

**ICOM 2007 Vienna**  
21<sup>st</sup> General Conference  
August 19 – 25

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**ICFA**

Annual Conference

August 20 – 22

*Fine Art Collections and the Role of the Curator: historical perspective and contemporary practice*

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**Monday, August 20, Study day, Vienna, Kunsthistorisches Museum, Bassanosaal**

**08.30 a.m.** ICFA Board Meeting (at the Café)

**09.15 a. m.**

***Opening of the Conference***

By ICFA Chair Stephen Lloyd

**Word of Greeting**

By Carl Aigner, Chair of ICOM Austria

**09.30 a.m.** Lectures, 1<sup>st</sup> Session

**Experimental Strategies of Collecting in the late 18<sup>th</sup> Century.**

**Inspired Ingenuity in a pre-disciplinary Space of Knowledge**

By Herbert Lachmayer, University Professor, Da Ponte Institute, Vienna

**Thorvaldsens Museum. A museum without curators or testing eternity**

By Stig MISS, Director, Thorvaldsens Museum; Copenhagen

**Bode – Tschudi – Lichtwark. Typology of the museum curator of fin-de-siècle Germany**

By Klaus Weschenfelder, Director, Veste Coburg Art Collections, Coburg

**11.00 a.m.** Coffee break

**The painter, the art dealer and the art historian: curatorial leadership in Scottish fine art museums 1930-1955**

By Stephen Lloyd, Senior Curator, Scottish National Portrait Gallery, Edinburgh

**The Swedish National Museum of Fine Arts and the Role of the Curator: historical perspectives and contemporary practice**

By Magnus Olausson, Chief Curator, Nationalmuseum Stockholm

**Organizing and redefining the art museum professionals' roles in the 50s and 60s.**

**The case of the Finnish National Gallery's vice director, Mr Einari J. Vehmas**

By Riitta Ojanperä, Curator, Ateneum Art Museum – Finnish National Gallery, Helsinki

**01.00 p.m.** Lunch break

**02.15 p.m.** Lectures, 2<sup>nd</sup> Session

**Twenty-five years' worth of acquisitions by the Museum of Douai. The role of the curator.**

By Françoise Baligand, Director of Musée de la Chartreuse de Douai

**Europe, Russia, Europe:" Dreams and Reality of International Exhibitional Exchanges**  
By Ekatarina L. Selezneva, Deputy Director State Tretyakov Gallery, Moscow

**04.30 p.m.** ICFA Plenary Session

06.00 p.m. Reception at Palais Liechtenstein (together with DEMHIST) and visit to the collections

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**Tuesday, August 21, Museum visits**

**10.00 a.m.** Österreichische Galerie Belvedere, guided tour (**we meet at the entrance of Galerie Belvedere**)

**11.30 a.m.** Departure for Kunsthistorisches Museum by tramway

**12.00 a.m.** Visit to Kunsthistorisches Museum, introduction by Director Dr. Karl Schütz, visit to the collections

**01.30 p.m.** Lunch (Café of Kunsthistorisches Museum)

**03.00 p.m.** Departure for Klosterneuburg (the coach is waiting in front of Naturhistorisches Museum), visit to Stift Klosterneuburg

**06.00 p.m.** Reception at Museum Essl, Klosterneuburg (private collection of contemporary art)

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**Wednesday, August 22, Excursions**

**09.00 a.m.** Departure for Schloß Rohrau near Vienna and its private Fine Art Collection (**the coach is waiting in front of Naturhistorisches Museum**)

**12.30 a.m.** Schloß Hof (former residence of Prince Eugen of Savoy).

Lunch, visit to architecture, park and collections

**07.00 p.m.** Departure (the coach is waiting in front of Naturhistorisches Museum) for "Heuriger" at Grinzing (New vine tasting in a vine growing area near Vienna with typical vine bars)

**10.00 p.m.** Return to Vienna centre

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**Registration:**

- Please do notice that you have to **register at ICOM** ([www.icom2007.com](http://www.icom2007.com)) and **make the hotel reservation by yourself**.
- Please **register as well for the ICFA Annual Conference** by sending a fax or an e-mail to: [k.weschenfelder@kunstsammlungen-coburg.de](mailto:k.weschenfelder@kunstsammlungen-coburg.de); Fax: +49.9561.87966 (Kunstsammlungen der Veste Coburg)
- Please transfer payment of the participation fee of **100 € for the ICFA Annual Conference** program (coaches, lunches) to:

