

ICFA Meeting –Running Order

Tuesday 4th October

5.30pm

Delegates arrive, assemble National Gallery, journey to the Irish Museum of Modern Art (IMMA) for reception to launch an exhibition of contemporary Latin- American art – *The Hours ; Visual Arts of Contemporary Latin America* comprising of 121 works from the Daros- Latinamerican collection. The exhibition is curated by Sebastián López, former Director of the Gate Foundation, Amsterdam, and Curator of the Shanghai Biennale 2004.

8.00pm Supper at Tea Rooms Clarence Hotel

Wednesday 5th October

9.30am – morning tea and coffee – Ballroom Wintergarden

10am Seminar AV Room

– hosted by Raymond Keaveney, Director National Gallery of Ireland.

The Future of the Fine Art Museum; Permanent Collections or Temporary Exhibitions.

1pm no.90 , Merrion Square West

Home of the Friends of the National Gallery

Afternoon Seminar –

Tour of Temporary Exhibition *Northern Nocturnes: Nightscapes in the Age of Rembrandt* given by Adrian Waiboer - 4pm

6.30pm Assemble National Gallery Merrion Square West

Arrive National Museum Collins Barracks

7pm - Wine Reception with tours to incorporate temporary exhibition *Shackelton*

The National Museum of Ireland at Collins Barracks has state of the art exhibitions on costume and clothing, coins and furniture as well as Irish Silver and *Eileen Grey* . The museum at Collins Barracks has a changing programme of temporary exhibitions.

Wine Reception and tours of *Shackelton*

8pm Supper Palatine Room National Museum

Thursday - 6th October –Thursday

10am assemble National Gallery of Ireland Wintergarden,

11am arrive Dublin City Gallery the Hugh Lane which houses one of Ireland's foremost collections of modern and contemporary art. Group to be greeted by Director Barbara Dawson .The Hugh Lane is undergoing a major expansion programme, the new extension designed by Gilroy McMahon architects Dublin is due to open in 2006 and will provide an additional space of 2,000 sq metres. These new spaces will facilitate a more substantial exhibition of the permanent collection as well as providing specially designed galleries for the temporary exhibition programme.

12.30 pm Lunch – Hugh Lane Gallery

2.30pm Chester Beatty Library, Dublin Castle

Chester Beatty Library which houses an outstanding collection of Islamic manuscripts, Chinese, Japanese, Indian and other Oriental art. Early papyri, including some of the earliest texts of the Bible and other early Christian manuscripts, western prints and printed books complete what is one of the richest collections of its kind in the world.

6.30pm - National Gallery of Ireland Merrion Square

delegates are invited to attend a lecture on Poussin presented by Professor Richard Verdi Director of the Barber Institute of Fine Arts Birmingham. The lecture will be followed by a short discussion and supper in the Wintergarden of the Millennium Wing

7th October - Friday

10am assemble National Gallery of Ireland, Millennium Wing Wintergarden
Refreshments

11.00 arrive Castletown House with lunch in the company of National Gallery curator Adrian Le Harivel, Curator National Gallery will accompany the group on their visit

12.30pm Lunch, Castletown house

1.30pm Carton, visit Shell Cottage and view exterior of building

3.30pm arrive Dublin for tour of Georgian Dublin houses

visit no. 9 and no 10 Henrietta St (Sisters of Charity)

visit no 13 Henrietta Street (Michael Casey)

visit no 12 Henrietta Street (Ian Lumley)

8pm Dinner no 90 Merrion Square West

Home of the Friends of the National Gallery of Ireland

Saturday 8th October

Assemble 10 am

Arrive 11.30 ..I.S. Donnelly Gallery – Killiney –where the group will be greeted by Marie and Joe Donnelly owners of I.S. which is an example of late 20th century architecture designed by award- winning Italian architect Claudio Silvestrin containing works by some of the most famous and influential artists working both in Ireland and abroad during the past 100 years.

1.30pm Lunch The Merrion Cellar Restaurant.

