

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ARTS
MEETING IN EDINBURGH: WEDNESDAY 22 - FRIDAY 24 APRIL 1987

PROGRAMME

Wednesday April 22

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| 9.30 am | Meeting of Board at the Gallery of Modern Art, Belford Road |
| 12.00 pm | Registration and buffet lunch at the Gallery of Modern Art, Belford Road, where all plenary sessions will take place |
| 2.00 pm | Plenary session |
| 4.30 pm | Bus leaves Gallery of Modern Art to visit Hopetoun House, West Lothian, by permission of the Marquis and Marchioness of Linlithgow |
| 7.00 pm | Drinks at Society House, South Queensferry, by invitation of Mr and Mrs Timothy Clifford |
| 8.00 pm | Bus leaves Society House for the Roxburgh Hotel, Edinburgh to arrive at 8.30 pm |

Thursday April 23

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| 9.30 am | Plenary session |
| 12.00 pm | Lunch at the Gallery of Modern Art restaurant |
| 2.00 pm | Plenary session |
| 4.00 pm | Tea and opportunity to visit the collection of the Gallery of Modern Art |
| 5.00 pm | Plenary session |
| 7.30 pm | Bus leaves Roxburgh Hotel, Charlotte Square, for dinner at Dalmeny House, West Lothian, by permission of the Earl and Countess of Rosebery |
| 12.00 am | Expected time of return to Edinburgh |

Friday April 24

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| 9.30 am | Plenary session |
| 12.30 pm | Bus leaves Gallery of Modern Art |
| 1.00 pm | Lunch in Dalkeith Park |
| 2.30 pm | Visit to Mertoun House, Ettrick and Lauderdale, by permission of the Duke and Duchess of Sutherland |
| 4.30 pm | Visit to Mellerstain, Ettrick and Lauderdale, by permission of the Earl and Countess of Haddington |
| 7.00 pm | Reception at the National Gallery of Scotland, The Mound, Edinburgh and an opportunity to view the collection and meet the staff of the National Galleries of Scotland |

PROGRAMME (Contd)

Saturday April 25

For those who wish to remain in Scotland on Saturday there will be a choice of two day excursions. One north into the Highlands to see Blair Castle and Scone Palace, the other to Glasgow to visit a selection of that city's remarkable collection of art galleries.

The Blair and Scone visit will leave in a bus from the Roxburgh Hotel at 11.30 am.

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PARTICIPANTS - ICFA (ICOM) MEETING IN EDINBURGH APRIL 22-24, 1987 :

X Martyn Anglesea, Ulster Museum, Belfast.

X Dr. Knut Berg, Director, National Gallery, Oslo.

~~Prof. Alessandro Bettagno, Director, Cini Foundation, Venice.~~

X Dr. Per Bjurström, Director, National museums, Stockholm.

X Prof. Henning Bock, Director, West Berlin Museums.

X Alf Bøe, Director, Munch Museum, Oslo.

X George Breeze, Director, Cheltenham Museum and Art Gallery.

X Dr. Görel Cavalli-Björkman, National museums, Stockholm.

X Mme. Françoise Debaisieux, Director, Caen Museum.

Timothy Clifford, Director, National Galleries of Scotland.

~~Mme. Maria Rosa Figueredo, Gulbenkian Museum, Lisbon.~~

Mme. Dyveke Helsted, Director, Thorvaldsen Museum, Copenhagen.

X M/s Roselyne Hurel, Curator, Petit Palais, Paris.

X Dr. Johann Georg Prinz von Hohenzollern, Director General, Bavarian State Museums, Munich.
James Holloway, Scottish National Portrait Gallery, Edinburgh.

X Miss Catherine Johnston, Curator of Paintings, National Gallery of Canada, Ottawa.

~~Michael Keen, Victoria and Albert Museum, London.~~

X Mr. Heikki Malme, , Atheneum, Helsinki, Finland.

X Ian McKibbin White, Director, Fine Arts Museums, San Francisco.

X Priscilla Muller, Curator, Hispanic Society of New York.

X James Pilgrim, Deputy Director, Metropolitan Museum, New York.

X Mrs. Jane Rice, Deputy Director, San Diego Museum.

X Marianne Saabye, Curator, Thorvaldsen Museum, Copenhagen.

X Dr. Vitali Suslov, Deputy Director, Hermitage Museum, Leningrad.

X Dr. Pieter van Thiel, Keeper of Paintings, Rijksmuseum, Amsterdam.

X Christopher Till, Director, Johannesburg Museum, South Africa.