Account name: Coburger Landesstiftung

Bank name: Sparkasse Coburg-Lichtenfels

Account number: 9037250

with notification: ICFA 2007 Vienna

IBAN: DE 7178 35000 0000 9037250

BIC (Swift Code): BYLADEMICOB

**Please contact:**

**Klaus Weschenfelder, Kunstsammlungen der Veste Coburg, 96450 Coburg, Germany, phone 09561/879-0, Telefax 09561/879-66**

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2007  
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# ICFA

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*Fine Art Collections and the Role of the Curator: historical perspective and contemporary practice*

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## PARTICIPANTS

Aartomaa, Ulla, Sinebrychoff Art Museum Finnish National Gallery, Helsinki  
Aigner, Carl, Niederösterreichisches Landesmuseum, St. Pölten  
An, Yuanyuan, Ministry of Culture, Beijing  
Andreeva, Galina, State Pushkin Museum of Fine Arts, Moscow  
Azcue, Leticia, Museo Del Prado, Madrid  
Bacigalupi, Don, Toledo Museum of Art, Toledo  
Balingand, Françoise, Musée de la Chartreuse, Douai  
Basso, Laura Pia, Civiche Raccolte d'arte,  
Belgin, Tayfun, Kunsthalle Krems, Krems  
Benova, Katarina, Slovak National Gallery, Bratislava  
Bonsdorff, Anna-Maria, Ateneum Art Museum, Helsinki  
Bouraima, Maroufou Alabi, NGO Humanitaire pour le Millenium, Benin  
Buberl, Brigitte, Museum für Kunst und Kulturgeschichte, Dortmund  
Buisman, Jurn A.W., Museum Geelvinck Hinlopen Huis, Amsterdam  
Burganov, Igor, Burganov's House, Moscow  
Burganova, Maria, Burganov's House, Moscow  
Busch, Ina, Hessisches Landesmuseum, Darmstadt  
Carlier, Sylvie, Musée Paul-Dini de Villefranche-Sur-Saône, Paris  
Clarac, Marie, Paris Fine Arts, Paris  
Defoer, Henri, Museum Catharijneconvent, Utrecht  
Edwards, Susan H., Frist Center for the Visual Arts, Nashville  
Egorova, Irina, Museum of V. Tropinin, Moscow  
Epskamp, Sarah, Ian Potter Museum of Art, Melbourne  
Ericani, Guiliana, Museo di Bassano del Grappa, Bassano del Grappa  
Faghihzadeh, Zahra, Tehran  
Fuhr, Michael, Leopold Museum, Wien  
Gyorgy, Peter, Museum of Fine Arts, Budapest  
Jaki, Barbara, National Gallery of Slovenia, Ljubljana  
Janssens, Sandra, Groeninge Museum, Brugge  
Koll, Kersti, Estonian Art Museum Adamson-Eric Museum, Tallinn  
Kugler, Georg, Kunsthistorisches Museum, Wien

