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| Annual Conference 2016
Bassano del Grappa & Milan, June 30 - July 7

**Art collecting and the sense of place:
an integral and integrated approach towards arts,
other heritages and collecting**

Art collecting and the sense of place: an integral and integrated approach towards arts, other heritages and collecting

On occasion of the 24th General Conference of ICOM its international committee on fine arts (ICFA) and collecting (COMCOL) will have a joint meeting. The theme of this meeting is related to the theme of the General Conference. Within the context of "Museums and cultural landscapes" the two committees will focus on the issue of collecting fine arts and other heritage beyond the museum walls.

Museums are part of a cultural information landscape. There is an increased tendency to create networks of museums and other art and heritage initiatives; the distinction between institutional and private initiatives is blurring as well as the distinction between in situ and ex situ. These tendencies ask for an integrated and integral perspective on art, other heritage and on the concept of collecting. In the context of the general theme of 2016, ICFA and COMCOL would in particular like to explore this perspective in relation to specific dilemmas provided by the relation between works of art and their "natural habitat", such as sculptures in public spaces and paintings in historic houses.

We are hope you have inspirational days and we look forward to exchange new ideas and insights with you.

Dr. Giuliana Ericani, President of ICFA &
Léontine Meijer – van Mensch, President of COMCOL

Pre-Conference Bassano del Grappa

Thursday, June 30th

Location: Civic Museum

17.00 – Registration

18.00 – Keynote - Giuliana Ericani (Italy)
Museums and Cultural landscapes. The case of Fine Arts Museums in Italy

18.30 – Keynote - Asa Stenström (Sweden):
Contemporary Collecting and Cultural Landscapes. Community Involvement and Networking

19.00 – Tour: museums in Bassano del Grappa

21.00 – Dinner

Friday, July 1st

09.00 - 20.00 – Tour: Asolo, Museum, Maser, villa Barbaro, Possagno, Gipsoteca canoviana; Fanzolo, villa Emo; Castelfranco Veneto, Museum. *Lunch in Possagno*

Saturday, July 2nd

09.00 – Bassano del Grappa – Padova (bus)

10.30 – Padova, Civic Museum: Sala del Romanino,
Meeting with the Director

11.00 – Tour in the Museum and Cappella degli Scrovegni

13.30 – Lunch

15.00 – Visit the Museum of pre-cinema,
Prato della Valle

17.00 – Padova – Milano (bus)

Joint program Milan General Conference

Monday, July 4th

14.00-14.20 Introduction Giuliana Ericani, chair ICFA
Introduction Léontine Meijer-van Mensch, chair COMCOL

Session: Meaning of Heritage

Chair: Léontine Meijer-van Mensch

14.20-14.40 Stefanie Knöll (Germany)
*Creating a 'sense of place'. Art in the public space,
private collecting and the museum*

14.40-15.00 Claudia Porto (Brazil)
*Mapping and sharing collections. A COMCOL initiative in
Brazil*

15.00-15.20 Virginia Curry (United States)
*The Keir Collection and convivencia: a Jewish, Muslim
and Christian art collection's engagement with the
Cultural Texas Landscape*

15.20-15.50 Discussion

15.50-16.10 – Break

16.10-16.30 Matthias Henkel (Germany)
*Intangible Heritage 2.0. How to collect, curate and
present the digital landscape as the new public space*

16.30-16.50 Roshanak Saadati / Hadi Zandkarimi (Iran)
The influence of Waqf on the development of museums in Iran

16.50-17.10 Helene Vollgraaff (South-Africa)
Sense of place and political transformation: a perspective from South Africa

17.10-17.30 Pang-Yen Cheng (Taiwan)
(Re)shaping national memory: a study on the National Palace Museum and its South Branch Museum, Taiwan

17.30-18.00 Discussion

Tuesday, July 5th

Session Shared Responsibility
Chair: Klaus Weschenfelder

11.00-11.20 Klaus Weschenfelder (Germany)
Common heritage – divided responsibility: an introduction

11.20-11.40 Alexandra Bounia (Greece)
Public art in the city of Athens: shared responsibility as a new form of collecting and caring

11.40-12.00 Adelaide Maresca Compagna (Italy)
Shared responsibility in preservation of objects of art, monuments and archaeological sites: rules, practices and new perspectives in Italy

12.00-12.20 Jacques Kuhnle (France)
ICOM France and the Charter of Siena

12.20-12.40 Gloriana Amador Agüero (Costa Rica)
Urban-artistic acupuncture: Collecting narratives in public spaces

12.40-13.10 Discussion

Session Memory of Fine Art Museums

Chair: Giuliana Ericani

15.30-15.50 Nicole Moolhuijsen (Italy)

Collecting fine art to cultural landscapes. Participatory frameworks of interpretation and display

15.50-16.10 Aysegül Güchan (Turkey)

Museum building as the meaning maker in the case of IRHM

16.10-16.30 Anne-Mette Villumsen (Denmark),

Interpreting the artistic heritage of a cathedral. The case of the Skovgaard Museum and Joakim Skovgaard's decoration of Viborg Cathedral

16.30-16.50 Discussion

16.50-17.10 Xianya Xu (China)

A scenario of public behaviors in art museums of Shanghai

17.10-17.30 Cecilia Sodano (Italy)

The sense of place. An experiment of Museum Civico di Bracciano with the children

17.30-17.50 Discussion

Wednesday, July 6th

Session: Historic Houses and their Fine Art

Chair: Peter van Mensch

11.30-11.50 Eloy Koldeweij (Netherlands)

Interior ensembles: the added values of objects in their surroundings

11.50-12.10 Kiprop Lagat (Kenya)
The Karen Blixen House: contextualizing the interactions and collections of a baroness in Kenya

12.10-12.30 – Tsogbayar Orkhon (Mongolia)
Fine art collection for Buddhist temple

12.30-12.50 Pascal Arts (Netherlands)
The art of making art exhibitions. Giving new meaning and significance to the former artists residence of H.W. Mesdag

12.50-13.10 Discussion

14.30-18.30 Annual Meetings International Committees

Thursday July 7

Program for the joint excursion day

09.30-12.30 – Brera

12.30-13.30 – lunch

13.30-15.00 – Meeting in the Pulmanns and leaving to Gazzada, villa Cagnola

15.00-17.00 - Visit to the villa Cagnola

17.00-18.00 - Tea / coffee in villa

18.00–19.00 - Meeting at the Pulmanns to return to Milan

19.00–20.30 - Visit to the museum

21.00 – Dinner

Contributions

Adelaide Maresca Compagna

BIO – Coordinator of Studies Unit- General Secretary, Ministry of Cultural Heritage and Activities (1982-2014). Responsible of many projects of research about protection and enhancement of cultural heritage, organisation and services of museums, statistics, surveys on attendance and customers satisfaction. Coordinator of training courses for directors and curators of museums. Editor of many publications of the Ministry. Member of working groups and ministerial committees on professionals profiles, standard of management and development of museums, accreditation and evaluation systems. Graduated in Modern History at the University "Federico II" of Naples in 1971. Vice-president of ICOM Italia from 2013.

ABSTRACT - *Shared responsibility in preservation of objects of art and monuments: rules, practices and new perspectives in Italy*

The public and private subjects responsible in safeguard/preservation of cultural heritage, or involved in their conservation and restoration (Ministero dei beni e delle attività culturali e del Turismo, Ministero dei Lavori pubblici, Ministero degli interni- Fondo per il culto, Catholic Church institutions-CEI, Regions, local communities, owners of goods or historic houses).