~~Mr. Villads Villadsen, Director, National Gallery, Copenhagen.~~

Mr Joos Willink, The Hague

The above will be accompanied by Mrs. Clifford, Mrs. McKibbin White, and

X Mrs. van Thiel and Mrs Gunn

MEMBERS OF THE BOARD OF ICFA
AFTER MEETING IN EDINBURGH 22 - 24 APRIL 1987

Per Bjurström, Sweden, Hon. President
James Pilgrim, USA, Hon. Vice-President
Vitali Souslov, USSR, Hon. Vice-President
Alf Bøe, Norway, Hon. Secretary
Jacques Kunmunch, France, Hon. Treasurer

Irène Bizot, France
Henning Bock, FRG
George Breeze, GB
Görel Cavalli-Björkman, Sweden
Timothy Clifford, GB
Maria Rosa de Figueiredo, Portugal
Johann Georg Prinz von Hohenzollern, FRG
P.J. van Thiel, The Netherlands
Christopher Till, South Africa
Villads Villadsen, Denmark
James McKibbin White, USA

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART (ICFA)

MEETING OF THE BOARD

WEDNESDAY 22 APRIL 1987 - 9:30 AM

MUSEUM OF MODERN ART, EDINBURGH

Present: Per Bjurström, Chairman
Henning Bock
George Breeze
Alf Bøe
Görel Cavalli-Björkman
Tim Clifford
James Pilgrim
Pieter van Thiel
Christopher Till
Vitali Souslov
Ian McKibbin White

Minutes from meetings in Buenos Aires

It was decided to leave these until the end of the meeting.

The Chairman commented upon the Buenos Aires meetings, where original plans for the ICFA programme had to be altered because of the introduction on the agenda of new items concerned with Argentinian subjects. The situation at the meetings had also made proper formal election procedures difficult. The Chairman had proposed that the following additional members should join the Board:

Irène Bizot (France)
Maria Rosa de Figueiredo (Portugal)
Jacques Kuhnle (France)
Villads Villadsen (Denmark)

Formal elections, however, had not taken place. The Board decided to make a formal proposal for election of the above-mentioned candidates at the first plenary session in Edinburgh.

The Chairman also commented upon the decision, made in Buenos Aires, that international committees should no longer be able to select new members from among applicants. Every member of ICOM will now have the right to choose the group in which he or she wants to be a voting member. The only two committees which have protested against this new rule were ICFA and CIMAM.

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The Board decided that the Chairman contact CIMAM in order to work for an amendment of the Buenos Aires decision at the first General Meeting of ICOM in Holland 1989.

Membership

The Secretary had prepared a list of applicants, and the Chairman added to this four new applications which had been sent from the ICOM office in Paris.

The following were accepted as voting members:

Susanne Thestrup Andersen (Curator), Denmark
Berndt Arell (Curator), Finland
Guillermo Carlos de la Canal (Director), Argentina
André Cariou (Conservateur), France
Michael Clark (Keeper), UK
José António Falcao (Director), Portugal
Brian W. Jacques Lemay (Int. Liaison Art Programmes), USA
Samuel Sachs (Director), USA
Guilhem Scherf (Conservateur), France
Judith Sobol (Director), USA

The following were accepted as non-voting members:

Sinar Kumar Bagchi (Curator), India
Adriana Caputi Bianco (Professor), Argentina
Britta Birnbaum (Head of Picture Archives), Sweden
Vassiliki Bounti-Karka (Designer), Greece
Myrto Broumis (Conservator), Greece
Anne Dary (Conservateur), France
Joseph M. Fury (Curator), USA
Denise Grinspum (Art Educator), Brazil
Silvia Heymann (Museologist), Argentina
Jeanne Hogenboom (Art historian), Holland
Allis Johannesen (Curator), Denmark
Johanna Lessmann (Assistant Keeper), FRG
Jorgelina Orfila (Guide), Argentina
Margrethe Pedersen (Conservateur), Denmark
Mariangela Reussi (Restorer), Argentina
Christopher van Schaack (Artist), UK
Lyriss Schonell (Librarian), Brazil
Richard Teitz (Director), USA
Soledad Kingman de Zuniga (Museologist), Ecuador

For the rest of the names, the information provided by the applicants was not considered adequate. The Secretary was requested to write to them in order to clarify their position.

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This decision applies to the following names:

Irma Aguado, Argentina
Nelly de Blaquier, Argentina
Alba Lilia Oreste de Grimolizzi, Argentina
Martha Jane Kennedy, USA
Thomas D. Lidtke, USA
Riitta Säteri, Finland
Juana Trosman de Schulkin, Argentina
Fani-Maria Tsigakou, Greece
Alkis Xanthakis, Greece

The Secretary was also instructed to inform all non-voting members of the fee of US \$ 25, which will be levied to cover secretarial and mailing costs.

When the new list of members has been prepared, the Secretary will circulate it to all members and ask for possible corrections.

ICOM Code of Professional Ethics Ch. III: Professional Conduct

The Chairman referred to the General Report from the meeting in Buenos Aires, most particularly to the ICOM Code of Professional Ethics, Chapter 3 - Professional Conduct, 5. General Principles. It was decided to have this copied for discussion at one of the Plenary Sessions in Edinburgh.

Next meeting

It was decided that the Chairman approach Dr. Johann Georg Prinz von Hohenzollern, to ask whether it would be possible to arrange the next meeting, in September 1988, in Munich. If this does not prove possible, James Pilgrim is prepared to arrange for a meeting in New York.

Minutes from meetings in Buenos Aires

The Secretary apologized for the fact that the minutes had not been distributed before the meeting. They were, however, distributed to Board members, read on the spot, and unanimously accepted.

The meeting adjourned at 10:30 AM.

