



ICOM – ICFA Annual Meeting, Oxford, 29th june -3rd july 2009

THE NEW MUSEUM : BUILDINGS AND DISPLAY STRATEGIES FOR THE EARLY 21st CENTURY

PROGRAMME

Tuesday 29th June

6.30pm: Registration and welcome at Ashmolean Museum

7.15pm: Tour by the Director Dr Christopher Brown

Wednesday 30th June

10am-5pm Study-day, Ashmolean Museum

‘The new museum: buildings and display strategies for the early 21st-century’

5pm-6pm: ICFA board meeting followed by ICFA general assembly and board elections

Thursday 1st July

Walking tour of Oxford museums and galleries

Morning: History of Science; public and private parts of Old Bodleian Library

Christ Church Picture Gallery

Afternoon: University Museum; Pitt-Rivers Museum; Modern Art Oxford

Friday 2nd July

Coach tour

Morning: Blenheim Palace, Woodstock

Afternoon: Kelmscott, Lechlade

Free evening

Saturday 3rd July

Walking tour of Pre-Raphaelite Oxford

9.30am-12.30pm: including the Oxford Union, Exeter College, Manchester Harris College,
Keble College

DELEGATES LIST

Surname Forename	Institution Name	
Aaserud Anne	The Art Museum of Northern Norway	Norway
Andreeva Galina	ICOM	Russia
Balzan Francesca	Palazzo Falson	Malta
Cherkashina Natalia	The International Centre of the Roerichs	
Ericani Giuliana	Museo Biblioteca Archivio, Bassano del Grappa	Italy
Glebova Olga	The International Centre of the Roerichs	Russia
Jenvold Birgit	The Danish Royal Collection	Denmark
Kuhnmunch Jacques	Compiègne Musée National du Château	France
Kuojarvi - Narhi Reetta	Finnish National Gallery	Finland
Lerberg Ellen	Nasjonalmuseet for Kunst, Arkitektur og Design, Oslo	Norway
Lloyd Stephen	Chair ICFA	Scotland
Madsen Jan Gorm	Den Hirschsprungske Samling	Denmark
Miss Stig	Thorvaldsens Museum, Copenhagen	Denmark
Moench Esther	Musée du Petit Palais	France
Ohrt Nils	Nivaagaard Picture Gallery	Denmark
Olausson Magnus	Swedish National Portrait Gallery	Sweden
Pes Giampaolo	Art Historian	Italy
Pica Valeria	Vatican Museums	Italy
Polenova Natalia	State Museum Vassily Polenov	Russia
Saabye Marianne	Den Hirschsprungske Samling	Denmark
Tenbusch Marion	Réunion des musées nationaux, Paris	France
Vella Theresa	Art Historian Student	Malta
Weschenfelder Klaus	Kunstsammlungen der Veste Coburg	Germany
Woll Gerd	Munch Museum	Norway
Ydstie Ingbejorg	Munch Museum	Norway

MINUTES

Tuesday 29th June

Twenty-five ICFA delegates gathered together for the 2010 annual meeting in Oxford, during a spell of unusually hot summer weather, at the Ashmolean Museum of Art and Archaeology in the University of Oxford for an evening reception. Delegates were warmly welcomed to a drinks reception by Dr Christopher Brown, Director of the Ashmolean, and a former Chair of ICFA. In his introduction he provided a short history of the Ashmolean Museum, which was founded in 1683 and is the oldest public museum in the world. That was originally based in the Old Ashmolean Museum building in nearby Broad Street, which is the world's oldest surviving purpose-built museum building and is now the Museum of the History of Science in the University of Oxford.