- Rules, practices, investments, grants, tax exemptions. The competences of the "Soprintendenze" (territorial bodies of Ministry of Culture): a new role of the museums?
- Problems of conduct and management/ Best practices (collaboration: from the authorisation to the agreements and shared programs)
- Museum as shelter of goods at risk

Admission to museums of church's pictures and precious objects (f.i. Caravaggio from San Domenico Maggiore to Capodimonte Museum of Naples); original statues in squares and parks (Marc'Aurelio statue from Capitolium Square to Musei Capitolini of Rome), transfer in event of earthquakes and other natural disasters (L'Aquila and Emilia-Romagna cases).

- Cultural and technical skills at the service of the territory
- A new vision: unity and complementarity of cultural heritage inside and outside museums walls. Historical and artistic evidences envisaged as point of strength of national and local identity and potential resource for tourists development require joint efforts, shared commitment (see, for instance, management plans of World Sites UNESCO that include more monuments, landscapes and museums or archeological areas); also transfer of State propriety to other public or private subjects improving projects of management and social or cultural enhancement.

Alexandra Bounia

BIO – Professor of Museology at the Department of Cultural Technology and Communication of the University of the Aegean. She is also currently the Head of Department and the Vice Rector of Academic Affairs and Quality Assurance of the University. She has studied archaeology and history of art at the University of Athens (Greece) and museum studies at the University of Leicester (UK). Alexandra has edited in collaboration with Prof. Susan Pearce the book *Collector's Voice: Ancient voices* (Ashgate Press, 2001), part of a four-volume project, as well as the books *Museum, Education, Communication* (co-editor, University of the Aegean, 2004); *New Technologies in the Service of*

Cultural Heritage (co-editor, Kaleidoscope Publications, 2008); *National Museums in Southern Europe. History and Perspectives* (co-editor, Kaleidoscope Publications, 2012). She is also the author of *The Nature of Classical Collecting: Collectors and Collecting 100 BCE-100 ACE* (Ashgate, 2004) and *Behind the Scenes of the Museum: Museum Collections Management* (in Greek, Patakis Publications, 2009).

ABSTRACT – *Public art in the city of Athens: shared responsibility as a new form of collecting and caring*

In March 2015 all mayor news channels in Greece reported one more incident of vandalism of sculptures and other monuments of public art in Athens. The mayor of the city, Yiorgos Kaminis, declared – once again – his revulsion and he claimed that “if some people think that the city and the urban infrastructure do not adequately reflect the crisis of our country, they will find us against them”. Manos Stephanidis, a prominent art historian, claimed in his March 21st post in his blog: “There is no violence more vulgar than the violence against statues, against monuments, against history as such”. They both expressed a deeply felt concern of the citizens, but also a reaction against what tends to become rather customary, or, at least, not that uncommon in the city.

The city of Athens is often called an open-air museum. Not just because of the ancient ruins preserved and interpreted in many parts of the city, but also because of the large number of sculptures that have been decorating streets and squares, since it became the capital of the new Greek state in the 1830s. The primary scope these statues were intended to serve was to celebrate the heroes of the Greek revolution, the philhellenes and donors that helped towards the construction of the new state, as well as to memorialize those that died in the fields of battle. Since then, more statues were added with various symbolic meanings and

of varying artistic merit. Nevertheless, there seems to be limited appreciation of either their symbolism or their aesthetic value. Vandalism has been a rather common phenomenon, especially in the centre of the city; it is often considered to be related to the personalities depicted and their symbolic value or to the location of the sculpture in the public space. Others believe that the statues receive citizen's anger, often despair, indiscriminately... Why do people decide to vandalize works of art in public spaces and what is the role of museums in making them interested in public art and respectful of it?

In 2014 a small group of people (about 22), who belong to the *atenistas* group – i.e. a citizens' organization that aim to "do something for their city" (<http://atenistas.org>) - relied on a publication by art historian Zetta Antonopoulou and created a website exhibition (www.athenssculptures.com), which presents, interprets and locates on a city map approximately 300 sculptures in the city of Athens. Is this website a new, bottom-up approach, to a museum? Is this website a "museum without walls" that records an "art collection without walls"? And what is the role of the public in such an effort? Are we in front of new forms of collecting and of "museum making"? Is this effort by *atenistas* a new approach to participative "collecting"? Will shared responsibility make protection and caring for these statues easier or even possible? Will efforts such as this provide aid to the major's efforts and make people realize the truth of the art historian's words?

This paper aims to discuss these issues and argue for shared responsibility as a new form of collecting and caring.



Anne-Mette Villumsen

BIO – MA in Art History from the University of Copenhagen and l'Université de Paris X, a Diploma in Interpretation of Arts and Culture for Young Audiences and a Diploma in

Cultural Leadership. She has been the director of the Skovgaard Museum in Viborg in Central Jutland since 2010. She is a member of the Danish Heritage Agency's Council on Art History. She is chair of the board of the Museums of Central Jutland's Board for Development. Villumsen has curated a number of ambitious exhibitions in collaboration with other Scandinavian museums and created interdisciplinary interpretation projects that employ digital technology as well as sensorial approaches.

ABSTRACT – *Interpreting the artistic heritage of a cathedral – the case of the Skovgaard Museum and Joakim Skovgaard's decoration of Viborg Cathedral*

In the town of Viborg in Central Jutland in Denmark lie Viborg Cathedral and the Skovgaard Museum. The cathedral is famous for the monumental fresco decoration that the Danish artist Joakim Skovgaard (1856-1993) created in the early 20th century. Viborg's appreciation of this decoration, and how it contributed to the town's fame, led to the foundation of the Skovgaard Museum in 1937 to represent the artistic heritage of Joakim Skovgaard.

The local community is fully aware of the connection between the museum and the cathedral and that the museum represents the "memory" of the cathedral's artistic heritage. This is also underlined by the mere fact that they two institutions are situated right next to each other. However, this connection was not obvious in the

museum's profile, which focused more broadly on Skovgaard's artistic career. Therefore, between 2014-2016, the Skovgaard Museum developed a new digital interpretation of Skovgaard's decoration to give the many visitors to the cathedral and the museum the opportunity to learn more about the artist and his monumental decoration, which may be likened to Denmark's equivalent of the Sistine Chapel.

This project led to numerous discussions between the staff of the cathedral and the staff of the museum about how the cathedral's artistic heritage should be interpreted. The cathedral and the museum are both public spaces, but they represent two different organizations with different agendas, different stakeholders and different vocabularies. This paper will present perspectives on the challenges of working with a shared heritage across institutional borders, where an interdisciplinary collaboration revealed differences in how a museum and a cathedral perceived their responsibilities towards their communities.



Åsa Stenström

BIO – Ethnologist and head of the department of Collections and Ethnology at Västerbottens museum, Umeå, Sweden. She has studied archaeology, ethnology and museology at Umeå University and has worked in the museum sector since 1991 with

museum education and exhibitions. Since 2004 she has worked with contemporary collecting and collections. She has lectured in Sweden and abroad about collections and contemporary collecting. Åsa is a board member of ICOM COMCOL since 2013. Since 2012 she is the chairperson of Contemporary Collecting Sweden, a Swedish network

focusing on contemporary collecting. She is also a board member of NORSAM, a Nordic network focusing on research and contemporary collecting. Furthermore, Åsa is a guest teacher at the museology department at Umeå University.

