

FUNDAÇÃO CALOUSTE GULBENKIAN

MUSEU

AV. DE BERNA, 45-A — 1093 LISBOA CODEX

PROC.

N.º

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ARTS (ICFA)  
GENERAL MEETING IN LISBON MONDAY 14 - FRIDAY 18 OCTOBER, 1985

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PROGRAM

MONDAY OCTOBER 14

- 9h Meeting of the Executive Board
- 10h General Meeting to approve membership applications
- 11h Plenary session  
. Resumé of past and planned activities  
. Ms. Gonzalez - review of art in Argentina
- 13h Lunch offered by the Calouste Gulbenkian Museum  
at Restaurant "GÔNDOLA" (Av. Berna, 64)
- 14,30h Visit to the Calouste Gulbenkian Museum: permanent  
galleries, temporary exhibitions and reserve col-  
lections.
- 16h Plenary session and reports from working groups:  
. One artist museums (Bøe, Helsted, Thornton).  
. Museum installations in old buildings (Parés)  
. Indemnification (Bjurström).  
. The threat to scholarship from commercialization  
(Daniels).
- 1130 *Visit to the*  
18h Visit to the Church and Convent of Santa Maria de  
Belém (Hieronamites Monastery) and the Tower of  
Belém
- 19h Concert at the Tower of Belém

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2.

TUESDAY OCTOBER 15

8.30h *at Gulbenkian* Visit to Instituto José de Figueiredo  
(National Restoration Center)

11h Visit to the National Museum of Ancient Art

14.30/17.30h Plenary session and reports from working groups

- Catalogues raisonnées (Cavalli-Björkman, responsible, Anglesea, Antonova, Beligand, Kunmunch, Parris)

- Publications other than catalogues raisonnées (Boggs, responsible, Breeze, Clifford, Figueiredo, White)

- Drawings in relation to paintings and other works of art (Clifford, responsible, Debaisieux Johnston)

- On frames, pedestals, etc. (van Thiel)

- Historical display of works of art (Clifford)

17.30 Cocktail at St. George's Castle offered by  
Lisbon Municipality

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WEDNESDAY OCTOBER 16

- 9h Plenary session  
. Presentation by group members of exhibitions and similar events during the past year.
- 11h Visit to the Center of Modern Art (CAM), Calouste Gulbenkian Foundation
- 12.30h Lunch at the CAM
- 14 - 16h Plenary session and reports on fakes, new attributions and acquisitions by members of the group.
- 16 - 17.30h Plenary session  
. Themes for 1985-86  
. Next Meeting
- 19.30h Reception at Palácio das Necessidades offered by the Ministry of Foreign Affairs.

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THURSDAY OCTOBER 17

8.45h	Departure (Calouste Gulbenkian Museum)
10h	Visit to Pena National Palace, Sintra
11.30h	Visit to Sintra National Palace
13h	Lunch at Hotel Tivoli - Sintra
15.30h	Visit to Mafra Convent and Palace
18h	Visit to Queluz National Palace

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FRIDAY OCTOBER 18

8h	Departure
10h	Óbidos. Visit to the village and Municipal Museum
11.30h	Visit to Alcobaça Monastery
13h	Lunch at Pousada Mestre Afonso Domingues, Batalha
14.30h	Visit to the Monastery and Museum of Santa Maria da Vitória, Batalha
17h	Visit to Convent of Christ, Tomar

*Depart at 8pm*

Liste nammes opprop mand-  
14/8.

LIST OF PARTICIPANTS AT ICFA-MEETING IN LISBON - OCTOBER 1985

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x Present Monday  
10<sup>00</sup>

x ANGLESEA, Martyn - Assistant Keeper  
Ulster Museum, Belfast, N. Ireland

ANTONOVA, Irina - Director  
Musée des Beaux-Arts Pouchkine, Moscow, USSR

arrive  
Tuesday

x BALIGAND, Françoise - Curator  
Musée de la Chartreuse, Douai, France

~~BERG, Knut - Director~~  
~~Nasjonalgalleriet, Oslo, Norway~~

x *Bellaguo*  
x BJURSTRÖM, Per - Director  
Nationalmuseum, Stockholm, Sweden

x *Boek*  
x BOGGS, Jean Sutherland - Chairman  
Canada Museums Construction Corporation, Ottawa, Canada

x BREEZE, George - Director  
Cheltenham Art Gallery & Museums, Gloucestershire, England

x BROWN, J. Carter - Director  
National Gallery of Art, Washington DC, USA

x BØE, Alf - Director (& Mrs. Ulla Tarras-Wahlberg Bøe)  
The City of Oslo Art Collections, Oslo, Norway

