

PROGRAM - ICFA meeting in Munich, 12-15 October, 1988

Arrival: Tuesday 11 October

Hotel: Ariston, Unsöldstrasse 10, 8 Munich 22
Phone: 22 26 91-95, Telex: 0522437

Tuesday 11: Opera performance for those who have booked

Wednesday 12:

09.00-10.00 Board meeting
10.00-11.00 Election of new members
Report by Françoise Baligand from the meeting of the
Advisory board in Paris on July 5th, 1988
Pieter Van Thiel reports from the planning of the
General Conference of ICOM in Amsterdam 1989

11.00 Coffee in the library, chocolate, biscuits
11.15 Discussion on the financing of exhibitions:
fees and rules concerning packing, forwarding,
escorts, insurance and so on
moderator: Per Bjurström

13.00 Lunch offered by the Hypo-Foundation

14.00 National Museum, report by Hohenzollern
17.00 Drinks at the National Museum meeting Munich-
colleagues

Individual dinner

Thursday 13:

09.00-11.00 Ms. Eleanor E. Fink, Project Manager of the J Getty
Art History Information Program, will address the
roles and goals of CIDOC and the Getty Program
Ms. Dominique Piot, Département de l'organisation et
des systèmes d'information, reports on the information
policy of the French museums
Discussion regarding Computerization

11.00 Coffee
11.15 Discussion continues

13.00 Lunch in the museum

15.30 Neue Pinakothek, both the old and the new
18.00 Alfred Wilderstein Collection, private viewing,
19th century drawings

19.00-20.00 Alte and Neue Pinakothek open. A special group may be
arranged for seeing the Doerner Institution during the
afternoon

Friday 14:

09.00-11.00

Theme: Transport-Damages of Works (Alf Bøe)

11.00

Coffee

11.15

Timothy Clifford: The new National Gallery of Scotland. The completion of the third phase of the restauration and redecoration of the gallery
Reports about acquisitions

13.00

Lunch in the museum

14.00

Coach for Schloss Nymphenburg

18.00

Reception

20.00

Communal dinner

Saturday 15:

08.00

Excursion to baroque and rococo churches and monastries

Individual dinner

Sunday 16:

Departure

ICFA Meeting in Munich 12-15 October 1988

Excursion Saturday 15

- 8.00 Departure from Bayerisches Nationalmuseum
- 8.45 - 9.15 Schäftlarn Monastery
Former Praemonstratensian Monastery, since 1865
Benedictine Abbey.- Baroque complex 1702-07 by
G.A. Viscardi. Church begun in 1733 by Munich
architects, frescoes by J.B. Zimmermann (1754-56),
altars by J.B. Straub.
- 9.45 - 10.30 Benediktbeuern Monastery
One of the oldest Benedictine monasteries outside
of Italy, since 1930 Salesian Monastery.- Baroque
complex, church 1680-83 by A. Riva, frescoes by
H.G. Asam (1683/84). Chapel of Saint Anastasia:
charming Rococo-Ensemble, built by J.M. Fischer
1751-58.
- 10.45 - 11.30 Kochel
Visit in the Franz-Marc-Museum.
- 12.00 - 13.30 Dinner at the Kreutalm at Großweil.
- 14.00 - 14.30 Ettal Monastery
Founded by Emperor Ludwig der Bayer in 1330 as
Benedictine Monastery, since 1906 again Benedictine
Abbey.- Complex partly rebuilt in the 20th c.
Gothic Abbey- and Pilgrimage Church remodelled
by E. Zuccalli, begun in 1710. Important Rococo
interior.
- 15.30 - 16.00 Dießen am Ammersee
Former Monastery Church, now parish church, major
work by J.M. Fischer, begun in 1732. Beautiful
early Rococo-Interior by J.G. Bergmüller, F.X. and
J.M. Feichtmayr, J.B. Straub and others; altar-
paintings by G.B. Tiepolo and G.B. Pittoni.

PARTICIPANTS IN THE ICFA-MEETING, MUNICH 12-15 OCTOBER, 1988

Mr. Martyn Anglesea	Ulster Museum, Belfast
Mme Françoise Baligand	Musée de Douai, Douai
Mr. Knut Berg	Nasjonalgalleriet, Oslo
Mr. Per Bjurström	Nationalmuseum, Stockholm
Mr. George Breeze	Cheltenham Art Gallery and Museum Cheltenham
Mr. J. Carter Brown (possibly)	National Gallery of Art, Washington
Mr. Alf Bøe	Munch-Museum, Oslo
Mr. Marco Chiarini	Palazzo Pitti, Firenze
Mr. Timothy Clifford	National Galleries of Scotland, Edinburgh
Mlle Françoise Debaisieux	Musée des Beaux-Arts, Caen
Mr. Phane Drossoyanni	Byzantine Museum of Naxos, Athens
Ms. Eleanor E. Find	J. Paul Getty Art History Information Program, Santa Monica
Mr. Christoph Heilman	Neue Pinakothek, München
Mrs. Dyveke Helsted	Thorvaldsen Museum, Copenhagen
Dr. Johann Georg Prinz von Hohenzollern	Bayerisches Nationalmuseum, München
Mr. James Holloway	National Portrait Gallery of Scotland, Edinburgh
Ms. Catherine Johnston	National Gallery of Canada, Ottawa
M. Jacques Kuhnle	Musée des Beaux-Arts, Valenciennes
Mr. Heikki Malme	Athenaeum, Helsinki
Ms. Priscilla E. Muller	The Hispanic Society of America, New York
Mme Dominique Piot	CIDOC, Paris
Mrs. Soili Sinisalo	Athenaeum, Helsinki
Mr. P J Van Thiel	Rijksmuseum, Amsterdam
Mr. Villads Villadsen	Statens Museum for Kunst, Copenhagen