ABSTRACT – *Contemporary Collecting and Cultural Landscapes. Community Involvement and Networking*

I will present some examples from the regional museum of Västerbotten in Umeå, Sweden, and from other parts of the country, on how to work with contemporary collecting in the cultural landscapes of the region, by engaging the inhabitants in participative projects. I see community involvement and networking between museums and local communities as keys in finding ways to share the responsibilities for the cultural landscape and its cultural heritage content. Examples that will be highlighted in my presentation are experiences from a local history exhibition at Västerbottens museum and from a long-term collaboration between Västerbottens museum and thirteen smaller municipalities in the region, called *Västerbotten of All Times*, where you can find good results of collaboration.

Some digital tools that have the possibility to create community involvement will be presented where examples are *WiGo Västerbotten*, created by Västerbottens museum; *Platsr* (Places), created by Swedish National Heritage Board and *Tidsmaskinen* (Time machine) created by Skånes Local Heritage Federation.

Also the use of Facebook as a tool for museums to interact with the community to get information about its collections of photos will be discussed. And what do we as museums do when the community will make us collect things we can't and won't preserve?

I will also discuss the issue that some local heritage societies that own objects, photos and works of art of importance for the region, or the nation, have a lack of competence and experience that become a threat to the preservation of these objects. Here museums, community involvement and networking can be a part of a solution.



Aysegül Güchan

BIO - Professor of art history at Yeditepe University, Istanbul. She teaches Art Management, Cultural Policy, Contemporary Art and Art History. She regularly attends cultural policy, art management and contemporary art conferences

internationally and publishes on these areas. She is a member of the scientific committee of ICCPR (International Conference on Cultural Policy Research) and COMCOL branch of ICOM. Among her area of interest are cultural policy, museum policy, collections policy, heritage policy, and contemporary art.

ABSTRACT – *Museum Building as the Meaning Maker in the Case of IRHM*

Museums that were founded in the establishment of a new regime are amongst the institutions through which national symbols are constructed. IRHM (Istanbul Museum of Painting and Sculpture) constitutes a very

distinctive case in that matter. Founded in 1937, it was located in the Quarters of the Crown Prince of the Dolmabahçe Palace, residence of the prince of the Ottoman Empire. Choosing a space that was the emblem of power of the *Ancien Régime* was a strong statement about placing a symbolic value on the building. The use

of this imperial building as home to the new museum might be considered a statement indicating that the threat of monarchic sentiment had passed. That is to say, being located in the Quarters of the Crown Prince does not only tell the story of a modern art museum, but also the transformation from an empire to a nation-state. For that reason, Istanbul Museum of Painting and Sculpture is a museum that defines itself as a symbol of transformation mainly through this specific building as well as its art collection.

On the other hand, its story took a completely new turn and the museum closed for an indefinite period of time in 2007. Its collection was moved to a white-cube shape warehouse, which bears no symbolic value. Its name was changed to 'Mimar Sinan University Contemporary Art Museum' despite the fact that it is not dedicated to solely contemporary art. In addition to this undertaking, the Ministry of Culture and Tourism split the whole collection into two and the major nineteenth-century paintings commissioned and/or acquired by the Porte were placed in the original space under the name of 'National Palaces Painting Museum'.

This paper aims to analyse an art museum in Istanbul that bears a strong symbolic value through its building and seek an answer to whether there is a solution to restore this enterprise.



Cecilia Sodano

BIO – Architect and art historian working at the Municipality of Bracciano (Rome) as director of the Civic museum and manager of the cultural heritage sector. Coordinator of ICOM Italy's Museology Committee. Collaborates with Sapienza University of Rome for

research projects in the architectural heritage field. Has several publications about restoration, architectural history and museology.

ABSTRACT – *The sense of the place: an experience of museo civico di Bracciano with the children*

The Italian museums have a strong link with the territory, because their collections come from there and because they are very often located within ancient buildings that represent small or big fragments of the history of the city.

This link is much stronger for small museums, called “museums of territory”, which are spread across the nation and represent the tissue of the Italians' memory. The territory suggests and inspires the cultural actions of these museums, which are mostly directed to local people. It is for this reason that they are easily perceived by their communities as places of identity and they share with them the role of interpreter not only of the collections, but also of the cultural heritage of the place.

Through mediation, meant as a circular route that starts from the museum and returns back to it through the vision of the heritage given by the community, is possible to share the responsibility of cultural heritage protection. With this awareness and this purpose the Civic Museum of Bracciano has developed a project for Primary school children.

In this paper it is intended to describe the course taken with a fifth class, shared with the teachers, through which children had identified and recognized the local "monuments". These are all those places of the town which the children considered important for beauty, for history and/or for the stories and people associated to those places. The children walked by the city choosing the sites and then collected and produced documentary

material, wrote personal haiku to describe the "genius loci" of the places chosen and made a class guide-book for their families. Understand the beauty and the importance of the places allowed, during the work, to define with the children virtuous behavior (their first) necessary for the protection of cultural heritage.



Claudia Porto

BIO – Independent museums consultant, currently involved in developing partnerships between museums in Brazil and abroad. Board member of COMCOL, board member of ICOM National Committee - Brazil, and member of the Rio de Janeiro State Council of Cultural Policy.

Visiting professor of Museums & Social Media at the MBA Museums Management (UCAM). Former director of the *Casa da Marquesa de Santos* in Rio, consultant for *Oswaldo Cruz Foundation – Fiocruz* in a project for the requalification of historical and architectural heritage; and Art and Exchange Coordinator for the British Council Rio. Former content director, for 15 years, of two digital media companies in Brazil, since 2013 she's been designing a number of digital projects for Brazilian

museums. Together with a fellow journalist, she produces in Brazil two museums events: the American initiative #DrinkingaboutMuseums and the British initiative Museums Showoff. Claudia has a degree in Museum Studies (UNIRIO), a post-graduate degree in Conservation of Works of Art (Università Internazionale dell'Arte, Italy), MBA in Business Management (UFRJ) and post-graduate degree in Management and Preservation of Scientific Collections (Fiocruz, 2013). Main areas of interest are digital technology, collections

interpretation, collaborative curatorship and the study of museums as soft power tools.

ABSTRACT – *Mapping and sharing collections - a COMCOL initiative in Brazil*

This paper addresses two of the topics proposed: how to organise shared responsibility; and how to collect heritage in a given cultural landscape. It is an overview of a project that is being designed in Brazil, that puts together cultural mapping, open source philosophy, collaborative collecting and research. The project is an georeferenced interactive online map and database, collectively built, created to promote, share and foster debates on museum, cultural heritage and territory, whilst collecting and providing real-time information based on users' behaviour and therefore generating new information about the users' habits, preferences and relations to the geographical area.

Museums, private collectors, universities and cultural related institutions will be invited to assign high quality digital images of the collections to the project using the "Attribution" Creative Commons license, where you can share (copy and redistribute the material in any medium or format) and adapt (remix, transform, and build upon the material) the image for any purpose, even commercially. At the same time, artists, artisans,

collectives, videomakers, photographers and others will be invited to contribute on similar basis. Contributors will be able to tag the images with new keywords (adding new significance to the items) or to create something entirely new from them. The platform will accept images concerning tangible and intangible, movable and immovable collections.

The paper describes the project further and explores the field of cultural mapping, "an emergent and

interdisciplinary field between research and practice, strongly linked to the notions of space, place and identity. It is a collaborative and participatory tool with a core focus on community engagement and collective knowledge" (Mendolicchio, Culture 360, 16 Jan 2016). The philosophy behind copyleft and open source are also briefly explored, opening a wider debate about internet, creativity and community involvement.

