



ICOM – ICFA Annual Meeting, Rome, 13-17 october 2009

STUDY DAY AND PROGRAMME

**ROME AND THE WORLD: THE ARTS IN ROME
FROM 1860 TO 1911**

PROGRAMME

TUESDAY, 13 OCTOBER, Palazzo Barberini

17.00 Welcome and guided tour to the collection

WEDNESDAY, 14 OCTOBER, ING Istituto Nazionale per la Grafica

Study day: *“Rome in the european culture in the second half of XIX century (1860-1911)”*

9.00 visit at ING collections

10.00 Lectures

13.00 lunch

14.30-18.00 Round table – The loan fees in the temporary exhibitions

THURSDAY, 15 OCTOBER

9.00 visit at Galleria Borghese

12.00 visit at Villa Torlonia

13.30 lunch at Limonaia of Villa Torlonia

16.00 visit at Palazzo Farnese

18.00 visit at Galleria Nazionale d’Arte Moderna

FRIDAY, 16 OCTOBER

9.00 visit at Galleria Spada

11.00 visit at Musei Capitolini

13.30 lunch at Musei Capitolini

16.00 visit at Centrale Montemartini

18.30 visit at Palazzo Altieri

20.30 dinner

SATURDAY, 17 OCTOBER

10.00 visit at Palazzo Altemps

12.00 lunch and visit at Villa Medici

STUDY DAY

Rome, October 14th 2009
Istituto Nazionale per la Grafica

The ICOM ICFA Annual Meeting 2009 presents a key theme for the arts of Italy and Europe: the period from just after the independence of Italy and the final transformation of Rome into a modern capital. Within fifty years the eternal city radically changed its face, losing part of its wonderful landscapes and monuments, reaching European urban standards while still retaining most of its grandness and fascination. For centuries the naturalistic and archaeological landscapes of Rome had been a magnet, a school and a myth for great artists, and their works recorded and depicted the face of the city. They have been witnesses to the melancholic disappearing views of Rome, but also to the new intellectual vitality that let the city become an attractive centre expressing new art forms.

The Annual Meeting 2009 is organised into two different sessions: in the morning the conference is concerned with the main theme developed by several speakers coming from European countries, analysing the subject from different points of view. In the afternoon, the meeting continues as a roundtable open only to professionals with an invitation. The round-table is concerned with one of the most important and delicate current issues in the gallery and museum world, that is to say the question of loan fees for temporary exhibitions. The speakers participating in the round-table are museum directors and art historians involved in this field.

KEY-NOTE SPEAKERS:

Maria Vittoria Marini Clarelli, Director of the galleria Nazionale d'Arte Moderna, Rome: *Rome and the world: the arts in Rome from 1860 to 1911*

Matteo Lafranconi: *International artists in Rome from 1860 to 1911*

ORDINARY SPEAKERS:

Dr. Doina Punga, Senior researcher, Romanian National History Museum, Bucharest, Romania: *A few historic, stylistic and technical landmarks for Romanian Artists: the presence of painters, lithographers and engravers in nineteenth-century Italy*

Ellen J. Lerberg, Senior curator, National Museum for Art, Architecture and Design, Oslo, Norway: *The Norwegian painter Anders Castus Svarstad (1869-1943) in Rome*

Jan Gorm, Curator, Hirschsprung Collection, Copenhagen: *A masterpiece is born: the Danish painter L.A. Schou in Rome 1864-1867*

With the sponsor of : Ministero per i Beni e le Attività culturali, and the Assessorato alla Cultura del Comune di Roma

With the participation of :

Istituto Nazionale per la Grafica, Galleria Borghese, Galleria Nazionale di Arte Moderna, Musei Capitolini, Villa Torlonia, Palazzo Barberini, Galleria Spada, ABI – Palazzo Altieri, Palazzo Altemps, Ambasciata di Francia, Palazzo Farnese, Villa Medici.

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Truelsen	Susanne.	Faaborg Museum, Faaborg (Denmark)	info@faaborgmuseum.dk 7
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MINUTES

Tuesday 13th October 2009: Palazzo Barberini



Palazzo Barberini

Twenty-five ICFA members gathered together for the 2009 annual meeting in sunny autumnal Rome at the Galleria Nazionale d'Arte Antica in the Palazzo Barberini, where the Director, Anna Lo Bianco, warmly welcomed the group in the setting of the magnificent saloon, the ceiling of which is decorated with Pietro da Cortona's celebrated fresco, *The Triumph of Divine Providence*, a pictorial paean to the Barberini family. Anna Lo Bianco and her colleague Elisabetta Guerriero then took us into the gardens behind the palazzo, where they introduced us to the history of the building, the gardens, the Barberini family and the national gallery of old master paintings.