BOARD MEETING WEDNESDAY 12TH OCTOBER, 1988,
AT THE NATIONAL MUSEUM IN MUNICH

Present: Balligand
Bjurstrøm
Breeze
Bøe
Clifford
Figueiredo
Hohenzollern
Kuhnmunck
Pilgrim
Van Thiel

Per Bjurstrøm in the chair

The Chairman opened the meeting and thanked Johann Georg Prinz von Hohenzollern for the good work put into preparations for the meeting. The following points were discussed:

1. Since the Chairman, Mr. Bjurstrøm, will quit his position as director of the National Museum in Stockholm, a new chairman had to be selected. The Chairman suggested that Mr. Bøe take over the leadership of the committee during the preparations for the meeting in Holland next year. Mr. Bøe made it clear that he was willing to do so, but in case this solution was chosen he would insist on functioning until the end of the meeting in Holland. It was decided to set up an interim committee consisting of Clifford, Breeze, Hohenzollern and Pilgrim, to suggest a new chairman who might either start to function immediately or who might start to function after the meeting in Holland. The recommendations of the committee would be put before the board for discussion, and then before the general assembly for a vote.

2. Membership:

The secretary had compiled a new list of members, based on his own old list and new members being announced from the secretariat in Paris. It is now clear that the committee has no possibility of screening, so that all members who want to join must be taken in. There is, however, a distinction between voting and non-voting members. The decision made at the meeting in Edinburgh, to charge an extra fee to cover mail and other expenses (a fee to be levied on non-voting members) will be implemented.

3. Minutes from meeting in Buenos Aires 1986:

The minutes from the meetings in Buenos Aires were presented to the board and to the general assembly during the meeting in Edinburgh last year, and subjected to several amendments. The amended minutes have later been circulated to members of ICFA. The minutes were unanimously accepted by the board.

4. Minutes from meeting in Edinburgh 1987:

These consisted of board meetings and general assembly meetings. Minutes were unanimously accepted by the board.

5. Van Thiel presented his plans for the meeting in Holland, in the form of a most ingeniously conceived coded sheet. The plans will be further elaborated, and a second announcement will be made by March 1989.

End of session.


Alf Bagg
hon. secretary

MINUTES FROM PLENARY SESSION WEDNESDAY 12TH OCTOBER, 1988,
AT THE NATIONAL MUSEUM IN MUNICH

Present:	Anglesea	Holloway
	Baligand	Hoozee
	Berg	Johnston
	Breeze	Kuhnmunch
	Bøe	Malme
	Chiarini	Muller
	J. Clifford	Pilgrim
	T. Clifford	Piot
	Drossoyianni	Sinisalo
	Figueiredo	Van Thiel
	Fink	Villadsen
	Helsted	Willink
	Hohenzollern	

Mr. Per Bjurstrøm in the chair.

1. The chairman thanked Johann Georg Prinz von Hohenzollern.
2. The Prince announced a few changes in the programme.
3. The secretary presented his minutes from meetings in Edinburgh, which were unanimously passed.
4. Madame Baligand reported from the meeting of the advisory board in Paris on 5th July, 1988.
5. Madame Baligand reported on the financial position of the group. The situation is briefly as follows: Status on 31st December, 1987, USD 1,662.00. Movements 1988, income USD 12, expenses 0. Status per October 1988 USD 1,674.
6. Membership:

The secretary had compiled a new list of members, based on his own old list and new members being announced from the secretariat in Paris. It is now clear that the committee has no possibility of screening, so that all members who want to join must be taken in. There is, however, a distinction between voting and non-voting members. The decision made at the meeting in Edinburgh, to charge an extra fee to cover mail and other expenses (a fee to be levied on non-voting members) will be implemented.

7. Van Thiel informed about next General Assembly and meeting in Holland, supplemented by Willink.

The meeting adjourned for coffee break, after which
Johann Georg Prinz von Hohenzollern informed about the museum
situation in Bavaria.

End of session.

Alf. Bge
hon. Secretary



BOARD MEETING FRIDAY 14TH OCTOBER, 1988

Present: Balligand
Breeze
Bøe
Clifford
Figueiredo
Hohenzollern
Kuhnmunck
Pilgrim

Per Bjurstrøm in the chair.

The following matter was transacted:

1. New chairman and secretary:

The committee set up at the board meeting of 12th October, consisting of Tim Clifford, James Pilgrim and George Breeze, made the following recommendation: Johann Georg Prince von Hohenzollern will be asked to take over the chairmanship. James Holloway will be asked to act as secretary. Bøe will write the minutes from the present meetings.

The proposition was unanimously accepted by the board, and it was decided to put it before the general meeting.

2. At the proposition of the chairman, the board unanimously decided to propose that James Holloway will be a member of the board.

3. Secessions from the board:

Bjurstrøm, Breeze and Clifford had all three notified that they would leave the board. The secretary will write Jean Boggs, Christopher Till, McKibbin White and Irène Bizot to clarify their position with regard to membership of the board.

A general feeling prevailed that the board has grown too big, and that members who for various reasons have not been very active, should resign.

End of session.

Alf Bøe
hon. secretary



PLENARY MEETING 14TH OCTOBER, 1988

Present:	Baligand	Kuhnmmunch
	Breeze	Malme
	Bøe	Muller
	Chiarini	Rice
	Figueiredo	Sinisalo
	Helsted	Villadsen
	Holloway	Willink

Mr. Per Bjurstrøm in the chair.

1. New chairman and secretary:

The sub-committee, consisting of Breeze, Clifford and Pilgrim, which was set down at the plenary session, recommended that the Prince would take the position as chairman, and that James Holloway would act as secretary. Bøe would write the minutes from the Munich meeting.