The Ashmolean Museum's current principal building on Beaumont Street is a learned neo-classical edifice designed in 1841 by C. R. Cockerell, which opened its doors to the public in 1845. It houses outstanding collections of Western and Eastern Art, of Egyptian, Greek and Roman archaeology, as well as of coins and medals and casts after the antique. As the collections grew towards the end of the nineteenth-century, notably in the archaeological and Asian areas, new functional structures were put up to house them at the back of the Cockerell building. By the end of the twentieth century it was apparent that those newer buildings were full and unfit for the purpose of a modern museum with significant research capability in addition to ever-expanding public access needs.



Ashmoleum Museum

Thus, the ambitious and challenging scheme was launched by the current Director around the year 2000, supported by Board of Visitors of the Ashmolean Museum and the University itself, to create a new museum fit for the wider audiences of the early twenty-first century. Central to this ambitious project was the demolition of all the spaces of the museum that were not part of the Cockerell building, and replacing them with a brand new building that would create new state-of-the-art facilities together with 39 new galleries offering 100% more space to display the collections, and which would display them in both innovative and interconnected ways under the rubric of Crossing Cultures, Crossing Time.

The project was budgeted at over £60 million pounds and over £47 million of that has since been raised from public grants and private donations, led by the Heritage Lottery Fund, the Linbury Trust and the University of Oxford itself. The architect appointed for the new building project was Rick Mather, while the conceptual realisation and signage for the galleries was undertaken by Stephen Greenberg from the design practice Metaphor in close collaboration with teams of in-house academic curators. After a period of closure the whole museum was triumphantly re-opened to the public in November 2009. After this introduction, Christopher Brown then proceeded to give the delegates a lively and informative tour of new building and its galleries, in which he pointed out the many innovations of the recently completed installations and novel thematic presentations. These included: Exploring the Past, The Ancient World, Asian Crossroads and West Meets East. After the director's tour, ICFA members were able to view the new galleries alongside the Cockerell building's spaces, which house the collections of European fine and decorative arts.

Wednesday 30th June

ICFA delegates assembled in the Headley Lecture Theatre of the Ashmolean Museum for the Study Day on the topic of *The New Museum: buildings and display strategies for the early 21st century*. After words of welcome by Dr Christopher Brown and ICFA Chair Dr Stephen Lloyd, the morning session opened with a sequence of four linked presentations on the theme of the physical transformation of the Ashmolean from the inception of the project around 2000 until its well-received reopening to the public in late 2009.

The first of these presentations was made by Christopher Brown, who greatly expanded on his previous evening's talk and tour about the history of the museum and the development of the building scheme over the last decade.

This was followed by Rick Mather, Director of Rick Mather Architects, who gave an illuminating presentation on his vital role in the design of the new building at the back of the Ashmolean. Much effort was expended on designing a working set of spaces for both staff and the public within a highly constricted physical site. This not only included new galleries but spaces for the Conservation and Education department, a fully serviced suite of temporary exhibition rooms, a roof-top restaurant, and a new atrium and lift. An essential driving concept was that of open space and

accessibility to the art objects on display and interconnection between all areas of the new building.



New Building designed by Rick Mather

The third paper was given by Stephen Greenberg, Creative Director of Metaphor, the design company that worked closely with the architects and the Ashmolean's specialist curators to deliver an intelligent and intelligible set of designs for all the interiors and installations within the new building. Greenberg described many of the challenges that awaited his team as they considered how to make sense – on behalf of Museum and its diverse audiences – of the astonishingly rich and varied collections owned by the Ashmolean and to be displayed in the 39 new galleries. Greenberg described how he and his design team constantly strove to build stories or 'meta-narratives' for the collections, at the same time always emphasising the objects themselves with their emotional, spiritual and magical aspects. Other considerations prioritised by the design team included constantly thinking about how the installations and galleries would appear to the public, allowing serendipity or happy accidents to occur in terms of juxtapositions in the presentation of objects, and using the intimacy of display to excite the imagination of the visitor.