CAVALLI-BJÖRKMAN, Görel - Curator  
Nationalmuseum, Stockholm, Sweden

x CLIFFORD, Timothy - Director (& Mrs. Jane Clifford)  
National Galleries of Scotland, Edinburgh, Scotland

x DANIELS, Jeffery - Director  
Geffrye Museum, London, England

X DEBAISIEUX, Françoise - Curator  
Musée des Beaux-Arts, Caen, France

DROSSOYIANNI, Phané - Curator  
2nd Ephoreia of Byzantine Antiquities, Athens, Greece

X FIDALGO, Preciosa Manuela - Assistant Curator  
Fundacao Calouste Gulbenkian Museum, Lisbon, Portugal

X FIGUEIREDO, Maria Rosa - Curator  
Fundacao Calouste Gulbenkian Museum, Lisbon, Portugal

HAACK, Ann Hobson - Director  
Louisiana State Museum, New Orleans, Louisiana, USA

X HELSTED, Dyveke - Director  
Thorvaldsens Museum, Copenhagen, Denmark

HOLLOWAY, James - Assistant Keeper  
National Galleries of Scotland, Edinburgh, Scotland

*Courtesy Laper*

X ISHIKAWA, Joseph - Director (& Mrs. Olivia Ishikawa)  
Kresge Art Museum, Michigan State University, East Lansing,  
Michigan, USA

X JOHNSTON, Catherine - Curator  
National Museums of Canada, Ottawa, Canada

X de KICHERER, Silvia Verocay - Curator  
Centro Cultural Ciudad, Buenos Aires, Argentina

KNAUB, Donald E. - Director  
Meadows Museum, Southern Methodist University, Dallas,  
Texas, USA

X KUNHMUNCH, Jacques - Curator  
Musée des Beaux-Arts, Valenciennes, France

de MONTEBELLO, Philippe - Director  
Metropolitan Museum of Art, New York, USA

3.

MULLER, Priscilla E. - Curator

The Hispanic Society of America, New York, USA

\* PARÉS, Fina - Curator

Servei de Museus de la Generalitat, Barcelona, Spain

PILGRIM, James - Deputy Director

Metropolitan Museum of Art, New York, USA

PILLSBURY, Edmund P. - Director (& Mrs. Pillsbury)

Kimbell Art Museum, Fort Worth, Texas, USA

RAMADE, Patrick - Curator

Musée des Beaux-Arts, Caen, France

RASCH, Elisabeth - Curator

Västerbottens Museum, Umeå, Sweden

ROBISON, Andrew - Curator

Dept. of Prints & Drawings, National Gallery of Art,  
Washington DC, USA

\* SAABYE, Marianne - Curator

Vestsjællands Kunstmuseum, Sorø, Denmark

\* SEPPÄLÄ, Marketta - Curator

Porin Taidemuseo, Pori, Finland

\* SLUIJTER-SEIJFFERT, Nicolette C. - Curator

Koninklijk Kabinet van Schilderijen, The Hague, The Netherlands

\* van THIEL, P.J.J. - Director (& Mrs. van Thiel)

Dept. of Paintings, Rijksmuseum, Amsterdam, The Netherlands

\* TILL, C.M. - Director

Johannesburg Art Gallery, Johannesburg, South Africa

VIATTE, Françoise - Curator

Musée des Beaux-Arts, Marseille, France



4.

WHITE, Ian McKibbin - Director

The Fine Arts Museums of San Francisco, California, USA

*arrives Tuesday*

de WINTER, Patrick - Curator

The Cleveland Museum of Art, Cleveland, Ohio, USA

*↳ Nina Farris*

ICOM International Committee of Museums of Fine Art (ICFA)

Meeting of executive committee, Monday 14 October 1985, at the Gulbenkian Foundation, Lisbon

The chairman, Per Bjurstrøm, in the chair

Members present:

Bettagno  
Boggs  
Breize  
Clifford  
van Thiel

The chairman opened the meeting and expressed the satisfaction of the executive board with the arrangements made for the ICFA meeting by their Lisbon hosts. The meeting then proceeded according to the agenda:

1. A list of applicants seeking membership had been prepared by the secretary. The following were accepted as voting members:  
John Brooks (assistant director, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, USA); John Davis Hatch (professor, museum administrator, Lenox, Massachusetts, USA); Christoph Heilmann (chief curator, Neue Pinakothek, Munich, FRG); James Holloway (assistant keeper, National Portrait Gallery of Scotland, Edinburgh, Scotland); Thomas W. Leavitt (director Herbert F. Johnson Museum of Art, Cornell University, New York, USA); Virginia E. Lewis (director, the Frick Art Museum, Pittsburgh, Pennsylvania, USA); Priscilla E. Muller (curator of the museum, The Hispanic Society of America, New York, USA); Elizabeth Rasch (curator Västerbotten Museum, Umeå, Sweden); Jacob Jan Theodor Sillevius (curator, Modern Art Department, Haags Gemeente Museum, The Hague, The Netherlands); Nicolette Catherine Sluijter-Seijffert (curator, Mauritshuis, The Hague, The Netherlands); John Spike (guest curator, Kimbell Art Museum, Fort Worth, Texas, USA); Richard Vincent West (Santa Barbara Museum of Art, California, USA); George Richard Ellis (director, Honolulu Academy of Arts, Honolulu, Hawaii, USA).  
Accepted as non-voting members were: S.-F. Bergeon (conservateur des musées, Musées Nationaux, Palais du Louvre, Paris, France); Richard P. Boncza (curator, oil paintings, art restoration laboratory, Fair Lawn, New Jersey, USA); James Bustard (exhibition organiser, 20th century art, Scotch Art Council, Edinburgh, Scotland); Vera Regina Lemos Forman (museologist, Museu do Primeiro Reinado); Patricia G. Grace (museum technician, exhibition preparation, Marquette University, Haggerty Museum of Art, Milwaukee, Wisconsin, USA); Wolfgang Hess (director, Staatliche Münzsammlung, Munich, BRD); Klaus Kjøsters (educational services, Referat für Museumspädagogik, Landesbildstelle, Westfalen, Münster, BRD); Eva Lamotte (curator of education, New Orleans Museum of Art, Louisiana, USA); Gail S. Leeds (museum educator consultant, Smithsonian Office of Educational Research, Washington DC, USA); Cynthia Jaffée McCabe (curator for exhibitions, Hirshhorn Museum & Sculpture Garden, Smithsonian Institution, Washington DC, USA); Pnina Rosenberg (research assistant, The Tikotin Museum of Japanese Art, Haifa, Israel); Werner Schäfke (museum director, Kölnisches Stadtmuseum, Cologne, BRD); Sisco Marketta Seppälä (director, Pori

Art Museum, Pori, Finland); Alain Tapié (conservateur 1<sup>e</sup> catégorie, Musée des Beaux-Arts, Caen, France); Heather Tunis (director, Schweinfurth Memorial Art Center, New York, USA).

The following names were subjected to further enquiry, and eventual entry under the discretion of the chairman and the secretary: Ruth Berson, Martha Utterback.

The following names were not given entry either as voting or non-voting member: John G. Baratte; Marjorie Davis; Georg Richard Ellis; Roberta Emerson; Jane M. Farmer; Susan Goodman; Alice Mary Hilton; Libby Ingalls; Gracie Larsen; Robert Simon (unaffiliated).

It was further decided to check all members to see that they were properly enrolled.

A decision was also made to levy an extra fee for non-voting members of dollars 25 in order to pay for cost of postage etc. The secretary will inform members about this by means of a circular letter. Old non-voting members will be asked to follow up, although it is clear that they cannot be turned out of the group if they don't want to pay. Non-voting members who have been admitted in 1985 and later, will not keep their membership if they do not pay or if they have not paid their fee for three years running.

## 2. Next meeting, and programme for next meeting:

The next general meeting of ICOM will take place in Buenos Aires, Argentina. Two different attitudes were presented with regard to the next ICFA meeting:

- a) It will be difficult to get a sufficient amount of people to go to Argentina, therefore the next ICFA meeting must take place somewhere in Europe, and a small representation only be sent to take part in the general meeting in Argentina.
- b) Since ICOM is a national organisation, every effort should be made to make an ICFA representation work in Argentina 1986.

It was decided to present the two points of view to the general assembly, and postpone the final discussion until the meeting on Wednesday, 16 October.

- ## 3. Treasurer's report:
- The treasurer, Mr. Oursel, was not present. A letter from him, dated, confirmed that the group had received its annual support from ICOM International. Apart from this, no further communication had been received from the treasurer.

Munch-museet, Oslo  
Februar 1986

Alf Bøe  
hon. secretary

ICOM International Committee of Museums of Fine Art (ICFA)

Plenary session Monday 14th October at the Gulbenkian Foundation,  
Lisbon

Per Bjurström in the chair

Secretary: Alf Bøe

Present: Anglesea  
Antonova  
Balligand  
Bettagno  
Boggs  
Breeze  
Brown  
Cavalli-Björkman  
Clifford  
Daniels  
Debaisieux  
Fidalgo  
Figueiredo  
Haack  
Helsted  
Ichikawa  
Johnston  
De Kicherer  
Kuhnmunch  
MCKibbin White  
Parée  
Saabye  
Seppälä  
Sluiter-Seijffert  
van Thiel  
Till  
Paris

Müller, Holloway and Robinson arrived during the meeting.  
Mr. Andrew Robison, curator of prints and drawings, The National Gallery, Washington, had been invited to attend as the representative of the International Advisory Committee for keepers of public collections of graphic art.