2. Board membership:

It was decided to vote James Holloway onto the board. Bjurstrøm, Breeze and Clifford had all three given notice that they wanted to leave the board.

End of session.

Alf Bøe
hon. secretary

Paper presented at the ICFA-Meeting in Munich

October 1988 by Dr. Johann Georg Prinz von Hohenzollern

The Bavarian National Museum is one of the great museums, which displays or rather possesses art objects representing the history of culture in Europe. It may be compared with the Victoria and Albert Museum in London or other similar collections.

The collection of about 200.000 objects ranges from the early medieval to the art nouveau period. The emphasis of the collections is primarily on the art of Southern Germany but even from the beginning, objects from throughout Germany and other European countries were also collected.

The museum was founded in 1855 by Maximilian II, King of Bavaria, as an "Institution" to conserve the most interesting monuments of the "Fatherland" and all the other remnants of past.

Ludwig I, his father, founded the Glyptothek and the Alte and Neue Pinakothek, where many important works of European art are preserved as well as many fine examples of antique sculpture.

The Bavarian National Museum which should be more an educational institution, seemed to be the continuation of these foundings.

The first museum building was erected in 1859 in the Maximilian thoroughfare and today houses the State Museum for Ethnology.

In the beginning, the main interest was placed on the history of Bavaria and that of the reigning House of the Wittelsbachs. But even in the early years of the museum, special collections of arts and crafts - so-called applied art - were added to serve as examples for the skills of artists and craftsmen.

The present building was erected by Gabriel von Seidl between 1894-1900. The building itself is one of the most important representatives of the period of Historism architecture and

is filled with original ideas. The connecting exhibition rooms on the ground floor are constructed to fit the different historical objects they contain. They vary in size and decoration and even the floors diffuse the light in different ways.

During the Second World War, the building was severely damaged. But soon after, the war damage was repaired. The complete new renovation and modernization started in 1978. We hope to continue this work on the west and east wings very soon.

The museum collection was originally based on objects from the Wittelsbach family. But during the 19th century additional very valuable collections were added, like those of the Munich glass painter Ainmiller, by Gotthard Martinengo, and by Martin von Reider from Bamberg, and Max Schmederer, who donated the museum his unique collection of nativity scenes from Bavaria, Austria, Naples and Sicily. In addition there are extensive collections of religious folklore from Rudolf Kriss, watches and clocks from Bassermann-Jordan, Fayence from Paul Heiland, Baroque oil sketches from Wilhelm Reuschel, a large ceramique and pottery series from Alois Alzheimer and last but not least, the internationally famous collection of Meissen porcelain from Ernst Schneider.

New acquisitions have been made possible by the following institutions, organizations and donors:

- Friends of the Bavarian National Museum (since 1960)
- The Danner Stiftung
- Ernst-von-Siemens-Culture Foundation acquisition budget
- Acquisitions budget for the State museums in Munich
- Culture-Foundation of the German Lands and other sponsors and donors.

Previously two important Bavarian Banking Houses - The Bavarian Hypotheken- und Wechselbank and the Bavarian Landesbank -, who built up large collections consisting mostly of paintings but also containing other art objects such as furniture,

tapestries, etc., offered these collections on a permanent loan basis not only to the Alte and Neue Pinakothek but to other museums as well. Unfortunately these sources of acquisition has ceased to exist.

Unlike museums such as the Musée d'Orsay, the Louvre or the two Pinakotheks, the Bavarian National Museum is not very well known and therefore not overrun by visitors. Up until recently, we averaged about 100.000 visitors a year.

Only by trying to rearrange and enlarge the collections through acquisitions of additional important pieces or the use of special exhibitions can we become more attractive to the public. As a beginning, we have started by installing small studio-exhibitions along with several large temporary exhibitions:

- Szopki Weihnachtskrippen aus Krakau
- Fächer - Kunst und Mode aus fünf Jahrhunderten
- Der Hl. Georg im Kampf mit dem Drachen
- Eglomisé (Gemalt hinter Glas)
- Schönes Schach
- Die Planetenmaschine des Johann Georg Nestfell

Apart from our work in the main museum we are obliged to create and install branch museums throughout the state of Bavaria. The reason for this is that 10 years ago the Bavarian Government made the decision to decentralize the rich stocks in our reserves and create about 50 secondary museums outside of Munich. This idea is not new. The Pinakothek already had a number of smaller galleries throughout Bavaria in the 19th century. But this was new for the Bavarian National Museum and because of the three-dimensional character of many of the objects was more difficult to display.

At present, we have nine such museums opened to the public: Asbach, Füssen, Ichenhausen, Kulmbach, Obernzell, Kronach, Lustheim, Neumarkt and the Weinhold collection in Schleissheim. In 1989 we will be opening two additional museums in Kempten -

one with medieval sculpture and paintings from this Alpine region and the second presenting the historical development of Alpinism. In the following years we are planning branch museums for medieval sculpture and paintings in Straubing, agriculture in Bavaria, a farmers' Museum and one for historical costumes in Schleissheim. The latter is the only one we can really prepare properly. Two others have presented us with many problems as to what we should put on display.

The government gives us the necessary funds to set up these museums, that is, it pays for the restoration of the objects to be displayed and for the installation costs. But after this initial support, we have to fight for every penny to keep these museums active and attractive for the public, if we don't want to finance them from our normal budget.

The main problem is the location of such museums in small cities usually at some distance from centers of tourism. It is very difficult to convince our state deputies, that just taking out objects from our reserves to create new branch museums doesn't solve the problem of decentralization in a satisfactory way. They don't understand that certain objects should stay in a museum like books or manuscripts in an archive and that it is senseless to show unattractive objects of inferior quality. Nevertheless, we try to make these small museums as attractive as possible. We try to present special themes or special collections which have some connection to the regions in which they are displayed. But the results varify our fears as most of these museums have less than 10.000 visitors a year, yes, some even less than 2.000. In addition the maintainance of these museums rests with the cities or the regions. Problems arise here too as many communities cannot afford the operating costs.