Kuhnmunch, Jacques, Musée National du Château de Compiègne, Compiègne  
Lace, Mara, Latvian National Museum of Art, Riga  
Lachmayr, Herbert, Da Ponte Institute, Vienna  
Lécuyer, Régis, ICOM Monaco, Monaco  
Lee, Hong Eun, The Museum of Photography  
Lee, Youngza, Ongi Museum  
Leopold, Elisabeth, Leopold Museum, Wien  
Leopold, Rudolf, Leopold Museum, Wien  
Li, Jiemin, Shanxi Art Museum, Shanxi  
Li, Lei, Shanghai Art Museum, Shanghai  
Liu, Wenguo, Shanghai Municipal Administration of Culture, Shanghai  
Lloyd, Stephen, Scottish National Portrait Gallery, Edinburgh  
Lu, Hong, Guangdong Shenzhen Art Museum, Shenzhen  
Lunzer, Victoria, Retired, Shenzhen  
Mishin, Vitaly, State Pushkin Museum of Fine Arts, Moscow  
Miss, Stig, Thorvaldsens Museum, Copenhagen  
Mitkevich, Maya, State Museum Association, Moscow  
Myzina, Larisa, Kemerovo Regional Museum of Fine Arts, Kemerovo  
Natter, Tobias G., Vorarlberger Landesmuseum, Bregenz  
Nikolaeva, Irina, The Battle of Borodino Panorama Museum, Moscow  
Noll, Lev, The State Pushkin Museum of Fine Arts, Moscow  
Ojanperä, Riitta, Ateneum Art Museum, Helsinki  
Olausson, Magnus, Nationalmuseum, Stockholm  
Pichler, Jutta Maria, Karikaturmuseum Krems, Krems  
Punga, Elena-Doina, Romanian National History Museum, Bucarest  
Rasmussen, Sigrun, Saviomuseum, Kirkenes  
Roschina, Inna, Moscow State United Museum - Preserve, Moscow  
Rosenthal, Donald, Fine Arts, Cambridge/Mass.  
Rüger, Axel, Van Gogh Museum, Amsterdam  
Saabye, Marianne, The Hirschsprung Collection, Copenhagen  
Savostina, Elena, State Pushkin Museum of Fine Arts, Moscow  
Seipel, Wilfried, Kunsthistorisches Museum Wien, Wien  
Seleznyova, Ekaterina, State Tretyakov Gallery, Moscow  
Tan, Shu, Shanghai Municipal Administration of Culture, Shanghai  
Tomas do Couto, Maria Matilde, Museu de José Malhoa, Caldas da Rainha  
Wang, Xiaoming, Guangdong Guanshanyue Art Museum, Guangzhou  
Weschenfelder, Klaus, Kunstsammlungen der Veste Coburg, Coburg  
Woll, Gerd, Munch-Museet, Oslo  
Yang, Xiaoyang, Shenzhen Fine Art Institute, Shenzhen  
Zekovic, Ljiljana, ICOM Montenegro, Montenegro  
Zhang, Peicheng, Shanghai Liu Hai Su Art Museum, Shanghai  
Zhang, Wenqing, Shanghai Art Museum, Shanghai

## Minutes of the 28<sup>th</sup> ICFA Annual Meeting held in Vienna

20th to 22nd August 2007

(held during ICOM General Conference XXI from 19<sup>th</sup> to 25<sup>th</sup> August 2007)

Monday 20<sup>th</sup> August 2007

**Study Day held at the Kunsthistorisches Museum, Bassanosaal**

### **FINE ART COLLECTIONS AND THE ROLE OF THE CURATOR: HISTORICAL PERSPECTIVE AND CONTEMPORARY PRACTICE**

#### **8.30 am ICFA Board Meeting.**

With a quorum of board members present, ICFA Chair, Dr Stephen Lloyd, briefly reported on the success of the 2006 meeting organised in Coburg – and other venues including Dresden – by ICFA Vice-Chair Dr Klaus Weschenfelder. ICFA Treasurer Jacques Kuhnmann presented his financial report on the ICFA accounts, which retains a healthy but modest surplus. Dr Lloyd also presented the new and attractive ICFA leaflet, which he had designed in Edinburgh, and which had been funded by a special grant from ICOM in Paris. This leaflet, which states ICFA's mission and lists all the meetings since its foundation in 1980, will be a valuable tool for attracting new ICOM members to ICFA. A mail-out of the leaflet to all ICFA members had also been achieved (further copies are available from Dr Lloyd in Edinburgh). There was a brief discussion by the Chair of the advancing plans for the 29<sup>th</sup> ICFA annual meeting, to be co-hosted by ICOM-Greece and the National Gallery of Greece in Athens during from 14-18 October 2008. Stig Miss offered to assist in the planning of the study day in Athens. For the 2009 meeting the Chair reported that the idea to hold it at the National Gallery of Canada in Ottawa was unlikely to be successful. The Vice-Chair mentioned that the Galleria Borghese in Rome might make a suitable venue, and the Board encouraged him to pursue discussions with the Director there. It was noted that the ICOM General Conference XXII would be held in 2010 in Shanghai, and a short discussion was held about whether ICFA might join forces with one of two other ICOM international committees (such as COSTUME and DEMHIST) to hold a joint meeting. The Chair agreed to continue those discussions.