Alf Bøe
Hon. Secretary

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART (ICFA)

PLENARY SESSION

WEDNESDAY 22 APRIL 1987 - 2:00 PM

MUSEUM OF MODERN ART, EDINBURGH

Present: Per Bjurström, Chairman
Martyn Anglesea
Knut Berg
Henning Bock
George Breeze
Alf Bøe
Görel Cavalli-Björkman
Tim Clifford
Francoise Debaisieux
Dyveke Helstad
Johann Georg Prinz von Hohenzollern
James Holloway
Roselyne Hurel
Catherine Johnston
Heikki Malme
Priscilla Muller
James Pilgrim
Marianne Saabye
Vitali Souslov
Pieter van Thiel
Christopher Till
Ian McKibbin White
Joose Willink

Tim Clifford opened the meeting by wishing everybody warmly welcome to Edinburgh, and presented James Holloway, who, assisted by Julie Murphy, had been the organiser of the event. He then ran through the programme and explained, in the lively and informative way characteristic of his deliverance, the organisation of the three museums under his directorship - namely, the National Gallery of Modern Art, the National Gallery of Art, and the National Portrait Gallery.

The Chairman gave a brief comment on proceedings at the ICFA meeting in Buenos Aires last year. The original plans for the ICFA programme had to be altered because of the introduction on the agenda of new items concerned with Argentinian subjects.

Referring to the minutes from Buenos Aires, the Chairman proposed that the meeting should confirm the election which was then proposed, but could not be formally carried through, of the following new Board members:

Irène Bizot (France)
 Maria Rosa de Figueiredo (Portugal)
 Jacques Kuhnle (France)
 Villads Villadsen (Denmark)

Tim Clifford moved that the Chairman's proposal be accepted. Ian McKibbin White seconded, and the motion was carried.

Minutes from meetings in Buenos Aires

The Secretary explained the practical reasons why the minutes had not been delivered by mail to members before the meeting. Tim Clifford expressed his formal criticism for the minutes being late. The Secretary then read the minutes for each separate meeting, blithely correcting, as he went along, errors of larger and smaller consequence as they appeared. With regard to the minutes from the Plenary Meeting on 29 October, it was noted that a list of proposed members had not been included, and also that documentary background for comments made under point 5 were missing. It was decided that the minutes be formally presented again during the Plenary Session on 24 April, together with the missing material, for final approbation.

New members

The Secretary presented a list of applications, and also presented the recommendations of the Board. Michael Clark, Keeper of the National Gallery of Scotland, and Samuel Sachs, Director of the Detroit Institute of Arts, were added to the list.

The following were accepted as voting members:

Susanne Thestrup Andersen (Curator), Denmark
 Berndt Arell (Curator), Finland
 Guillermo Carlos de la Canal (Director), Argentina
 André Cariou (Conservateur), France
 Michael Clark (Keeper), UK
 José António Falcao (Director), Portugal
 Brian W. Jacques LeMay (Int. Liaison Art Programmes), USA
 Samuel Sachs (Director), USA
 Guilhem Scherf (Conservateur), France
 Judith Sobol (Director), USA

The following were accepted as non-voting members:

Sinar Kumar Bagchi (Curator), India
 Adriana Caputi Bianco (Professor), Argentina
 Britta Birnbaum (Head of Picture Archives), Sweden
 Vassiliki Bounti-Karka (Designer), Greece
 Myrto Broumis (Conservator), Greece
 Anne Dary (Conservateur), France
 Joseph M. Fury (Curator), USA
 Denise Grinspum (Art Educator), Brazil
 Silvia Heymann (Museologist), Argentina
 Jeanne Hogenboom (Art historian), Holland
 Allis Johannesen (Curator), Denmark
 Johanna Lessmann (Assistant Keeper), FRG
 Jorgelina Orfila (Guide), Argentina
 Margrethe Pedersen (Conservateur), Denmark
 Mariangela Reussi (Restorer), Argentina
 Christopher van Schaack (Artist), UK
 Lyriss Schonell (Librarian), Brazil
 Richard Teitz (Director), USA
 Soledad Kingman de Zuniga (Museologist), Ecuador

As for the rest, their professional status seemed in one way or another not made sufficiently clear in their applications. It was decided that the Secretary write them in order to clarify their situation. This applies to the following persons:

Irma Aguado, Argentina
 Nelly de Blaquier, Argentina
 Alba Lilia Oreste de Grimolizzi, Argentina
 Martha Jane Kennedy, USA
 Thomas D. Lidtke, USA
 Riitta Säteri, Finland
 Juana Trosman de Schulkin, Argentina
 Fani-Maria Tsigakou, Greece
 Alkis Xanthakis, Greece

ICOM Code of Professional Ethics Ch. III: Professional Conduct

The document was presented by the Chairman. It was subjected to a summary discussion, during which its value on several points was much questioned.

Among themes subjected to more penetrating scrutiny was the question of technical conservators and their private work.

Future meetings

Having been sounded in advance by the Chairman, von Hohenzollern suggested that the meeting for 1988 be held in Munich 12 - 14 October, with reservations at Hotel Adria. The further planning will be done by him and Dr. Bock in collaboration with the Chairman. The proposal was accepted with enthusiasm.