Attending Seminar Wednesday -5th October

Ulla Aartomaa (Exhibition Curator, Sinebrychoff Art Museum, Helsinki)

Anne Aaserud (Director, Art Museum of Northern Norway, Tromsø)

Frode Ernst Haverkamp (Senior Curator Exhibitions, National Museum of Art, Architecture & Design, Oslo)

Sophie Harent (Senior Curator, Musée des Beaux-Arts, Nancy)

Roselyne Hurel (Senior Curator, Musée Carnavalet, Paris)

Dr Barbara Jaki (Chief Curator, Narodna Galerija, Ljubljana, Slovenia) [plus partner]

Jacques Kuhnle (Chief Curator, Musée national du château de Compiègne) [plus partner]

Ellen J. Lerberg (Senior Museum Educator, National Museum of Art, Architecture & Design, Oslo)

Dr Stephen Lloyd (Senior Curator, Scottish National Portrait Gallery, Edinburgh)
Stig Miss (Director, Thorvaldsens Museum, Copenhagen)

Marianne Saabye (Director, Den Hirschsprungske Samling / The Hirschsprung Collection, Copenhagen)

Vibece Salthe (Exhibition Curator, Rogaland Kunstmuseum, Stavanger)

Dr Birgitta Sandström (Zornsamlingarna / Zorn Collection, Mora, Sweden)

Dr Klaus Weschenfelder (Director, Kunstsammlungen der Veste Coburg)

Raymond Keaveney (Director, National Gallery of Ireland)

Susan O'Connor (Exhibitions Officer, National Gallery of Ireland)

Barbara Dawson (Director , Dublin City Gallery The Hugh Lane)

Margarita Cappock (Head of the Permanent Collection, Dublin City Gallery)

Aidan Walsh (ICOM Ireland)

Minutes of the 25th ICFA Annual Conference in Dublin

4 October to 8 October 2005

The Future of the Fine Art Museum: Permanent Collections Or Temporary Exhibitions

Tuesday, 4th October

6.00 pm Reception at the Irish Museum of Modern Art (IMMA) to launch an exhibition of contemporary Latin-American art entitled *The Hours; Visual Arts of Contemporary Latin America*. The exhibition of 121 works was curated by Sebastián López, former director of the Gate Foundation, Amsterdam, and the curator of the Shanghai Biennial 2004. The exhibition brings together the work of 30 contemporary established and emerging Latin American artists of all ages. The works of the represented artists are as diverse as the cultural regions from which they come.

At the reception, old friends meet again, curious and prepared for a long working weekend. The supper followed at Tee Rooms Clarence Hotel; the hotel is owned by the most famous Irish pop singer De Bono.

Wednesday, 5th October

9.30 am Meeting of the participants at the Ballroom Wintergarden, National Gallery of Ireland. Morning coffee or tea and registration of the participants followed.

The National Gallery of Ireland is a home to a superb collection of Western European art from the middle ages to the 20th century. In addition to its outstanding permanent collection, the Gallery hosts a variety of special exhibitions, displays and events designed to appeal to all ages. It first opened to the public in 1864. Rapid growth of the collections resulted in the need for the expansion. The original building, designed by Francis Fowke, was extended in 1903 and again in 1968. The most recent extension was designed by Benson and Forsyth Architects and inaugurated in 2002; according to the period it was named the Millennium Wing. The galleries are perfectly maintained and accompanied by various facilities such as a bookshop, café, lecture hall, video room etc.

10.00 am Seminar AV room, National Gallery of Ireland: Words of welcome from Raymond Keaveny, director of the National Gallery of Ireland (in English and in Irish) followed by Aidan Walsh, Chair of ICOM Ireland and Dr. Stephen Lloyd, Chair of ICFA 2005-2007.

1. Raymond Keaveny and Susan O'Connor (exhibition officer at the National Gallery of Ireland) both present a joint paper *Building an exhibition programme?* Introducing the conference, the director explained how the collection of the National Gallery of Ireland was built and what has been the role of the Gallery throughout the history of the country. The spirit of the Victorian Age was to appeal working class, so the gallery was opened in the evening. One of the early goals of the institution was also plaster casts collection, intended to be copied by young artist students. Today a lot of work is devoted to management of

exhibition and promoting together with intention to make the gallery more accessible and more attractive.