9.15am The ICFA Chair opened the meeting and study day, and this was followed with words of greeting by Dr Carl Aigner, Chair of ICOM Austria and Principal organiser of the ICOM General Conference XXI in Vienna. 73 ICFA members were registered including strong contingents from Russia and China. The study-day sessions were chaired by Dr Lloyd and Dr Weschenfelder.

9.30am, Session 1

*Experimental Strategies of Collecting in the late 18<sup>th</sup> century: inspired Ingenuity in a pre-disciplinary Space of Knowledge*

By Herbert Lachmayer, University Professor, Da Ponte Institute, Vienna

The strategies of collection have been based on research as well as by establishing conversational structures. For aristocratic and early bourgeois society staging knowledge at

the end of the 18<sup>th</sup> century had included the trans-mediation of knowledge in the experience in a pre-disciplinary as well as general knowledge, based on a society of investigators, politicians, diplomats, artists and intellectuals. It is of interest to note now 'actual' the period around the French Revolution is for our own early 21<sup>st</sup> century time. Several future options have been realised now or should be re-discovered in the immediate present. The late 18<sup>th</sup> century was a time of inspiring decadence as well as being an a-moralistic but not un-moralistic society before the advent of the paternalistic 19<sup>th</sup> century. Professor Lachmeyer illustrated his paper with images from the recent exhibitions he had curated including the 250<sup>th</sup> anniversary celebration of Mozart at the Albertina

*Thorvaldsens Museum: a Museum without Curators or testing Eternity*

By Stig Miss, Director, Thorvaldsens Museum, Copenhagen

This paper presented and discussed the original intentions of Thorvaldsens Museum and whether these intentions have survived or not from the beginning of the institution as the first museum building in Denmark from September 1848 until the present. The museum was created to stand as an unchangeable museum and mausoleum for the works and collections of the Danish sculptor Bertel Thorvaldsen (1770-1844), just as permanent and eternal as the institutions associated with the absolute monarchy, which lasted until 1849 in Denmark. On the other hand the museum was in many ways the symbol and visual focus point for the peaceful revolt against absolutism and the birth of democracy and accessibility to the arts. The permanence and unchangeable character of the museum faced severe problems when the reality changed later in the 19<sup>th</sup> century. How do we cope with the original character of the museum and the relevant demands in our own time?

*Bode – Tschudi – Lichtwark: Typology of the Museum Curator of fin-de-siècle Germany*

By Klaus Weschenfelder, Director, Veste Coburg Art Collections, Coburg

The leading personalities on the German museum scene around 1900 were Wilhelm von Bode (Berlin), Hugo von Tschudi (Berlin, Munich) and Alfred Lichtwark (Hamburg). In very different ways, they succeeded in professionalizing the job of curator and turning museums into highly respected cultural institutions with a broad reach extending not only to the social elite but also to large sections of the general public. Wilhelm von Bode's prime concern was to enhance the importance of the Berlin collections and to show visitors their importance in the history of art and culture by presenting them in an innovative light. A busy collector who travelled extensively, he worked in close collaboration with private collectors and art dealers. Hugo von Tschudi focused his efforts on contemporary art and tried to take up with the avant-garde; however, in doing so he found himself at odds with official opinion and finally moved from Berlin to Munich. Alfred Lichtwark's interest was focused on building up the collection of old masters and modern Impressionist paintings in Hamburg. Hamburg Art Gallery was furthermore the first German museum of take an interest in contemporary photography. All his efforts were aimed at turning museums into educational institutions and giving the public a sense of the aesthetic.