The paper concludes referring to the fact that the project is being created as one of the outcomes of a COMCOL initiative in Brazil that began in 2015 and gathered a group of more than 25 museums and cultural institutions to informally debate COMCOL's topics of interest. The meetings led to a seminar in November, attended by almost 100 people, and contributed to a series of findings about shared concerns, challenges and gaps regarding collecting practices in Brazil.



Eloy Koldewej

BIO – Studied History of Art at the Leiden University, The Netherlands, and specialised in historic interiors. After his Ph.D. research on gilt leather hangings he worked in several museums, amongst others the Victoria & Albert Museum (UK). Since 1997 he is senior specialist on

historic interiors at the Cultural Heritage Agency of The Netherlands. He has published and lectured extensively on (specific topics of) the Dutch interior, amongst others on wall hangings, floors, and stucco and plasterwork. Presently he is involved in several interior-projects, amongst others on Interior-ensembles, and is part-time lecturing at the Utrecht University.

ABSTRACT – *Interior-ensembles: the added values of objects in their surroundings*

In 1998 the Committee of Ministers of the Council of Europe recommended that: '*governments of the member states [should], as part of their general policies for the conservation of the built heritage, create conditions to ensure the protection of historic complexes composed of immoveable and moveable property*' (Recommendation No. R (98)4).

Both Belgium (Flanders) and France took their role and integrated this recommendation into their heritage laws. They introduced a system to list and protect collections in their immovable surroundings (buildings). Other countries however seem to have neglected this recommendation, which resulted from an huge conference in Madrid in 1993 with representatives from not less than 32 nations.

In The Netherlands this recommendation lead in 2004 to the report *From single object to integration. The upkeep of ensembles of immoveable and moveable cultural heritage*. A classification was developed for the various types of these so-called interior-ensembles, and suggestions were made how to implement this theme

within the Dutch heritage-system. Unfortunately this report wasn't heard, even though it was written at the explicit order of the directors of the Dutch cultural departments.

This all changed in June 2015, when the Dutch House of Representatives was handling the proposal for a new heritage law. Historic interiors and their valuable contents became one of the topics of a fierce debate. At the end an amendment passed in which the Minister of Education, Cultural Affairs and Science was asked to make a national register of interior-ensembles.

The lecture will describe how the Cultural Heritage Agency is moving on with this theme at this very moment, this in dialogue with private heritage originations. In addition a national register, digital and analogous publications on paragons, brochures and various meetings are foreseen. The lecture will be well-illustrated with various examples of extraordinary interior-ensembles, all over the country.



Giuliana Ericani

BIO – City of Bassano del Grappa manager and Director of the Musei Biblioteca Archivio of Bassano del Grappa from 2002 to 2015, she was in charge of the different services of the institution, the Library, the Art and the Naturalistic Museums, the historical Archives, the Print and Drawings

Cabinet and the related reserves. She is an Art Historian, graduated in 1974 in the University of Padua with Rodolfo Pallucchini. From 1980 to 2002 she was in the staff of Ministry of Culture in the Soprintendenza of Veneto. She is author of important books and entries about art and decorative arts in Veneto, silver, furniture and wooden sculptures, ceramics and textiles from XV to XVIII century. She coordinated and directed museological and museographic settings and exhibitions. She directed two symposiums on contemporary ceramics. She outfitted all the sections of the Bassano museums, opened in 2007 the Museum Remondini, praised as ICOM Italy Year Museum in 2010. She took part, as member of the related scientific committees to important exhibitions in Veneto from 1980 nowadays. She made some academic lectures in The National Gallery in London, Apsley House in London, at the Isabella Stewart Gardner in Boston, at the Universities of Milan, Venice and Padua. She is chair of ICOM ICFA,

the International Committee of Fine Arts and Collections since 2010. As chair she organized, once a year, a meeting on Fine Arts museums matters, around the world: Shanghai, 2010: "From Silk road to containers ship: artifacts, environment and cultural transfer"; Malta, 2011: "The Mediterranean as a hub of artistic ideas"; Moskow, 2012: "Museum Complexes: Principles of functioning, management and development"; Rio de Janeiro, 2013: "Museums as connectors of cultures"; Palermo, 2014: "Old and new out fittings in the Fine Arts Museums"; Lausanne, 2015: "Fine Arts museums in the digital era".

ABSTRACT: *Museums and Cultural landscapes. The case of Fine Arts Museums in Italy*

Local art museums, settled from the beginning to the end of Nineteenth century, in Italy were identity museums, as they shared with the societies which founded them the idea that the collections gathered by them were part of the history of the communities. They were identity as they were the mirror of the society that founded them and the same society was their public. As a "jardin de Guermandes", the fine arts

museums of nineteenth century were a secret garden where the sophisticated flowers were accurately followed from the seeds onwards. Museums and their cultural landscapes grew together (or were destroyed together) as they were part of the same view of life and of the same society. Their settings followed the birth and the development of the discipline, the history of art, as the professionals were part of the same society which collected the works of art.

That society is not the same any longer and the fine arts museums changed their significance, as they changed their audience, but they didn't change their settings.

The paper will follow the changing of the Fine Arts Museums in the last twenty years and the changing of the relationships between Fine Arts Museums and their cultural landscapes.



Gloriana Amador Agüero

BIO – Studied Art and Visual Communication with emphasis in Painting, at the National University of Costa Rica. She has been dedicated to the management of modern and contemporary art collections, and currently works as the person in charge of the Virginia Pérez-Ratton's Collection in TEOR/ÉTica. She is also a member of the National Board of the

International Council of Museums (ICOM). She is also independently dedicated to her personal project ArtCollectionsMaker , which is a digital project that creates analytical mapping tools through a computer link code to gather and visualize data and archives documented over the years.

ABSTRACT – *Urban-artistic acupuncture: Collecting narratives in public spaces*

"A good acupuncture is to help people to take the streets, to create meeting points and mainly make that every urban function make the meeting of the people".
Jaime Lerner

For this paper it is essential to establish a relationship between public space, contemporary languages and audiences in Central America. Today, contemporary languages, such as performances and interventions in public space, have achieved a closer relationship with people outside the architectural environment of the

museum. And although these events accumulate social meaning, they are not yet perceived as part of our history and everyday life in public spaces. These contemporary languages contribute to build a sense of place in the perception of people; and these in turn, contribute to an active role of the object.

That is why this paper focuses on how the public perceives the public space, how they read it and how they appropriate their context through the interaction with these contemporary languages. Since concepts like readability, urban acupuncture, mental image, perception, environmental image, proposed by several authors such as: A. Dondis Dondis, Rudolf Arnheim, Gordon Cullen, Kevin Lynch, Claire Bishop, Jaime Lerner, Luisa Fuentes Guaza, among others, this proposal looks forward to analyze how mental and narrative images of audiences can contribute to new ways of collecting art and thought from the public spaces.

To Lerner, "A good acupuncture is to help people to take the streets, to create meeting points and mainly, make every urban function channel the meeting of the people". Is it for this reason that my proposal looks for collecting

narratives, meanings and mental images of publics to link them with the contemporary languages of regional collections to get new methods of collecting that contribute to the construction of places in public spaces and to channel the meeting people, as a form of urban-artistic acupuncture.