## Morning session

A welcome was extended to the meeting by the director of the Gulbenkian Foundation, Mme Gomez Ferreira. She presented her two colleagues Mrs. Figuiredo and Mrs. Fidalgo, who had worked hard to prepare the meeting and who would be in charge during the rest of the proceedings.

The secretary asked to be excused for the fact that the papers for the meeting had been written in English. The administrative capacity of his institution made it impossible to publish papers in two languages. He would, in his turn, be happy to receive all communications in French, in case a French secretary should follow him.

The following business was transacted:

1. Minutes from Plenary sessions and Annual Meeting in Venice October 1984 were carried unanimously.
2. The Annual Report was carried unanimously.
3. Membership: The following documents were distributed by the secretary:

A list of members approved after the meeting in Venice October 1984

A list of members who had announced their presence for the meeting in Lisbon

A list of applicants for the meeting in Lisbon

- a) The following new members were proposed by the Executive Board, and admitted by the assembly:

### Voting members:

John Brooks (assistant director, Sterling & Francine Clark Art Institute, Williamstown, Massachusetts, USA); John Davis Hatch (professor, museum administrator, Lenox, Massachusetts, USA); Christoph Heilmann (chief curator, Neue Pinakothek, Munich, FRG); James Holloway (assistant keeper, Nation Portrait Gallery of Scotland, Edinburgh, Scotland); Thomas W. Leavitt (director, Herbert F. Johnson Museum of Art, Cornell University, New York, USA); Virginia E. Lewis (director, The Frick Art Museum, Pittsburgh, Pennsylvania, USA); Priscilla E. Muller (curator of the museum, The Hispanic Society of America, New York, USA); Elizabeth Rasch (curator, Wästerbotten Museum, Umeå, Sweden); Jacob Jan Theodor Sillevis (curator, Modern Art Department, Haags Gemeente Museum, The Hague, The Netherlands); Nicolette Catherine Sluijter-Seijffert (curator Mauritshuis, The Hague, The Netherlands); John Spike (guest curator, Kimbell Art Museum, Fort Worth, Texas, USA); Richard Vincent West (Santa Barbara Museum of Art, California, USA).

Non-voting members:

S.F. Bergeon (conservateur des musées, Musées Nationaux, Palais du Louvre, Paris, France); Richard P. Boncza (curator, oil paintings, art restoration laboratory, Fair Lawn, New Jersey, USA); James Bustard (exhibition organiser, 20th century art, Scotch Art Council, Edinburgh, Scotland); Vera Regina Lemos Forman (museologist, Museu do Primeiro Reinado); Patrick G. Graze (museum technician, exhibition preparation, Marquette University, Haggerty Museum of Art, Milwaukee, Wisconsin, USA); Wolfgang Hess (director, Staatliche Münzsammlung, Munich, BRD); Klaus Kösters (educational services, Referat für Museumspädagogik, Landesbildstelle, Westfalen, Münster, BRD); Eva Lamotte (curator of education, New Orleans Museum of Art, Louisiana, USA); Gail S. Leeds (museum educator consultant, Smithsonian Office of Educational Research, Washington DC, USA); Cynthia Jaffee McCabe (curator for exhibitions, Hirshhorn Museum & Sculpture Garden, Smithsonian Institution, Washington DC, USA); Pnina Rosenberg (research assistant, the Tikotin Museum of Japanese Art, Haifa, Israel); Werner Schäfke (museum director, Kölnisches Stadtmuseum, Cologne, BRD); Sisko Marketta Seppälä (director, Pori Art Museum, Pori, Finland); Alain Tapie (conservateur 1<sup>e</sup> categorie, Musée des Beaux Arts, Caen, France); Heather Tunis (director, Schweinfurth Memorial Art Center, New York, U.S.A.).

It was decided to levy a membership-fee of \$ 25 per non-voting member in order to pay for postage and other expenses incurred.

4. Plenary session 1986.

De Kicherer informed about the meeting planned for Argentina 1986. The meeting will take place between 25 October and 4 November, and consequently last for 11 days. A conference-fee of \$ 120 would be charged. Charter flights would be arranged from Paris and from New York at bargain prices.

Hotels would be available at a price of \$ 20 - 40 per night.

Translation would be arranged in four languages, namely English, French, Spanish and Portuguese.

A series of exhibitions would be arranged - among them "L'art Latin Americain" and "Conservation" and "Holography". For the IFCA group, working sessions would be arranged during mornings, and excursions together with the rest of the congress during afternoons.

5. Presentations.

- a) Andrew Robinson informed about the activities of the International Advisory Committee for keepers of public collections of graphic art. A summary of his presentation will be circulated to IFCA members.
- b) Jeffrey Daniels spoke on "The Temple of the Muses".
- c) Thiël presented the re-building of the Johannesburg Art Gallery.