11.00am, Session 2

*The Painter, the Art Dealer and the Art Historian: Curatorial Leadership in Scottish Fine Art Museums c.1930-1955*

By Stephen Lloyd, Senior Curator, Scottish National Portrait Gallery, Edinburgh

This paper examined three contrasting styles of curatorship and leadership, demonstrated in Scotland's two leading fine art institutions between around 1930 and 1955, both at the National Galleries of Scotland in Edinburgh and at the Kelvingrove Art and Museum in Glasgow. In Edinburgh, the noted painter Stanley Cursiter (1887-1976) led the National Galleries through the difficult years of World War II, lobbied – unsuccessfully – for a Gallery of Modern Art, and secured the extraordinary loan of old master paintings by Raphael, Titian, Poussin and Rembrandt from the Bridgewater / Ellesmere / Sutherland collection. At the same time the civic galleries in Glasgow were being led by the charismatic art dealer Tom Honeyman (1891-1971), who secured the famous gift of Sir William Burrell's art collection, and purchased Salvador Dali's iconic painting, *Christ of St John of the Cross*. After Cursiter retired in 1948, he was succeeded by the exceptional art historian Sir Ellis Waterhouse (1905-1985), who mounted a series of major exhibitions and made of a number of key acquisitions including the celebrated painting known as *The Skating Minister: Portrait of the Revd Robert Walker*. The achievements of these three curator-directors were discussed in light of their varying legacies up to the present day.

*The Swedish National Museum of Fine Arts and the Role of the Curator: Historical Perspectives and Contemporary Practice*

By Magnus Olausson, Director of Historic Castles Collections, Nationalmuseum, Stockholm

The National Museum of Fine Arts is one of Europe's oldest public art museums, founded in 1792 in memory of Gustav III's patronage of culture. This is when the museum, which was then called the Royal Museum, was established in the Royal Palace in Stockholm with one curator, who was also its director. To assist him Carl Fredrik Fredenheim had a permanent staff of two, a janitor and a book-keeper. They were augmented by a number of temporary employees such as conservators for paintings and for sculpture, as well as clerks and various craftsmen. The museum now has a staff of 145, a modest number from an international point of view, but considerably more than was the case towards the end of the 18<sup>th</sup> century. Today, of course, conditions are very different, with collections that have grown considerably. Now ten curators are responsible for almost 675,000 objects, a responsibility that they share to no small extent with thirteen conservators who specialise in various fields. The curators at the Nationalmuseum have experienced the same changes as their colleagues abroad: that their tasks they have traditionally dealt with have been taken over by other specialists – in brief, that their position has been threatened by other professionals, who have been more successful in defining their specialised roles. This has been augmented to no small extent by the change in the role of the museums and the increased emphasis on temporary exhibitions and marketing, while their less public activities have declined in status.

*Organising and redefining the Art Museum Professionals' Roles in the 1950s and 1960s: the Case of the Finnish National Gallery's Vice-director, Mr Einari J. Vehmas*

By Riitta Ojanperä, Curator, Ateneum Art Museum – Finnish National Gallery, Helsinki

The activities and the social role of the Finnish National Gallery as well as its scientific personnel were rapidly changing during the 1950s. A new post of a vice-director was founded in 1952, and Mr E.J. Vehmas (1902-1980), who was at that time the most influential art critic in the Finnish art world and who had no former experience of working in an art museum, was nominated. Among his most important activities in the museum was his permanent membership in the museum's purchase committee. It was evident that the roles of the art museum professionals started to develop into at least two directions. One was that of a research-oriented art historian. The other was that of an active agent of the current art world,

whose range of activities tended to spread far beyond that which has been later understood as the core of a museology-based museum profession. Most art professionals are today facing a more and more diverse set of required professional qualifications. This case study leads in asking also in today's context many questions such as 'What is the relationship between curatorial work and art criticism and / or art historical research today?'

2.15pm, Session 3

*Twenty-five years' worth of acquisitions by the Museum of Douai: the Role of the Curator*  
By Françoise Baligand, Director, Musée de la Chartreuse de Douai [paper read in her absence by Jacques Kuhnunch, Chief Curator, Musée national du Château de Compiègne]

One of the fundamental missions of a curator is to enrich the museum's collections. It is not only the big museums that acquire art works. Since 1982 French museums of average size have also been able to do so. National museums in France receive their funding exclusively from the State, whereas regional ones receive subsidies which complement the share of territorial collectives. The FRAMS (Fonds Régional d'Acquisition des Musées, or Regional Fund for Acquisitions by Museums), which were created in 1982, are half financed by the State and half by the Regions. Thanks to the FRAMS grants, provincial museums may receive up to 80% of the acquisition, so that the Town only provides 20%. The Museum of Douai has amply benefited from these grants from 1982 to 2007. The Museum of Douai's collections unfold a panorama of European painting ranging from the 15<sup>th</sup> to the 20<sup>th</sup> centuries. The museum's acquisitions' policy aims not only to fill the gaps but also to enhance its existing strengths. As the museum cannot expand beyond its walls, each acquisition entails the storage of one work of inferior quality. Bearing these three criteria in mind, one can propose a selection of the last twenty-five years' most important acquisitions. Among the main paintings which were acquired, are works by the Maître de la Manne and Jean Bellegambe for the northern collections, the Pensionante del Saraceni for the Italian collections, Deshayes, Watteau and Greuze for the French 18<sup>th</sup> century ones, and Cross for the French 19<sup>th</sup> century collection.