The palazzo had been purchased by the Italian State in 1949 as the new seat for the National Gallery of Old Master Paintings. Of particular interest was the account of the ongoing restoration of the palazzo and the recovery of spaces within the main building from the Italian Army Officers Club, a body that after more than seventy years' residency had agreed to move its premises into a casino at the end of the gardens. Anna Lo Bianco outlined her strategy to liberate and renovate rooms both for administrative purposes and for the new display of less well-known parts of the collection, especially of eighteenth-century paintings, that had long been in store. As part of the tour a glimpse was offered into the main internal seventeenth-century staircase of the complex building, which was being carefully restored with particular attention given to the renderings of the surfaces.

The second floor of the building was still undergoing restoration. There then followed a tour of the old master paintings collection on the first floor, which had been rehung relatively recently and also relit and redisplayed to great effect. The sequence of ten galleries showed off the highlights of the collection, Italian old masters from the late fifteenth to the late seventeenth century. Among the treasures of Renaissance period on show were masterpieces by Raphael and his school, the Dossi brothers, Garofalo, Andrea del Sarto, Bronzino, Lotto, Tintoretto, Titian and El Greco, while from the Baroque epoch there were

outstanding works by Caravaggio and his followers, Guido Reni, Domenichino, Guercino, Lanfranco and sculptures by Bernini. The tour was followed by a reception and refreshments in the elegant oval saloon.

Wednesday 14th October 2009: Istituto Nazionale per la Grafica (ING)

ICFA members assembled at the Istituto Nazionale per la Grafica (ING), located in the recently restored Palazzo Poli, immediately behind the Trevi Fountain. This organisation has since 1975 incorporated both the Italian national prints and old master drawings' collections (the Calcografia Nazionale and the Gabinetto Nazionale delle Stampe), the latter having been formerly housed in the Villa Farnesina.

Giulia Fusconi, art historian at ING, after welcoming the group, then gave members a fascinating history and then a tour of the calcografia, or printing studio, where many of the old printing presses are stored and still used by contemporary artists. Modern impressions were being printed – and sold - from the original copper plates up until fairly recently. ING has long had an active programme of exhibitions of prints, both of historical masters as well as of modern and contemporary artists. This was then followed by a tour of the calcoteca or store of copper plates, which are preserved on racks in air-conditioned surroundings. With over 23,000 copper plates, ranging in date from the around 1500 to the present day, this is the world's most important such collection, and includes plates engraved or etched by artists such as Marcantonio Raimondi, Piranesi and Morandi.

The collection was established by Pope Clement XII in 1738, when the copper plate collection of the Rossi family, printers in 17th and 18th century Rome, was acquired. It was further increased with the Piranesi, Canova, Volpato, Camuccini, Rossini and Romero collections in addition to the Morandi, Carrà and Gentilini donations. We were then taken into the main part of the Palazzo Poli where the old master drawings and prints are stored. We were privileged to be shown a group of masterpieces from both collections, including famous prints by Durer and Rembrandt and among the drawings one of the celebrated drapery studies by Leonardo da Vinci. The ICFA group was shown the state-of-the-art storage cabinets for the prints and drawings. Of special interest was the opportunity to see one of the series of bound volumes from the 18th century containing 6,500 old master drawings and 5,700 prints from the 16th, 17th and 18th centuries, part of the Corsini collection, which is on long-term loan from the Accademia Nazionale dei Lincei. It was intriguing to see the notes in pencil that had been written on to the mounts by generations of art historians. Also housed there is the national collection of 70,000 prints and drawings.

Wednesday 14th October 2009: Study Day at ING

The rest of the morning was taken up with lectures that formed the first part of the study day, held in the Sala Dante at ING. After a formal welcome to ICFA – and ICOM-Italy members - by Antonella Fusco, director of ING, she introduced from ICOM-Italy Alberta Campitelli, director of Villa Torlonia, Rome. The organiser of the meeting, ICFA board member Giuliana Ericani, director of the Museo Biblioteca Archivio in Bassano del Grappa, then introduced the structure of the study day with two more general papers from the Italian

perspective being followed by three presentations on less well known European artists. The first speaker was Maria Vittoria Marini Clarelli, director of the Galleria nazionale di arte moderna (GNAM) in Rome.

She surveyed the key theme for the arts of Italy and Europe: the period just after the independence of Italy and the final transformation of Rome into a modern capital. In fifty years the eternal city radically changed its face, losing part of its wonderful landscapes and monuments, reaching European urban standards while still retaining most of its grandness and fascination. For centuries the naturalistic and archaeological landscapes of Rome have been a call, a school and a myth for all kinds of artists, and their works recorded and depicted the face of the city. They have been witnesses to the melancholic disappearing views of Rome, but also of the new intellectual vitality that allowed the city to become an attractive centre expressing new art forms.



