

**Minutes of the board meeting of ICFA
held at the Fogg Art Museum, Cambridge
at 9.00 a.m. on Thursday 27 october**

Présents :

- H. Van Os (Chairman)
- J. Kuhn munch (Secretary)
- S. Sachs II
- C. Johnston
- G. Cavalli-Björkman
- H. Bock
- J. Cuno (Director, Fogg Art Museum)

Absent :

- V. Huchard
- M. Figueiredo

The chairman, H. Van Os thanks Jim Cuno, the Fogg Art Museum director, for his hospitality and reminds the program of this meeting, some useful details as registration fee and the financial aids got from some american institutions as Getty Grant Program.

The meeting ended at 9.30 a.m.

**Minutes of a plenary session of ICFA
held at the Fine Arts Museum, Boston
at 10 a.m. on Thursday 27 october**

Présents :

- B. Arell : Finlande
- H. Belting : Allemagne
- H. Bock : Berlin
- J. Brooks : U.S.A.
- P. Bjurström : Suède
- G. Cavalli-Björkman : Suède
- H. Defoer : Hollande
- A. Hobson Haack : U.S.A.
- R. Hooze : Belgique
- A. Jääskinen : Finlande
- C. Johnston : Canada
- K. Kalinowski : Pologne
- J. Kuhnrouch : France
- A. Lawniczakowa : Pologne
- R. de Leeuw : Hollande
- M. Mojzer : Hongrie
- P. Muller : U.S.A.
- H. Van Os : Hollande
- D. A. Rosenthal : Angleterre
- S. Sachs II : U.S.A.
- M. J. Salmon : France
- B. Sandström : Suède
- D. Trapnell : Angleterre
- S. Urbach : Hongrie

After welcomes the assistance and thanks to our guest, Jim Cuno, Fogg Art Museum director, Henk Van Os quickly gets down to the subject. Two themes were selected for this annual meeting : « Berlin, cultural program for a re-unified city » (this subject will be introduced by Henk and Hans Belting) and Henning Bock will speak about the new « Berlin Gemäldegalerie ». The second theme will introduce the subject of History and the mission of an University Museum and the example of the Fogg Art Museum, that will be dealt with Jim.

Henk with the aid of slides gave an account of the different architectures projects for the renovation of the « Island of museums » which is precious to the Berliners. The re-unification has led to a general modelling of the organisation of the museums. It's the unique opportunity to hold competitions for the rebuilding of the « Neues Museum ». Our chairman who was a member of the Jury explained the different proposal envisaged by F. Gehry, A. Schultes and G. Grassi, this later being the winner. The principal difficulties arose from the necessity to respecte the existing ornamental mosaics of the original building constructed between 1841 and 1851 by Schinkel. Georgio Grassi brings in important modifications into the mass scheme of the whole museum complex of the « Island of Museums ». He imagines a very long building with two storeys without decorative elements and without windows on the west side, substituted by small opennings. Grassi, in fact, brings up-to-date slightly the Schinkel's building which will be restored according to the original plans but keeping traces of the second world war damages.

Next, Hans Belting began to speak. First of all, he gave his german point of view on this delicate question which is especially political. Hans emphasised the role of the re-unification of the two germanies has played and by the significant of the restoration of this museum for his compatriots. His point of view complimented judiciously our friend Henk's account.

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Henning Bock also shares this point of view. The new Gemäldegalerie, of which the architectural bias was evoked in 1992 in Berlin, is the work of two architects : Hans Hilmen and Christopher Sattler. The traditional plan of two rows of galleries around a central count-yard, lit by daylight, allows the free circulation of visitors without imposing a route. The development of the European Painting from 1200 to 1800 takes up a main circuit but doesn't exclude tracing iconographic or geographis themes. The best example that we can give is the theme of Madonna and child about 1500 from Bellini to Dürer or another example : History of the 17th Century Dutch Painting including Rembrandt and his school but avoiding the emphasis on a simple artist work only. We can also combinate the decorative approach from Bode's era (about 1900) and the purely historic concept of Waagen's era (about 1830). A lot of questions were put to the speakers. Everybody was trying to compare this project with other museograph fittings (Louvre, London National Gallery).

The second theme taked up during the afternoon refered to the American universities museums with the example of the Harvard University and the Fogg Art Museum. The origin of this museum goes back to 1891 thanks to William Hayes Fogg's legacy. During the following year, the University gave a sight to the museum which was inaugurated in 1895. In fact, all things go back to 1873 and the Professor Norton's history of Art courses in Harvard. The taste of the Director Edward Forbes and of the teachers explains the many acquisitions of « Italian Primitives » which now make up the Primitive stock of the museum. Paul Sacks and Jacob Rosenberg were at the beginning of the collection of drawings and prints. The prestige of the collection whose fate is linked to the university attracted many donations. For example, in the case of Grenville Winthrop who gave Ingre's drawings including the well-knowned « Odalisque » and « Sieyes Portrait » by David. The case of the Fogg Art Museum is not unique in USA, but it's a driving force in the intellectual activity of Boston and Cambridge. There are numerous researchers, preparing theses which lead to publications arising from their works. All this shows that there's a real symbiosis created between a museum and an university with all that means with material and financial assistance.