*Europe, Russia, Europe: Dreams and Reality in International Exhibition Exchanges*  
By Ekaterina L. Selezneva, Deputy Director, State Tretyakov Gallery, Moscow

The large, multinational exhibition, *Europe, Russia, Europe*, took place in Moscow from 21<sup>st</sup> May to 29<sup>th</sup> July 2007. One of the major objectives of the exhibition was to set up an experiment, which at first glance seemed to be a simple one. This was to arrange an exhibition site where artists' works belonging to various national schools and times would meet. Art of different countries and historical epochs would be assembled in a single environment. One principle feature of the project was to have the lending museums themselves select works, which they regarded as important, for display on Russian exhibition territory. The organisation of the exhibition presented us with certain difficulties - as is to be expected with such an extremely complex and large project. *Europe, Russia, Europe* involved 28 different countries and 46 different museums and other institutions. The show itself included almost 100 different art works. Although there is supposedly a set format for creating such an exhibition, technicalities in various countries' rules and regulations, in particular concerning issues of customs and couriers in restricted areas in airports, proved to complicate the process considerably. Compromises had to be reached between every museum as to the proper manner of documentation and procedure. Multinational exhibitions provide museums with a



rare opportunity to present their audiences with wider, extremely innovative opportunities and are extremely beneficial to both the general public and the museums themselves.

4.30pm, ICFA Plenary Session

The ICFA Chair and Treasurer made full reports to the ICFA membership on the issues that had been discussed at the ICFA Board Meeting in the morning. Dr Stephen Lloyd, Dr Barbara Jaki and Jacques Kuhnle were all re-elected by a vote of the plenary session to their ICFA offices of Chair, Secretary and Treasurer for second and final three-year terms. The following four Board Members stepped down after their end of their terms of office: Roselyne Hurel, Stig Miss, Marianne Saabye and Birgitta Sandstrom. The following four new members were elected on to the ICFA Board: Dr Galina B. Andreeva (Pushkin State Museum of Fine Arts, Moscow), Dr Don Bacigalupi (Toledo Museum of Art, Ohio), Dr Giuliana Ericani (Museo, Biblioteca, Archivio, Bassano del Grappa) and Dr Magnus Olausson (Nationalmuseum, Stockholm).

## **Tuesday 21<sup>st</sup> August 2007: Museum visits in Vienna**

10.00am

The ICFA members toured the Österreichische Galerie Belvedere museum complex and gardens, viewing the re-organised permanent collection displays with medieval sculpture on the ground floor and a special exhibition of Polish medieval art in the Orangery, which had recently been converted into a special exhibition space. Considerable restoration work was being undertaken in the gardens.

12.00pm

At the Kunsthistorisches Museum the ICFA members enjoyed an in-depth tour the old master paintings' galleries in the company of Dr Klaus Schütz, the Director of the Gemäldegalerie and Vice-Director-General of the Museum itself. He pointed out many aspects of the changing décor and lighting in the picture galleries, and also explained his philosophy for the hanging of the paintings. ICFA members were also given a special tour of the newly refurbished paintings' conservation studios in the basement of the Museum, where the Chief Conservator of the Department, Elke Oberthaler, gave a fascinating tour of work present, notably in her studio, the late unfinished masterpiece by Titian of a the *Nymph and Shepherd*. During a café lunch at the Kunsthistorisches Museum, the ICFA Chair offered thanks to Dr Schütz and Elke Oberthaler for their very special tours and generous welcome at our host Museum.