Exhibition « La Maestà di Roma ». William Turner, *Raphael with Fornarina*. London, Tate Gallery

The second speaker was Matteo Lafranconi, art historian at the Galleria Nazionale di Arte Moderna (GNAM) in Rome, who addressed the theme of international artists in Rome from 1860 to 1911. He described two major research projects, both supported by GNAM, that have delineated the historical coordinates of the Ottocento in Rome, the ‘long century’ running from Neo-classicism to World War I. The cosmopolitan culture favoured by the universalism of the papacy has been studied – for the period from Napoleon to the Unification of Italy – in *Maestà di Roma* (2003, catalogue published by Electa), whilst the international impulse given by the Modernist culture of the Esposizione Universale of 1911 was analysed in depth by *Roma 1911* (1981, catalogue published by De Luca). Sliding forward some of the historical points of view from *Maestà di Roma*, and looking behind for the roots of modernist cultures displayed in *Roma 1911*, the speaker attempted to represent ‘if’ and ‘how’ Rome was able to maintain an international and cosmopolitan role in art during the arduous decades after the Unification of the country.

The third speaker was Jan Gorm Madsen, Curator at the Hirschsprung Collection in Copenhagen, who addressed the topic: ‘A masterpiece is born: the Danish painter Ludvig

Abelin Schou in Rome 1864-1867'. In the course of the last three decades international interest has focused on Danish art from the first half of the nineteenth century, whereas isolated exceptions have been the norm when it comes to the study of the second half of the century. In Denmark of the 1860s a group of artists, known as 'the Europeans', turned their gaze towards the international currents and several of them spent time in Rome. One of them was the painter L.A. Schou (1838-1867), who arrived in the city in 1864 and stayed there for extended periods until 1867, when he died in Florence from cholera.

He had been able to visit Rome, thanks to a sympathetic uncle, after being turned snubbed by the Copenhagen Academy of Art. In 1867 he exhibited a painting in Copenhagen showing 'Chione killed during a hunt by the offended goddess Diana'. The story of its genesis illustrates how - during his stay in Rome - the young painter drew on the city's wealth of models and sources of artistic inspiration.



L.A. Schou, *Chione killed during a hunt by the offended goddess Diana*.
Ribe, Ribe Kunstmuseum

The fourth speaker was Elena Doina Punga, Senior Researcher at the Romanian National History Museum in Bucharest, who presented a paper on 'A Romanian artist in Rome, Gheorghe M. Tattarescu (1818-1894)'. Tattarescu, who was a nephew and pupil of a church painter familiar with the traditional canons of the Byzantine Ermini, arrived in Rome in 1845 with a scholarship from the Romanian church authorities. Studying at the Accademia di San Luca, he trained with Silvagni, Carta, Cherici, Capalti and Agricola. In 1850 he won a prize at the Accademia for the biblical composition of 'Simon and Levi rescuing their sister Dina, kidnapped by Sichem and Henor'. This painting had initially been rejected from the competition as not being 'Italian and Catholic', but it was accepted finally due to the intervention of the pro-Romanian cardinal Mezzofanti. As a result of his studies in Rome, Tattarescu brought back to his native country a new vision and artistic language.

The fifth speaker was Ellen J. Lerberg, Senior Curator at the National Museum for Art, Architecture and Design in Oslo, whose paper was concerned with 'The Norwegian

painter Anders Castus Svarstad (1869-1943) in Rome'. A.C. Svarstad came to Rome from Kristiania (Oslo) for the first time in April 1908. From his letters home it is also known that he spent much time studying in the major art collections in Rome, such as the Vatican and the Galleria Colonna. Svarstad had been working in a rather old-fashioned manner, but he developed a brighter palette and incorporated new motifs in his cityscapes, while well known Roman locations began to appear in his works.

Wednesday 14th October 2009: Round-table discussion

The afternoon session in the Sala Dante at ING was devoted to a round-table session concerning one of the more significant and pressing current issues in the fine art museum world, that is to say the question of 'loan-fees' for temporary exhibitions. The speakers were Maria Vittoria Marini Clarelli, director, Galleria Nazionale di Arte Moderna (GNAM), Rome; Giuliana Ericani, director, Museo Biblioteca Archivio, Bassano del Grappa; Antonella Fusco, director, Istituto nazionale per la Grafica (ING), Rome; Jacques Kuhmunch, chief curator, Musée national du château de Compiègne; Stephen Lloyd, formerly senior curator, Scottish National Portrait Gallery, Edinburgh; Stig Miss, director, Thorvaldsens Museum in Copenhagen; Marion Tenbusch, project manager, Exhibition Department, Réunion des musées nationaux (RMN), Paris; and Ingebjörg Ydstie, chief curator, Munch Museum, Oslo. All of the speakers spoke about the considerable variety in the policies between their institutions and within their countries' towards the issue of charging of 'loan-fees' for temporary exhibitions. There was clearly no international standard or even nationally agreed policy on this matter.

The range of experience was illustrated by the contrast by the strategy of the Munch Museum in Oslo, a civic museum run by the City of Oslo. For many years the policy of the Munch Museum has been that exhibitions abroad should be financed separately from ordinary budgets and that these should not entail any costs for the City. It is well known that the Munch Museum charges rather high 'loan-fees', which have in part been an important income for the museum. Considerable sums have been paid for conservation and framing, but administrative as well as courier fees (compensation for loss of work days when travelling) have also been charged on a regular basis. However, the museum does sometimes waive loan fees, when it negotiates reciprocal loans and exhibitions (such as on recent projects involving Schiele and Whistler). The Munch Museum has also raised a very substantial capital sum towards the funding of an extension of an extension to the museum, by placing three paintings on long-term loan in a Japanese private company gallery. Elsewhere in Norway it is the policy of the National Museum of Art in Oslo not to charge 'loan-fees'. Meanwhile the Bergen Art Museum does demand 'loanfees' but it discriminates between national and Nordic loans, which are free of charge or with lower fees than for international loans.