The fourth talk in the morning was given by Dr Henry Kim, the Project Manager for the new building, who gave a fascinating insider's view of how the galleries and visitor-service areas had become a reality. Among the many points he made and emphasised were the need to carefully select and build a core team to deliver the project for the Museum; the importance of creating skilled project-managers from within the institutions existing staff (as opposed to bringing in outside contractors); and in terms of delivery of the project, building up the institution's own capacity to create the critical installation teams. With nearly 12,000 objects to install

and so many different cultures to represent, consistency of interpretation, language and signage, was of great importance to the intelligible presentation of the objects and collections. However, absolute consistency in approach was not followed slavishly by the design and installation teams; this flexibility was in order to lend variety to the overall effect of the displays.

After lunch, the afternoon session was designed to expand the frame of reference from the morning session's focus on the Ashmolean Museum itself. The keynote paper was presented by Peta Motture, Chief Curator on the Medieval and Renaissance Galleries Project at the Victoria and Albert Museum in London. Her talk gave a unique insight into the well-received reinstallation of the Medieval and Renaissance Galleries at the V&A Museum, a project that had cost £32 million, of which nearly £10 million had been provided by the Heritage Lottery Fund. This very considerable undertaking was a key part of the V&A Museum's Future Plan 2000-2010, in which the museum's director Sir Mark Jones had set out a series of ambitious goals to transform parts of the seven miles of galleries in this great institution devoted to design and the decorative arts. The aim of this overarching vision and the component elements in the refurbishment and representation of the various parts of the collection was to bring clarity to the displays and to show the objects off to their best advantage.

A mantra of five concepts was devised by the museum as part of this core mission: namely to inspire, to engage, to preserve, to connect and to transform. Peta Motture shed further light on how this transformation of the Medieval and Renaissance collections (ranging over 1,300 year of European history) had taken place. A key element was the continuous consultation with peer groups through the establishing of an international advisory group. Curators and designers from the project management team made a number of fact-finding trips to similar institutions that helped lead to a more audience focussed emphasis in the displays and associated interpretation. The rest of the afternoon session consisted of three papers given by ICFA members from the perspectives of their own countries and institutions.

Firstly, Galina Andreeva, Executive Director of ICOM Russia, presented a overview titled *Trends of Museum Development in Russia*, in which she observed that there are over 2,000 public museums in Russia. She went on focus on the major museum expansions planned over the next five years in both St Petersburg and Moscow, in particular at the State Hermitage Museum and the Pushkin Museum of Fine Arts.

The second paper in the afternoon was given by Natalia Cherkashina, Deputy Director at the International Centre of the Roerichs in Moscow, titled *New approaches in the understanding of the exhibition of modern art and the organisation of a historical monument – the Roerichs experience*, which examined issues of display and installation within a private fine art gallery in central Moscow.

The final paper in the afternoon session was presented by Dr Giuliana Ericani, Director of the Museo Biblioteca Archivio in Bassano del Grappa, and titled *The development of a fine arts museum: new concepts and methods of implementation*, in which she outlined the historical evolution and conceptual transformation of the institution she leads in the Veneto.

Wednesday 30th June:

With a quorum of ICFA board members present, ICFA Chair Dr Stephen Lloyd opened the annual ICFA board meeting, held in the Board Room of the Ashmolean Museum. ICFA Treasurer Jacques Kuhnle presented the annual budget for ICFA, which showed a healthy balance and stable condition due to the careful husbanding of limited resources over the previous years. The ICFA Chair then reported on the activities of the previous year, noting the success of the annual meeting, held in Rome in October 2009, which had been organised most successfully by ICFA Board member, Dr Giuliana Ericani. She was heartily thanked again by the ICFA Board members present.

New ICFA Officers

ICFA Chair Stephen Lloyd announced that, after the Oxford meeting, he would be stepping down from the role of ICFA Chair having completed the maximum permitted number of terms, namely two three year periods from 2004 to 2007 and from 2007 to 2010. He thanked the Board members present for their continuous support and advice over this period, when he had overseen successful meetings in Dublin (2005), Coburg (2006), Vienna (2007), Athens (2008) and Rome (2009). He also noted that, after the Oxford meeting, ICFA Secretary Barbara Jaki (Director, National Gallery of Slovenia, Ljubljana) and ICFA Treasurer Jacques Kuhnle (Conservateur en chef, Musée National du Château de Compiègne), would also be standing down from the ICFA Board, after having completed the maximum period of two three-year terms from 2004 to 2010.