Hadi Zandkarimi

BIO – Conversation specialist and curator working in Malek National Library and Museum in Iran. He has studies B.A. of Conservation and Restoration of Historical Artifacts and M.A. of Archaeometry in Tabriz Islamic Art



University, Tabriz, Iran. He researched on historical maps and devoted his B.A. thesis to this research area and presented some research papers in scientific conferences. During his Master course he has worked in ancient migration in East Azerbaijan, Iran. Since 2013 he has been working in Malek National Museum Library and Museum and research on

Iranian art of Safavid and Qajar periods including Iranian calligraphy and miniature, lacquer art and manuscripts, as well as museum studies.

ABSTRACT – *The influence of Waqf on the Development of Museums in Iran*

The Islamic tradition “waqf” (an inalienable religious endowment in Islamic law, typically donating a building or plot of land or even cash for Muslim religious or charitable purposes with no intention of reclaiming the assets) in Iran has resulted in creating a series of museums in the late 19th and early 20th century. In this paper following the introducing of these museums, in

particular those donated to Astan Quds Razavi, their difference from other museums, the reasons, motivations and approaches of creating such museums and finally the ground and process of formation and development of these museums is studied.

Results reveals that donated museums have a deeper social, cultural and religious foundation compared with state museums or other private museums, and there is a direct connection between cultural and religious beliefs of the benefactors and people on one hand and donated museums and their activities on the other hand. This connection could be seen in the formation process,

development, the variety of the collections, and the scope of activities of these museums. According to these facts, it could be said that there are some potentials which privilege donated museums, so that they can be taken into account and applied as successful patterns in other museums.



Helene Vollgraaff

BIO – Museum and heritage consultant. She teaches short courses in museum management and practice at the East London Museum and museum management at the University of the Western Cape. She is a research fellow of the Museum of Anthropology and Archaeology, University of South Africa. Previously she worked as a curator of memory projects at Iziko Museums of South Africa, Cape Town and as heritage policy researcher at the National Heritage Council of South Africa. She is the current chairperson of ICOM-SA. She studied at the University of Stellenbosch where she obtained a DPhil degree in Political Studies.

ABSTRACT – *Sense of place and political transformation: A perspective from South Africa*

South Africa experienced a radical political change in 1994. Though no official policy has been adopted, the approach towards transformation of the heritage sector has been informed by the national emphasis on reconciliation. Some monuments have been removed, but in general, the approach was to maintain existing monuments while re-contextualising public spaces with new monuments and public art.

In 2015, political dissatisfaction spilled over in the vandalism of monuments across the country. The events were initiated by the #Rhodesmustfall movement at the University of Cape Town that demanded the removal of the statue of Cecil John Rhodes as a symbol of the rejection of existing power relations at universities. Though the vandalism of monuments is not new, the spate of vandalism following the #Rhodesmustfall events brought new urgency to the debate on transformation of heritage. The question has been raised how one changed a sense of place still reflecting by apartheid urban planning and history.

The role of museums in managing monuments formed part of the debate. One of the proposed solutions was to remove all monuments of the apartheid era and place them in museums. Though rescue collecting could be considered in some cases, the proposal reflects a perception of museums as repositories of the unwanted and discarded. Others argued that the vandalised monuments should remain as part of the social record and even that vandalism should be encouraged. In response to these events ICOM-SA and ICOMOS-SA

included this debate as part of a joint program around the IMD theme.

The paper aims to discuss the debate on heritage statues as reflected in the South African media and to report on the focus group discussions that form part of the ICOM-SA and ICOMOS-SA joint program.

Jacques Kuhnmunch

BIO – Art historian, Jacques Kuhnmunch was Fellow at the Villa Medici in Rome from 1973 to 1975 when Balthus was a director. He specializes in the French engraving of the XVIIth century. As curator, he insured the



management of the Dunkerque and Valenciennes Fine Arts Museum; from 1994, he was in charge of fine arts collections in Musée national du Château de Compiègne. During these years, he organized many exhibitions and wrote numerous catalogs and articles. ICFA member from 1981, he was Secretary from 1992 to 1996 and Treasurer from

2007 to 2010. Emeritus Chief Curator from December 2010, he is again ICFA Secretary from the Rio General Conference.

ABSTRACT – *ICOM France and the Charter of Siena*

Following the diffusion of the Charter of Siena in 2014, ICOM-France, giving answer to the request of ICOM-Italy, made a commitment, on the basis of a specially dedicated workgroup, in a location of the French situations which could be characterized as concrete realizations of the recommendations expressed in the Charter. This summary inventory of a number of cases

underlines at first the strong decreasing between the French and Italian organizational cultures from the point of view of the administrative and statutory management of the heritage and the museums, what reduces considerably the relationships between both national situations. But this inventory also allows to raise, independently of its utopian shape, the relevance of the reports of blockings, and the analytical and ethical convergences towards the advent of a new administrative rationality of the heritage of territories, more thrifty in ways, but also more effective and more homogeneous from the point of view of the professional and scientific control of the contents, and thus more satisfactory towards the educational and cultural services returned to the public. The Italian recommendation to

base this reorganization on the museum institution by granting to it a central place, constitutes a voluntarist and militant professional gesture to which the French committee can only join.

Furthermore, this reflection driven within the French committee, takes on a quite particular interest when the French territorial reform, and quite specially the fusion of numerous Regions, drives to imagine new political strategies administrators in all the domains, including that of the heritage and the landscapes naturally, and thus a certain questioning of the various concerned professional skills, around new challenges for which it is advisable to be prepared from now on.

Kiprop Lagat

BIO – Immediate former Assistant Director of the Nairobi National Museum, is the Principal Research Scientist in the Department of Cultural Heritage and Personal Assistant to the Director General of the National Museums of Kenya. Lagat holds a PhD in

Anthropology from the University of East Anglia, United Kingdom, and has research interests in cultural heritage management, processes of memorialization, peace and conflict transformation and pastoralists' heritage. Dr. Lagat has over 15 years of experience in the management of cultural heritage and has participated in numerous projects focused on the research, documentation, preservation and curatorial of cultural heritage collections. With Julie Hudson, he co-edited *Hazina: traditions, trade and transitions in eastern Africa*, a catalogue for an international exhibition project between the British Museum and the National Museums of Kenya that he curated at the Nairobi Gallery in 2006. Lagat has attended several international fora and

presented papers on the arts and cultures of eastern Africa and has a number of publications in his name.

ABSTRACT – *The Karen Blixen House: Contextualizing the Interactions and Collections of a Baroness in Kenya*

The Karen Blixen House is one of the most visited house museums in Nairobi. Built in 1912 by Swedish Engineer, Åke Sjögren, and acquired by Karen Blixen as a farm house in 1917, it became her home until her return to Denmark in 1931. The house served as the setting and basis for the staging of the film 'Out of Africa' which she wrote under the pseudonym Isak Dinesen in which she immortalized the centrality of the colonial settlement recalling the adventures, romance and enterprise during the early years of the Kenya Colony. The release of this film in 1985 renewed interest in the life of Karen Blixen leading to the establishment of the Karen Blixen House Museum. Besides the colonists, it is however, known that Karen Blixen had a good interaction with her African workers, including the Agikuyu and the Maasai, the local neighbouring indigenous communities.

While this house museum is mainly visited by international tourists, in 2010 NMK reviewed the scope of exhibitions therein and introduced art exhibitions and a representation of the local people with a view to making the museum more relevant to Kenyan audiences. Has this enhanced the museum's interaction with the neighbouring communities or given contextual relevance to Karen Blixen's collections of art, books and cultural objects? Additionally, this paper also makes a case for the categorization of the contents of the Karen Blixen House broadly as an archive and a cultural historical collection belonging to a particular period in Kenyan history.



