



ATENEIO VENETO

ICFA-meeting in Venice, October 8-12, 1984

MONDAY, 8th October

PROGRAM

- 9-10 Sala Consiglio - Meeting of the Executive Board.
- 10 Sala Tommaseo - General meeting to approve membership applications.
- 11 Sala di lettura - Coffee break.
- 11.15 Sala Tommaseo - Plenary session. Resumé of past and planned activities. Speaker: The Chairman.
- 13 Lunch at restaurant "Ai coristi", S. Fantin 1995 (L. 15.000)
- 14.30 Sala Tommaseo - Plenary session. Scholarship and its transmission. Speakers: Mr V. Suslov and Mr. T. Clifford.
Discussion.
- 20.30 Palazzo Vendramin Calergi, Cannaregio 2040 (boat stop: S. Marcuola - Line N. 1) - Dinner in honour of ICFA-meeting participants given by the Comune di Venezia.

ICOM - International Committee
for Museums of Fine Art (ICFA)

Plenary Session the 8th October 1984

Agenda

1. New Members
 2. Approval of Plenary Session Meeting Reports of the 26th, 27th, 28th and the 29th July, 1983
 3. Approval of Annual Report for 1983
 4. Treasurer's Report
 5. Next Meeting
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ATENEIO VENETO

ICFA-meeting in Venice, October 8-12, 1984

TUESDAY , 9th October

PROGRAM

- 9-12 Meeting of working groups
Sala Tommaseo - Painting and graphic art. Chairman:
Ms J. Sutherland Boggs.
Sala Consiglio - Sculpture. Chairman: Mr J.-R. Gaborit
- 13 Lunch at restaurant "Ai coristi", S. Fantin 1995 (L. 15000)
- 17.45 Palazzo Treves, S. Marco 2156, Corte Barozzi (near Hôtel
Europa) - Private visit to the palace and the collections
graciously allowed by Baronessa Elsa Treves de' Bonfili.
- 19.30 Palazzo Corner-Gheltoff-Alverà, S. Marco 3366, S. Sa-
muele - Dinner in honour of ICFA-meeting participants
graciously given by Architetto e Signora Piero Mainardis.



ATENEIO VENETO

ICFA-meeting in Venice, October 8-12, 1984

WEDNESDAY, 10th October

PROGRAM

- 10.30 Boat stop S. STAE (Line N. 1) - Visit to the Church of S. Stae and the Galleria Franchetti alla Cà d'Oro.
- 14.30 Plenary session. Plans for new museums. Speakers: Ms J. Sutherland Boggs and Mr Alf Bøe.
Discussion
- 18 Palazzo Barbaro-Curtis, S. Marco 2840, calle Barbaro -Private visit to the palace and the collections graciously allowed by Ms Patricia Curtis.



ATENEO VENETO

ICFA-meeting in Venice, October 8-12, 1984

THURSDAY, 11th October

PROGRAM

9. Departure from Piazzale Roma 597 (ATVO tickets office)
by private coach (L.15.000) for an all day excursion
to:
- Malcontenta -- visit to Villa Foscari, graciously
allowed by the proprietor, Conte Arch.
Prof. Antonio Foscari Widmann Rezzonico.
 - Maser -- visit to Villa Barbaro Volpi.
 - Castelfranco -- lunch in honour of ICFA-meeting
participants, given by the Amministrazione
Provinciale di Treviso. Visit to the Duomo
(Giorgione's altarpiece).
 - Treviso -- visit to the Museo Civico and Paris Bordon
exhibition.

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART

(ICFA)