Afternoon session

1. A visit to the Gulbenkian Collections was led by Ms. Marie Manuela Margues.

2. The secretary reported the discussion which had taken place earlier in the day in the meeting of the executive committee concerning ICFA participation at the meeting of ICOM in Argentina. The importance of spreading the basis for international collaboration being taken into account, the assembly felt that an effort should be made by as many as possible to take part in the meeting.
3. Dyveke Helsted and Alf Bøe presented their materiel on one-man-museums. It had turned out that the one-man-museum was already made the subject of fairly comprehensive study. The assembly agreed with the speakers that a satisfactory presentation had been made, and that, as far as the interest of the ICFA was concerned, the subjects could be closed.
4. Per Bjurstrøm spoke on indemnity.
5. Tina Parés gave a presentation on installation of collections in old buildings.

The evening excursions proceeded according to programme.

Munch-museet, Oslo  
February 1986

Alf Bøe  
hon. secretary

ICOM International Committee of Museums of Fine Art (ICFA)

Plenary session Tuesday 15th October 1985 at the Gulbenkian Foundation, Lisbon

The Hon. Secretary, Alf Bøe in the chair.

Varying numbers of members present, averaging 30-34.

Morning session according to programme:

The group was received at the Institute José de Figueiredo by Maria Fernanda Viana.

The afternoon session proceeded according to programme, except for the postponement because of technical difficulties of van Thiel's talk on frames and pedestals.

Ms. Sluijter-Seijffert was asked to join the group on catalogue-raisonné in order to give it more EDP expertise. The group was asked to publish its report at its present stage, and then to continue its work.

Timothy Clifford's talk on historical display of work of art was postponed, as time ran out.

Munch-museet, Oslo  
February 1985

Alf Bøe  
hon. secretary



ICOM International Committee of Museums of Fine Art (ICFA)

Meeting of the executive committee, afternoon Wednesday  
16 October 1985 at the Calouste Gulbenkian Foundation, Lisbon

The Hon. Chairman, Per Bjurstrøm in the chair

Members present: Belligand, Boggs, Breeze, Bøe, Cavalli-  
Bjørkman, Clifford, Pilgrim, White

The chairman proposed that the executive board should be enlarged by the addition of two members, namely Boch and van Thiel. It was decided to arrange this through a brief formal meeting sometime during the remaining part of the congress.

The board made a final review of proposed members. The former decision of the board was upheld with one exception, namely Miss Haak. The board, having considered her credentials, found her to be a director of trustees and not a professional, and felt that a membership would be out of place.

Munch-museet, Oslo  
Mars 1986

Alf Bøe  
hon. secretary

ICOM International Committee of Museums of Fine Art (ICFA)

Plenary session, Wednesday 16 October 1985, in bus during afternoon excursion.

An unannounced, impromptu meeting was called by the Hon. Secretary, who, on behalf of the Executive Committee, put the suggestion to the assembly that Bock and van Thiel should be elected as members of the executive committee. The proposal was unanimously carried.

Munch-museet, Oslo  
Mars 1986

Alf Bøe  
hon. secretary

ICOM International Committee of Museums of Fine Art (ICFA)

Plenary session Wednesday 16 October 1985 at the Calouste Gulbenkian Museum, Lisbon

Morning session

The Hon. Secretary Alf Bøe in the chair

Between 30 and 35 members present

The following business was transacted:

Van Thiel gave his lecture presentation on frames and pedestals. Catalogue available.

Balligand and Kunmunch presented their exhibition "Carache à guirdi". Catalogue available.

Southerland Boggs presented the Degas exhibition in Ottawa and New York.

A visit was made to the Gulbenkian Center for Modern Arts, where members were received by the center's director Mr. Ribieira.

Afternoon session

The hon. chairman, Per Bjurstrøm in the chair

Between 30 and 35 members present

1. It was decided to continue the work of four committees, namely the following:
  - a) Catalogue-raisonné. Ms. Sluijter-Seijffert will join the group to give it a better orientation towards computerisation.
  - b) Other publications.
  - c) Paintings and drawings. Andrew Robinson will join.
  - d) Indemnity. The committee will be extended with Mme Antonova, Mr. Bock and Mr. Pilgrim.
2. It was decided that presentation of exhibitions, fakes etc. should continue as standing item for every meeting.
3. Before the next meeting the executive committee will present plans for a new committee which will work on exhibitions - manners of presentation.
4. Next meeting: It was decided to hold the next meeting in Buenos Aires, but to keep an open possibility for arranging a meeting in Europe after Buenos Aires if the Buenos Aires-meeting should turn out to be poorly attended.
5. Treasurer: Mr. Oursel having asked to be relieved from the burdens of his office, Mme Balligand was elected to succeed him.