Klaus Weschenfelder

BIO – Studied art history, prehistory and pedagogic in Munich, M.A. in 1977, DPhil in 1980.

Worked as a museum educator in Munich, trainee in Niedersächsisches Landesmuseum

Hannover, curator of Museum im Ritterhaus Offenburg, director of Mittelrhein-Museum Koblenz, since 2002 director of Kunstsammlungen der Veste Coburg.

Published in the field of museums education, cultural action, museology and on art history from Middle Ages to 20th century. Chair of ICOM Germany 2009 - 2013, Board member and treasurer of the Prince Albert Society, Advisory Board member of Richard Wagner Museum Bayreuth.

ABSTRACT – *Common heritage – divided responsibility: An introduction*

Heritage conservation is based on a complex system of management and legislation which differs from country to country. Museums do play a major role in the heritage field in terms of keeping collections, but also heritage authorities which are in concern of monuments and sites are important stakeholders. Whereas these are usually based on respective legislation, museums only partially enjoy the protection by any legislative regime. This paper shall look at existing legal framework in the national and international areas, it will try to give a short analysis of the current situation in different countries and will further try to assess strengths and weaknesses. E.g. historic monuments and sites are very much in focus, whereas modern art or site based art in public space sometimes drop through all loopholes and is at risk to fall into neglect. How do different countries manage heritage protection in different areas? Is there a protection regime for art in public property which is not

yet deemed to be heritage? Can best practice models be identified? Should museums and heritage authorities cooperate on a formal level, where are intersections and interfaces to be found?



Dr. Matthias Henkel M.A.

BIO – PhD / Masters Degree, European Ethnology / Archaeology, member of the Board of Directors, Center for Audience Development, Freie Universität Berlin. Founder, Embassy-of-Culture.com and board

member of ICOM Germany. Director General, Nueremberg Municipal Museums (2009-2013), Head of Public Affairs /Sponsoring, Staatliche Museen zu Berlin, General Directorate (2001-2009), Head of Public Affairs /Personal Advisor to the Director-General, Germanisches Nationalmuseum (1998-2001), Research staff,

Germanisches Nationalmuseum (1996-1998), Assistant-lector, Univ. Goettingen (1994-1996) Scientific trainee, Weserrenaissance-Museum (1992-1994) and Research project, Visual Anthropology, Univ. Goettingen (1991-1992).

ABSTRACT – *Intangible Heritage 2.0 - How to collect, curate and present the digital landscape as the new public space?*

Since hundreds of years museums are dealing with objects. We – as museums professionals – try to recontextualize the exhibits into a former context. There is a general expectation of bringing pieces of art to speak. In former times pieces of art have been made out of something (= material). Museum experts have learned

to deal with silver and gold, canvas, oil or wood. Since Duchamp we care about Ready Mades – since Nam June Paik and Joseph Beuys we know, that a broken TV could be a piece of art.

But now we are living in a time in which objects disappear from our everyday lives – increasingly. At the same time we are embedded in a new public space: the web. The arts and our everyday life have arrived on the web since quite a lot of years.

According to my personal perception the web has not yet found a comprehensive and theoretical consideration in the museum practice (= collecting/curating). At the most it is used as an additional media (= advertising or communication). But it is important that this new public space is recognized as a future field of work (= landscape), as a new field for our research (= source material). To be relevant and be interesting for the future museums need to develop entirely new methods to document these sources, to curate and present the digital landscape as a special entity of public spaces.

My paper for a panel contribution deals with the multifarious challenges, the absolute requirements and opens up an exciting perspective for the scenography of the *Intangible Heritage 2.0*.



Nicole Moolhuijsen

BIO – Freelance in the museum sector with experience in visitor studies, interpretation and audience engagement. She holds an MA in Museum Studies from the University of Leicester (UK) and collaborates with the

Querini Stampalia Foundation (Venice). Her interest relates to audience development, critical museology and collections' re-display; with a particular focus on Fine Arts Museums. She has written articles for ICOM International, La Lettre de L'OCIM and Artribune. She occasionally holds lectures in Museum Studies at the University of Venice and collaborates with ICOM Italy.

ABSTRACT – *Connecting Fine Art to Cultural Landscapes: Participatory Frameworks of Interpretation and Display*

The presentation investigates the ways in which museums and institutions collecting Fine Art can emphasize connections between the objects' significances and their contextual surroundings, with a particular focus on the display and interpretation of paintings. Observation of current display practices in this domain suggests that artworks are usually presented under art-historical and specialist perspectives, leaving little space for discussion on their relationship with the outside context and visitors' personal interaction, in contrast with the museological perspective of ICOM 2016 and current trends relating to the concept of access and participation. As the "natural habitat" of many works of art relates to institutions' internal context, the presentation discusses their musealisation as a process through which objects acquire multiple layers of social significance, which can be triggered to make connections to the local cultural landscape and people's experience, in order to actively involve communities in the process of display.

Through the analysis of a selection of case studies, it will be shown how diverse institutions in Europe have worked with communities and other stakeholders to include multiple voices in the exhibits, cutting boundaries across disciplinary fields and knowledge hierarchies. Observations on current practices will be intertwined with reflections on material culture studies and museology,

contextualizing the discussion theoretically and cross-culturally. The presentation will raise questions about the possibility to include visitors' knowledge and community memory in the development of collections' information, reflecting also on the ethical challenges posed by these stances. Hopefully, by sharing authority with communities and by producing displays which engage with significances relating to the wider socio-cultural landscape; collections, professionals and audiences can play a proactive role in transforming museums into places where people feel encouraged to question their present cultural identity and find their sense of place.



Pang-Yen Cheng

BIO – Cheng has worked as an associate registrar at the Registration and Conservation Department, the National Palace Museum (NPM), Taipei, in Taiwan since 2007 until now. He used to work at Digital Archives Project of Chinese Antiquities at NPM from 2001 to 2006, and also completed an internship at the

Asian Department, Cleveland Museum of Art (CMA), in the summer of 2006. After obtaining two MA degrees in Museum Studies and Chinese Art History, he earned a Ph.D. in Multi-Culture Education at National Dong-Hua University in 2012. He was mainly in charge of NPM collection acquisition, registration, invention and so on. He also contributed to several NPM international loans, such as *The All Complete Qianlong: a Special Exhibition on the Aesthetic Tastes of the Qing Emperor Gaozong* (from the Palace Museum, Beijing in 2013), *The Cultural Grandeur of Western Zhou Dynasty Shaanxi* (from the Cultural Heritage Promotion Center, Shaanxi in 2012), *The World of Khubilai Khan: Chinese Art in the Yuan*

Dynasty (to the Metropolitan Museum of Art, N.Y. in 2010), and *Imperial Treasures: Masterpieces from National Palace Museum, Taiwan* (to the Kunsthistorisches Museum, Vienna in 2008). Now his research interests focus on museum collection registration, collection management system, international traveling exhibitions and Chinese art history (Han dynasty art and Cloisonné), as well as museum multicultural education.