LIST OF MEMBERS ACTUALLY PRESENT AT
CONFERENCE IN VENICE 8 - 12 OCTOBER 1984

Mr. Martyn ANGLESEA, Ulster Museum, Belfast, N. Ireland
Ms. Irina ANTONOVA, Puschkin Museum, Moscow, USSR
Ms. Menendez ARANHA, Museo A. Parreiras, Niteroi, Rio de Janeiro, Brazil
Ms. Francoise BALIGAND, Musée de la Chartreuse, Douai, France
Mr. Knut BERG, Nasjonalgalleriet, Oslo, Norway
Mr. Alessandro BETTAGNO, Fondazione Cini, Venice, Italy
Mr. Per BJURSTRÖM, Nationalmuseum, Stockholm, Sweden
Ms. Jean Sutherland BOGGS, National Gallery, Ottawa, Canada
Mr. George BREEZE, Art Gallery & Museums, Cheltenham, Great Britain
Mr. Alf BØE, Munch-museet, Oslo, Norway
Ms. Görel CAVALLI-BJÖRKMAN, Nationalmuseum, Stockholm, Sweden
Mr. Tim CLIFFORD, Manchester Art Gallery, Manchester, Great Britain
Mr. Jeffery DANIELS, Geffrye Museum, London, Great Britain
Ms. Francoise DEBAISIEUX, Musée des Beaux-Arts, Caen, France
Ms. Maria FIGUEIREDO, Museo Calouste Gulbenkian, Lisbon, Portugal
Ms. L. HARDY-MARAIS, Musée Mauberge, Mauberge, France
Ms. Dyveke HELSTED, Thorvaldsen Museum, Copenhagen, Denmark
Mr. John HOLVERSON, Museum of Art, Portland, Maine, USA
Mr. Joseph ISHIKAWA, Mresge Art Center Gallery, Michigan State Univ., USA
Ms. Catherine JOHNSTON, National Gallery, Ottawa, Canada
Ms. Silvia Gonzales de KICHERER, Centro Cultural Ciudad de Buenos Aires, Arg.
Mr. Jacques KUNMUNCH, Musée de Beaux-Arts, Valenciennes, France
Ms. Fina PARÉS, Servici de Museus de la Generalidad, Casa de Cultura, Girona
Ms. Nina PARRIS, Museum of Art & Science, Columbia, S. Carolina, USA
Ms. Madeleine ROCHER-JAUNEAU, Musée des Beaux-Arts, Lyon, France
Ms. Marja SUPINEN, Sinebrychoff Art Museum, Helsinki, Finland
Mr. Vitali SOUSLOV, Eremitage, Leningrad, USSR
Ms. Marianna SAABYE, Museum of Art, Sorø, Denmark
Mr. Ian McKibbin WHITE, Fine Arts Museum of San Francisco, USA
Mr. Mitchell WOLFSON, Audubon House Museum, Key West, Florida, USA

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART

(ICFA)

MEETING OF THE EXECUTIVE BOARD (1983 - 1986)

MONDAY 8 OCTOBER 1984 AT ATENEIO VENETO, VENICE

Present: Mr. Per Bjurström (Chairman)
Mr. Alf Bøe (Secretary)
Ms. Irina Antonova
Ms. Jean Sutherland Boggs
Mr. George Breeze
Ms. Görel Cavalli-Björkman
Mr. Timothy Clifford
Mr. Vitali Souslov
Mr. Ian McKibbin White

The Chairman, Mr. Per Bjurström, opened the Meeting and expressed the satisfaction of the Executive Board about the arrangements made for the ICFA Meeting by their Venetian hosts. The Meeting then proceeded according to the agenda.

1. Approval of Executive Board Meetings of 26th & 28th July 1983

Reports from these meetings were distributed and unanimously approved. It was accepted that, for practical reasons, future Reports be issued in English, if possible with a brief summary in French.

2. Approval of Annual Report for 1983

It was noted that the name of Mr. Timothy Clifford had been left out under point 1 B, Members of the Executive Board. With this exception, the Report was unanimously approved.

3. Treasurer's Report

The Treasurer, Mr. Oursel, was not present. A letter from him, dated 19th September 1984, was read aloud to the Meeting by the Chairman. The letter confirmed that the Group had received a subvention from ICOM International of \$ 270, so that the ICFA Group at that date could be credited with the amount of \$ 385.98. The Chairman informed the Group that no expense had been incurred during the last year, all expenses for postage being paid by Swedish State postage system.

4. New Members

Two lists of proposed Members were presented by the Secretary, one dated 22nd August 1984, containing 20 names of applicants, the other "Addition

to list of Proposed Members for ICFA", containing 9 names. A list of approved and non-approved Members was drawn up for presentation to the Plenary Session later in the day.

5. Next Meeting

It was decided to hold another Meeting of the Executive Board towards the end of the ICFA Session in Venice.

Ms. Antonova reported that some uncertainty had arisen concerning the arrangements of the ICFA Meeting in the USSR during the autumn of 1985. It was decided to try to have the Meeting arranged either in Copenhagen or in Lisbon. The Chairman was asked to make the proper contacts during the ICFA Meeting in Venice to achieve this.