By contrast to the Norwegian experience, the Danish fine art museums generally had a policy of not charging 'loan-fees', whilst at the same time asking for appropriate recovery of administration and preparation costs for each loan request. The emphasis in the Danish museums was very much on knowledge transfer and cultural exchange. In effect, only a few Danish museums made regular loans abroad, and these were usually of paintings from the

‘golden age’ (c.1800-1850) of Danish art. It was also evident that the charging situation for loans between museums in Denmark was treated differently from international loan requests. The Ministry of Culture forbids the Royal Museum to charge fellow Danish museums for loan requests.

The situation in France was not dissimilar to that in Denmark. Major international institutions wish for associated costs on loans to be recovered from other borrowing international institutions. Effectively in France there is a two-tier matrix of charges between the higher charges, made for major international loans and requests, in comparison with the internal loan situation within France and a lower charging regime. It was also noted that within France there is a strong sense of museums – and their exhibition programmes – offering the public a state service in educational and cultural terms.

The exhibition department of the RMN organizes about 20-25 exhibitions per year and is regularly confronted with ‘loan-fees’ from museums all over the world. Generally, European and American institutions ask for ‘loan-fees’ of a few hundred euros. Preparation costs for loans are often added and these costs are increasing. Japanese ‘loanfees’ can go up to a several hundred euros. Russian institutions are more and more involved in co-operation projects as well as loan exchanges and thus high ‘loan-fees’ are less systematic. Smaller museums mostly do not invoice ‘loan-fees’ but rather charge for conservation work as well as for preparation of loans for travelling (glazing, framing, back protection etc). Increasingly, private lenders and collections ask for financial contributions that cannot be met by a public institution like the RMN due to our policy. Nevertheless, some exhibition projects need the support of private collections.

Reasonable amounts for charges including preparation, conservation, condition reporting and administrative costs are acceptable although the multiplication and increase of these costs can make it very difficult to organise exhibitions with tight budgets. If very high amounts are requested we are obliged to withdraw the loan request. If key works for a show are concerned, exceptions are closely studied and negotiated with the lender. As a general rule, exhibition budgets exclude high ‘loan-fees’. Nevertheless, one is forced to conclude that ‘loan-fees’ and preparation costs are spreading due to budget restrictions, which many museums have to face, and this is also due to an increasing number of exhibitions and loan requests.

The policy of the Musée National du château de Compiègne is not to ask for ‘loanfees’ when it lends to exhibitions in France as well as abroad. Nevertheless, when the required objects or works need conservation work we will ask the borrowing institution to bear these conservation costs. In such a case, after having received approval on the technical and scientific work to be carried out, the conservator will send his or her estimate to the borrower for acceptance. In case of disagreement about such costs, the château de Compiègne decides accordingly. When the château de Compiègne requires loans from foreign museums it refuses systematically to pay ‘loan-fees’ unless a work is of outstanding importance for the exhibition content and then only after negotiations with the lending museum. Nevertheless, when requested, the musée national du château de Compiègne always accepts the principle of

couriers and the corresponding 'per diem' for all its exhibitions. One needs however to raise the real problem of 'loan-fees'. If these fees can financially help a museum one could in principle accept them. Although such a system should not replace failing public authorities in order to finance the functioning of museums to the detriment of the public service and the scientific community. There is a real danger of negative impact to exhibitions from budget restrictions that are current right across the art and museum worlds.

The perspective from Italy was not dissimilar to that being experienced in France, with problems of higher 'loan-fees' being requested for international loan requests from America and Russia, in addition to exceptional 'loan-fees' being demanded by some private owners, often at a high level per venue. Another issue of concern was the rise of exhibitions being organised by private companies, who were prepared to offer large sums of money to secure the loans of works of art from institutions. It was noted that currently the national and civic museums in Italy do not charge or request 'loan-fees'. One solution that was proposed in response to this increasingly expensive environment was to turn away from expensive 'blockbuster' international exhibitions and to renew the focus on reciprocal exhibitions - with a more scientific basis or rationale - between institutions where 'loan-fees' could be avoided altogether. Another possible outcome is that in Italy all museums – national, regional and local – are having to consider introducing 'loanfees' as a source for raising revenue.