The ICFA Chair thanked Barbara Jaki and Jacques Kuhnle for their sterling efforts in the cause of ICFA and ICOM. Stephen Lloyd also noted that ICFA Board member Riitta Ojanpera (Curator, Ateneum Museum, Helsinki) was also stepping down after the Oxford meeting, having completed the maximum period of two three-year terms on the ICFA Board from 2004 to 2010. The ICFA Chair noted that these four vacancies would need to be filled at the forthcoming ICFA General Assembly. ICFA Chair Stephen Lloyd noted that he had been invited as a guest of ICOM-China to attend their annual meeting in Guangzhou, China, from 16th to 21st May 2009, and he reported on his participation at that meeting, which had coincided both with World Museum Day and the opening of the monumental new Guangdong Museum, devoted to the history of this important trading city and region at the head of the Pearl river delta.

Venues for forthcoming ICFA meetings

There followed a discussion about the venues for the forthcoming ICFA meetings. It was noted that ICOM's 22nd General Conference was to be held in Shanghai from 7th to 12th November 2010. The ICFA Chair noted that he was acting as Convenor of the International Symposium on 9th November 2010, being co-organised by DEMHIST, GLASS, ICDAD, ICFA, together with ICOM China, and to be held within the Shanghai ICOM conference, on the theme: 'From Silk Road to Container Ship: artefacts, environment and cultural transfer'. The ICFA Chair said that he hoped as many ICFA members as possible would be able to attend the ICOM Conference in Shanghai.

Venues for future meetings were discussed and it was agreed to accept the formal invitation from ICOM-Malta (delivered by Francesca Balzan of the Palazzo Falson Historic House Museum, Malta) to hold the ICFA annual meeting in Malta [later agreed to be held from 4th to 8th October 2011 on the theme of *Painting in the Mediterranean Basin*].

ICFA Board Member, Dr Galina Andreeva (Executive Director, ICOM Russia), extended an invitation to ICFA to hold ICFA's annual meeting in Moscow in 2012, to be hosted potentially by both the Pushkin Museum of Fine Arts and the Tretyakov Gallery. The ICFA Board responded with enthusiasm to this proposal. The ICFA Chair noted that the 23rd ICOM General Conference is to be held in Rio de Janeiro during 2013, when ICFA would plan to hold its annual meeting that year.

Election of new ICFA Officers and Board members

Immediately after the closure of the 2010 ICFA Board meeting, the ICFA General Assembly meeting was held. All the conclusions of the ICFA Board meeting were reported on to the ICFA General Assembly by ICFA Chair Stephen Lloyd. He announced that he was stepping down from the ICFA Board, together with fellow Board members Barbara Jaki (ICFA Secretary), Jacques Kuhnle (ICFA Treasurer) and Riitta Ojanpera.

The following ICFA Board members were proposed as new officers of ICFA.

- ✓ Chair: Giuliana Ericani (Director, Museo Biblioteca Archivio, Bassano del Grappa)
- ✓ Secretary: Jan Gorm Madsen (Curator, Hirschsprung Collection, Copenhagen) and
- ✓ Treasurer: Marion Tenbusch (Réunion des Musées Nationaux, Paris).

They were then all elected in as the new ICFA officers.

The following four ICFA members were proposed as new members of the ICFA Board:

- ✓ Colin Harrison (Curator, Department of Western Art, Ashmolean Museum, Oxford),
- ✓ Ellen Lerberg (National Museum of Art, Architecture and Design, Oslo), Riitta
- ✓ Kuojarvi-Narhi (Sinebrychoff Gallery, Helsinki)

✓ Nils Ohrt (Nivaagaard Picture Gallery, Denmark).