Alf Bøe
Honorary Secretary

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART

(ICFA)

PLENARY SESSION AND GENERAL MEETING

MONDAY 8 OCTOBER 1984 AT ATENEIO VENETO, VENICE

Present: Mr. Per Bjurström (Chairman, Sweden)
Mr. Alf Bøe (Secretary, Norway)
Mr. Martyn Anglesea (N. Ireland)
Ms. Irina Antonova (USSR)
Ms. Jean Sutherland Boggs (Canada)
Mr. George Breeze (UK)
Ms. Görel Cavalli-Björkman (Sweden)
Mr. Timothy Clifford (UK)
Mr. Jeffery Daniels (UK)
Ms. Maria Figueiredo (Portugal)
* Ms. Dyveke Helsted (Denmark)
Mr. John Holverson (USA)
Mr. Hoseph Ishikawa (USA)
* Ms. Catherine Johnston (Canada)
* Ms. Silvia G. de Kicherer (Argentina)
Mr. Jacques Kunmunch (France)
Ms. Fina Parés (Spain)
Mr. Vitali Souslov (USSR)
Ms. Marja Supinen (Finland)
Ms. Marianne Saabye (Denmark)
Mr. Ian McKibbin White (USA)

* Observers at the start of the Meeting (Plenary Session)

Apologies for absence received from:

Mr. Alastair Auld (UK)
Ms. Irène Bizot (France)
Mr. Henning Böck (FRG)
Mr. Carter Brown (USA)
Mr. Rainér Budde (FRG)
Mr. Jean-Pierre Cuzin (France)
Mr. Jean René Gaborit (France)
Ms. Klara Garas (Hungary)
Mr. Johan Georg Prinz von Hohenzollern (FRG)
Mr. S.H. Levie (Netherlands)
Mr. Hervé Oursel (France)
Mr. C.M. Till (South Africa)
Mr. A.E.P. Sanchez (Spain)
Ms. Francoise Viatte (France)

Mr. John Rowlands (UK) had stated to the Chairman his decision to resign from ICFA.

I - PLENARY SESSION

1. New Members

Two lists of proposed Members were presented by the Secretary, one dated 22nd August 1984, containing 20 names of applicants, the other an additional list containing 9 names. The recommendations of the Executive Board were also presented.

Subject to their approval by the ICOM Secretariat, the following were voted in as Members of the Committee by the Voting Members present, and were then welcomed as full Members by the Chairman:

- Ms. Erika Addleson, Curator
Durban Art Gallery, South Africa
- Mr. Alessandro Bettagno, President
Ateneo Veneto, Venice, Italy
- Mr. Henning Bock, Professor
Staatliche Museen Preussischer Kulturbesitz, Berlin (W), FRG
- Mr. Rainer Budde, Dr.
Wallraf-Richartz-Museum, Cologne, FRG
- Mr. Marco Chiarini, Professor
Ministerio per i Beni Culturali e Ambientali, Florence, Italy
- Ms. Patricia Cymbalista
Centre Cultural Ciudad de Buenos Aires, Argentina
- Mr. Phane Drossoyanni, Curator
2nd Ephoreia of Byzantine Antiquities, Athens, Greece
- Ms. Preciosa Manuela Fidalgo, Assistant Curator
Calouste Gulbenkian Museum, Lisbon, Portugal
- Ms. Dyveke Helsted, Director
Thorvaldsens Museum, Copenhagen, Denmark
- Mr. Johann Georg Prinz von Hohenzollern, Chief Curator
Bayerische Staatsgemäldesammlungen, Munich, FRG
- Mr. Dieter Honisch, Director
Nationalgalerie, Berlin (W), FRG
- Ms. Catherine Johnston, Dr.
National Gallery of Canada, Ottawa, Canada
- Ms. Silvia Gonzales Verocay de Kicherer, Curator
Centre Cultural Ciudad de Buenos Aires, Argentina
- Mr. Heikki Malme, Assistant Curator
The Art Museum of the Athenaeum, Helsinki, Finland
- Ms. Manuela Mena, Assistant Director
Prado, Madrid, Spain
- Ms. Fernanda de Camargo Moro, Dr.
Foundation Eva Klabin Rapaport Museum, Rio de Janeiro, Brazil
- Mr. Edmund P. Pillsbury, Director
Kimbell Art Museum, Fort Worth, Texas, USA
- Mr. Alfonso E. Pérez Sanchez, Director
Prado, Madrid, Spain

Ms. Annie Scotty, Curator
Musée de Beaux Arts, Lille, France

Mr. John Whitlock, Director
University Museum, Southern Illinois University, Illinois, USA

The Executive Board had felt that the information presented was incomplete for some of the candidates or for some of the institutions they represent. It was decided that, pending the acquisition of more information, inclusion as Members of the Group should be left to the discretion of the Chairman and the Secretary. This would be the case with the following applicants:

Ms. Lorna Ferguson, Curator
Tatham Art Gallery, Pietermaritzburg, South Africa

Ms. Patricia Grieve-Watkinson, Curator
Museum of Art, Washington State University, Washington, USA