ABSTRACT – *(Re)shaping National Memory: A Study on the National Palace Museum and its Southern Branch Museum, Taiwan*

The National Palace Museum (NPM, Taipei, in northern Taiwan) collection mainly deals with Chinese antiquities, painting and calligraphic works, rare books, and archival document, boasting over 696,344 pieces of cultural relics as of January 2016. Many of the works in the collection are masterpieces, leading the NPM to become known as

a treasure trove of Chinese culture. There was a long story from its origins, the Forbidden City, Ch'ing dynasty (1914) to Palace Museum, Mainland China, and then a new home, the NPM, Taipei, Taiwan (1965). In 2001, the former NPM Director Tu Cheng-sheng put forward a project to construct a south branch for the NPM. In 2010, the second project revision plan was proposed, increasing the construction budget to NT\$834 million, for the acquisition of Asian artifacts and books. The entire construction budget totaled to NT\$7.934 billion and the Southern Branch Museum (NPMSB, Chiayi, in southern Taiwan) opened for trial operation on December 28, 2015. The NPMSB is regarded as a gift for the NPM's 90th anniversary.

The NPM and NPMSB went through a period of "authoritarian rule under Kuomintang government (1945-1986)" to "transformation to democracy (1987-

2016)”. Both of them would reshape a kind of national memory in Taiwan. The collecting and exhibition curating of NPM and NPMSB was not only complicated but was also greatly influenced by political issues due to different periods of its historical development. In this paper, the author provides a brief review and shows how to complete a series of challenging tasks to show how reshaping the national memory in the museum spaces happens.



Pascal Arts

BIO – Freelance museologist and heritage consultant with a strong love for religious and contested heritage. Former student of the bachelor and master studies of Museology (Cultural Heritage) at the Reinwardt Academy in

Amsterdam. For more than 15 years he was part of the IKEA retail family and as an independent researcher. He is interested in the (re)construction- and rehabilitation projects of damaged or destroyed (religious) buildings and monuments during WWI, WWII and the Balkan Wars. As an heritage consultant for the last two years he is developing an online registration, documentation and presentation program, ATON Heritage for museums, based on the Reinwardt Model. Since November 2015 he is part of the training program *The Art of making Art Exhibitions* at the Van Gogh Museum in Amsterdam.

ABSTRACT – *The art of making art exhibitions - Giving new meaning and significance to the former artists residence of H.W. Mesdag*

Hendrik Willem Mesdag and his wife Sientje Mesdag van Houten were artists, collectors and cultural

entrepreneurs and became one of the most powerful figures in the world of late 19th-century Dutch art. At their residence at the Laan van Meerdervoort in The Hague they started a large collection of paintings, drawings, ceramics and Japanese art. Within a matter of years the couple's collection had taken on such proportions that in 1887 they founded a museum-annex in their garden. During the period 1887 - 1903 the couple's residence and museum became one of the most important cultural hotspots in the Netherlands. In 1903 their collection and private museum were donated together with the museum-annex to the State of the Netherlands (Staat der Nederlanden). After the death of H. W. Mesdag in 1915, the museum and the couple's residence were separated and their private collection was sold.

In 1991 the then named H. W. Mesdag Museum in the building of the former museum-annex became part of the Van Gogh Museum in Amsterdam. The museum

closed its doors for an extensive renovation in 2008. During that renovation the couple's former residence was once again reunited with the museum-annex. The museum reopened its doors in 2011 under the new name *De Mesdag Collectie Den Haag*. Nowadays the couple's former residence is a venue for temporary exhibitions and events. The loss of the private collection and decades of renovations and changes in the interior had great impact on the current appearance of the former residence. The four accessible rooms in the former residence still have their 19th-century aura which gives this exhibition space an unique dimension.

In this paper I will explore the process of giving new meaning and significance to the old historic residence, considering the exciting cross-border relationship with the Van Gogh Museum and the Mesdag Collection. Since 2013 members of the training course *The art of making*

art exhibitions were given a platform for making a temporary exhibition in the four rooms and gardens of the Mesdag's residence. This training is open to people in the creative and heritage sector, such as photographers, visual artist, designers, museum professionals and art historians. This diverse set of people creates new cross-border relationships and shared responsibilities between the museum and the surrounding cultural and informative landscape. Preserving the historical identity of Mesdag's residence is just like pollinating different sun flowers.



Roshanak Saadati

BIO – Curator working in Malek National Library and Museum, Tehran, Iran. She received her B.A. of Curatorship from Cultural Heritage Higher Education Center of Tehran in 2000, and now is studying M.A. of Conservation and Restoration of Historical Artifacts in Azad University of Tehran. She has been working in

Malek National Library and Museum since 1992, as a curator, and during these years she contributed to different museums of Tehran such as Niavaran Complex (1995), National Museum of Iran and Sa'dabad Complex (2000-2001) as a museum guide and curator, or to hold exhibitions. She has studied Lacquer Art of Iran particularly properties of Malek Museum and published her research in scientific journals. She has also researched about Waqf as an Islamic concept and its advantages in the improvement of museums in Iran.

ABSTRACT – *The influence of Waqf on the Development of Museums in Iran*

The Islamic tradition “waqf” (an inalienable religious endowment in Islamic law, typically donating a building or plot of land or even cash for Muslim religious or charitable purposes with no intention of reclaiming the assets) in Iran has resulted in creating a series of museums in the late 19th and early 20th century. In this paper, following the introduction of these museums in particular those donated to Astan Quds Razavi, their difference from other museums, the reasons, motivations and approaches of creating such museums and finally the ground and process of formation and development of these museums is studied.

Results reveals that donated museums have a deeper social, cultural and religious foundation compared with state museums or other private museums, and there is a direct connection between cultural and religious beliefs of the benefactors and people on one hand and donated

museums and their activities on the other hand. This connection could be seen in the formation process, development, the variety of the collections, and the scope of activities of these museums. According to these facts, it could be said that there are some potentials which privilege donated museums, so that they can be taken into account and applied as successful patterns in other museums.

Stefanie Knöll

BIO – Curator of Prints & Drawings at the Kunstsammlungen der Veste Coburg(Germany). 2002 DPhil University of Sussex (UK). After working at the Museum of Sepulchral Culture Kassel and the Municipal Museum Tübingen she was Lecturer and Curator of the Graphic Arts Collection at the Heinrich-Heine-University Düsseldorf (2007-2015).

ABSTRACT – *Creating a 'sense of place': Art in the public space, private collecting and the museum*

Today's discussions are based upon the development of the museum landscape over the past 200 years. By outlining a historical case, this paper argues for a reflection of these processes.

In 1805 the famous Dance of Death wall painting at Basel was destroyed at the initiative of the citizens. Within hours, several burghers started collecting fragments of the medieval work of art. Soon, some of these fragments entered the public collection. From 1849 they were displayed in the newly built art museum. Considered as important examples of Basel's art and culture, the fragments were of great importance for the city's identity.

When Basel opened a special medieval collection in 1856 the Dance of Death was transferred there. In the following years, all of the still missing fragments entered the museum's collection. This would not have happened without Wilhelm Wackernagel's active strive to assemble all fragments of the medieval Dance of Death. He had constantly emphasized the importance of the Dance of Death painting for Basel's identity and its contribution to a "sense of place".

Two subplots accompany this episode:

1. The translocation of the fragments from the art museum to the medieval collection also meant a change in perception. Interest in the objects was now from a more cultural-historical perspective. How changeable our perspectives are was again shown when in 2011 the art museum hosted a major exhibition on Konrad Witz and incorporated the Dance of Death fragments as possible works by this artist.

2. The fragments in the museum are not only examples of medieval painting. Telling the story of the destruction and preservation by the citizens, they are a document of the history of this special work of art. At the same time, the fragments have a social significance as they relate to a public space, a square in town which is still called "the Dance of Death".