The Chairman then introduced Joost Willink, who presented plans for the ICOM meeting in The Hague in 1989. The theme would be Museums as Generators of Culture. The note which Mr. Willink presented to the meeting is appended. The programme was found too abstract and wanting in factual themes to be discussed - more definite plans, more practical attitudes.

The meeting adjourned at 4:15 PM, whereupon a bus took members to Hopetoun House.

Alf Bøe
Hon. Secretary

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART (ICFA)

PLENARY SESSION

THURSDAY 23 APRIL 1987 - 9.30 AM

MUSEUM OF MODERN ART, EDINBURGH

Present: Per Bjurström, Chairman
Martyn Anglesea
Knut Berg
Henning Bock
George Breeze
Görel Cavalli-Björkman
Alf Bøe
Tim Clifford
Francoise Debaisieux
Dyveke Helsted
Johann Georg Prinz von Hohenzollern
James Holloway
Roselyne Hurel
Catherine Johnston
Heikki Malme
Priscilla Muller
Jane D. Rice
Marianne Saabye
Vitali Souslov
Pieter van Thiel
Joose Willink

Presentation of papers

The Chairman introduced Henning Bock, who spoke on catalogues, with a subsequent discussion of his theme. A synopsis of his talk will be circulated to members.

Broken by tea and lunch, the meeting continued in the afternoon.

Pieter van Thiel gave a description of the changes introduced at the Rijksmuseum. The manuscript from his talk will be circulated to members.

Priscilla Muller presented new acquisitions for the Hispanic Society Museum in New York. Her manuscript will be circulated to members.

Vitali Souslov talked on catalogues for temporary exhibitions.
His manuscript will be circulated to members.

Catherine Johnston presented the actual state of the building of the National Gallery in Ottawa, updating the earlier presentation by Jean Sutherland Boggs. Her slides gave the impression of a vast and complex structure. Architect is Moshe Safdie.

The meeting adjourned at 4:30 PM, when a bus took members to the Georgian House in Charlotte Square no. 7.

Alf Bøe
Hon. Secretary

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART (ICFA)

PLENARY SESSION

FRIDAY 24 APRIL 1987 - 9:30 AM

MUSEUM OF MODERN ART, EDINBURGH

Present: Per Bjurström, Chairman
Martyn Anglesea
Knut Berg
Henning Bock
George Breeze
Alf Bøe
Görel Cavalli-Björkman
Tim Clifford
Johan Georg Prinz von Hohenzollern
James Holloway
Roselyne Hurel
Catherine Johnston
Heikki Malme
Priscilla Muller
James Pilgrim
Jane Rice
Vitali Souslov
Pieter van Thiel
Ian McKibbin White

Minutes from the ICFA meeting in Buenos Aires

The Secretary presented the supplementary material for the minutes from 29 October, which had been demanded when the minutes were laid before the Plenary Session on 24 April. Tim Clifford moved that the minutes be passed. Knut Berg seconded. The motion was unanimously carried.

Membership of the Board

Ian McKibbin White will be leaving his position as museum director, and Irina Antonova has accepted the position as Vice Chairman of ICOM. They therefore both wish to resign from their positions as Vice Presidents of ICFA. The Chairman proposed that Mr. White be replaced by James Pilgrim, and that Mme. Antonova be replaced by Vitali Souslov. The proposal was unanimously accepted.

Presentations

Görel Cavalli-Björkman presented new acquisitions for the National Museum in Stockholm.

Ian McKibbin White presented acquisitions over the last seven years for the Fine Arts Museum of San Francisco.

James Pilgrim presented new acquisitions for the Metropolitan Museum of Art in New York.

Johann Georg Prinz von Hohenzollern informed on the organisation of the Bayerisches Nationalmuseum in Munich, and presented acquisitions.

Indemnity

A lively discussion followed an introduction by James Pilgrim. A resumé of his introduction will be circulated to members.

The subject having now been considered from various angles, the discussion on indemnity will henceforth considered to be closed.

Programme for Munich

Various themes were proposed by members. These were taken down by the Secretary to be circulated to Board Members for further consideration.

The meeting adjourned at 11:55 AM.

Alf Bøe
Hon. Secretary

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART (ICFA)

MEETING OF THE BOARD

FRIDAY 24 APRIL 1987 - 12:00 PM

MUSEUM OF MODERN ART, EDINBURGH

Present: Per Bjurström, Chairman
Henning Bock
George Breeze
Alf Bøe
Görel Cavalli-Björkman
Tim Clifford
James Pilgrim
Pieter van Thiel
Christopher Till
Vitali Souslov
Ian McKibbin White

Absent: Irina Antonova
Francoise Baligand
Irène Bizot
Maria Rosa de Figueiredo
Jacques Kuhnmmunch

New members for the Board

The Chairman informed the meeting that he had written to Silvia Gonzales Verocay de Kicherer, and asked her to suggest names for persons who could join the Board, but had received no answer.

The Chairman suggested that Johann Georg Prinz von Hohenzollern be proposed as a Board member. It was decided to put this suggestion to an improvised plenary meeting on board the bus in the afternoon.

ICOM meeting in The Hague 1989

The Chairman, referring to Joost Willink's presentation document about the programme for ICOM in The Hague 1989, informed the Board that he would write to the ICOM authorities in Holland and suggest that Pieter van Thiel be nominated as the organiser of ICFA matters during this meeting.