3.00pm

A coach carried ICFA members to Klosterneuberg, a few miles north-east of Vienna, to visit the great monastery run by the Stift Klosterneuberg, where we were given an in-depth tour of the monastic art collections, which are especially strong in Austrian Medieval, Renaissance and Baroque paintings and sculpture.

6.00pm

The coach ferried ICFA members the short distance to the Museum Essl at Klosterneuburg, a major collection of international contemporary art formed by Mr and Mrs Essl, who were present to welcome us. After a fascinating introduction to the history of the collection in this purpose built modern museum, ICFA members were given tours of the collection by curatorial staff. Finally a buffet supper was kindly offered to ICFA members of the rooftop balcony of the Museum, overlooking the great monastery of Klosterneuburg.

### **Wednesday 22nd August 2007: Excursion day**

9.00 am

Departure by coach from Vienna, Kunsthistorisches Museum, for Schloss Rohrau

Following ICFA's customary practice, participants at the meeting paid special visits to private art collections.

The Rohrau Castle of the Harrach family in the area of Lower Austria originates from the 16<sup>th</sup> century. It houses one of the most significant private art collections in Austria. Today, the castle and its surroundings just a few kilometres out of Vienna is also a popular spot for music performances, excursions and family gatherings. After hearing a presentation of the castle and its collections of 17<sup>th</sup> and 18<sup>th</sup> century Spanish, Italian and Austrian paintings, the ICFA group was free to examine the vast galleries and salons with mostly paintings from the 16<sup>th</sup> century to the 18<sup>th</sup> centuries. Thomas M. Schapper, the paintings' conservator to the family collection, kindly led the fascinating tour and discussed some of the paintings he had recently treated.

11.30 am

Departure from Rohrau to Schloss Hof

Schloss Hof in Lower Austria near the border of Slovakia is a large complex of buildings and gardens, built during the early 18th century by Field-Marshal Prince Eugene of Savoy. The castle's second owner was Empress Maria Theresa, during whose time the main building was remodelled in French classicist style. The castle served as the Empress's family's rural estate but also as the setting for official celebrations of the Habsburg monarchy. In 1898, during Emperor Francis Joseph's reign, the castle was turned into a military training court and the former interior furnishings were removed to Imperial warehouses in Vienna. The furnishings of the castle served later in other imperial buildings and, after the collapse of the monarchy and the creation of the Republic of Austria in 1919, for government buildings and embassies.

From a museological point of view the site is of great interest because of its renovation and re-opening as a museum and a cultural activities centre in May 2005. The renovation project, which is among the most ambitious in Austria's post-war history, was stated in 2002. The reopening was preceded by major research into the former furnishings and old inventories. Some of the apartments of the imperial family are now shown in the way they were furnished during the 18th century. The present Schloss Hof is a combination of history and innovative museum display techniques.

A special part of the complex is its large Baroque terrace garden between the castle's main building and the March River slopes. The gardens were designed by the castle's first architect Lucas von Hildebrandt. In their time they were most famous for their design, but later on the

gardening was neglected. However, the basic structure of the garden remained intact. With the help of excavations by landscape architects, historical maps and paintings from around 1760, the gardens were restored to their original state, whose variety of forms and colours was a surprise for many. Later in 2007 the Orangerie of Prince Eugene, a highly advanced construction of its kind for the 18<sup>th</sup> century, will be opened to visitors.

The ICFA group was happy to meet the director of Schloss Hof, Dr Kurt Farasin. The group was also honoured by the presence of Dr Carl Aigner, head of ICOM Austria and the main organiser of ICOM Vienna 2007 General Conference XXI, during the visit and lunch at Schloss Hof.

7.00 pm

“Heuriger” at Grinzing, Vienna, with coach transportation from the centre and back

ICFA farewell dinner was organised in the Vienna wine growing district with many cosy wine bars serving local wines and dishes. Dr Lloyd, Chair of ICFA, received many thanks and congratulations for one more succeeded committee meeting. Unfortunately, ICFA’s vice chairman Dr Weschenfelder, Vice-Chair of ICFA had to leave Vienna before the closing evening and could not be there to receive the participants’ gratitude for his excellent organisation of this successful meeting and study day - in close association with Dr Aigner, Chair of ICOM Austria.

Riitta Ojajärvi  
(ICFA Board member)