Mr. Carlos Roberto Maciel Levy, Curator
Museion, Rio de Janeiro, Brazil

Ms. Maria Elisabete Santos Pixoto, Curator
Museu Nacional de Belas Artes, Rio de Janeiro, Brazil

Ms. Carmelia Rapucci, Curator
Museu Nacional de Belas Artes, Rio de Janeiro, Brazil

One applicant from Argentina, Ms. Maria Josefina Costad de Stafforini, was accepted as co-opted Member for two years, in view of the ICOM Meeting for 1986 taking place in Buenos Aires. As she is a member of a ministerial administration, not of a museum staff, she was not considered eligible for full and permanent membership.

For one applicant, Ms. Patricia Grieve-Watkinson, Museum of Art, Washington State University, information will be sought by Mr. McKibbin White. The Chairman and the Secretary will then decide upon the granting of Membership.

One applicant, Mr. Oswaldo Debrot, Galeria de Arte Nacional, Caracas, Venezuela, was referred to the Group for Museology or Exhibitions.

Ms. Eva Klabin Rapaport, Foundation Eva Klabin Rapaport Museum, Rio de Janeiro, Brazil, was not accepted, not being a museum professional.

Mr. Pierre Schnubb, "artiste à la pige", University of Quebec, Canada, was rejected as Member, it being felt that he was an artist, not a museum professional.

2. Approval of Plenary Session Meeting Report of 26, 27, 28 & 29 July 1983, London

The Reports were distributed, and unanimously approved.

3. Approval of Annual Report for 1983

The Report was read by the Secretary and unanimously approved with one correction, viz. that the name of Mr. Timothy Clifford be added to Members of the Board.

4. Treasurer's Report

The Treasurer, Mr. Oursel, was not present. A letter from him, dated 19th September 1984, was read aloud to the Meeting by the Chairman. The letter confirmed that the Group had received a subvention from ICOM International of \$ 270, so that the ICFA Group at that date could be credited with the amount of \$ 385.98. The Chairman informed the Group that no expense had been incurred during the last year, all expenses for postage being paid by Swedish State postage system.

5. Next Meeting

As Ms. Antonova had reported that some uncertainty had arisen concerning the plans for arranging an ICFA Meeting in Leningrad and Moscow during the autumn of 1985, it was decided to accept an offer from Ms. Maria Rose Figueiredo of the Calouste Gulbenkian Foundation, Lisbon, to arrange a Meeting there - pending the confirmation of the Director of the Foundation.

II - GENERAL MEETING

1. The Chairman, on behalf of the Meeting, called on Professor Alessandro Bettagno, Director of the Ateneo Veneto, and expressed his appreciation and gratitude for the splendid arrangements made for the Conference. Professor Bettagno then extended a warm welcome to the Group and expressed his wish that the Meeting would be successful and useful. He presented the Conference Programme, which was accepted with acclamation.

2. The Chairman presented his reflections on the character and future work of the Committee:

ICFA Members are people very occupied each in his or her own institution, so that some restraint must be shown in burdening Members with Committee tasks. Personal contact will remain a major point, and also the possibility of presentations, excursions, etc. of extraordinary interest. Here, however, the problems of size become apparant. We must be satisfied as long as the Group may remain small enough to make Members come to know each other properly, and admit of select programmes.

Plans for future work comprise:

- a. The completion of the "Green Paper" with contributions from new Member Countries, to be published for the ICOM Meeting in 1986.
- b. The present Meeting will give new substance to our discussion of the dissemination of knowledge in connection with exhibitions. The discussions should be given new direction on two points, viz. 1) exhibition actualities, new fields to be laid at the start of new ideas, and 2) catalogues raisonnées. The Chairman was worried about the exclusive concentration of important exhibitions at the big art centres of the world, and regretted that full reciprocity between big and small museums in their exchange of works of art for exhibitions had been hard to achieve.

3. Ms. Kicherer (Argentina) welcomed the Committee to Buenos Aires for its 1986 reunion, which she had been given the task to organise from the Argentine end.

End of Meeting - lunch.

Alf Bøe
Honorary Secretary

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART

(ICFA)

GENERAL MEETING

MONDAY 8 OCTOBER 1984 AT ATENEIO VENETO, VENICE

24 Members present. Mr. Per Bjurström in the chair.

Mr. Vitali Suslov (USSR) delivered a Paper on "Scholarship in Museums".

Mr. Timothy Clifford (UK) delivered a Paper on "Concerning international Loans".