Extension of membership

Initiative must still be taken by the Board to coopt as members museum people who will be of value for the work of ICFA, and to extend membership to countries that are not sufficiently well represented. The following comments were made:

East Germany is signing a treaty with the Bundesrepublik. After this, approaches should be made, because travel facilities may then be more easily granted.

Japan: The Director of the Museum of Western Art ought to be asked.

Austria ought to be considered.

Andrew Robison of the Graphics Department, National Gallery in Washington DC, ought to be invited to ICFA meetings in order to keep in touch with prints and drawings people.

Tony Radcliffe, Keeper of Sculpture at the Victoria & Albert, was suggested by, together with Allan Shestac of Boston.

ICFA meetings in 1989 and 1990

It was suggested that the meeting for 1989 take place in Amsterdam, not in The Hague. The group may easily get to The Hague by bus for important meetings and other functions. Pieter van Thiel will look into the possibilities of planning accordingly.

It was suggested that the meeting for 1990 be held either in Ottawa or in New York. James Pilgrim will confer with Jean Sutherland Boggs, and report to the Board.

The meeting adjourned at 12.20 PM.

Alf Bøe
Hon. Secretary

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART (ICFA)

PLENARY SESSION

IN THE AFTERNOON OF FRIDAY 24 APRIL 1987

ON BOARD THE BUS ON ITS WAY

FROM MELLERSTEIN TO EDINBURGH NATIONAL GALLERY

21 members present. Per Bjurström in the chair.

The Chairman presented the recommendation of the Board, given in its meeting earlier that same day, to ask Dr. Johann Georg Frinz von Hohenzollern to join the Board. The proposition was unanimously accepted.

The meeting adjourned.

Alf Bøe
Hon. Secretary

Picasso

Muller

SOME RECENT "MAJOR" ACQUISITIONS FOR THE HISPANIC SOCIETY'S MUSEUM

The Hispanic Society of America, founded in 1904 and open, free, to the public since 1908, houses both Museum and Library collections devoted to the arts and culture of the Iberian Peninsula and the vicerealties of Spain and Portugal abroad. And, as proper Boston ladies once said, "We don't buy clothes, we have them." Or, at least, such was long the posture of the Society, its collections formed by its founder, Archer Milton Huntington, during the early decades of our century.

But for occasional gifts, the collections remained for almost fifty years essentially as formed by Huntington. And Huntington decreed early on that neither lenders nor borrowers would we be (with the exception of long-term exchange loans with other public collections involving, on our part, non-Hispanic items not appropriate for our exhibitions).

In 1967, however, with the support of A. Hyatt Mayor, President of the Society after Huntington died, and true museum man, we were able to institute a very small purchase fund, which grew... And it was agreed that new acquisitions (with rare exceptions) would enter a newly formed Loan Collection.

Purchases and gifts in the Loan Collection now number more than 1500 items, reflecting the many categories of objects in our collections. Loans from this collection, both long-term and for exhibitions--have increased each year.

Purchase funds have permitted us to acquire from time to time such Hispanic art as was not represented, or not well represented, in our Permanent Collection, nor in nearby institutions.

Included are the acquisitions we will now view, which might not seem exceptional within a more broadly-based major museum, but for a smaller, highly specialized institution are indeed major accessions that fill "significant gaps," not only in our collections but with respect to those of other American institutions.

Beyond Spain, Isidro Nonell, the Catalan artist who painted "La Roser" in 1909, is perhaps best known (if known) in the context of Picasso's early years in Barcelona and Paris.

Though always highly respected by his fellow artists and by the slightly younger Picasso, who, for a time in Barcelona apparently shared Nonell's models, Nonell's art met only limited success in his native Barcelona--until his last public exhibition in 1910, the year before his unfortunately early death at thirty-seven.

Yet, Nonell enjoyed successes in Paris and Brussels, and was indeed best appreciated in France, whereas Spain--and history--only later came to appreciate his role.

(1L)

(2L)

(2R)

Possibly for this reason, but more probably because Huntington's interest in Spanish painters of his time was limited almost entirely to artists working in Madrid, Nonell and his Catalan contemporaries, so important to the future of art in Spain, held little interest for him. (Our one painting each by Catalans of Nonell's time, Casas and Rusiñol, hardly balances our overwhelming wealth of paintings by Sorolla, Zuloaga, and López Mezquita.)

And Huntington also rejected Picasso's art, considering Picasso a French artist whose work need not appear in a museum of Spanish art. (Fortunately, other New York museums suffered no such qualifiers.) In fact, dismissal of Catalan "modernismo" art extended beyond our museum to professors and students with whom I studied. During the late 1960's, seeking to begin to fill this absence of an entire epoch in Spanish art, I found that resistance to Catalan "modernismo" endured. A pity! for prices were then one-tenth their recent levels.

Recognition of Nonell's importance nonetheless began outside Spain with two exhibitions in 1960: the Council of Europe show, "The Sources of the Twentieth Century" included two Nonells, and for the "Before Picasso, After Miró" exhibition at the Guggenheim Museum, 29 Nonell paintings were brought to New York--from Barcelona.

