

Sar mini 17.30 *regimental at home le concorde*

Friday 9.30

ICFA PROGRAMME QUEBEC 1992

Monday, 21 September/Lundi, 21 Septembre

09.00 - 12.30 Salon Leduc, Hôtel Loews Le Concorde

Catherine Johnston (Chair) welcomes ICFA members and introduces the ICOM topic; Museums: Re-Thinking the Boundaries.

Other speakers include:

Irene Bizot (Reunion des Musée Nationaux, Paris)  
Joost Willink (Rijksdienst Beeldende Kunst, The Hague)  
David Trapnell (International Centre for Wildlife Art).

14.00 - 17.30 Salon Leduc, Hôtel Loews Le Concorde

Ms Marsha Lord introduces ICOM's Baroque World Project.

Other speakers include:

Timothy Clifford (National Gallery of Scotland)  
Catherine Johnston (National Gallery of Canada)  
James Holloway (Scottish National Portrait Gallery).

Tuesday, 22 September/Mardi, 22 Septembre

09.00 - 12.30 Salon Leduc, Hotel Loews Le Concorde

Sarah Fox-Pitt (Tate Gallery Archive, London) introduces ICA/CLA's Project Co-ordinating information on Museum archives and publishing an International Guide to Literary and Artistic Archives.

Other speakers include:

Andrew Wheatcroft (Editor of Museum Abstracts)  
Jean Rankine (British Museum)

14.00

Visit to the Seminaire de Quebec followed by a

16.00

visit to the Centre de Conservation de Quebec conducted by Didier Prioul.

Wednesday, 23 September/Mercredi, 23 Septembre

09.00 - 12.00 Salon Leduc, Hôtel Loews Le Concorde

Catherine Johnston (Chair) introduces the mornings session on the formation of collections in Canada.

Other speakers include:

Ann Davis (Nickle Arts Museum, University of Calgary)  
Scott Robson (Nova Scotia Museum, Halifax)  
Jonathan King (Museum of Mankind, London)

14.00

*at the University*  
Interdisciplinary forum: international committees and affiliated organizations.

Thursday, 24 September/Jeudi, 24 Septembre

09.00

*at the Ursulines*  
Visit to the Convent of the Ursulines conducted by Laurier Lacroix, followed by visits to churches of interest in Quebec Province.

*C. S. Goss AM*

Present at ICFA Sessions in Quebec

Lucie Amyot	Art Gallery of Ontario, Canada
Irina Antonova	Pushkin Museum, Moscow, Russia
Françoise Balligand	Musée de la Chartreuse, Douai, France
Irene Bizot	Reunion des Musees Nationaux, Paris, France
Henrik Bjerre	Statens Museum for Kunst, Copenhagen, Denmark
Peter Cannon-Brookes	International Journal for Museum Management, Oxfordshire, UK
Ian Clark	President of ICOM Foundation, Canada
Timothy Clifford	National Galleries of Scotland, Edinburgh, UK
Ann Davis	Nickle Arts Museum, University of Calgary, Canada
Sarah Fox-Pitt	Tate Gallery, London, UK
France Gascon	Montreal, Canada
Sally Hoffman	Smithsonian Institution, Washington DC, USA
James Holloway	Scottish National Portrait Gallery, Edinburgh, UK
Shirley Howarth	The Humanities Exchange Inc, Largo, Florida, USA
Paul Huvenne	Rubenshuis, Antwerp, Belgium
Catherine Johnston	National Gallery of Canada, Edmonton Gallery, Alberta, Canada
Elizabeth Kidd	Museum of Mankind, London, UK
Jonathan King	Public Archives of Canada
Barbara Klepman	Munich, Germany
Liselotte Knoerle	Musée des Beaux-Arts, Valenciennes, France
Jacques Kuhnle	

Brian Lemay	Smithsonian Institution, Washington DC, USA
Kathleen Monaghan	Whitney Museum of American Art, New York, USA
Agnieszka Morawinska	Zamek Krolewski, Warsaw, Poland
Mikhail Piotrovski	Hermitage Museum, St Petersburg, Russia
Nina Poovaya-Smith	City Art Gallery, Bradford, UK
Jean Rankine	British Museum, London, UK
Elisabeth Rasch	Västerbottens Museum, Umea, Sweden
Donald Rosenthal	Chapel Art Centre, Manchester, NH, USA
Shirley Thomson	National Gallery of Canada
David Trapnell	The International Centre for Wildlife Art, Gloucester, UK
Dirk De Vos	Groeningemuseum, Brugges, Belgium
Josst Willink	Rijksdienst Beeldendekurst, The Hague, Netherlands