The situation on loan fees or matrix of charges in Scotland was in state of transition. Hitherto the National Galleries of Scotland (NGS) had not charged 'loan-fees' to other institutions, and had only recovered preparation costs. However, recently it was becoming increasingly apparent that both international, UK and Scottish museums were beginning to charge NGS costs for loan requests at an often considerably higher level than NGS was charging to other institutions. In order to create a level playing field and to recover appropriate costs involved with the preparation and administration involved with loan requests, in 2009 NGS instituted a review to examine the situation especially across the UK with a view to changing its own policy on a matrix of charges. NGS remains committed to lending and intends to be transparent, realistic and clear with all borrowers as to where the costs lie for all loans. NGS wishes to facilitate loan requests through a policy of flexibility and positive impact. It was noted that the Victoria and Albert Museum in London had put its matrix of charges for loans onto its website, and it was likely that in due course NGS would follow this transparent, accessible and robust route, which it is hoped that this will encourage realistic expectations and requests.

The round-table discussion was welcomed by the ICFA speakers as well as by members of the audience. It was commented that 'preparation fees' were getting more and more expensive. It was noted that fees were increasing in response to loan requests being made to American institutions. It was also very difficult for Russian institutions to lend works of art without charging fees, and these were often expensive. High fees were being charged to Japanese institutions for loans of works of art made to them. A number of the participants, including those from Norway, Scotland and Italy indicated that the debates about 'loan-fees' and the level of a matrix of charges were ongoing within their institutions or cultural administrations. There was also a discussion about the problems caused by the very high

levels of charges sometimes asked by private owners. Likewise the different priorities were noted between Kunsthalle, or exhibition-centred venues, in contrast with publicly owned art museums with long-term obligations towards their permanent collections. It was generally agreed that the term 'loan-fees' was unhelpful and that a more accurate term would be 'matrix of charges'. The discussion illustrated the current state of flux within the international museum community about 'loan-fees' and this question illustrated the problematic environment within which museums' exhibitionmaking now has to operate, especially in light of the current restricted economic climate and with regards to the tensions between public service ethos and private sector profit.

Wednesday 14th October 2009: ICFA Board and General Assembly meetings

After the round-table discussion, Antonella Fusco, Director of ING, made the ING boardroom available to ICFA for its Board and General Assembly meetings. The Treasurer presented the Financial Balance for the Year 2009, which showed that ICFA's finances remained in a stable position and healthy condition. The Chair then reported on the activities of the previous year, noting the success of the meeting in Athens in autumn 2008, which had been organised in collaboration with ICOM-Greece. The Chair noted his attendance at ICOM and its 24th General Assembly in Paris from 8th to 11th June 2009. The ICOM meeting in Paris elected Rio de Janeiro as the venue for the 23rd ICOM General Conference in 2013.

ICFA in the future:

1 - ICOM 22nd General Conference in Shanghai, 7th to 12th November 2010

The dates for ICOM's 22nd General Conference in Shanghai were announced: 7th to 12th November 2010. It is hoped that a number of ICFA members will be able to attend the General Conference in Shanghai.

In Paris in June 2009 the Chair of ICFA had attended a joint meeting with the Chairs of DEMHIST, GLASS and ICDAD (in collaboration with ICOM China) to further discuss a joint meeting of these four International Committees as part of the General Conference at Shanghai in November 2010. The theme of the joint symposium was decided on: 'Cultural Transfer between East and West / West and East'. The title was focussed on the following title: 'From Silk Road to Container Ship: Artefacts, Environment and Cultural Transfer'.

The symposium will invite speakers from all four international committees and from among our Chinese colleagues to discuss historical and contemporary perspectives of artistic exchange. (Three keynote speakers, who are non-ICOM members – from Europe and one from China are being invited and on potentially from Beijing.

Two of the keynote speakers identified so far are Professor Christiaan Jörg of the University of Leiden, who is a specialist in Chinese ceramics and East India Company trade, in addition to Professor Robert Bickers of the Department of History at Bristol University, who specialises in modern China, and the history of colonialism, and in particular of the British empire and its relations with China and also the history of Shanghai from the 1840s to the 1950s).

Papers for presentation in Shanghai will be welcomed by ICOM members of all four international committees, and participants should send abstracts of their proposed papers to

their international committee Chairs before the end of March 2010. Topics for papers might include Eastern influence on European architecture and garden design as well as on the fine and decorative arts, in addition to the impact of Western architecture in modern China and vice-versa. Fundamental themes such as exploration and migration, alongside stylistic phenomena such as ‘Chinoiserie’ could be explored in the presentations.

The four Chairs of the International Committees warmly invite Chinese scholars and museum colleagues to present recent and original research within this unique international forum. It was agreed that a joint application form for the four International Committees joint symposium in Shanghai would be completed by the four International Committees to submit to ICOM for support for Committees to implement ICOM’s strategic plan for 2008-2010 (this was submitted to ICOM in January 2010).

Full details of the ICOM 22nd General Conference in Shanghai are now on the ICOM website.

2 - ICFA Meeting, Ashmolean Museum of Art and Archaeology, University of Oxford, 29th June to 3rd July 2010

The Chair reported on his continuing progress to organise ICFA’s forthcoming meeting at the Ashmolean Museum of Art and Archaeology in the University of Oxford, which will be hosted by previous ICFA Chair, Dr Christopher Brown, director of the Ashmolean, who has just completed leading the £61 million new building and accompanying set of displays of the permanent collection based on the design rubric of ‘Crossing Cultures, Crossing Time’.