In the following discussion these Members took part:
Cavalli-Björkman, Holverson, Bjurström, White, Ishikawa, Johnston, Boggs,
Daniels, Bøe, Clifford, Parris.

The question was raised whether the Committee ought to get together the various nations' rules on national indemnity for examination and for preparation of more unified and streamlined general indemnity rules to be applied internationally.

End of meeting - dinner at Palazzo Vendramin Calergi hosted by Mr. Alessandro Bettagno.

Alf Bøe
Honorary Secretary

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART

(ICFA)

MEETING OF WORKING GROUPS

TUESDAY 9 OCTOBER 1984, 9.00 AM, AT ATENEIO VENETO, VENICE

20 Members present. Ms. Jean Sutherland Boggs in the chair.

The Meeting was scheduled to discuss matters of interest to the Group for painting and works on paper.

The Chairman, however, stressed that the idea of Working Groups was not yet very well developed, since the Groups were formed only last year. The Working Group for sculpture, headed by Mr. Oursel, would not meet, since Mr. Oursel had not arrived. Those who had signed as participants of the Sculpture Group, would therefore participate in discussions in the Group for painting and work on paper.

The Chairman then went on to suggest a number of topics which might be of interest for discussion. It was decided that the Chairman and the Secretary put down a number of themes, and then find Members who would be willing to contribute material under the various headings.

Ms. Irina Antonova (USSR) then made a presentation of an exhibition at the Pushkin Museum for which material had been prepared during the last 10 years. The exhibition contained works of art from all over the USSR, most of them from remote and little known provincial collections. Unattributed pictures and pictures with doubtful attributions had been restored, and subjected to rigorous research which had brought out an impressive number of new and exciting attributions. Ms. Antonova presented slides, and gave a running comment to the collection.

Ms. Nina Parris of South Carolina (USA) then presented a catalogue of the exhibition "Art and Artists of the South", particularly the south-east. Many of the more interesting among these previously unknown artists turned out to be women. A second exhibition of female artists in the same region will be prepared.

Ms. Maria Figueiredo (Portugal) presented a series of slides to show the buildings and the contents of the Calouste Gulbenkian Foundation in Lisbon.

Mr. Mitchell Wolfson (USA) described his museum of decorative and propaganda art for the period 1885 - 1945, covering material from Italy, the USA and the UK. He also presented catalogues over the exhibition "Brave New World". The museum is an experimental one.

Two decisions resulted from the subsequent discussion:

1) The Group will invite a representative of the Getty Museum to be present at the next Group Meeting, in order to present the Getty programme for EDB in museums.

2) For the next Meeting of the Committee, the Chairman, Secretary, and three Members of the Group for paper will be invited to take part, at their own cost, in the Meetings of the ICFA. This to be able with more effect to carry on a discussion on collaboration between collections of paintings, drawings, and graphic art.

End of Meeting - visit to Palazzo Treves.

Alf Bøe
Honorary Secretary

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART

(ICFA)

GENERAL MEETING

WEDNESDAY 10 OCTOBER 1984, 2.30 PM, AT ATENEIO VENETO, VENICE

17 Members present. Mr. Per Bjurström in the chair.

Discussion about the 1985 Programme was resumed, and the following recommendations were made.

1. The Chairman, Secretary and three Members of the Committee for drawings and prints be invited to take part in the next ICFA Committee Meeting.
2. A representative of the Getty organisation be invited to inform the ICFA Group about the EDB work of that institution.
3. The Chairman and the Secretary will collect all existing documents on indemnification from different countries, and have them distributed among Members of ICFA. The subjects will then be put up for discussion at the 1985 Meeting.
4. The discussion about working groups was resumed, and a number of suggestions made, to be finally resolved by the Plenary Session on Friday 12th October.

Transportation of works of art (Saabye).

Ms. Jean Sutherland Boggs (Canada) presented plans for the National Gallery in Ottawa, architects John Parkin and Moshe Safdie. The arrangement for lighting by means of mirrored light-shafts constitute a particular feature about this project.

Mr. Alf Bøe (Norway) presented plans for an extension to the Munch Museum in Oslo, architects Gunnar Fougner and Einar Myklebust. He discussed the possibility of creating a building in which the choice of material and the construction of the building would be planned so as to achieve a maximum of climatic stability, in order to reduce the cost of technical installations for the same purpose.

End of Meeting - evening visit to Palazzo Barbaro.