By analysing a 19th century musealization process, this paper seeks to address crucial issues for today's discussions about the responsibility of museums and the role of private collections. It also seeks to challenge our clear distinction between art-historical and cultural-historical value.



Tsogbayar Orkhon

BIO – I've been working in the Mongolian Natural History Museum as taxidermist and researcher. Museum work is very vital to my life. I enrolled to Mongolian Culture and Art University as Museology-History and worked as an intern at the Choijin Lama Temple Museum in

Ulaanbaatar, Mongolia, in Museology. I got experience and successfully completed another internship about museum documentation and conservation in Mongolian Cultural Heritage Center. From 2012 to 2014 I worked at Choijin Lama Temple Museum as museum guide. I tried to develop myself as a researcher about Buddhism based on my own experience. While working at Choijin Lama Temple Museum, I joined COMCOL/ICOM and became an active member. I have successfully organised events and projects with museum staff at Choijin Lama Temple Museum, such as Night Museum for International Museum Day, photo exhibition, improvement museum fund conservation project etc. I've been also involved in

training about museum fund conservation and protection joint with ICOM consulting, Cultural Heritage Center, Austria government and BogdKhaan Palace Museum. I completed the Guide skill joint with Mongolian National History Museum and Mongolian Guide Association in 2013. I've worked with Mongolian National History Museum as museologist.

ABSTRACT – *Fine art collection for Buddhist Temple*

Mongolian museum development has been improving museum landscape, collection and culture heritage that based on relationship between museum collections, activities and each museum specify Choijin Lama Temple Museum cases. The Choijin Lama Temple Museum is an

authentic Mongolian architectural masterpiece of the late 19th to early 20th centuries, enlisted as a first category cultural heritage site. Both the temple complex and its collection possess invaluable cultural, religious and historical significance even the First Bogd/Saint/Zanabazar's unique sculptures still keep in this museum. Located in central Ulaanbaatar city, the Temple Museum is a unique and integral part of the urban landscape with great potential to engage local and foreign audiences. Rehabilitation of the temple complex's architecture has been identified as an urgent priority.



Virginia M. Curry

BIO – Virginia is completing her dissertation with advisor Richard Brettell, Director, Edith O'Donnell Institute of Art History, University of Texas at Dallas. Curry, former FBI Special Agent, specialist in Art, Jewelry, and High Value

Property Crimes & Undercover investigation earned a Graduate Gemology Degree, a Master's in Art History from SMU in Dallas, as well as Masters Degrees in Italian and in Spanish. She represented the FBI as art crimes expert instructor at the FBI Academy, Smithsonian Institution, and both the French and Italian National Police Academies. Ms. Curry has worked closely with the Carabinieri TPC, the French OCBC, and London Metropolitan Police, Scotland Yard. She presented papers at Cambridge University and at COMCOL (2014-2015) and authored a chapter in the new Lund Humphries reference, *Art Crime and its Prevention*. She also presented a paper at the Conference of the Association for Research into Crimes against Art in Amelia, Umbria just prior to this conference concerning the Annunciation

painting by Piermatteo Lauro de' Manfredi da Amelia smuggled from Italy in a conspiracy between Isabella Stewart Gardner, Bernard and Mary Berenson, and Colnagi Gallery.

ABSTRACT – *Convivencia: A Jewish, Muslim and Christian Art Collection's Adoption by Dallas, Texas – Teaching with the Keir Collection at the Dallas Museum of Art*

Economic prosperity and a building boom have brought international business and international cultures to Northern Texas. Texas has the fifth largest Muslim population in the United States, ranks fourth in the population of Jews, and a recent Pew Research study of America's religious landscape shows that the Dallas-Fort Worth area has the nation's largest percentage of people who identify as Christian and the fewest number of people who claim no religious affiliation. Texans: Christians, Jews and Muslims having been living together in harmony and tolerance though contrary to stereotypes. So much so in fact that very recently the Dallas Museum of Art was given the opportunity to

accept a fifteen year renewable loan of the Keir Collection of Islamic Art, a collection which has its roots in religious tolerance and social change.

The Keir collection, which was the art personally collected by Edmund de Unger, and named for his first residence in Britain, is recognized by scholars as one of the world's most geographically and historically comprehensive, encompassing almost 2,000 works in a range of media that span 13 centuries of Islamic art-making.

This paper will demonstrate how Edmund de Unger's legacy of tolerance, first as a Hungarian who became an economist and lawyer and who was responsible for saving Jews during WWII and by the legacy of his Collection, serves the community in a cross-cultural dialogue reminiscent of the Spanish Court in the 14th and 15th centuries.

I shall demonstrate how the Keir Collection's arrival at the Dallas Museum of Art exemplifies the Museum's DMX program, which was launched in 2012 and facilitates loans of cultural objects from international organizations in exchange for the Museum sharing its expertise in conservation, exhibitions, education and new media.



Xianya XU

BIO - Xianya Xu is a lecturer in School of Design, East China Normal University, Shanghai, China, and also the director of the school program "Spatial and Exhibition Design". She obtained her PhD and Master Degrees of Architecture in Politecnico di Milano, Italy. Her PhD degree was

granted in 2014, with the degree thesis "Corporate Museum: History, Identity, Design" from the research program "interior architecture and exhibition design". XU worked in Stefano Boeri Architetti (Milan) as an Architect during her stay in Milan. Her research field is related the museum study with publications on several international journals and conferences, such as the recent article "Approaching the World's Expo through the museology study", published in the *Time Architecture*, and the paper "City Industry Museums: local identity cognition in Shanghai" in the *XIV International Forum of Studies 'Le Vie dei Mercanti'*.

ABSTRACT – *A scenario of public behaviors in Art Museums of Shanghai*

As Basso Peressut articulated, in the ever-changing society, museum is a new form of urban "Plaza" where people meet, discuss, communicate, spend spare time, and so on, in our contemporary world. It is a place over the aesthetic or educational objective, and intertwining deeply with public's daily collective life. However, the quality of the "Place" depends on a coherent conceptual spirit the space bears, usually, shaped by various factors such as the mission of the museum, collection inside, the narration method, history of museum, the museography, etc. Those lead the specific public cognition of the space, and further stress the distinctiveness of a museum place. Seeking for the meaning of a museum composed in the city, it inevitably reflects on the relationship between itself and the public. The public behavior in a museum connotes people's perception on it, which is defined by museum's whole performance as a city participator. To act a role in urban stage, museum is a participator who involves a most variety of communities, both the professionals and public.

My contribution would be an outcome from a group of students' on-site work for a 6 weeks course. Those 20

second-year Bachelor students of Fine Art will visit selected city art museums in Shanghai during the course. The museums chosen are ranged from historical organization to the most recent academy, from tiny private institution to public city museum, to be typical for each category. The students will observe the museum as a place used by the public, and realize that who are using the space, when and how they use it beyond museum-goers but a citizen, and the relationship between the behavior and the museum's space design, collection, mission. Finally, they are requested to produce their mental scenario on the identity of each museum according their surveys.

The Committees

ICFA is the International Committee for Museums and Collections of Fine Arts which aims to discuss problems and exchange opinions between professionals who work in museums and art galleries that collect works of art, in old master from VIII to XX century paintings and sculptures.

More on ICFA network.icom.museum/icfa/

COMCOL is the International Committee for Collecting of the International Council of Museums which aims to deepen discussions, and share knowledge on the practice, theory and ethics of collecting and collections development.

More on COMCOL network.icom.museum/comcol/