The dates for this meeting are now confirmed as from Tuesday 29th June to Saturday 3rd July 2010. The ICFA Chair has held two recent planning meetings in Oxford with Christopher Brown – together with Paula Falck, Events Manager at the Ashmolean, who will assist in the organisation of the meeting - and the programme has been virtually finalised. Provisionally, on the evening of Tuesday 29th June there will be a welcome reception at the Ashmolean Museum. On Wednesday 30th June there will be a study-day at the Ashmolean on the theme of ‘New museums and new display strategies for the 21st century’.

In the morning a number of speakers involved with the Ashmolean project will analyse aspects of its genesis and delivery. It is hoped that two guest speakers will be invited from London and Berlin to discuss recent similar museum developments. In the afternoon ICFA members are welcomed to present papers concerning current or future developments at their own institutions. Please could ICFA members wishing to speak at the Oxford meeting send abstracts to the ICFA Chair as soon as convenient.

On Thursday 1st July there will be a tour of other museums and galleries in Oxford. On Friday 2nd July there will be a coach excursion to a few key cultural sites around Oxford, which will include either Blenheim Palace (Duke of Marlborough) or Waddesdon Manor (Rothschild family and the National Trust) and / or Kelmscott (William Morris and the Society of Antiquaries of London). On the morning of Saturday 3rd July we are planning a walking tour of pre-Raphaelite Oxford studying buildings, stained glass, tapestries and paintings by artists such as Morris, Millais, Holman Hunt and Burne-Jones. The costs for ICFA members to attend the 2010 Oxford meeting will be the same as for the 2009 meeting in

Rome. Booking details will be posted on the ICFA website during February 2010. It would also be useful if ICFA members planning to attend the Oxford meeting could let the Chair know as soon as convenient.

3 - ICFA Meeting, Malta, 2011

For the 2011 Meeting it is likely that ICFA will receive a formal invitation from Malta, which would be most welcome, as ICFA has hitherto not held a meeting there. Francesca Balzan, Curator of the Palazzo Falson Historic House Museum, has been in communication with the ICFA Chair. She has held a meeting in November 2009 on this possible ICFA Meeting with the ICOM Malta Chair, as well as with Michael Lowell of Palazzo Falson and Theresa Vella of Heritage Malta, both of whom were present at the Rome meeting. The current and future ICFA Chairs will continue these promising discussions with our Maltese colleagues.

4 – Other projects

For the 2012 Meeting there is still a proposal on the table from ICFA Board Member, Don Bacigalupi (former Director of the Toledo Museum of Art, Ohio, and now Director of the Crystal Bridges Museum of American Art in Bentonville, Arkansas) to Toledo, but also with visits planned to Cleveland and Detroit. Don Bacigalupi has informed the ICFA Chair that arrangements are still in place for a potential meeting based in Toledo, and that he would be still be able to be closely involved with the planning for that meeting.

For the 2013 Meeting, there is still the welcome proposal on the table from ICFA Board Member, Galina Andreeva, who is also Director of ICOM Russia, for ICFA to come to Moscow. In 2013 there is also to be the 23rd ICOM General Conference in Rio de Janeiro.

New ICFA Board Members and notification of election of new ICFA Officers

Four new ICFA board members were elected to serve three-year terms, which can be renewed for a further three years. They are:

- Jan Gorm Madsen, curator, The Hirschsprung Collection, Copenhagen
- Marion Tenbusch, project manager, Exhibitions Department, Réunion des Musées Nationaux, Paris
- Theresa Vella, Heritage of Malta, Malta
- Ingebjorg Ydstie, chief curator, Munch Museum, Oslo.

Their appointments were warmly welcomed by the rest of the ICFA Board and also by the ICFA members present.

As the ICFA Chair / President, Secretary and Treasurer will all step down from the ICFA Board after the Meeting in Oxford, notification is made here of an election of new ICFA officers to be made at this forthcoming meeting. The newly elected officers will serve for three years, renewable for a further three years.

Thursday 15 October 2010

This day was allocated to visits to museums and galleries in Rome, travelling on the local bus routes. In the morning ICFA members visited the Galleria Borghese, where there was a popular but crowded exhibition juxtaposing paintings by Caravaggio and Francis Bacon. Curiously these works were installed on large screens placed in the major reception rooms on both the ground and first floors. The installation, which interesting in itself, was generally felt to be unsympathetic to the rich surroundings and interiors of the Galleria Borghese. The recent restoration of the building was widely admired by the group. Intelligent installations and clear lighting of paintings and sculpture together were also praised.

The following visit was to the Villa Torlonia museum complex to the north-east of the centre of the city, where we were welcomed by its director, Alberta Campitelli, who led a tour of this archaeologically important and culturally significant site. The ICFA members were then given a fascinating tour of the main building as well as of the surrounding park, both of which have been beautifully restored since its acquisition by the City of Rome and its opening to the public in 1978. Between 1925 and 1943 the Villa served as the private residence of the Fascist dictator Benito Mussolini and his family. From 1943 to 1947 the Villa and gardens were occupied by Allied Forces. After World War II the building and the gardens suffered ruin, vandalism and the theft of sculptures and garden ornaments.