You can imagine that all of these obligations need a large staff to carry out the necessary planning, the development of the conceptions, the restoration of the objects and the production and installation of the furnishings for the different projects.

At present our staff consists of approximately 220 people including the guards (70). 9 Curators are responsible for the different departments. But in addition to this, they are also responsible for the branch museums as well as the planning and installation of the special exhibitions. Not enough, they must look after the different technical department also.

For example:

- the photographic department
- the publication and press department
- the workshops including 3 cabinetmakers, 2 locksmiths, along with painters, electricians, etc.
- the restoration department, with a staff of 20 along with about 30 volunteers and probationers divided among 7 workshops
- technical service department, consisting of porters and those in charge of the large depositories
- the inventarisation and catalogueing section with 5 people
- the department for Non-State Museum Services with 20 people.

Administratively, the Bavarian National Museum is also responsible under its general direction for the following state museums:

- The Museum of Prehistory
- The Museum of Ethnology
- The Theater Museum
- The Bavarian Army Museum (in Ingolstadt)
- The Museum of Applied Arts of the 20th Century.

As you can see, with the staff we have, we also have big problems. For all of these activities we need at least two more curators, higher salaries for our qualified restorators and specialists as well as more guards.

Fink
13/X.88

Guidelines for the catalogue forms ref.

Compact disk on Netherlandish self-portraits

CIDOC/ICOM 1988-1989

1. Institution

1.1. Current owner: Full name of the current owner institution of the work described in the form.

1.2. Address and country: Address of the owner institution of the work of art described in the form.

1.3. Inventory number: The present and unique identification number assigned by the owner institution.

1.4. Current location: Full name of the institution where the object is being held, if not identical with the address of the current owner institution.

1.5. Address and country: Address of the the current location.

2. Artist

2.1. Family name: Family name of the artist responsible for the execution of the object, if necessary with the addition of a patronymic or "I", "II", "III". Female artists are to be listed by their maiden name. The spelling used needs to be in concordance with Thieme-Becker. If there is no absolute certainty concerning the authorship of the artist, the extent to which his/her name can be attached to the work of art concerned has to be indicated directly after the family name of the artist. Attribution is established by means of a scale which is assessed as follows:

Family name: If a reliable signature, a monogram or stylistic criteria confirm attribution.

Family name (?): If there is any doubt as to the stated attribution.

Family name (Studio): If the piece is assumed to have been painted in the Artist's studio and there is doubt as to by whom.

Family name (Circle): If the piece was executed under the direct influence of the artist during his lifetime.

Family name (Follower): If the piece has been executed in the artist's style, contemporary or nearly contemporary, but not necessarily by a pupil.

Family name (Manner): If the piece is stylistically related to that of the artist, but executed at a later date.

Family name (Copy after): If the piece is a copy made by an artist other than the one who executed the original work, record the name of the copist followed by the name of the artist of the original work in the parenthesis after "Copy after". The following data, 2.2 - 2.10, concern the copist.

2.2. Christian name(s): Christian name(s) of the artist as mentioned in Thieme-Becker.

2.3. Pseudonym: Pseudonym of the artist according to Thieme-Becker.

2.4. Place of birth: Place where the artist was born. Uncertainty concerning the place of birth has to be indicated by means of a question mark between brackets. For example: Amsterdam (?).

2.5. Year of birth: Year in which the artist was born. If the year of birth is not known exactly the following terms can be added: "after", "before" and "ca.". If there is no absolute certainty concerning the date mentioned a questionmark has to be added. Questionmark, "after", "before" and "ca." are only to be used when placed between brackets. Years indicating a period have to be divided by means of an equals sign. For example: 1623=1625.

2.6. Place of death: Place where the artist died. If necessary add a questionmark between brackets.

2.7. Year of death: Year in which the artist died. If necessary add: "after", "before", "ca." or a questionmark. These are only to be used between brackets.

2.8. Place(s) of activity: Place(s) where the artist is documented to have been working. **Note:** This and the following field need only be used if there is no information available concerning the place and year of birth or the place and year of death.

2.9. Period of activity: Period in which the artist has been active. The years concerned have to be separated by an equals sign.

2.10. Place of production: Place where the work was executed. **Note:** This field need only to be used if no other attribution is possible.

3. Title:

3.1. Title: Title(s) of the object.

4. Production date:

4.1. Date: Year in which the object was completed. If necessary add "after", "ca." or "before". All to be used between brackets. Periods have to be recorded as described in section 2 (Artist) under "Year of birth".

5. Iconography

5.1. Self-portrait: Indicate whether the work of art is a selfportrait.

5.2. Unknown artist: Indicate whether the identity of the sitter is not known.

5.3. Family name: Family name of the artist depicted as mentioned in Thieme-Becker, if necessary added by a patronomic or "I", "II" or "III". Female artists are to be listed by their maiden name. If there is no absolute certainty concerning the identity of the sitter add a questionmark between brackets. **Note:** When dealing with a selfportrait do not use this field, nor the seven following fields. Please proceed with "Description".

5.4. Christian name(s): Christian name(s) of the artist depicted.

5.5. Pseudonym: Pseudonym of the artist

5.6. Place of birth: Place where the artist depicted was born. If necessary add a questionmark, likewise between brackets.

5.7. Year of birth: Year in which the artist depicted was born. If necessary add "after", "before", "ca." or a questionmark, all only to be used when between brackets. Periods are only to be indicated as described in section 2 (Artist) under "Year of birth".