**Minutes of a plenary session of ICFA
held at the Fine Arts Museum,
Boston at 4.30 p.m on Friday 28 october**

Présents :

- B. Arell : Finlande
- H. Bock : Allemagne
- J. Brooks : U.S.A.
- P. Bjurström : Suède
- G. Cavalli-Björkman : Suède
- H. Defoer : Hollande
- A. Hobson Haack : U.S.A.
- R. Hooze : Belgique
- C. Johnston : Canada
- K. Kalinowski : Pologne
- J. Kuhnunch : France
- A. Lawniczakowa : Pologne
- M. Mojzer : Hongrie
- P. Muller : U.S.A.
- H. Van Os : Hollande
- D. A. Rosenthal : Angleterre
- S. Sachs II : U.S.A.
- M. J. Salmon : France
- B. Sandström : Suède
- D. Trapnell : Angleterre
- S. Urbach : Hongrie
- M. Weyl : Israël

Henk says that he is satisfied with this meeting and thanks Jim and Anne C. Powell, his assistant, the american institutions who gave money and Jacques.

The chairman is sorry for the treasurer's absence, Viviane Huchard ; in fact, the financial report will not be able to given this year.

Henk announces the decisions taken by the board who accepted 11 new voting members ; they especially are curators in the ex-republics of ex-USSR. He also announces where the next meetings will take place : in Poland (Warsaw and Cracow) in 1996 where we will be received by Konstanty and Agnieszka ; in the North of France at the Jacques and Françoise's invitation, in 1995. During this next meeting, the topic will be the museums recently renovated or in renovation : Lille, Valenciennes, Cambrai, Douai, Amiens, Compiègne.

Everybody seems happy about these two next meetings and applauds Henk and Jacques before saying good bye.



ICFA MEETING, 27-29 OCT. 1994 MUSEUMS AND PRIVATE COLLECTIONS

We must, once more, thank Jim Cuno for having arranged, in addition of museums visits, some visits to private collectors where we received such a warm and friendly welcome. We send our grateful thanks to all of them.

On thursday the 27th, following on from Jim's talk, we visited the Fogg Art Museum with him and the others curators. Jim was delighted to be able to show off his museum. **The Odalisque** by Ingres, David and also the marvellous collection of « Pré-Raphaélites » were a dream for all of us. A number of us would have liked to stay longer in front of the Drawings by Ingres, by Puvis de Chavanne, but another surprise was waiting for us : that was Mr and Mrs Gund's private contemporary collection. Graham Gund, who is an architect by profession, was friend with a number of european and american artists like Calder and Dubuffet and he owns Dubuffet's model for « **The Construction** » which can be found in front of the Chase Manhattan Bank in New York. This Gund's collection which fits so perfectly the spirit of the house was an excellent introduction to the Sonnabend's collection that we were going to see two days later.

The day after was given over to visiting some collections in Boston including the collection of the Museum of Fine Arts.

However let's return to the beginning... Everybody discovered with great delights the Isabella Steward Gardner Museum which was presented by Hilliard Goldfarb, Chief Curator. Housed in a Venitian' style building which was opened in 1925, the collections were built up by Isabella (1840-1924). Advised by Berenson, she had a passion for the 14th and 15th century Italian Art. The works of Giotto, Simone Martini, P. Della Francesca, Raphael are side by side with the « Comte of Arundel's Portrait » by Rubens and with Dutch or Spanish panels without counting the magnificent collection of manuscrits, furniture and tapestries. We can feel the mind of one collector who was a lover of Venice and her mysteries.

Our visit of the Museum of Fine Arts was very interesting for us. His history was told by the Director, Malcolm Rogers, assisted by Brenj Benjamin who is in charge of the special projects. Let us remind ourselves briefly the history of this institution whose origin deads back to the end of the 19th Century. The collection was started with gifts from Harvard University, the Atheneum and the Institute of Technology. It's today one of the greatest museum of USA, containing complete collections of European Art ; Its collection of drawings and prints, its acquisitions and temporary exhibitions have made it reknowned worldwide.

This wonderful day finished with a conference full of good humor, but not with a lot of hope about economicals reforms in Poland and Russia. The question is : will the museums be able to adapt to these new situations ? Professor Jeffrey Sachs reserved his judgement.

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Jim Cuno reserved us two surprises for the day after, 29th, with a reception at the home of Dr and Mrs Arthur K. Solomon. This charming couple is well-known collectors of drawings and prints. They live in Cambridge next door to Graham Gund and have a perfect eye-for-art. Each room is distinguished by paintings, by Couture, by Carpeaux, by Matisse or by rare drawings by Piranese, by Pietro Testa or by a dutch manierist artist.

We went by bus on a leisurly tour to admire the architecture of Boston. After that, we are losted in the contemplation of the contemporary art collection of Mr and Mrs Sonnabend. Nothing to do, quite separate from the Gund's collection, this one is more oriented towards Pop Art with works by Claus Oldenburg, Andy Warhol, Roy Lichtenstein and Edward Kienholz and with the latest movement of American Art.