Villa Torlonia

The Villa was built for the Torlonia family, who were the last great aristocratic family of Rome. Originally from France, the family made their fortune from banking in Rome during the later 18th century, with their zenith occurring during the Napoleonic period, when they were ennobled as princes. The main palace, in effect a casino, was completely remodelled in the early 19th century by the noted Papal architect and urban planner Giuseppe Valadier. In the following generation the building had a second phase of addition made by the architect Giovanni Battista Caretti. The restoration of the exterior and interiors, with their frescoes, stuccoes, mosaics and marbles was exceptional.

During the restoration of the building various underground discoveries were made. There were two underground bunkers constructed for Mussolini, one anti-gas and the other anti-aircraft. Nearby there was found a frescoed circular room dating to 1835-1840, which was designed by Giovanni Battista Caretti in imitation of an Etruscan tomb. After we had studied the exterior of the famous Casina delle Civette (The House of the Owls), an eccentric masterpiece decorated with eclectic stained glass collections, lunch was served at the Limonaia in the landscaped grounds of Villa Torlonia.



Casina delle Civette

In the afternoon, thanks to the good offices of ICFA Treasurer, Jacques KuhnMunch, we were privileged to be able to visit the Palazzo Farnese, now the embassy of the French Republic, and therefore generally difficult to access for both public and scholars. It was a special experience for the ICFA members to be able to admire the architecture – by Antonio da Sangallo, Michelangelo and Vignola - of the internal courtyard and the back of the building. We were then allowed to visit some of the grandest interiors on the first floor, including the magnificent Hercules Room and the exhilarating Carracci Gallery, with its complete decoration of mythological frescoes painted by Annibale Carracci from 1598 to 1602.



Palazzo Farnese. The Gallery frescoed by Annibale Carracci

That evening the ICFA members assembled at the Galleria nazionale di arte moderna (GNAM) to the north of the centre of the city. There we were welcomed by the director, Maria Vittoria Marini Clarelli. She gave us a lively and informative tour of this spectacular 1930s building and its comprehensive displays of Italian 19th and 20th century art up to the 1960s, together with masterpieces by key foreign artists, notably the French Impressionists and Post-Impressionists as well from the Vienna Secession. Dinner was served in GNAM's excellent restaurant.

Friday 16th October 2010

In the morning we assembled at the Palazzo Spada, close to the Palazzo Farnese, where we studied the paintings in the Spada Gallery. These four rooms on the first floor were opened to the public in 1927 after the Palazzo had been acquired by the Italian State, with the rest of the building becoming the permanent seat of the Consiglio di Stato. The rooms are hung with the small collection of 16th and 17th century paintings, mostly by Italian painters but with some works by foreign artists working in Italy. The Spada Gallery is unusual in that it is an old picture gallery from the 17th century which still preserves the close double-hanging of paintings in a rich assemblage with furniture, sculpture and objets d'art both ancient and modern. The majority of the works displayed come from the collection formed by Cardinal Bernardino Spada (1594-1661).

Later that morning we walked to the Capitol and the Musei Capitolini where we were welcomed by the curator of the Pinacoteca, Sergio Guerrino, who gave us a spirited and informative tour of the new archaeological spaces underneath the Capitol with their impressive views over the Forum. He then led us upstairs to the Pinacoteca where he took us through the galleries of old master paintings, mostly by Italian artists working from the 15th to 18th centuries. He carefully explained the origins of this great civic collection as well as current issues and debates surrounding conservation and attribution of various key pictures. Some of the group were able to visit the well-designed and labelled temporary exhibition, 'Michelangelo: architetto a Roma', comprised of drawings, prints and models. Lunch was served in the rooftop restaurant with its glorious views over the City of Rome.



Michelangelo, *San Peter's Dome*, Rome, Città del Vaticano,
Archivio Storico della Fabbrica di S Pietro

After lunch the ICFA group took the bus to the south of the city where we visited Centrale Montemartini, part of the Musei Capitolini. This is an extraordinary example of an industrial building transformed into an exhibition space. It was originally the first public electricity plant in Rome, named after Giovanni Montemartini. The vast rooms in the building, in particular the Hall of the Machines with its fine Liberty style furnishings, preserve turbines, diesel engines and colossal steam boilers unaltered from the power plant. For the last ten years this building has displayed an outstanding collection of classical sculpture from the excavations carried out in Rome at the turn of the nineteenth century.



Centrale Montemartini

In the late afternoon after walking through the old Ghetto of Rome and witnessing a Jesuit son-et-lumière performance in the church of the Gesù, the ICFA group gathered at the Palazzo Altieri, now the headquarters of ABI – the association of Italian bankers.