All four newly proposed ICFA members were then elected on to the ICFA Board. The new ICFA Chair Giuliana Ericani, after being welcomed by the ICFA delegates, made a short speech thanking the outgoing Chair on his efforts to promote ICFA over the previous six years. Francesca Balzan (Palazzo Falson Historic House Museum, Malta) then gave a short presentation about ICFA's proposed meeting for Malta in October 2011, which was warmly welcomed by the ICFA delegates.

After the ICFA study day the delegates were given a tour by exhibition curator Alison Roberts of the Ashmolean Museum's first temporary exhibition in the new building, *The Lost World of Old Europe: The Danube Valley, 5000 – 3500 BC*. Later that evening the delegates made the short walk up St Giles to Green Templeton College, where a drinks reception was held on the lawn outside the Radcliffe Observatory, an important and elegant late eighteenth-century neoclassical structure designed by James Wyatt, and which has been called 'architecturally the finest observatory of Europe' (Pevsner. Oxfordshire, 1974, p. 271). After a tour of the building and the British eighteenth-century paintings displayed inside kindly given by Colin Harrison of the Ashmolean Museum, a memorable dinner was served inside the Observatory.

Thursday 1st July

The whole day comprised a walking tour of Oxford museums and galleries, on which the ICFA delegates were joined by Dr Christopher Brown. After assembling on the steps of the 'new' Ashmolean Museum in Beaumont Street, a short walk down Broad Street took us to the old Ashmolean Museum, completed in 1683, and which is now the Museum of the History of Science in the University of Oxford. Jim Bennett, Director of the Museum led an illuminating and entertaining tour of the remarkable collection of early scientific instruments. By virtue of the collection and the building – the world's oldest surviving purpose-built museum building – this institution occupies a special position, both in the study of the history of science and in the development of western culture and collecting.



Museum of the History of Science

Later that morning we moved to one of the adjacent buildings, the famous Bodleian Library, founded in the mid-fifteenth century but re-established in the late sixteenth century thanks to the munificence of Thomas Bodley.



Bodleian Library

We were given a tour – by guides Marilyn Tresias and William Clennell -of both public and private areas of the Bodleian, including the Divinity School, the Proscholium of the Library, Duke Humphrey's Library and the underground areas of the New Bodleian Library.



Divinity School

After a short walk across the High Street we reached the college of Christ Church, undoubtedly the grandest college in the University, where we were provided with a buffet lunch in the Dodgson room off Tom Quad.



Christ Church

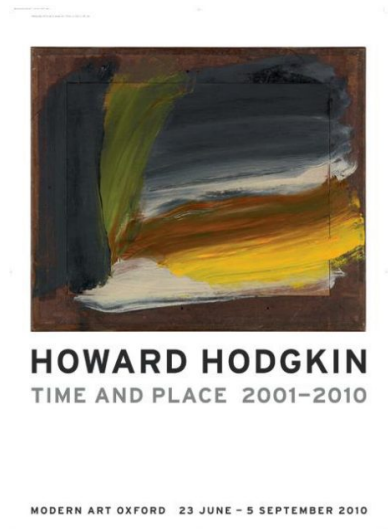
After lunch we were given a tour by Curator Jacqueline Thalmann of the Christ Church Picture Gallery, a discreet modern building designed by the practice of Powell & Moya in 1964-7, which houses the important collections of old master paintings and drawings bequeathed to the college in the mid-eighteenth century by General Guise.