Alf Bøe
Honorary Secretary

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART

(ICFA)

PLENARY SESSION

FRIDAY 12 OCTOBER 1984, 9.00 AM, AT ATENEIO VENETO, VENICE

22 Members present. Mr. Per Bjurström in the chair.

No agenda had been prepared for this Meeting. The following subjects were discussed:

1. The ICFA Committee Meeting 1985

Subject to final decisions being made in Lisbon, this Meeting will be hosted by the Calouste Gulbenkian Foundation in Lisbon. It will take place during the first two weeks of October.

If the Meeting cannot be arranged in Lisbon for 1985, it was unanimously decided to accept an invitation from San Francisco to hold the Meeting there.

The 1985 Meeting will cover five days. Business will be transacted during the first four days, and the fifth day will be given over to excursions.

Members are requested to give suggestions for what they want to see in Lisbon.

Business transacted in Lisbon will comprise:

- a) In preparation for the 1986 Meeting in Buenos Aires, Ms. Gonzales will give a review of art in Argentina.
- b) Presentation by Group Members of exhibitions and similar events during the past year.
- c) Presentation of Working Groups - see below.
- d) Reports on fakes, new attributions and acquisitions by Members of the Group.
- e) New chapters for the "Green Book": The Chairman will ask for additional chapters to be written on Finland, the USSR, Portugal and Spain.
- f) Typescripts will be prepared of presentations made at the Meeting in Venice by Antonova, Boggs, Bøe, Clifford and Souslov.
- g) A representative from the Getty Museum will present its programme for EDB in museums.

2. Subjects for Working Groups

The subjects for Working Groups was subjected to a final discussion. The Working Groups and their Members were decided to be:

- One artist museums (Bøe, Helsted, Thornton)
- Museum installations in old buildings (Parés)
- Indemnification (Bjurström)
- Catalogues raisonnées (Cavalli-Björkman, responsible, Anglesea, Antonova, Beligand, Kunmunch, Parris)
- Publications other than catalogues raisonnées (Boggs, responsible, Breeze, Clifford, Figueiredo, White)
- The threat to scholarship from commercialization (Daniels)
- Drawings in relation to painting and other works of art (Clifford, responsible, Debaisieux, Johnston)
- Historical display of works of art (Clifford)
- On frames, pedestals, etc. (van Thiel)

The Chairman then extended words of thanks: To Mr. Daniels, who had first suggested that the Meeting be held in Venice, and who later made himself extremely useful in organising contacts which made the reunion useful and agreeable. To Ms. Jessi Vecchi and Ms. Marina Magrini, for excellent arrangement of practical matters, and not least of our excursion to the Terra Ferma, and finally to Professor Alessandro Bettagno for putting the power of his institution at our disposal, and for supervising the general arrangement in a way which had made the 1985 Conference among the most memorable in the history of ICFA.

End of Meeting.

Alf Bøe
Honorary Secretary

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART

(ICFA)

MEETING OF THE EXECUTIVE BOARD (1983 - 1986)

FRIDAY 12 OCTOBER 1984, 11 AM, AT ATENEIO VENETO, VENICE

Present: Mr. Per Bjurström (Chairman)
Mr. Alf Bøe (Secretary)
Ms. Jean Sutherland Boggs
Mr. George Breeze
Ms. Görel Cavalli-Björkman
Mr. Timothy Clifford
Mr. Vitali Souslov

No agenda was prepared for this Meeting. The following matters were transacted:

1. It was decided to put it to a Plenary Session that Professor Bettagno be asked to join the Board.
2. The Secretary reported that Mr. Walter Persegati, The Vatican Museum, had announced his desire to be a Member of the Committee. The Board agreed that he ought to join, and it was decided to put the question to the Plenary Session.
3. Because many Members of the Board will find it difficult to take part in the Buenos Aires Meeting in 1986, an extra Executive Board Meeting ought to be held during that year. Edinburgh was decided upon as the place for this Meeting.

End of Meeting.

Alf Bøe
Honorary Secretary

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART

(ICFA)

PLENARY SESSION

FRIDAY 12 OCTOBER 1984, 9.30 PM,

AT THE RESTAURANT "AI DO FORNI", VENICE

In the absence of the Chairman, the Meeting was called by the Secretary in order to present to the vote two new prospective Members of the Committee, prior to the Committee's final dispersion after the end of the Venice Conference.

The Secretary presented to the Plenary Session the recommendation of the Executive Board that

- 1) Professor Alessandro Bettagno be asked to join the Executive Board of ICFA,
- 2) Mr. Walter Persegati, The Vatican Museum, be accepted as a full Member of the Committee.

Both recommendations were accepted by acclamation.

End of Meeting.