5.8. Place of death: Place where the artist depicted died. If necessary add questionmark between brackets.

5.9. Year of death: Year in which the artist depicted died. If necessary add "after", "before", "ca." or a questionmark according to the method described in section 2 (Artist) under "Year of birth".

5.10. Place(s) of activity: Place(s) where the artist depicted is documented to have been working. **Note:** This and the following field need only be used if there is no information available concerning the place and year of birth or the place and year of death.

5.11. Period of activity: Period in which the artist has been active. The years indicated to be divided by means of an equals sign.

5.12. Description: Description of the representation in free text. Here information may be given as to when we are dealing with a head, bust, half length, three quarter or full length portrait. Furthermore information concerning pose, dress, background and attributes can be included. In case of a group portrait please indicate the position of the artist.

6. Technical data

6.1. Medium: Material in which the object was executed. If more than one medium has been used record all materials, divided by an ampersand (&).

6.2. Support: Material of the support.

6.3. Dimensions: Height and width of the work of art in centimetres. If necessary millimetres are to be indicated behind the comma.

7. Inscriptions

7.1. Signature/monogram/date: Indicate whether the object is signed, monogrammed and/or dated.

7.2. Transcription and position: Transcription of the signature, monogram and/or date. The position is to be added between brackets. For example: Jean Bosschaert fecit (lower right, on edge of table).

7.3. Other inscriptions: Transcription of other inscriptions. Add the position between brackets.

8. Remarks

8.1. Remarks: This field is optional. The art-historical information it may contain shall cover the following aspects: the painter's biographical data if pertinent to the painting in question; (signed) preliminary studies; repetitions by the artist himself; copies; other versions; attribution; dating; identification of details and iconographical information.

9. Acquisition

9.1. Acquisition mode: Indicate how the museum acquired the object.

9.2. Acquisition year: Record the year in which the object was acquired by the present owner.

9.3. Former owner: Name of the person from whom or the institution from which the object was acquired. The city is to be recorded between brackets after the name.

9.4. Provenance: A chronological list of all former owners, art dealers and auctions at which the object appeared. If possible, add city and the year in which the owners and dealers acquired the object. In case of an auction subsequently record: Name of the auctioneers, city, date of the auction and number. For example:

Dowdeswell & Dowdeswell, art dealers, London, 1898.

Collection K. von der Heydt, Berlin.

Auction, Frederik Muller, Amsterdam, 25.04.1942, no.245.

C I D O C
groupe de travail normes documentaires

Un des principaux objectifs du comité de documentation de l'ICOM (CIDOC) est l'établissement de normes documentaires pour l'enregistrement des données afin de faciliter la communication et l'échange d'informations entre musées.

Ainsi, dans le cadre du comité, le groupe de travail sur les normes documentaires a travaillé plusieurs années avec des membres de différents pays sur l'élaboration d'une fiche descriptive "beaux-arts" qui a été présentée à la conférence générale de l'ICOM à Buenos Aires en 1986.

Afin de tester la pertinence des normes retenues, il a été décidé à la réunion du CIDOC à Cambridge en 1987 de constituer une base de données internationale, bilingue français - anglais, sur disque compact (CD ROM), qui sera présentée à la conférence générale de l'ICOM à la Haye en 1989.

La démonstration du disque compact devant se faire aux Pays Bas, le corpus choisi a été celui des portraits d'artistes (peinture ou dessin) des écoles flamande et hollandaise du XV^{ème} au XVIII^{ème} siècle.

Une enquête auprès du "Ryksbureau voor Kunsthistorische documentatie" et du "Iconographisch Bureau" à la Haye nous a permis d'établir une liste de musées susceptibles de posséder des oeuvres intéressant le projet.

Afin de faciliter la rédaction de la fiche descriptive par les différents participants, un formulaire a été élaboré en français et en anglais à partir des normes établies par le CIDOC, un mode d'emploi a également été rédigé, uniquement en anglais.

Ce disque compact, dont la réalisation technique sera prise en charge par le président du CIDOC Peter Homulos (directeur du réseau canadien d'information sur le patrimoine), comportera outre la base de données textuelles, les reproductions couleur des oeuvres enregistrées, le logiciel de pilotage, ainsi que le système d'exploitation retenu.

Tiré à 500 exemplaires il sera distribué gracieusement à tous les participants au projet, et sera, dans le cadre de l'ICOM, vendu au profit du CIDOC.

Actuellement sur plus de deux cents établissements consultés (répartis dans une trentaine de pays) nous avons obtenu une centaine de réponses. Des membres du CIDOC s'étant proposés pour nous servir de correspondants dans leur pays et expliquer l'enjeu de ce projet à leurs collègues, nous espérons obtenir d'autres réponses d'ici la fin de l'année.

Nous comptons après la présentation à la Haye pouvoir tirer un certain nombre de conséquences de cette expérience et de ce fait améliorer les normes définies à partir des problèmes rencontrés. Nous espérons surtout ouvrir la voie aux échanges de données entre pays et montrer l'importance de normes documentaires pour faciliter cette communication. Aussi dès maintenant nous continuons ce travail sur d'autres domaines tel l'archéologie, l'ethnologie, l'art contemporain...