Christ Church Picture Gallery

We were then permitted to view at close-quarters the portraits of famous patrons and former students hung in the Great Hall of Christ Church. Among the portraits on view were the monarchs Henry VIII and Elizabeth I, the churchmen Cardinal Wolsey and John Wesley, the philosopher John Locke, the diplomat Sir Dudley Carleton and the politician William Gladstone, as well as the writers Lewis Carroll and W.H. Auden. Among the portraitists whose work was displayed were Lely, Kneller, Mengs, Reynolds, Gainsborough, Romney, Hoppner, Lawrence, Millais, Von Herkomer, De Laszlo and Sutherland. Leaving Christ Church we made the short walk

across St Aldate's to Modern Art Oxford, which was founded during the 1970s and housed in a modest commercial building. Since then the gallery has become well known for its innovative exhibition programming of international contemporary art. The Director, Michael Stanley, gave the ICFA group an engaging tour of the current exhibition, which was of new paintings by Howard Hodgkin, one of the leading abstract colourists working in Britain since the 1960s.



After a short tea in the courtyard of Modern Art Oxford we walked over Broad Street to the northern edge of city centre, where we assembled in front of the University Museum. We then walked through that collection to the Pitt-Rivers Museum, which has become one of the most extraordinary museological experiences in the UK. It was founded in 1884 when Augustus Henry Lane Fox Pitt Rivers, an influential figure in the development of archaeology and anthropology, gave his collection of nearly 20,000 objects to the University of Oxford. His gift was made on condition that a museum would be built to house the objects, and that they should be displayed by function of type, a method of display that is still adhered to today. The Director Michael O'Hanlon gave us a fascinating introduction to the museum and its collection, describing his institution and its displays that had recently been improved and modernised thanks to a successful £10 million fund-raising campaign supported by the Heritage Lottery Fund.

After concluding our visit to the Pitt-Rivers Museum, we returned to the entrance of the adjacent University Museum, which is devoted to the display and study of natural history. Director Jim Kennedy gave us a lively and witty tour of the building and its collections.



The Pitt-Rivers Museum

This extraordinary Victorian building was designed for the University in the 'Italian' Gothic style by Benjamin Woodward, but very much under the influence of John Ruskin, the highly respected Victorian art critic and social theorist. The main structure of the museum itself is a remarkably light and airy space made of glass, cast iron and rare stonework. Among the natural history specimens, of pre-eminence are the remains of the last dodo, a flightless bird from Mauritius, recovered before the species became extinct. Jim Kennedy also showed us into his large office, which is decorated with a fresco of the *Mer de Glace* by the Rev. R. St. John Tyrwhitt, a pupil of John Ruskin.

Later that evening the delegates assembled back at the Ashmolean Museum, where in the atrium of the new Rick Mather building Christopher Brown and his wife Sally – and other senior members of the Ashmolean's staff -hosted a splendid gala dinner for ICFA on their meeting in Oxford. Frode Ernst Haverkamp (National Museum of Art, Architecture and Design, Oslo) made a short speech thanking Christopher and Sally Brown and the staff of the Ashmolean for their hospitality to ICFA. Incoming ICFA Chair Giuliana Ericani presented outgoing ICFA Chair Stephen Lloyd with a valedictory present, which was followed by a short speech in which he thanked his predecessor as ICFA Chair, Christopher Brown, for his assistance and for hosting the meeting in Oxford, which demonstrated the special international spirit and cultural exchange so integral to both ICFA and ICOM.

Friday 2nd July

The ICFA delegates boarded a coach from outside the Ashmolean Museum that drove them firstly to the national monument of Blenheim Palace, still the home of the Duke of Marlborough, outside Woodstock about ten miles north of Oxford. This magnificent complex of buildings in the Baroque style by Sir John Vanbrugh, set in elegant parkland by Capability Brown, was a gift from Queen Anne to John Churchill, 1st Duke of Marlborough.



Blenheim Palace

The ICFA delegates were fortunate to have Jeri Bapasola, the archivist at Blenheim Palace, to introduce them to the building, its history and its remarkable collections of family portraits, sculptures and tapestries. Long missing was the famous collection of old master paintings which had been sold at auction by Christie's, London, in 1886.