1a. Susan O'Connor presents the history of exhibiting national and international art at the National Gallery of Ireland. At the beginning there was no special place for temporary exhibitions; the space was gained with the new extension - the Millennium Wing. Today the permanent collection is used as an inspiration for an exhibition. O'Connor presents several exhibitions; some of them were blockbusters.

2. Barbara Dawson, director of the Dublin City Gallery the Hugh Lane follows with a paper *Exhibiting and Collecting - the hybrid position of the Hugh Lane*. The talk is based on the collection and examines the development or non-development of the permanent collection since the gallery first opened. It also deals with the lack of public funding in supporting acquisitions as well as the alternative approaches and activities that attracted desirable donations. The focus, strategy and direction of the Hugh Lane is also examined as well as the significance of the role that temporary exhibition programme plays within the museum context. The nucleus of the permanent collection is an excellent example of philanthropy. The strongest part of the collection is a fabulous collection of modern painting. Because of the lack of space there are plans in progress for the enlargement of the building with a new extension wing. That should provide enough space for temporary exhibitions as well as refurbish and revitalise Parnell Square. There still is a challenge to attract new audiences, new donations and develop new interests in tradition of Hugh Lane.

3. Dr. Margarita Cappock, head of the Permanent Collection at the same gallery presents *Francis Bacon's Studio*. In 1998, Dublin City Gallery the Hugh Lane received the donation of the entire contents of Francis Bacon's studio in a garage with an apartment above in London, South Kensington, Reece Mews 7. Dublin was chosen as the artist's birthplace. This extraordinary donation marked the beginning of a unique project. The original studio in London was deconstructed and reconstructed again in Dublin and opened to the public in May 2001. The studio contents provide a vast archive material of some 7500 items important for understanding artist's life, interests, inspirations, working methods and unusual techniques. 'Transplantation' of the studio and its contents was a painstaking task with help of archaeologists and conservators. The entire studio was catalogued, the items scanned and a special computer programme was made to fully document the collection. The studio was presented within the gallery and with the accompanying explanatory material such as films, videos and digitalised presentation of his work.

1.00 pm Reception and lunch at the Home of the Friends of the National Gallery which is housed in one of the brick houses next to the gallery building. The house was bequeathed to the gallery by one of the late friends.

15.00 pm Afternoon Session

4. Dr. Stephen Lloyd, Senior Curator, Scottish National Portrait Gallery, Edinburgh, entitled his paper *Creative tension: temporary exhibitions and permanent collections at the National Galleries of Scotland*. The presentation of the core of activity of the National Galleries of Scotland is accompanied by a brochure "What's on?". The Gallery is comprised of four buildings: National gallery of Scotland (opened in 1859), the Scottish National portrait

Gallery (opened in 1889) as well as the Scottish National Gallery of Modern Art (opened in 1960) and in 1997 the Dean Gallery was opened.

The Portrait Gallery is devoted to important persons including the cult of Lord Byron, Sir Walter Scott and Arthur Healy. The team of curators is balancing a permanent collection with innovative temporary exhibition programme housed in reconstructed Royal Scottish Academy building opened in 2003. Besides the blockbuster exhibitions such as Degas, Monet, Titian or Gauguin, there is a vivid interest in creating temporary exhibition programmes that can successfully balance against the needs of permanent collection in terms of research, display and interpretation.

5. Dr. Barbara Jaki, Chief Curator at the Narodna galerija, Ljubljana, questions herself and the audience *How permanent a permanent collection is?* The permanent collection of the Narodna galerija grew "by the nation and for the nation" to stress a distinction from other nations in a multi national state of Yugoslavia. Since the opening in 1918 there have always existed problems with space for temporary exhibitions; the latter were a vital part of research work in the institution, because they provided a basic expertise in Slovene Art history which was implemented in improving the permanent collection or even developing a new permanent collection as in case of the collection of European paintings, opened in 1998 as a result of the three former exhibitions. A permanent collection is thus constantly submitted to changes according to new finds, acquisitions or interpretation.

