces brought together from smaller satellite-museums is deeply immoral. As representative of a small museum in a small country with a limited number of masterpieces heavily exploited I am very concerned about this almost political attitude which I find unworthy of our profession. It is necessary that the smaller museums cooperate to achieve a state of real reciprocity. We have the responsibility to our public which has the same right to our joint cultural heritage and I think that we have to limit our lending activity to those institutions which are prepared to respond on the same level.

I further think that we have to dive deeper into our collections. Good prototypes are those fabulous catalogues of the collections that the National Gallery here produced in the forties and fifties and which the British Museum is working on as far as their master drawings are concerned. And I think on the collecting and publishing of - if I may say so - more vulgar expressions of art, which the printrooms of Victoria & Albert and the Metropolitan have carried through. They here take responsibility for a documentation of our own time that otherwise certainly would get lost.

Per Bjurström