Blenheim Palace. Interior with old master paintings

After lunch in the Indian Room at Blenheim Palace, the coach drove us to the southern part of Oxfordshire, close to the River Thames, where we visited Kelmscott Manor, close to the small town of Lechlade. This beautiful Manor House, which is now owned and maintained by the Society of Antiquaries of London, was the country home of William Morris – poet, craftsman and socialist – from 1871 until his death in 1896. The house – ‘the loveliest haunt of ancient peace’ -contains a collection of the possessions and works of Morris and his associates, including furniture, textiles,

carpets and ceramics. After a welcome by property managers Jane Milne and Tristan Molloy, we listened to an informative introduction by one of the guides.



Kelmscott Manor

After being split into two groups, we were given guided tours of the house. Afterwards we enjoyed cream teas in the idyllic gardens of Kelmscott, which Morris described as ‘a heaven on earth’. Thanks are due to Dr David Gaimster, former General Secretary of the Society of Antiquaries of London (and now Director, Hunterian Museum, University of Glasgow) for facilitating this special visit by ICFA to Kelmscott.

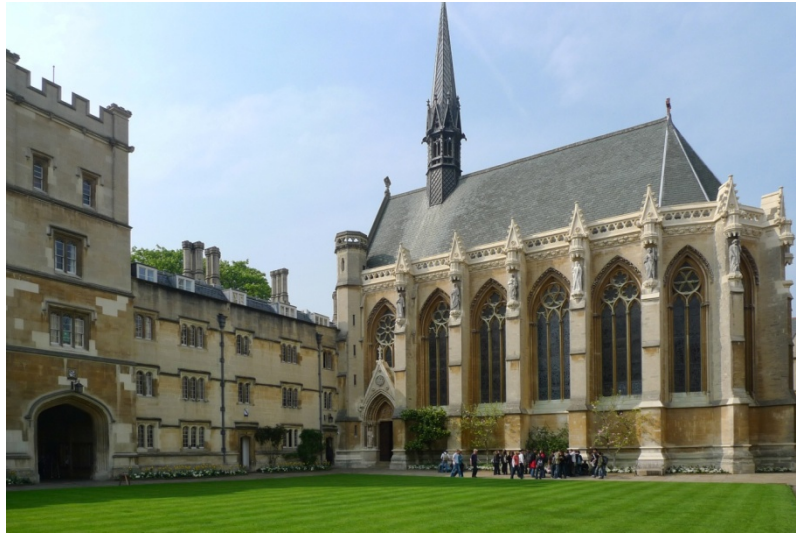


Kelmscott Manor, The gardens

Saturday 3rd July:

After assembling at the Ashmolean Museum, the ICFA delegates were led along Broad Street by Stephen Lloyd and Colin Harrison (Ashmolean Museum) on a

Pre-Raphaelite walking tour of the University of Oxford. First stop was Exeter College, where we viewed the remarkable neo-Gothic chapel designed by Sir Giles Gilbert Scott and built in 1854-60.



Oxford, Exeter College

The tall shape of the chapel is based on the Sainte-Chapelle in Paris, while much of the stone-carving was executed by J. Birnie Philip. Of particular interest is the stained glass designed for most of the windows by the firm of Clayton & Bell. Of high quality in the chancel is the large, sombre tapestry of *The Adoration of the Magi* designed by Sir Edward Burne-Jones and made by William Morris and his workshop in 1890.



Oxford, Exeter College, The Chapel

A short walk down Broad Street and Holywell led to the fourteenth Gothic foundation by William Wykeham of New College, whose chapel we visited.



Oxford, New College

Notable for having the best preserved Perpendicular-style tracery in the windows, its roof and reredos with statues were designed by Sir Giles Gilbert Scott in his major restoration of 1877-81. Among the treasures displayed in the chapel is a painting of an *Apostle* by El Greco and an impressive, moving statue of *Lazarus* by Jacob Epstein. The stained glass in the West window, depicting *The Virtues and the Nativity*, is of interest as it was designed by Sir Joshua Reynolds and made by Thomas Jarvis in 1778-85.