6. The secretary asked for permission, which was granted, to drop lists of members' names for each of the plenary sessions. Rough numbers would suffice.
7. Presentations: McCibbin White on new attributions. The following spoke on new acquisitions: Jeffrey Davis, Debaisieux, Cathrine Johnson, van Thiel.

Munch-museet, Oslo  
Mars 1986

Alf Bøe  
hon. secretary

## DE CARRACHE A GUARDI

### La peinture italienne des XVIIe et XVIIIe siècle dans les Musées du Nord de la France.

L'Association des Conservateurs des musées du Nord de la France a entrepris depuis 1972, une vaste et méthodique campagne de mise en valeur de son patrimoine muséographique.

Une série d'expositions a été consacrée successivement à :

- La Peinture Hollandaise.
- La Peinture française de 1770 à 1830.
- La Peinture flamande au siècle de Rubens.
- La Peinture française aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles.
- La Sculpture française de Carpeaux à Matisse.
- L'Archéologie dans le Nord de la France de Théodose à Charles Martel.
- La Peinture italienne de Carrache à Guardi.

Le but de ces expositions étant

- la mise en valeur et la présentation des collections des musées du Nord de la France,
- l'étude systématique des oeuvres de la période sélectionnée, qu'elles soient ou non présentées dans l'exposition.

#### 1) MISE EN VALEUR - PRESENTATION

Tous les musées de la Région Nord - Pas-de-Calais sont susceptibles de participer à l'exposition (une trentaine environ).

- Un inventaire systématique des collections et des réserves des musées est entrepris par les commissaires de l'exposition, aidés la plupart du temps par un conservateur des Musées Nationaux, spécialiste de la question traitée. Dans le cas de la peinture italienne : Arnauld BREJON DE LAVERGNEE.
- Une sélection rigoureuse est effectuée, à la suite de laquelle, 60 à 80 tableaux sont retenus.
- Une campagne de restauration et d'encadrement est menée, chaque musée faisant restaurer ses propres oeuvres. Dans cette dernière exposition, les deux tiers des oeuvres ont nécessité d'importantes restaurations. En effet, la peinture italienne a été longtemps négligée dans notre région et, à part quelques chefs d'oeuvres connus et exposés en permanence, comme le CARRACHE et le CAVALIER D'ARPIN de Douai, le RIBERA de Lille, le MAGNASCO et le CAIRO de Dunkerque, la plupart des oeuvres n'avaient pas été restaurées, parfois depuis le XIX<sup>e</sup> siècle. Il y eut de véritables sauvetages comme le PIETRO DELLA VECCHIA et le ROMANELLI de Douai, de grandes surprises comme la femme tenant un bouquet de MARTINELLI qui devint une Allégorie de la Peinture après nettoyage.

## 2) ETUDE SYSTEMATIQUE

- des oeuvres présentées à l'exposition,
- des oeuvres non présentées.

### Révision des attributions et des identifications.

A part les quelques chefs d'oeuvre déjà longuement étudiés, la grande majorité des tableaux portait des attributions tout à fait fantaisistes données par les donateurs du XIX<sup>e</sup> siècle.

Sur les 58 tableaux présentés, 24 ont changé d'attribution, 8 seulement sont restés anonymes, mais ont pu être resitués avec précision. C'est ainsi que le Prométhée du musée de Douai traditionnellement attribué à VAN DYCK passa à ASSERETO, que l'Epreuve d'Ezéchiel du musée de Saint-Omer, attribué à l'Ecole Française passa à Matteo ROSSELLI.

Certains sujets durent aussi être modifiés comme le Départ d'Ulysse de Dunkerque de Luca GIORDANO qui représente en fait un saint Benoît partant à cheval esquisse pour une fresque de l'église San Gregorio Armeno à Naples.

## Catalogue

Il comporte :

- Un historique des collections étudiées.
- Les notices des oeuvres exposées.
- Une bibliographie et une liste des expositions.
- Un inventaire, sous forme de répertoire par artiste de toutes les oeuvres des musées du Nord appartenant au sujet étudié dans l'exposition.

Certaines oeuvres qui n'ont pu être présentées à l'exposition, soit en raison de leur état de conservation, ou de leur qualité insuffisante, sont reproduites en fin de volume pour leur intérêt artistique, iconographique ou en tant que copies d'oeuvres célèbres. Ce répertoire est un élément de travail extrêmement utile pour les chercheurs.

## 3) FINANCEMENT

Ces expositions sont financées :

- par la Direction des Musées de France,
- par l'Etablissement Public Régional Nord - Pas-de-Calais,
- par les villes qui reçoivent l'exposition.