9

...des musées Allemandes, des musées Français, des musées Anglais et des musées des Etats Unis. Les conclusions de ce travail ont été données l'année dernière au cours de notre dernière meeting à Lisbonne et en faite déjà l'an dernier nous étions arrivés à certaines conclusions. Donc c'est une production où catalogue raisonné va être assez courte, je vais dans une part vous faire leur rapport de nos premières conclusions de l'an dernier, d'autre par Mr. Bjurström m'avait demandé de travailler en rapport avec le CNRF Français, parce que eux aussi ont un groupe de travail sur le catalogue; sur aussi l'essay de normalisation de catalogue, mais nous verrons tout à l'heure que l'autre problème est un tout petit peu différent, Et enfin j'aimerais ouvrir la discussion et ouvrir le débat d'une part sur les rapports entre les catalogues raisonnés et sur l'informatisation des collections des Musées des Beaux Arts et peut-être aussi essayer de traiter d'un autre type de catalogue, peut-être retraits(?) d'autres groupes de travail sur les catalogue d'exposition ou sur les catalogues raisonnés d'artiste. Donc je vais vous énoncer rapidement les conclusions de notre group de travail de l'an dernier. En faite vous allez voir que nous avons surtout travaillé sur des problèmes de méthodologie, et non pas de contenu de ce catalogue car je crois que là c'est le problème de chacun des responsables des auteurs du catalogue, et c'est beaucoup plus ce que nous souhaiterions c'est à vous mettre en point un type de catalogue où dans lequel tous les musées puissent retrouver un système.

Donc à partir de différents documents de travail que nous avaient envoyés, nous avons préféré un certain type de catalogue qui commençait par le nom de l'artiste et éventuellement son surnom, les lieux, date de naissance et date de mort de l'artiste. Tous ceci est un tout petit peu systematique, mais je crois que c'est intéressant parce que dans certains catalogues certains auteurs préféraient ne pas mentionner par exemple la date de mort des artistes au début et de noter simplement dans la biographie de l'artiste qu'on trouve un peu gênant. Le problème s'est posé sur la biographie de l'artiste. Est-ce-que dans les catalogues des collections permanentes il est nécessaire ou non de reprendre la biographie de l'artiste? Et nos conclusions étaient que pour les artistes majeures la biographie n'est absolument pas indispensable dans la mesure où les catalogues des collections permanentes sont destinés à grand parti au chercheur, et que s'il veuille des informations sur un artiste très connu, il faut préférer d'autres publications et que ce n'est pas le rôle d'un catalogue raisonné de reprendre une biographie de ces artistes.

Bien évident si on a un tableau de Rembrandt analysé, il est absolument inutile de reprendre la biographie de Rembrandt que l'on peut retrouver n'importe où. Par contre ce qui peut être un peu intéressant, c'est quand même de signaler les derniers ouvrage de référence, la dernière biographie importante de l'artiste en question.

En ce qui concerne les artistes les moins connus, et c'était le cas je crois Nina(?) vous avez posé ce problème là dans votre catalogue de collection d'artistes 19ème siècle où les artistes étaient peu connus de public.

Nous avions pensé qu'il était préférable de ne pas traiter de biographie pour les artistes connus et simplement de mettre la référence biographique des derniers ouvrages de référence sur cet artiste. Par contre en ce qui concerne les artistes peu connus la biographie est indispensable pour résituer cet artiste par rapport à son oeuvre, et la biographie est aussi indispensable si au cours de la rédaction du catalogue de nouveaux elements biographiques sont apparus.

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de Douai

Per Bjurström du Musée de Stockholm, Irina Antonowa du Musée de Moscou, Nina Parèse des Etats Unis, Martin Angles ~~ca~~ du Musée de Belfast, moi-même du Musée ~~d'Ovray~~ en France. Le but de ce groupe de travail est la normalisation des catalogues des collections permanentes, et ceci est assez restrictive puisque nous n'avons pas du tout travaillé ni sur les catalogues d'expositions, ni sur les catalogues raisonnés d'artiste. Et nous nous sommes volontèremment limités uniquement aux catalogues des collections permanentes. Nous avons travaillé à partir de différents documents provenant des musées de divers pays, nous avons travaillé à partir de catalogues de Musées Hollandais, de Musées Allemands, Français, Anglais et des Etats Unis. L'année dernière, en 1985 à Lisbonne, nous sommes arrivés à certaines conclusions dont je vais vous rendre conte toute à l'heure, et aussi Mr. Bjurström m'a demandée de me mettre en rapport avec un group de travail sur le catalogue au CNR ~~F~~ en France. J'ai donc essayé de voir un peu ce qu'il faisait de parallèlement à nos recherches, et je vous en fais aussi les conclusions. Et enfin je pense que ça sera intéressant que notre groupe de travail qui a maintenant terminé en quelque sorte leur recherche s'ouvre vers d'autres perspective, d'une part vers l'informatisation des collections des Musées de Beaux Arts, et d'autre part peut-être commence à travailler sur d'autres types de catalogue comme des catalogues d'exposition ou comme des catalogues raisonnés d'artistes. Donc nos conclusions sur le catalogue des collections permanentes que nous avons donc travaillé et vu à Lisbonne il n'y avait pas bien sur des problèmes sur le nom d'artiste et sur son surnom, ni sur les lieux et dates de naissance, par contre nous avons vu quelques discussions au sujet de la biographie de l'artiste. Est-ce-qu'il est indispensable de faire une biographie d'artiste dans un catalogue raisonné dans la mesure où l'on sait que ces catalogues sont destinés non pas au grand public, mais plutôt au chercheur, et nous avons conclu que lorsque il s'agit d'un artiste connu

... la biographie n'est absolument pas utile, mais que par contre on pourrait mentionner les derniers ouvrages de référence de cet artiste, par exemple si on parle d'une oeuvre de Rembrandt il est bien sur inutile de répéter éternellement la biographie de Rembrandt. Par contre lorsque il s'agit d'artistes moins connus, s'il s'agit par exemple d'artistes régionaux, ou d'artistes sur lesquels on a fait de nouvelles découvertes, là il est important à ce moment là d'inclure une biographie pour que le chercheur puisse trouver. A peine indispensable si l'auteur du catalogue a assez de nouvelles découvertes au niveau de la biographie, bien sur de mentionner ces découvertes.