Nonell's dismissal in comfortable, bourgeois Barcelona resulted largely from his singular appreciation as beautiful that which others found ugly. He focused on the poor, the destitute, the deformed, and the always-maligned-in-Spain gypsies, discovering in these figures the beauty of Truth--the Truth that might overcome--however intimidating, ugly and crude it might seem to his audiences.

Gypsy models in fact served him as all but inanimate, though color-splashed, sculptural masses to be studied, analyzed, shaped and re-shaped with brush and pigment, chalk or ink in a constant struggle to achieve a sculptural dimensionality, Nonell working always (unlike the Impressionists) from beneath and within, repeatedly overpainting toward the exterior visual mass--and always working indoors, feeling that sunlight robbed his models of their outlines, diffusing and diluting their images. He was in truth a modeller, though creating with color on a planar surface.

And though painting was his life, when probed regarding his work, he would answer simply, "I paint, and that's it!"

As a critic of his time realized, Nonell reproduced not reality but his painter's sensibilities. Thus his art was intensely personal; and it remained "unsweetened" until his last years, when lighter, more optimistic hues like those present in "La Roser" at last came forth.

Our museum considers itself most fortunate that this painting was

3L

3R

permitted export from Spain - to a "piece of Spain in America," as we were informed - though with two quite acceptable conditions: that the painting consistently be exhibited, and that it not be sold.

The second of our "major" recent accessions consists of a fresco (and two sculptures as well as a decorative wood beam) which also comes from Spain's Catalan-speaking area, though from a palace at Oliva, south of Valencia on Spain's Mediterranean coast. Dating some 400 years before the Nonell, its sale at auction in London in 1980 offered an opportunity to acquire a rare example of secular late Gothic/early Renaissance decoration.

When purchased, the fresco section, here seen installed in our museum (and all that survives of a frieze that had remained in situ until the Spanish Civil War), was in two sections, complete with five-inch thick supporting wall. Left and right sections nonetheless were seen to fit together perfectly, but for a small triangular loss restored with reference to photographs (which I located in Denmark) made before removal of the fresco from the palace wall.

An extensive group of photographs, preserved by the widow of the architect who had partially dismantled the palace to reconstruct it abroad, provides views of the room--and rooms--of the palace. Together with the architect's drawings of the palace (both photographs and drawings have now been donated to the Hispanic Society) a "paper" reconstruction of the palace as it was circa 1917-1920 is possible. This is vital, as in 1947, all remaining masonry was levelled, and a modern town built on the hilltop site.

Architectural aspects seem fantastic, such Gothic decorative elements only approximated in ornamental details seen in contemporary edifices in neighboring Valencia and Gandia. Indeed, I have found closest parallels to lie in Portugal's Manueline architecture.

And the procession scene rendered in the fresco is stylistically so unique for its time and locale that a specialist in Spanish late Gothic art, seeing me work with its photographs, stopped to ask why I was concerned with something that was not Spanish. Informed of the Oliva origin, he could only shake his head in disbelief.

Manuscript illuminations, textiles, sculpture, painting and other visual documentation have been searched with little success in seeking to determine when and by whom the fresco was created. An itinerant artist, or artists? Perhaps. From France? Italy? elsewhere in Spain? accompanying architects and sculptors en route to, or from, Portugal?

And when? Details suggest that the fresco is of the late 15th, or possibly early 16th century, whereas architectural elements betray a longer span of time for the construction of the palace, known to have existed in some form before 1448, when Alfonso the Magnanimous first created a member of the Centelles family the first Count of Oliva. And coins found at the site, from northern Europe as well as Spain, date from the 13th through the 16th century.

Individuals pictured in the triumphal procession are identifiable: the pattern on the caparison of the horse carrying the young man at right of center identifies him, for example, as a Centelles. He would be the celebrated captain, Francisco Gilabert de Centelles, whose valor in Alfonso's Italian campaigns from 1433 till 1458 earned him his title as Count. And the entire frieze has been believed to depict the triumphant return of Alfonso's armies following their victory over Naples in 1442.

Almost incidental to the same auction, and somewhat unexpectedly, post-sale negotiations allowed me to acquire for the museum yet another "major" accession: this 16th-century feather-mosaic mitre and insulae made by the Tarascan Indians of Patzcuaro, Mexico, for the European "market." Such Mexican featherwork was treasured in Renaissance Europe (and by Chinese lords), the highly finished feather paintings then thought by some to be "better than European painting."

Of several such sets of mitres and insulae brought to Europe as gifts around 1550 by Vasco de Quiroga, Bishop of Michoacán and sponsor of indigenous crafts, six are known to survive. Five are in European museums and cathedral treasuries. This is therefore the only example to return to the Western Hemisphere.

Deterioration of some colors (the fugitive iridescent blue-greens of fragile hummingbird feathers has become gray) force us to imagine the impact of the originally vivid colors so carefully placed, and polished to so smooth and even a finish as to seem "painted with a brush". And while such work could ape painting so closely, or can seem to be embroidery, the iridescent blue-green feathers, when set and preserved in small gold objects, have also been thought translucent enamels.