## 4) ANIMATION AUTOUR DE L'EXPOSITION

- un montage audio-visuel a été réalisé,

- une série de concerts de musique italienne des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles est financée par l'Institut Culturel Italien, avec la participation d'orchestres régionaux et aussi de l'orchestre de chambre de Naples.

des conférences complètent cette exposition.

Nicola SPINOSA viendra en février parler de la peinture napolitaine. Durant le temps de l'exposition au musée de Douai, un cycle de conférences sur l'architecture, la sculpture, la gravure, le dessin italiens est donné par des professeurs de l'Université et des Conservateurs des musées.

La restauration et l'étude minutieuse de certaines oeuvres ont permis d'affiner leurs attributions : en cela réside l'intérêt majeur de ce genre d'exposition, dont le but est non seulement de présenter un patrimoine, mais aussi de l'étudier scientifiquement avec un appareil critique aussi rigoureux que possible. C'est ainsi qu'une Judith décapitant Holopherne conservée au Musée des Beaux-Arts de Dunkerque, avec l'attribution à Cigoli a pu être rendue à Francesco Cairo, peintre lombard du début du XVII<sup>e</sup> siècle et peu représenté dans les musées français. Le Supplice de Prométhée du musée de Douai aux accents flamands a été rendu, grâce à la perspicacité d'Arnauld Bréjon de Lavergnée au peintre génois Gioacchino Assereto ; il en va de même de l'Apothéose de saint Thomas d'Aquin du musée de Lille, entrée dans les collections sous le nom de Solimena.

L'école florentine de la première moitié du Seicento est présente, figurée par deux oeuvres de Matteo Rosselli, l'Epreuve d'Ezechiel (Saint-Omer) et Saint Jean Evangéliste (Douai), elles aussi sorties de l'anonymat lors de la préparation de l'exposition. Trois tableaux du Musée de Valenciennes ont vu leurs attributions précisées ou modifiées : un Intérieur de forêt, classé parmi les anonymes italiens, revient au paysagiste florentin Panfi, tandis que deux Vues de Tivoli cataloguées comme Zuccarelli sont en fait des oeuvres de Johann Melchior Roos. Un Départ d'Ulysse de Luca Giordano (Dunkerque) n'est autre que le bozzetto pour une des fresques de l'Histoire de saint Benoit peinte dans l'église de San Gregorio Armeno vers 1678-1679 à Naples. Il représente Saint Benoit partant à cheval et est inédit comme l'est Sainte Madeleine renonçant aux vanités de ce monde du même artiste dans le même musée.

La peinture de genre, le portrait et la nature morte constituent également une part importante de cette exposition. Le Valet plumant un coq de Boselli (Calais) a échappé à la monographie d'Anisi. Le musée de Cambrai possède un splendide Portrait de Giulio Bonacina, très pénétrant, orchestré sur des tonalités noires qui a pu être rendu à Bernardo Giovanni Carbone. Le choc de cavalerie du musée de Dunkerque, après avoir été exposé sous le nom de Jacques Courtois, puis de Salvator Rosa est finalement une oeuvre de Francesco Graziani, dit Ciccio Napolitano ; une Composition de fleurs (Lille) longtemps restée anonyme a pu être attribuée à Elisabetta Marchioni, active à Rovigo dans la seconde moitié du XVII<sup>e</sup> siècle. Une Jeune fille arrangeant un bouquet (Lille) revient à Andrea Belvedere et non à J.B. Monnoyer comme on l'a longtemps cru.

La restauration du Saint Jérôme de Ribera (Lille) a permis de confirmer l'attribution et surtout de lire parfaitement la signature et la date 1643 apposées sur le crâne.

Deux toiles du musée d'Arras avaient été maquillées au XIX<sup>e</sup> siècle pour servir de pendant : Une Allégorie de la Poésie est ainsi devenue une Allégorie de

la Peinture ; la restauration a fait partir le bouquet de fleurs et un pinceau est apparu à la place. Cette oeuvre revient à Martinelli. La Géométrie de Francesco Botti lui sert de pendant, mais là encore de nombreux repeints ont été enlevés pour redonner au tableau son aspect primitif.

Hâtons-nous de dire que tous les problèmes sont loin d'être résolus (heureusement pour les chercheurs !). L'Hérodiade de Valenciennes de l'école génoise reste pour l'instant dans l'anonymat, mais peut être située dans l'entourage de Domenico Parodi, un Portement de Croix (Dunkerque) de l'école vénitienne du XVIIIe siècle n'a pu trouver de paternité, de même le Portrait d'Antonio Sbarra du musée de Douai ou encore cet étonnant Portrait d'homme du même musée, parfois attribué à Salvator Rosa. La nature morte est aussi un sujet difficile à étudier tant est grand le nombre de peintres qui ont pratiqué ce genre à Rome ou à Naples et diverses leur manière ; des Fleurs et fruits (Lille) et une Nature morte de poissons (Douai) sont toujours classés dans l'école napolitaine du XVIIe siècle et viennent compléter à merveille le somptueux Recco de Calais, tandis qu'une Composition de fleurs (Lille) a pu être identifiée comme une des rares oeuvres d'Elisabeth Marchioni conservée dans un musée français.