Alf Bøe
Honorary Secretary



A NEW BUILDING FOR THE NATIONAL GALLERY OF CANADA
ICFA Meeting, Venice, 10 October 1984

These are notes written three months after the talk itself, in the hope that they do correspond to the commentary I made then with slides. In writing I may have a greater tendency to editorialize, for which I hope I will be forgiven.

Jean Sutherland Boggs

Half my responsibility,¹ in chairing a Canadian crown corporation established to advise the government on the selection of sites and architects and to supervise the design and construction of new buildings for two national museums, is a new shell for the National Gallery of Canada.

My corporation is only providing that shell. The National Gallery exists with collections, programmes, staff, and visitors. (It is probably not irrelevant that I was its director from 1966 to 1976.) When I was appointed to my present position in February 1982, although I was still to direct the Philadelphia Museum of Art for another four

¹ as Chairman, Canada Museums Construction Corporation

months, I encouraged the National Gallery to prepare the statement of requirements on the basis of its own experience with programmes, collections, visitors and staff, an experience that goes back to its foundation in 1880. The Gallery was able to reconsider and revise an architectural programme that had been prepared for an architectural competition carried out in 1976. This statement - two volumes of it - with details of over two hundred spaces - is indispensable in dealing with architects, engineers, contractors, and the Gallery staff itself. If I were ever placed in the unlikely position of repeating this experience I would insist that all of us directly involved in the project - the architect, the supervisors of construction, the staff of the Gallery - should meet in a seminar for several days to consider every detail of the programme before any work begins.

To give some sense that Canada's National Gallery is a living museum with people visiting it and working in it, at Venice I showed slides, some of them of brilliant black and white photographs by the Canadian photographer Tom Gibson of the dialogue between people and works of art in the present building of the National Gallery of Canada. Among the most memorable are a girl coolly examining her natural mate, Fernand Léger's tattooed Mechanic of 1921, another flowing into the rich surfaces of the black and white painting by Canadian artist Paul-Emile Borduas, and a youth whose psychedelically-patterned shirt seems to make him indistinguishable from the only painting Jackson Pollock made on glass. Since looking at works of art is obviously the *raison d'être* of an art museum, we want a shell that would provide the most sympathetic environment for such a dialogue.

The collections and activities of the National Gallery of Canada have since 1880 been housed in varying degrees of ignominy. After eighty years - having shared spaces with the Supreme Court, the Government Fisheries exhibition and the Geological Survey of Canada in different locations - the Gallery was given a building of its own. This nevertheless was designed as a commercial office building - a slick facade, two banks of elevators for the ten floors, low ceilings and flimsy partitions - to which temperature and humidity control were added for the temporary stay which was predicted then for ten years. The collections were protected by those controls but the fabric of the building could not withstand it. As a result finally - after one hundred and two years - the Government decided to establish a crown corporation to give it a new and worthy building (as well as one for the National Museum of Man).

The announcement of the establishment of the corporation was made in February 1982 with the statement of an allowance of \$186,000,000 (Canadian) to build the two museums within five years. Work began officially on 1 July but the Gallery had been encouraged to prepare its programme, and advice had been sought about Canadian architects who could be considered as designers of the Gallery. By February 1983 the government could announce its approval of architects (Parkin/Safdie for the National Gallery with Moshe Safdie as the design architect) and sites (for the Gallery on a principal if modest ceremonial street, Sussex Drive, backing onto a promontory with views over the Ottawa river and toward the Parliament Buildings). By April 1983 the government

approved the Gallery's conceptual design although it was not announced to the public until November. By January 1984 construction had begun in the "fast track" process that Europeans find alarming but which was necessary to build the Gallery for its budget within that time.

Although by December 1984 most of the working drawings were finished, there is still some refinement of design as construction takes place.

Moshe Safdie responded to the programme and worked with the staff of the National Gallery toward understanding it. As a result the design he produced satisfies its programmatic needs, providing, for example, over twice as much exhibition space as in its present building and accepting the Gallery's standards for humidity and temperature controls (temperature at 21°C, humidity generally 50% but at 40% for the storage or display of works of art on paper and books) and for the control of light (150 lux for paintings, 50 for paper). He provided all the facilities such an art museum needs for its library (the largest Fine Arts library in Canada), its conservation laboratories, photographic studios, workshops and such amenities as the restaurants and bookstore for the public.