Early this year, still another major purchase was effected: this rather large Saint Cecilia painted by Pedro Núñez del Valle, apparently born in Valladolid though active in Madrid from the early 1620's through the mid-fifties. The Saint Cecilia reintroduces into the relatively limited known oeuvre of this until recently little-known artist a painting last documented in 1842, when sold in Paris with the collection of Iriarte, a Goya contemporary. The painting is a glorious work, rich in color and character, which puts the lie to the popular conception of Spanish religious art of the time as dark and austere. It perhaps reflects the early 17th-century Roman ambient Núñez, who had studied in Madrid with Carducho, would have known quite well;

for, in 1613 and 1614, he was a member there of the artists' Academy of Saint Luke; and in 1623, he proudly signed a painting in Spain as "Académico romano." Soon after, he "competed" for the title of Painter to the King, Carducho, Cajés and Velázquez the judges (who instead chose Lanchares), though Núñez thereafter continued to paint (and decorate) in Court circles.

Now hanging in our central gallery, the Saint Cecilia is an acquisition for which we can almost be happy to have exhausted - temporarily, we hope - our limited purchase funds.

These, then, are some of the "major" acquisitions recently added to our collections, which fortunately, earlier on, acquired those El Grecos, Goyas, Velázquezes and Zurbaráns, those collections of Hispano-Moresque lustreware, textiles and other decorative arts, of archaeological material and Hispanic goldsmith's work, that now only far grander (and wealthier) institutions might hope to acquire.

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I would like to circulate as well photocopies of a Huntington-acquired "embarrassment": a pair of huge Islamic doors, which were buried in our walls when discovered to have been made by a known late 19th-century Cairo artisan. Exhumed and exhibited in a recent exhibition of Islamic revival arts held at New York's Jewish Museum, the doors were accessioned into our Loan Collection, permitting their exhibition as well as their de-accession--hopefully to another public institution and in exchange for a healthy contribution to our Purchase Fund.

Priscilla MULLER

pm
4/87

Mr. chairman, respected colleagues,

It seems apparent that publication of museum collections in different ways, of which first and foremost is publication of museum catalogues, represents one of the most important aspects of museum scholarship. Of late, there ~~are~~ appeared different types of this reference literature. Due to extensive international exchanges of exhibitions between museums and countries a special type of catalogue has developed: the catalogue of a temporary exhibition. In some cases catalogues of major international exhibitions of art are almost as comprehensive as catalogues raisonné.

Among international exhibitions organized by the Hermitage Museum I would like to point to the most recent one which can still be seen in the rooms of our museum. This exhibition known as "The Age of Enlightenment" is dedicated to 18th century Russian and French cultures as well as cultural exchanges between the two countries in that age. The exhibition has been prepared by the Hermitage Museum in association with the Louvre, the Bibliotheque Nationale in Paris and a number of other Soviet and French museums and institutions. It was first held in the galleries of the Grand Palais in Paris and is currently shown in the State Hermitage Museum. The exposition embraces all genres of visual arts, decorative art, architecture, theatre, music, literature and various documents.

In association with our French colleagues we have prepared a very comprehensive catalogue ^{by} which was published in French, in Paris and in Russian, in Leningrad. It should be noted in this connection that all research,

writing and editing of this publication were carried out by our scholars themselves without any assistance from the publishing house, and we were dealing directly with the printers.

The lay out and annotating of both the Russian and French catalogues are similar, although the design is different. The front cover of the French catalogue carries the reproduction of a painting by the french artist J.B. Le Prince who lived in Russia for some time, while the front cover of the Russian catalogue reproduces the portraits of four prominent figures of the Age of Enlightenment : Voltaire, Didret, Lomonosov and Novikov. The sections of the catalogue correspond to the different genres of art - painting, sculpture, etc. Catalogue entries contain, as is customary in the catalogues of this type, information on the person portrayed, technical specifications and background history of the exhibited object, a list of exhibitions, principal references, and, whenever necessary, its analogies in other museum collections. There is the bibliography and index at the back of the catalogue.

The Hermitage Museum stages from 12 to 15 temporary exhibitions from its reserves each year. They are publication-exhibitions of sorts at which the public can see works of art which are not normally exhibited in the museum rooms. Some of them are monographic exhibitions. A special type of catalogue has been created for such exhibitions. Here are, for instance, some catalogues of the recently held exhibitions. For the benefit of art collectors they all come out in one size.

This is a catalogue of the exhibition of German and Austrian painting of the 18th-19th centuries which was held in the Hermitage Museum in January of this year. And here is a catalogue of 17th century French portrait engravings from a series of exhibitions based on the Hermitage Museum collection of prints and drawings. The catalogue contains artists' biographies, as well as those of the sitters, technical descriptions of the prints, and references. In the back of the catalogue there is the index of artists and a list of persons portrayed. This is another catalogue: the catalogue of Western European applied art objects of the Medieval and Renaissance periods from the collection of Basilevsky, a well-known collector of art. His collection was acquired by the Hermitage Museum in the late 19th century.

We believe that even small itinerant exhibition which the Hermitage Museum sends out to various parts of the Soviet Union should have their catalogues. Here is, for example a catalogue of an exhibition which was compiled by the Hermitage staff, but published in the town of Irkutsk in Siberia. This catalogue contains adequate information on the creative work of the artist included in the exhibition as well as concise details of the painting.