JH/EB

26/10/92

Minutes of a Plenary Session of ICFA  
held at the Hotel Lowes Le Concorde, Quebec, Canada  
on Monday 21st September 1992

Catherine Johnston, chairing the meeting, welcomed ICFA members to Canada. There were to be three days of discussions built around ICOM's 16th General Conference in Quebec City and related to ICOM's theme "Rethinking the Boundaries".

As many of the delegates were new to ICFA, Ms Johnston gave a brief resumé of the history of the committee starting with its foundation in Mexico City in 1980. Of the founding members several would be participating in the ICFA meetings during the next three days including Madam Irina Antonova, Director of the Pushkin Museum, Moscow and now Vice-President of ICOM, Mlle Irene Bizot of the Reunion des Musees Nationaux, Mr Timothy Clifford, Director of the National Galleries of Scotland and Mr Dirk de Vos of the Stedelijke Museum, Bruges. The Chairman tended the regrets of Dr Jean Sutherland Boggs, another founding member. Ms Johnston then continued her short account of the history of ICFA, finally mentioning the forthcoming meeting scheduled for Berlin between 15 and 18 October 1992.

The Chairman then welcomed Joost Willink of the Rijksdienst Beeldende Kunst, The Hague, who spoke on the cultural value of Dutch collections. He discussed the Delta plan and the huge backlog of objects that needed classification and preservation. There were only 40 professional restorers in the Netherlands of whom 25 were employed in museums on museum collections. There was no way that the remaining 15 could cope with the conservation backlog in private hands.

Dr David Trapnell, a new member of ICFA, was invited to speak about Nature in Art in Gloucester, of which he is a Founder/Director, and which has made remarkable progress since it opened in 1988. The museum, the first of its kind anywhere, owns (and has loans of) works of fine, decorative and applied art inspired by, not necessarily depicting, nature from all periods and cultures. He suggested that hitherto most general art collections had admitted works depicting wild creatures, plants etc, even when they included domesticated creatures or garden varieties. Provided that works of real quality were being considered, he invited us to rethink this boundary, even if some 250 years of tradition had entrenched a negative reaction in many minds. Members of ICFA were impressed by Dr Trapnell's dedication to his project and his success in raising considerable sums of money to realise it.

The next speaker was Mlle Irene Bizot who described the role of Reunion des Musees Nationaux in relation to the 34 French national and 1,895 provincial galleries. The Reunion organised exhibitions and published exhibition catalogues; it also collected admission charges in French museums and distributed purchase grants.

Mrs Agnieszka Morawinska then spoke of the current state of Polish museums. Much had changed in recent years. Private property which had been nationalised was now being returned. Fortunately, some generous families, and the Czartoryski was mentioned, had established foundations so that their treasures could remain on public exhibition in Poland.

Mrs Morawinska described the problems faced by museums from requests from churches for the restitution of works of sacred art. There was a dilemma. Should the rights of ownership or the needs of conservation be paramount?

Dr Mikhail Piotrovski was the final speaker of the morning session. The new Director of the Hermitage Museum, St Petersburg, he faced problems associated with the restrictions imposed by a historic building. If there was to be expansion should part of the collection, the decorative arts for instance, be moved elsewhere? Like his Polish colleagues he faced demands for the restitution of icons. His government had also agreed to return expropriated works of art not only to Russian citizens but to the museums of other countries from which they had been stolen after the war.

Dr Piotrovski was asked whether works of art sold from the Hermitage in the 1920s would be demanded back. The answer was that if anything had been sold in good faith, however much its loss was regretted, no attempt would be made to bring it back.

The morning session ended.