Palazzo Altieri. Salon pompéien

The palace is private and the family still live in parts of the 17th century building. After welcoming us in main the salone, whose ceiling was decorated with a fresco by Maratta, the curator of the collection gave us a tour of the principal apartments that are used for meetings and conferences. These rooms, which still retained their original decorative schemes, were hung with 17th, 18th and 19th century religious works, landscapes and family portraits. The tour continued with a sequence of smaller more intimate cabinet rooms that were fully decorated with panelling and frescoes in the neoclassical style. The event was concluded hospitably with a drinks reception. The group later enjoyed an open-air supper at a nearby trattoria in Piazza Navona.

Saturday 16 October 2009

In the morning the ICFA members assembled at the Palazzo Altemps, where we were provided with an excellent tour of this Renaissance palace, which still contained many of its original frescoes, fireplaces and an intact chapel. The palace now is used as a backdrop for one of Rome's famous collection of classical statues, which were formerly displayed in aristocratic collections across the city. A number of these celebrated statues had been imaginatively restored and reconstructed creatively by sculptors working in Rome during the 17th, 18th and 19th centuries.



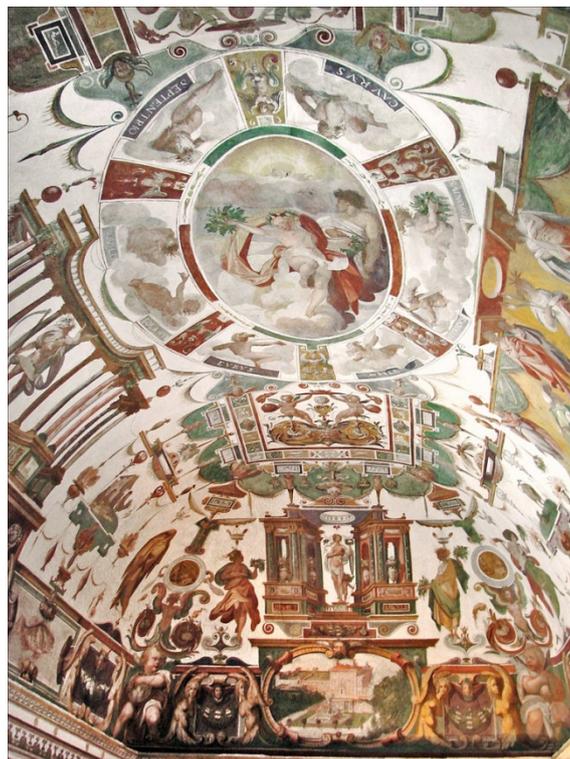
Palazzo Altemps

Later that morning the ICFA group walked across the centre of the city to the Spanish Steps and ascended them to the Villa Medici. Marc Bayard, Chargé de mission pour l'histoire de l'art at the Villa Médicis, welcomed us to the Villa, showed us the gran salon on the piano nobile with its austere wall colouring by Balthus (director of the Villa Medici from 1961 to 1977), and introduced us to the history of the building and its key role within Franco-Italian cultural relations. Marc Bayard then gave us a learned tour of the gardens. Of particular interest was the group's steep ascent of the little mount of Parnassus, the Etruscan temple of Ferdinando de Medici, the meaning and function of which had caused much debate over the centuries. The reconstruction in 1978 by Michel Bourbon of the sculptures of the Niobids was striking.



Villa Medici. The sculptures of the Niobids

Another highlight was the access to the exquisite garden structure, know as the studiolo, which was frescoed with landscapes and grotteschi by Jacopo Zucchi in 1576-1577.



Villa Medici. Studiolo by Jacopo Zucchi

We were then provided with a hearty buffet lunch in the main canteen on the first floor overlooking the city and the gardens behind the Villa. The ICFA Chair made a short speech thanking ICFA Board Member Giuliana Ericani for her skill and effort in organising such a successful and friendly meeting, and especially for persuading so many of her ICOM-Italy colleagues in the Roman museums and galleries to participate in this collaborative event. Likewise thanks were offered to Valeria Pica of ICOM Italy, for her splendid efficiency in

organising so many of the practicalities of the meeting and which had helped it run so smoothly.

Conclusion

The 2009 ICFA meeting in Rome was co-organised with ICOM-Italy and held under the patronage of the Ministero per i Beni e le Attività culturali and the Assessorato alla Cultura del Comune di Roma. It was also organised in collaboration with the Istituto Nazionale per la Grafica, Galleria Borghese, Galleria Nazionale di Arte Moderna, Musei Capitolini, Villa Torlonia, Palazzo Barberini, Galleria Spada, ABI – Palazzo Altieri, Palazzo Altemps, Ambasciata di Francia – Palazzo Farnese and Villa Medici. ICFA is grateful to all these cultural bodies and institutions – as well as their directors and curators - for their wholehearted support of this successful meeting, which was attended by twenty-five members from Brazil, Croatia, Denmark, France, Malta, Norway, Romania, Russia, Sweden, UK as well as from Italy. The attendance at the study-day was doubled by the attendance of members from ICOM-Italy.

Dr Stephen Lloyd
CHAIR ICFA
2nd February 2010