The architect also responded to the site which faces Sussex Drive; he kept his building low so that it would not overwhelm the Roman Catholic Cathedral, known locally as the Basilica, across that street, the college beside it and the Bishop's house beside that - all early nineteenth-century buildings in gray ashlar stone. To the south with its views across a park toward the Château Laurier hotel, which could have inspired Disney and is imitated at Epcot, he built his most memorable facade - a glazed street consisting of entrance pavilion, ramp

and Great Hall, which will be gently lit at night revealing something of the pink in the granite that clads the heavy masonry interior wall with the vapour barriers the Canadian climate demands. The Great Hall, which is at the axis from south to west, is a glazed version of the Victorian Gothic chapter-house form of the Parliamentary Library which will be seen dramatically from the Great Hall across an inlet of the Ottawa River. This hall, in one sense at the back of the building but also on the capital's ceremonial route, is also enough higher than the rest of the building to be visible across the river in Quebec. The western facade of the building is irregular, faceted, deliberately "softened" (to employ an architect's use of the term) in order to harmonize with a rocky, grazed promontory, Nepean Point, surmounted by a bronze statue of Samuel de Champlain who explored the Ottawa river below. Behind the War Museum, which will be a close neighbour to the National Gallery on Sussex Drive, there is a separate pavilion designed in relation to the topography of the site as if it were genuinely a wing. On the lower level of that wing there is a shipping entrance from a road that curls along the escarpment called Lady Grey Drive. On that level and above it in offices and a few public areas like the Print Room there will be the most gently pastoral views across the river to the Gatineau hills in Quebec. If we return to Sussex Drive and the main facade we find that Moshe Safdie has performed a very gracious act in recessing the Gallery's Modern & Contemporary Galleries so that there will be a garden on Sussex and - with great courtesy - so that the south facade of the neighbouring War Museum will be revealed.

In making the building harmonize imaginatively and gracefully with its setting Safdie did not forget the significance of the location of the building at the point where Sussex Drive meets another street (Saint Patrick), which is part of a ceremonial route (recently travelled over by the Pope) that goes across the river into the Province of Quebec. He also responded with his gradual ramp leading from the entrance pavilion to the Great Hall (from which one will enter the Gallery proper) to a letter from the Chairman of the Gallery's Advisory Committee officially transmitting the Gallery's programme to my corporation: "the new Gallery should combine with its site to give a sense of approach and a sense of ceremony appropriate to a great national institution."

Recently - on 7 January 1985 and therefore long after our meeting - Safdie was interviewed on the Canadian Broadcasting Corporation. He explained his approach to the building. "The architectural exuberance and expression are in those [the public circulation] spaces. And then as you leave those spaces, which are the equivalent of public spaces in the city, you enter the galleries, which are then very, very understated, where the objective was to get the most calmness I know how to achieve. I would call it calmness in light."

He also spoke about the composition of spaces within the building: "I responded to the programme by saying there were different components, the Canadian galleries for Canadian art, [galleries] for European art, for Modern & Contemporary art, and for changing exhibitions and for prints and drawings and photographs, and I would

treat each as a kind of identifiable component. And I created what was the equivalent of a street and piazza system." The galleries for Prints, Drawings and Photographs are small, modest and without any possibility of natural light. In the Modern & Contemporary galleries, which are on two levels, there is an inner court onto which galleries can open and on the upper level there are rows of skylights that can be opened and blocked. The Special Exhibitions galleries, like the Modern & Contemporary galleries, provide flexible space; in this case the only natural light available is in windows that can be opened toward Nepean Point at the back.

It was only for two of Safdie's "identifiable components" that defined architectural spaces were desired and where controlled natural light was welcomed. These were the galleries of traditional Canadian art, in which there will be decorative arts as well as paintings and sculpture, and the galleries of European art, in which works like Piero di Cosimo's Vulcan and Aeolus, Baldun Grün's Eve, the Serpent and Death and Bernini's bust of Urban VIII will be shown. Since these galleries had to be on two floors and since it seemed desirable to place the Canadian galleries on the more accessible lower floor, Safdie became worried about the perception of a hierarchy of spaces if the European galleries were skylit and the Canadian were not. He consequently devised a system of mirrored shafts that would penetrate the barrel vaults of the Canadian galleries, where the vaults would bounce the light onto the walls. In order to test the effectiveness of this system and of our capacity to control it so that it would not exceed 150 lux,

we have built a full-scale model of a section of the Canadian galleries with a shaft to its full height of 12.5 meters. The careful testing will begin the week after I am writing this account - but it is clear that the system will bring sufficient light on even grey December days. In addition the mock-up makes us realize how beautiful the spaces are, how nicely adjusted in scale to the works in the collection and to people visiting them. They give that sense of resolution, that "calmness" Safdie wanted to achieve, even that "calmness in light." He has designed galleries for the new National Gallery of Canada in which visitors will be able to enjoy looking at works of art in tranquility.