Ensuite les différentes entrées du catalogue sont tout à fait habituelles, c'est à dire le titre d'une oeuvre. Nous avons souhaité qu'on ne mette pas la datation approximative, mais qu'on ne signale, qu'on mette à côté du titre la date ^{qu} si c'est cette date ^{qu} est véritablement indiquée sur le tableau et non pas déduite par différentes recherches.

Des autres entrées pour la matière technique, les dimensions et mentions de signature, de date d'acceptation, et aussi nous avons beaucoup insisté pour que les marques de collection, les cachés pour la culture, pour les dessins et pour la gravure et aussi toutes les inscriptions qui sont au revers de la toile en fond du panneau, parce que le maximum d'informations sur ces inscriptions soit noté sur ce catalogue pour permettre d'inventer un petit peu plus.

Il y a bien sur une rubrique bibliographie; alors cette bibliographie n'est pas une bibliographie générale de l'artiste, mais bien entendue une bibliographie de l'oeuvre, c'est à dire tous les ouvrages dans lesquels a été mentionnée l'oeuvre, et surtout nous avons insisté pour que la rubrique "exposition" apparaisse dans ce catalogue de collections permanentes parce que nous avons trouvé dans certains documents des notifs ou la rubrique "exposition" n'apparaissait pas et était vraiment très générale.

Ensuite la rubrique "provenance" ou historique. Si possible par ordre chronologique des plus anciennes collections au lieu de par provenance jusqu'à la dernière acquisition d'en parle le musée, et surtout mentionner le numéro d'avantère (?) dans cette rubrique, bien ensuite le texte, le notif en elle même, là il y a pas eu de critique, et enfin nous avons aussi souhaité qu'il y ait le moins possible de notes dans les textes, parce que c'est difficile de compiler un catalogue raisonné s'il y a trop de notes ...

Voilà se sont les grandes lignes de nos conclusions.

Je crois ce qui est intéressant maintenant c'est de compléter ces premières conclusions par d'autres catalogues; en effet je vous ai esquissé les pays dont nous avons obtenu des catalogues. Vous avez pu marqué que nous n'avions aucun catalogue ni d'Espagne ni d'Italie; je crois que ce serait un peu récent de pouvoir confronter des catalogues de collections Italiennes et de collections Espagnoles, et peut-être c'est l'occasion de collection d'Amérique du Sud et de pouvoir voir s'il y a eu d'autres idées et définir enfin la synthèse.

Donc ceci sont nos conclusions de l'an dernier, cette année de mon côté, j'ai essayé de voir avec le CNRF en France quelles étaient les conclusions de recherche d'un groupe de travail sur le catalogue. Mais en fait là leur recherche est beaucoup plus large puisqu'il s'agit à la fois de catalogue de collection permanente, de catalogue d'exposition, mais aussi de catalogue monographique d'artiste. Et malheureusement je n'ai pas grande chose à vous dire, parce que leur conclusion est qu'il n'y a pas moyens de normaliser ce type de catalogue, et que chacun adopte la solution qui lui convient le mieux. Enfin je crois que c'est quand même intéressant de le mentionner puisque nous nous avons plutôt abouti à un essai de normalisation alors que chez CNRF, au contraire, chaque auteur se considère absolument libre de son type de rédaction.

Alors je crois que maintenant il serait utile d'ouvrir un petit peu plus notre groupe de travail sur d'autres problèmes et bien sûr on prend tout de suite de problèmes d'informatisation des collections et là je préférerais que ceci soit l'objet d'un débat, d'une discussion entre nous. Tous ce que je peux vous dire c'est ce qui se passe en France au niveau des musées de Beaux Arts puisque le Ministère de la Culture en France est en train de mettre en mémoire toutes les collections de Beaux Arts, c'est à dire de peintures, de sculptures et de dessins des collections publiques Françaises. Ce travail est en grand parti réalisé pour les musées nationaux et pour les grands musées, et il est en cours de réalisation pour les musées de moyenne importance. Alors ce type d'information est très réduits puisque ce sont uniquement les problèmes techniques, enfin des données techniques qui apparaissent dans cette documentation, et que la notice n'apparaisse pas ni la bibliographie de l'oeuvre ni les différentes la rubrique de l'exposition. Donc c'est quelque chose de très succinct, et ma critique personnelle sur ce type d'information est que le Ministère de la Culture ne mentionne pas non plus les anciennes attributions ce qui c'est que pour le chercheur qui travaille sur un artiste c'est très difficile. Il est un petit peu dommage qu'il ne puisse pas retrouver les tableaux aux anciennes attributions. Certainement cela empêche d'aller beaucoup plus loin dans la recherche.

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Maintenant ça sera peut-être intéressant de voir ce qui se passe dans les autres pays, et je pense que pour notre groupe de travail qui en fait a terminé je crois sur recherche sur le catalogue raisonné, cela sera peut-être une nouvelle orientation de travailler justement de voir un petit peu de comparé les types d'informatisation des collections permanentes dans les musées d'autres pays. Là je crois que c'est l'orientation qu'on pourrait donner à notre groupe de travail.

Etter Balligand kom damen fra Getty som heter Nancy Englander, som snakker om the Getty Grants Programme.

I am going to be fairly brief, because what I am going to talk about is something we all feel is very close to our experiences. But I am going to oppose two different attitudes, one is my own pragmatic experience and the other one is some papers I am going to briefly mention from the 8th triennial meeting in Sydney, Australia, of the ICOM committee for conservation, so I'll end up on that.