6. Marianne Sabaye, Director of Den Hirschprungske Samlig, Copenhagen, presents in her talk the collection of Danish art, particularly well visited by school groups and tourists from Sweden. Among the exhibited works there are some 'superstars' such as paintings by Koberger and other Danish Golden Age painters, still in their historical settings. Since the museum is housed in a historical building, it is very difficult to intervene. There is no place for temporary exhibitions and a strong wish emerged to get more space through renovation of the basement. An extension on the ground level would damage the park around the villa and is not suggested. New icons in the collection are needed, because traditional ones are worn out and some of them travelling all the time around on different exhibitions.

7. Ellen J. Lerberg, Senior Curator Education, Nasjonalmuseet for kunst, arkitektur og design, Oslo entitled her presentation *Permanent collection and changing exhibitions at the national Museum of Art, Design and Architecture in Oslo*. In 2003 four museums in Oslo joined in a new organisation: The National Museum of Art, design and Architecture. In February 2005 a new permanent collection was opened on the first floor of the former National Gallery, mixing together modern and old art. This event caused an unusually strong public reaction within the wider art and museum worlds. This response reflected not only the new display, but the new institution as well. Questions emerged on the leadership of the new National Museum, the qualifications of its staff, the goals of the Museum and its position in the context of Norwegian art. According to the new leadership of the Museum, the permanent collection should be changed every two years. Is that a new relation between permanent collection and temporary exhibition; or: is that the end of permanent collections?

E. J. Lerberg presents several articles in different newspapers and provides some responses to basic museum curator questions about the purpose of an exhibition, the necessity of accompanying printed material, access for disabled persons, guided tours etc. The usual questions have many different answers. Her answers emerge from her rich museum praxis.

8. Anne Aaserud, Director, The Art Museum of Northern Norway, Tromsø, presented a paper *An art museum for Northern Norway*. The museum is housed in a converted police

station and is the most northern located museum in the world. It was opened in 1985 and covers different fields of work: painting, sculpture, applied arts, costumes etc. with special emphasis to Sami art (Laplanders). The museum covers the period from 1800 up to the present day. More than 20 touring exhibitions (manly to schools) are prepared per year. In several temporary exhibitions they present renderings of the North, both romantic and modern.

4.00 pm Tour of Temporary exhibition at the National Gallery of Ireland *Northern Nocturnes: Nightscapes in the Age of Rembrandt*. Olive Knox presented to the group the exhibition, its growth, aims and reception with the visitors.

7.00 pm Arrival at the National Museum of Ireland - Collins Barracks. After a wine reception the group visits a temporary exhibition *The Endurance: Shackelton's Legendary Antarctic Expedition* and the permanent collection with a special emphasis on the collection of Irish silver.

The exhibition on Scheckelton is on loan from the American Museum of Natural History and represents one of the greatest tales of survival in expedition history. Sir Ernest Schackelton led an expedition to Antarctica in 1914. When the ship *Endurance* became trapped in ice and was eventually crushed, the crew was stranded on the ice and desolate Elephant Island for 18 months. What followed was a miracle of navigation and seamanship and is widely regarded as one of the greatest boat journeys and rescues ever accomplished.

The permanent collection consists of four different museums housed on four locations. The Collins Barracks house Decorative Arts and History and could be said to be the National Museum of Ireland's largest Irish artefact. Collins Barracks, formally known as Dublin Barracks and the Royal Barracks are sited in one of Dublin's early historical centres. The building which is of early Neo-Classical style was designed by the architect Col. Thomas Burgh (1670-1730). On display, one can find examples of silver, ceramics, glassware, weaponry, furniture, folk life, clothing, jewellery, coins and medals. They are displayed with imagination and in an innovative way.

The group, accompanied by curator Michael Kenny, visited Irish Silver collection, which is one of the largest collections of famous Irish Silver in the world. The exhibition traces the development of the profane and the ecclesiastical silversmith's craft from the early 17th century to the 20th century. It addresses the evolution of design and examines the mining, assaying and crafting of the precious metal. It illustrates the various uses of silver - religious, domestic and ceremonial and by means of vignettes, seeks to place the objects in their historical and economical context.

8.30 pm Supper at the Palatine room of the National Museum is given by the museum director, who is represented by the Head of the collection Ragnall O Floinn.