As for catalogues raisonnés, I would like to single out the one on Rubens's paintings in the Hermitage Museum which was compiled by Dr. Varshavskaya, a Hermitage curator. It contains a detailed study of each picture including the opinions of different scholars on its

attribution, X-ray photographs, reproductions of preparatory drawings, studies and sketches, information on its analogies in other collections, references, etc.

This is for example the portrait of Charles de Longvalle. You can see X-ray photographs of the picture, macrophotographs showing Rubens's signature, some inscriptions by the engraver Vostermann. There is also a reproduction of the drawing from the British Museum and an engraving after Rubens's painting by Vostermann. ~~Rubens's contemporary.~~

There is still another type of catalogue which seems to be of considerable importance. This is a shorter catalogue of the entire collection. We have published two volumes of a shorter catalogue of Western European painting in the Hermitage Museum collection. Its entries incorporate substantial information about the artist, the subject of each picture, its provenance and its analogies in other collections.

Generally speaking, the Hermitage Museum issues a number of different publications each year. These are, for instance, the "Bulletin of the State Hermitage Museum" which is an annual containing articles and information of professional interest, or "Sculpture in the Museum" published by the Museum itself which has its own printing facilities.

Each paper published in the "Bulletin" or in any other collection of articles carries a summary in English for the benefit of foreign readers.

A large number of art books, albums and museum-guides,

as well as other popular literature based on the Hermitage Museum collections are published annually.

But this is another matter.

Thank you for your attention.

VITALI SOVSCOV

Peter van Thiel

Dear colleagues,

Radical changes have taken place in the presentation of the paintings of the Rijksmuseum. These changes may not seem so sweeping to you, but they seem rather drastic to me, for we have always been very traditional in our hanging. Carefully concocted arrangements have been respectfully preserved over the years; exhibition rooms devoted to certain masters or schools were never transformed. I am talking about the period since World War II. Before the war things have been changed more than once, even more radically than this time, -- but that is history.

Let me try to explain to you what happened.

The presentation of a collection in an old building is the outcome of a struggle between that building and the collection. The building is the stronger party, but the collection the smarter one. It can be successful, if it knows how to tackle its big and strong adversary. As we say in Dutch: "Wie niet sterk is, moet slim zijn" (literally "Who is not strong, must be smart", or, in better English: "Necessity is the mother of invention").

What are the specific problems of the Rijksmuseum collection of paintings in relation to the building?

We have a large collection of Dutch paintings, running from the 15th century up to the end of the 19th century, and a small collection of paintings of foreign schools (mainly Italian, Spanish, French and Flemish). The Dutch masters of the 17th century (the Golden Age) form the internationally famous nucleus of the collection, to which the 15th and 16th centuries serve as a kind of introduction. The 18th and 19th centuries do not enjoy an international reputation. The foreign collection boasts some excellent works (Crivelli, Piero di Cosimo, Goya) but on the whole is second class. -- Two problems here: (1) the unimportant foreign collection occupied the main gallery of the museum (I'll illustrate this with slides presently), and (2) the Dutch 18th and 19th centuries are on view in a wing added to the main building and difficult to find for the visitors of what we use to refer to as the main collection (15th-17th century Dutch painting). The first problem we solved, the second one not.

The problems with the presentation of the main collection in the main building resulted from the chronological arrangement

which I consider essential. There were two situations incompatible with this fundamental starting-point: (1) the works of Rembrandt and his school were kept together and isolated from the chronological presentation, as if Rembrandt were a phenomenon on its own, not rooted in the 17th century, and (2) the Delft School (Vermeer and De Hooch) was shown in an remote room, quite apart from the main circuit and often overlooked by the visitors. ^{sukit}

— Both these problems were solved.

Lastly there was a problem concerning the combination of large and small paintings; the museum does not always provide for smaller cabinets adjacent to larger rooms on the spots where you want them.

With these problems in mind we carried through the following changes:

1. the paintings of the foreign schools were moved from the main gallery to the remote room of the Delft School. This required a sever selection on the basis of quality.
2. the paintings of the Delft School were incorporated in the main circuit of the presentation of the 17th century.
3. the works of Rembrandt and his school were also incorporated into the main circuit and there spread chronologically.
4. the larger paintings of the second half of the 17th century were all moved from their former places to the main gallery. This had one disadvantage: it violated the chronological arrangment in some degree (although for the first time the Night Watch, which has a fixed place in the museum, now fits into the chronology). On the other hand it solved the problem of combining smaller with larger paintings, and (what is more) it put the main gallery (which forms the principal axis of the museum building) at the service of the main constituent of the collection: the 17th century Dutch masters.

These radical changes went together with an architectural renovation of the exhibition rooms which is still in progress. Completed are: the main gallery, the Night Watch Room and the so-called Rembrandt-extension behind the Night Watch Room (together forming the principal axis of the building), and a series of cabinets at the beginning of the circuit of my

department. The remaining rooms will be renovated two years from now. Responsible for these building activities is the Rotterdam architect Wim Quist.

Now, let me see if I can illustrate what I just said with the help of some slides. The Nightwacht will be at the centre of my story, not because it is at the centre of my heart, but because it is at the centre of our present museum building, which dates from 1885.

Peter Van THIEL