My own everyday experience goes back to the 1950s and is fairly wide-ranging. It is simplistic and pragmatic and I worked at reasonably small museums with conscientious and good carpenters which have sent exhibitions abroad internationally, in the 50s there was a of sending Norwegian medieval and later cultural heritage to foreign countries, we had big exhibitions in England and in Belgium. They were all packed in wooden crates with cotton wool (= Baumwolle), wood-shavings, and every object packed in small boxes in bigger boxes, silk paper and all this, and it all seemed to work reasonably well as far as visual inspection after the whole process had ended, was concerned. And certainly even the medieval sculptures that were sent off fared much better than they do when left in our churches where electric heating has been introduced, and where it is quite impossible to give instructions that prevent that churches start being heated on Thursday for the sermons on Sundays, which is devastating to anything that has to do with paint or gilding or you know ...

I came to the Munch Museum a good many years ago, and found practices developed which have been slightly improved upon but not very much, and they are old-fashioned. We send our prints and drawings round in good frames with good cardboard covers on the back and glazing in front, perspex, into slits in crates, and we cannot notice any serious deterioration or damage from this. We send our canvases in packing cases on sliding racks where they are fixed without any packing in between, which I think is unsatisfactory. We have now started to insulate the cases with 5 cm rockwool sheets and 1 cm of this plastic stuff, you know. It has a very high insulation capacity, and we have not been able to do proper measurements yet, because this system is new, but I should believe that this will keep the relative humidity and temperature for at least 15 or 20 hours, which in most cases is sufficient to get it from one museum to the other. So you see, this is done by a carpenter who we know very well, a cabinet maker who comes into the house and uses our machines, and produces these crates in the museum. Again, we have had one or two mishaps of a not very serious nature, painting flakes, because paintings have been packed in a way which has brought pressure to the frames, and that is sheer - I shouldn't say incompetence, but mishap. But apart from that, as far as we can see by visual inspection, the system functions well, and the major damages we have had such as they are, are not very great, have all been brought about by handling the works of art in the museum and internal transport between magazines and so on. But of course there are worries that we are not really able to measure. What is the long-term effect of aeroplane vibrations? What is the long-term effect of changes in relative humidity and temperature, which after all do occur. We had one nasty experience in Stuttgart, where a transport on its way to Barcelona, + 20 degrees C, was without our knowledge left outside

in - 10 degrees C for a considerable time. And the canvases were slack when they reached Barcelona. We have had nasty experiences. On one occasion SAS took all our crates out of a plane, and put horses in instead. Without our knowledge, so that when our courier came to - I cannot remember where this was, the crates were not there, they were stranded somewhere else. So there may be long-term hidden effects from vibrations mostly maybe, which we are not able to measure, and of which we know very little. There are a lot of practical questions involved as you all know, and nothing that I say here will be problems that are unknown to you, but there will be a listing of problems which will be interesting for the discussion later on. There is the question of couriers, their experience, their personal authority in a situation where a debate arises, we always meet very strong-headed civil servants of the airport administrations, you may have been promised access to the tarmac and to overlook the loading onto the plane, but very frequently you find that even so the promise is not kept. So you find that to rely on a good transport company which assures you that their people will be on the spot, is generally a great assurance, because they have better contact with these people and are more easily brought into situations where they can execute real control, and of course they also come to the point of discussing whether these kinds of safeguards are not better taken in hand by firms like Yamato and Hasenkampf and those, which all work with very high standards and who have extremely good connections in a way that museum directors hardly every get.

I have also over the late years found myself puzzled by everything I don't know, the evaluation of the properties of ... air-cushioned trucks and not air-cushioned trucks, and how easy it is to miss out on a point at some link in your transportation. And then there's the handling at airports of course, and it's the shape and the size of crates, where we have sometimes been caught out because although pre-transport checks have been made, you are suddenly told that some cases have been stranded because the entrance to the plane was not big enough after all. The duration of transport is reasonably brief sometimes, but again, not all museums are very careful about telling you what happens when the consignment has reached its destination. How long time has passed between the plane and loading into the trucks, and transport to the museum, and what happens when you come to the museum, do they open the crates immediately, do they give them a reasonable acclimatisation time for 24 hours or so. And it's a question of the amount of hygroscopic packing material you might put into the crates in order to soften any kind of abrupt change that might take place in relative humidity during the passage.

I haven't put down much more than this, and all are brief and mental reflections made by a museum director who handles objects of great value without personal specialized insight, and one of the great difficulties, of course, is always to know to what extent you can rely on the advice which is given you by specialists. Because, after all, the responsibility is mine.

Now to the 8th triennial meeting in Sydney 1988. It is a very interesting document, contains lots of interesting information. For this particular chapter on care of works of art in transit

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For this particular chapter on care of works of art in transit contains a number of papers which have titles such as 'shock and vibrations', 'the test results for framed paintings for canvas supports'. It has another paper, 'dimensional stability of paintings in transit, of hygroscopic materials', interesting on importance of wooden frames, for instance, it seems that even wooden frames contain enough moisture to be able to adjust to whatever may happen to the canvases, regardless of what kind of stuff you put in the sides. 'Vibration test results on an air-ride suspension vehicle and design for a racking system', they find that you not only have to look to the air-ride suspension, but you have to look after which end of the vehicle to stack your paints, and of course nobody knows how rough the tarmac on the airport is. Then 'Conservation in the service of mobile exhibits', which was interesting, and the only paper for practical use I found, 'Transportation and handling of art and other exhibits', which is a text with slides produced by a Swedish museum director in the south-west. And I found this too late to be able to bring it here, but I should have liked to see that, because that is a practical thing which gives you, at least for small museums which operate locally, quite good directions. There is also a paper on the 'Mathematical

(her slutter bånd I, bånd II begynner med notat om at Tim Clifford er interessert i å kjøpe trykk av oss)

Af Boe