Thursday, 6th October

10.00 am National Gallery of Ireland, Wintergarden: assemble before leaving. Today's host is Mme Marie Bourke, Head of Education at the National Gallery of Ireland.

11.00 am Visit to the Dublin City Gallery the Hugh Lane which houses one of Ireland's foremost collections of modern and contemporary art. Hugh Lane was one of the directors of the National Gallery of Ireland and a very passionate collector. He died during World War 1 on the boat Lusitania.

The group is greeted by director Barbara Dawson. The museum/gallery is undergoing a major expansion programme. Gilroy McMahon architects Dublin designed a new extension which is due to open in 2006 and will provide additional space of 2,000sq meters to facilitate a more substantial exhibition of the permanent collection as well as provide specially designed galleries for the temporary exhibition programme. Passing the collection, we saw works of Abigail Reynolds, Christophe Neumann and other talented young artists.

The main purpose of our visit is to see the Bacon's Studio, the place where the artist worked between 1961 and 1992, when he died. Already acquainted with the subject (Dr. Margarita Cappock's lecture), we first see a filmed interview. The visit follows to the 'transplanted' studio and the six paintings by the artist in the Chambers Rooms.

12.30 pm Lunch at the Hugh Lane Gallery and presentation of a brand new monograph on Francis Bacon by Dr. Margarita Cappock, Chief curator of the Hugh Lane Gallery.

2.30 pm Next station is Chester Beatty Library at the Dublin Castle which houses an outstanding collection of Islamic manuscripts, Chinese, Japanese, Indian and other oriental art. Early papyri, including some of the earliest texts of the Bible and other early Christian manuscripts, western prints and printed books complete what is one of the richest collections of its kind in the world.

Alfred Chester Beatty was born in 1875 in New York, USA, in a family of Ulster-Scots. A mining engineer by profession, he began his career just as the era of American Wild West was ending. He got his fortune through mining copper and wolframs in South Africa (and possessed some lead mines in Yugoslavia, too). After making his first fortune in America, Beatty moved to London, where he lived until 1950. He retired to Ireland and became active in the cultural life of Dublin. On his death in 1968 he left 186 million pound sterling, including over one hundred impressionist paintings in his house in London, and he bequeathed his library to the nation. His wife, who died in 1952, was a collector of French furniture and impressionist works. They were both after the best they could collect and their heritage is extremely high standard of collecting. Beatty was not only interested in illumination manuscripts, but any written old document (pre AD 300). His less successful concurrent in collecting was Pierpont Morgan.

At the lobby of the library we are welcomed by the director Michael Ryan and guided through the collection by Dr. Charles Horton. The library is extremely rich and there is less than 1% material on display. It is the world's centre for studying some particular topics, such as Islamic manuscripts (outside the Islamic world).

6.30 pm The group is invited to attend a lecture on Poussin presented by Professor Richard Verdi, the Director of the Barber Institute of Fine Arts Birmingham. Professor Verdi focused in his lecture on four paintings by the master, in the possession of the National Gallery of Ireland, which span his entire career: from the late work *Lamentation of Christ* to the *Galateia*, some 30 years older painting. The lecture takes place in a lecture theatre in the basement of the National Gallery of Ireland and is the first of the series "The Story of he

Great Masters", supported by Morgan Stanley Quilter. It is followed by a short discussion and supper in the Wintergarden of the Millennium Wing.

Friday, 7th October

10.00 am Assemble at the National Gallery of Ireland, Millenium Wing Wintergarden for a breakfast and refreshment.

11.00 am Visit of the Casteltown House, accompanied by the curator of the National Gallery of Ireland Adrian Le Harivel, specialised in the architecture of the period. On our way we stop at the Obelisk Folly and the grave of Mme Guinness.

Casteltown is the largest castle in Ireland and presents two highpoints of the 18th century: architecture and cultural/literal interest. The history and architecture of the site is well presented by Adrian Le Harivel, while our guide to the interior of the castle is Mrs Caoilfhionn Murphy.