Oxford, New College,
The Chapel with the statue of Jacob Epstein, *Lazarus*

Continuing up Mansfield Road we entered Harris Manchester College, founded as a theological training college chiefly for Unitarians.



Oxford, Harris Manchester College

The chapel is distinguished for its stained glass designed by Burne-Jones and made by William Morris and his workshop in 1893-8. The iconography of the windows is of significance in that it depicts scenes from *The Creation* and with the motto 'Elargissex Dieu' (from Diderot), a favourite saying of James Losh, grandfather of the donor of the college.



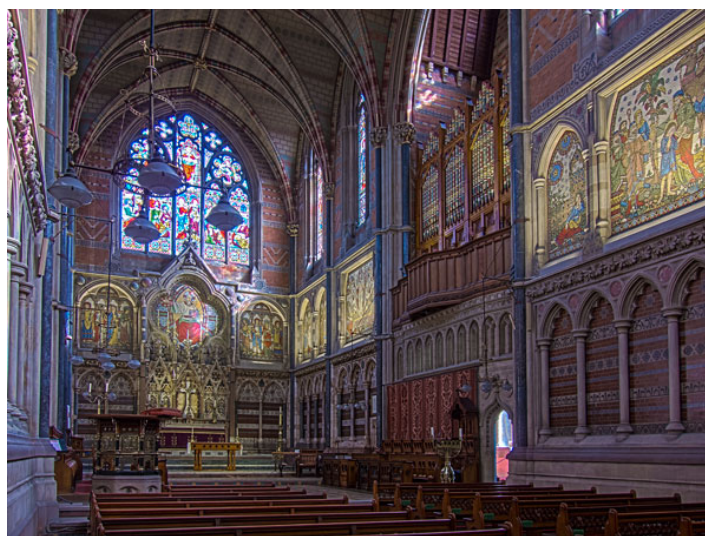
Oxford, Harris Manchester College, The Chapel with the stained glass

Continuing along Parks Road we arrived at Keble College, one of the most astonishing Victorian buildings in Oxford. A culmination of the Oxford Movement, which was a revival of Anglicanism in the second half of the nineteenth-century, this sequence of buildings in red brick with polychrome bands was designed by William Butterfield in 1868-82 at a cost of £50,000.



Oxford, Keble College

The chapel is astonishing in its scale, height, mosaics, and stained glass by Alexander Gibbs. In a small side-chapel is one of three versions of Holman Hunt's famous painting of *The Light of the World*, which had been commissioned by Thomas Combe in 1853 and after the patron's death presented by his widow to the college in 1873. A much later version of the painting by Holman Hunt hangs in St Paul's Cathedral, London.



Oxford, Keble College. Interior

Conclusion

The ICFA delegates returned to the Ashmolean Museum for a hearty farewell lunch with Christopher and Sally Brown in the spectacular roof-top restaurant above the new Rick Mather building. Thanks were given to Christopher Brown for the great hospitality that he and members of the Ashmolean's staff – in particular Paula Falck,

Head of Events, and her assistant Hannah Chatfield – for their hard work in making all the arrangements for the successful outcome of the 2010 ICFA meeting in Oxford.

Sincere thanks are also due to the directors of the various museums and galleries in Oxford, as well as to the various colleges, and also to Blenheim Palace and Kelmscott for facilitating and welcoming our group visits. This ICFA meeting was attended by delegates (and a number of partners) from Denmark, Finland, France, Germany, Italy, Malta, Norway, Russia, Sweden, and the UK. The attendance at the study-day in the Ashmolean was doubled by other members of the Ashmolean Museum's staff and other ICOM UK members.

Dr Stephen Lloyd (former Chair ICFA 2004-2010)

Dr Giuliana Ericani (Chair ICFA 2010-)