François Baligand  
Jacques Kohnmunch



Session on Popular Publications

Jean Boggs asked George Breeze to read his report on such publications, which is attached. She summarized a report prepared by Maria Rosa Figueiredo which listed the kinds of popular publications available in museums and, indeed, splendidly demonstrated by the handsome publications of the Gulbenkian Museum itself. Ian McKibbin White had brought many publications from his own museum, from substantial catalogues to pamphlets, some of them directed toward the particular concerns of a public museum in the United States in membership and development. He also showed a scarf based on a Frank Lloyd Wright window. Later in the meeting he circulated the guidelines of the Association of Art Museums Directors (in North America) on the reproduction of works of art. Timothy Clifford made an impassioned plea for greater imagination in the production of reproductions and the acquisition of replicas for sale in museum shops. It was agreed that the question of popular publications was unresolved by the meeting.

Jean Sutherland Boggs

Att.

MUSEUM PUBLICATIONS OTHER THAN CATALOGUES

I would like to discuss three aspects of this subject which I believe to be of crucial importance - high standards, financial gain, and the quality of information imparted.

Museums must reflect the quality and standing of their collections in the quality of their publications. What visitors see in a Museum bookshop actually helps to condition their attitude to that institution. The temptation to produce quick profits offered by the sale of cheap souvenirs and trivia not related to the Museum and the heritage they help to preserve may benefit in the short term but can only do harm in the longer term. This does not mean that Museum publications cannot be lively; we must ensure they are relevant and worthy of our institutions.

Catalogues raisonnées are expensive to produce and - usually - are slow - if steady - sellers. The sale of Museum publications other than catalogues is a good way to generate cash to pay for those expensive catalogues of the collections. In Museum publishing we are usually faced with the need to trade within an annual budget and to produce a surplus at the end of the year. The non catalogues will tend to be the more popular sellers. Because of their wider market implications it will be possible to enter into co-publishing and thus spread our overheads. For any Museum other than a really large one, a four colour book will soak up an enormous amount of cash, however successful it may eventually be. Not only will you spread the cost by co-publishing but you will also have access to far more outlets through the sales network of your partner than you could expect to have as a Museum on your own.

Catalogues raisonnées are books you have to publish as part of your duty as a curator, whether they make money or not. Other publications will increase the interest of the public in your activities, but there is little point in pursuing this activity if you make a financial loss from it. If you cannot make a profit here then either you should not be in the game of museum shops or you need to overhaul radically the shop you do have! The Metropolitan Museum in New York and the Museum of Fine Arts in Boston both have very large, highly developed shops selling a huge range of publications other than catalogues. Both also produce thick, glossy, catalogues of their wares with not a catalogue raisonnée in sight, I believe. The profit on books can be high - in the UK it is 35%, with a selling price being fixed by law so that you cannot be undersold elsewhere. The profit from the Metropolitan shop meets an important part of the Museum's costs.

Catalogues of contemporary exhibitions have proved to be great money spinners. Often they are definitive works of Scholarship in their own right and frequently available at a lower cost than if published as a book through the trade. Jean Sutherland Boggs was telling me that the heavier they are the better they sell.

I must say I deplore the need almost to have a trolley to carry your copy round an exhibition, but such catalogues clearly not only provide a considerable contribution to scholarship but can also be financially very successful.

Your general publications must be of sound educational worth (and as I said earlier, that does not stop them from being lively) and there should be an emphasis on accuracy of text and quality of illustration. You should know your market. The range of subjects offered can be wider than that of a professional publisher, because the scale is smaller, so you can appeal to minority interests. But, more generally speaking, the publications must be published in a way suitable for the visitor and they must cater as much for the young visitor eager to learn as for the older visitor whether he or she be knowledgeable or not.

In its quinquennial report published in 1977, the Standing Commission on Museums and Galleries of the UK (as it was then) wrote:

The trading potential of all institutions both national and provincial should be developed. Museums should provide attractive shops of a high standard for the sale of relevant reproductions, books, postcards and replicas.

Museum publishing of items other than catalogues is big business in North America and UK. In the latter there is a specialist group dedicated to the subject: the Group for Museum Publishing and Shop Management who produce a useful bulletin two or three times a year. Some museums do not appear to have advanced far down this road yet: I can only encourage them to do so - to enhance the visitors' perceptions of their institution, to create profit to fund the publication of catalogues raisonnées, and to provide their visitors with more information that will help them to understand and enjoy more fully their collections in the future: that, in a word, will create a more healthy Museum environment.