Casteltown was built in a very short period of time from 1722 to c. 1725 for William Conolly, Speaker of the Irish House of Commons, and one of the richest men in Ireland, due to land speculations. Most of the interior decoration (stuccowork), however, was only carried out in 1760s and 1770s by Lady Louisa Conolly, one of the Lennox sisters (daughters of the Duke of Richmond), who came from her sister's home in Carton to marry Tom Conolly. The Palladian façade was conceived by a Florentine architect Alessandro Galilei, who briefly visited Ireland in 1718. The design was completed by Sir Edward Lovett Pearce, who had studied Palladio's work in Italy, and was closely linked to architectural circles in England. Richard Castle, his assistant, completed work at Casteltown, and probably built the Obelisk Folly for the widowed Mrs Conolly in 1740. Lady Louisa with her sisters was to have the major impact on completing the rooms.

By 1967, the house was empty, and bought by Desmond Guinness, transferring guardianship to the Irish Georgian Society. Despite setting up the Casteltown Foundation in 1979, funds were never sufficient, and the house was taken into state care in 1994. Since then, a new roof has been put on and surrounding land was bought back.

12.30 pm Lunch at the Casteltown House.

1.30 pm Our next stop is the Carton manor, with the Schell Cottage and the surrounding garden, where our host was Stephen Mallaghan, son of the present owners Lee and Mary Mallaghan (since 1977). In the Golf club house a short film about the estate is on view. The exterior of the mansion is relatively untouched, while the interior is submitted to redecoration to a four star hotel for golfers.

There is no evidence of the house at Carton until early 17th century when William Talbot was given a lease of the lands and is thought to have built a house here at this time. The house and lands were fortified and sold many times to various aristocrats. In 1739, the lease was sold to the 19th Earl of Kildare who employed Richard Castels to build the existing house. In 1747 James the 20th Earl of Kildare married Lady Emily Lennox, daughter of the Duke of Richmond. Emily was responsible for much of the landscaping of the present estate; she created some extravagant rooms and the famous Shell Cottage with shells from all around

the world. Besides, she gave birth to 23 children. At the beginning of the 19th century, architect Richard Morrison was employed to enlarge and remodel the house. At this time the entrance to the house was moved to north side.

In the middle of the estate there is a Georgian curiosity, a Shell House. Today the cottage is famous because of the pop singer Marianne Faithful, who lived there as a friend of the Guinness family. Now it is empty in a pretty bad condition and waiting for restoration. We pay special attention to a M. Cosway painting *The Birth of the Thames River*, due to our president Dr. Stephen Lloyd, a specialist in the topics. He gives an elaborate (not prepared in advance!) speech concerning painting, its iconography and its famous author.

In the 18th century the collecting of shells became a fashion and their display in intricate patterns a female diversion. While some were collected on the beach, more precious and exotic ones came back from the South Seas and West Indies and were very expensive. The Shell Cottage at Carton, when created in 1740s, became a retreat for Emily Lennox and her friends, where they could bring their children, picnic and drink tea in the evening. The Cottage was substantially changed in the 19th century; a veranda was added and the symmetry and Georgian order inside were abandoned.

3.30 pm Back to Dublin we visit Georgian period buildings at the Henrietta Street, laid out in 1721 by developer Luke Gardiner. Today, the house no. 9/19 is owned by Sisters of Charity, the house no. 13 by architect Michael Casey and his family, and, finally, the house no. 12 by theatre and film set designer (how appropriate) Ian Lumley. After the focus of the city moved southwards, this became a backwater and most slums, some even demolished - despite fronting the King's Inns, headquarters of the legal profession. In the last few years it has been revived thanks to the efforts of those living there.

No. 9 was built c. 1731 for Thomas Carter, Master of the Rolls, and is now joined to no. 10, built in 1731 by Luke Gardiner as his home. There is elaborate stuccowork decoration on two floors.

No. 12 was built around 1730 and shows the influence of the Neo-Classical taste. No. 13 emerged in the early 1740s.

No. 13 has ground and first floor showing the history of the building, fully presented by its today owner Michael Casey and with complete interpretation of the development of a Georgian house. Mr. Casey has a quite extravagant view of conservation. His motto, regarding conservation, is "Doing less, you learn more". The family home shows all the evidence of its changes throughout decades, including social implications of its use and planning.