The afternoon programme was devoted to UNESCO's project "The Baroque World" which Ms Marsha Lord of ICOM explained to the meeting. Within the frame work of the World Decade of Cultural Development, UNESCO is launching "The Baroque World" as a great inter-regional project in order to strengthen the dialogue between the countries of eastern and western Europe, Latin-America and the Caribbean around a Baroque patrimony which is as unique as it is varied. "The Baroque World", an interdisciplinary, intercultural and multimedia project, is centred around three main axes: first, a scientific one based on development and research, studies and symposia that focus on aspects of the Baroque period that are still ignored; secondly,

a cultural, pedagogical approach aimed at better acquainting the general public with Baroque expressions by means of film, inter-active video, publications, including a multi-disciplinary atlas, and the organisation of cultural touristic routes; and lastly, a contemporary initiative supporting the continuity and recreations of the Baroque world. All interested countries as well as local institutions, associations and private enterprises, Ms Lord told the meeting, are invited to participate in this project. Contributions can take on different forms of participation, partnership or patronage. UNESCO supports and co-ordinates all the initiatives and ensures the projects' international promotion.

Mr Timothy Clifford read a paper on a major piece of Baroque sculpture he had recently acquired for the National Gallery of Scotland: Gian Lorenzo Bernini's bust of Carlo Antonio dal Pozzo. He was followed by Mr James Holloway who spoke about a Scottish collector of Baroque art, Captain John Urquhart of Craigston, and who appeared to have been the first foreigner to have commissioned work from Batoni. Lastly, Ms Catherine Johnston discussed the rich collections of Baroque art in Canadian cities. Amongst many distinguished works of art she illustrated a Guido Reni, very recently acquired by the National Gallery in Ottawa.

The afternoon session ended.

Minutes of a Plenary Session of ICFA  
held at the Hotel Lowes Le Concorde, Quebec, Canada  
on Tuesday 22 September 1992

The morning session was opened by Miss Sara Fox-Pitt from the Archive of the Tate Gallery in London. Miss Fox-Pitt had recently been elected Chairman of the Committee for Literature and Art Archives of the International Council on Archives, with which ICFA had been working. Soili Sinisalo, on behalf of ICFA, had attended the joint ICA/CLA and ICLM meetings last year in Helsinki where discussions had concerned creating an International Guide to Literature and Art Archives in Libraries, Museums and Art Archives, and establishing standards for listing and cataloguing. Miss Fox-Pitt was able to give further details and record the current state of progress on the project.

Ms Jean Rankine, Deputy Director of the British Museum, had also been invited to address the session. The triennial meetings of ICOM offered the opportunity, Ms Rankine stated, for the different specialist committees to meet each other and share information. She invited ICFA to a joint meeting with the Exhibition Exchange Committee and it was agreed that as many members as possible would participate the following morning.

She spoke of the co-operation between international museums and in particular between colleagues at her own museum with staff in Prague. The British Museum experts had brought a collection of British twentieth-century prints for Prague while experts in Prague had assembled a collection of modern Czech prints for the British Museum.

Mrs Shirley Thompson, the Director of the National Gallery of Canada, then spoke of the current situation facing museums in her country. ICFA members were told how her recently completed gallery had been designed not just to house works of art but to provide space for government receptions.

The last speaker of the morning was Mr Andrew Wheatcroft, the Editor of Museum Abstract. He spoke of the work of his company, the attraction of using computer discs rather than printed material and the difficulty the company faced coping with languages other than English.

The afternoon was spent visiting the Seminaire de Quebec and the Centre de Conservation.

Minutes of a Plenary Session of ICFA  
held at the Hotel Lowes Le Concorde, Quebec, Canada  
on Wednesday 23 September 1992

There were three speakers for the last session of ICFA which took place during the morning of Wednesday 23 September. The theme was appropriately Canadian. Jonathan King of the Museum of Mankind, spoke about a recent discovery of native artefacts which had belonged to Benjamin West and had been used by him in several of his paintings, in particular the Death of Wolfe. The artefacts had remained in the collection of the family of the artist and had recently been acquired by the Museum of Mankind. A group of them was currently on loan to a special exhibition at the National Gallery of Canada.

Ann Davis of the Nickle Arts Museum, The University of Calgary, described the collections in the mid-West. She was followed by Scott Robson from the Nova Scotia Museum in Halifax whose talk was on the collections in the Maritimes, the eastern seaboard of Canada.

A final activity specifically for ICFA members was a visit to the Convent of the Ursulines and to several churches in Quebec province which housed altar pieces brought to Canada at the time of the French Revolution.

JH/AB