The three (four) buildings present a very good example of how different a period buildings could be treated, used or preserved; from a predominantly careful intervention (first visit) to archaeological yet comfortable enough (second visit) and complete preservation of the baroque building excluding even electricity and a proper bathroom. The visit of the three buildings was a shock and an opportunity to question one's own view of conservation and restoration of architecture.

Session of ICFA Board 2005

Before the dinner the ICFA Board meets in a lobby of the Alexander hotel. Stephen Lloyd's entering words were devoted to our member, an ICFA treasurer, Vivien Huchard, who passed away in summer.

Jacques Kuhnle presents a financial report 2004/05:

- Contribution was made back to Narodna galerija, Ljubljana
- Some financial difficulties are due to our decision not to attend the ICOM meeting in Chorea.

Stephen Lloyd joined the general assembly meeting in Paris this spring. It was an interesting experience and met some interesting people. He has been promised to get 3.500 EUR for special projects - a well designed leaflet with our basic statement and our purpose, as well as for ICFA website. We decide to work hard on encouraging new members to join. Some colleagues intend to join, but we still miss members from Italy, Swiss, Spain, Portugal, Greece, Poland etc.

Klaus Weschenfelder kindly invites members to the next ICFA meeting in Coburg from October 3th to October 7th, 2006. The seminar will be *Fine art Collection inside the Historic Building*.

Next general ICOM meeting will take place in Vienna in 2007.

Our 2008 meeting will probably be in Oxford where we are invited by the former ICFA President Christopher Brown. The other invitation is supposed to come from Greece, Bernaki Museum.

8.00 pm Dinner in the home of Friends of the National Gallery of Ireland at no 90 Merrion Square West; The hosts are the director of the National gallery of Ireland, Raymond Keaveny, and Maureen Beary Ryan, who is in charge of the activities with the Friends of the National Gallery of Ireland.

Saturday, 8th October

10.00 am Assemble at the Merrion Square.

11.30 am The group arrives by bus at Killiney to visit a house and a private collection of Marie and Joe Donnelly, owners of I. S. The house is an example of late 20th Century minimalist architecture designed by the Italian architect Claudio Silvestrini. Interior decoration, including complete furniture, is signed by the same architect. The house contains works by some of the most famous and influential artists working both in Ireland and abroad during the 20th century from Picasso to the present day. The owners are extremely hospitable (including tea, coffee and biscuits) and well informed.

13.00 pm On our way back, we stop in the vicinity to visit the James Joyce Tower on the waterfront (Martello Tower) and see the magnificent Irish Sea. The tower was originally built against the Napoleon troupes and takes part in the opening chapter of James Joyce's novel *Ulysses*. In 1962 the Joyce museum was set up in the tower with the memorabilia from his life in Dublin, the photographs and informative posters. Robert Nicholson was the guide to the museum.

14.00 pm Back to Dublin we set for a farewell lunch at the luxurious Merrion Cellar Restaurant with its own collection of paintings, brewery and a French Chef de cuisine. On behalf of us all, the ICFA President Stephen Lloyd thanks our hosts for organising such a rich and varied programme, both in art historical and culinary terms. He announces our next meeting would be in Veste Coburg, where our host would be Klaus Weschenfelder, the ICFA Vice-President.

It was a pleasant, informative and most inspiring time together with the ICFA most faithful members. Raymond Kaeveny is an excellent host!

Members of ICFA attending the Dublin meeting 2005: Ulla Aartomaa, Anne Aaserud, Frode Ernst Haverkamp, Sophie Harent, Roselyn Hurel, Barbara Jaki, Raymond Keaveny, Jacques Kuhnmunch, Ellen J. Lerberg, Stephen Lloyd, Susan O'Connor, Marianne Saabye, Vibece Salthe, Brigitta Sandstrom, Klaus Weschenfelder, Aidan Walsh (ICOM Ireland).

Other participants: Barbara Dawson, Margarita Cappock, Orla O'Brien, Maureen Beary Ryan.

Dr. Stephen Lloyd, ICFA President

Dr. Barbara Jaki, ICFA Secretary