

Elisabeth Antoine, Musée National du Moyen Age, Paris  
Françoise Baligand, Musée de la Chartreuse, Douai  
Gottfried Biedermann, Alte Galerie, Steiermärkisches Landesmuseum, Graz  
Henning Bock and Mrs Bock  
Claude Brien  
Markus Burke, Hispanic Society, New York  
Görel Cavalli-Bjorkman, Nationalmuseum, Stockholm  
Marco Chiarini, Palazzo Pitti, Florence and Françoise Chiarini  
Andrea Czére, National Museum, Budapest  
Henri Defoer, Utrecht Catherine Convent  
Maria Rosa Figueiredo, Museu Calouste Gulbenkian, Lisbon  
Viviane Huchard, Musée national du Moyen Age, Paris  
Roselyn Hurel, Musée Carnevalet, Paris  
Anna Javor, Hungarian National Gallery, Budapest (Oct 20-21 only)  
Catherine Johnston, National Gallery of Canada, Ottawa  
Konstanty Kalinowski, National Museum, Poznan  
Magdalena Keleti, Slovak National Gallery, Bratislava  
Jacques Kuhn munch, Musée national de Compiègne and Annie Kuhn munch  
Agnieszka Lawniczakova, National Museum, Poznan (Oct20-21 only)  
Dewey Mosby, Picker Art Gallery, Colgate University, and Rebekah Mosby  
Ludmila Neimiszewa, Latvian State Museum, Riga  
Knut Ormhaug, Bergen Museum, Bergen  
Anne Pingeot, Musée d'Orsay, Paris  
Marianne Saabye, Hirschsprungske Collection, Copenhagen  
Marie-José Salmon, Musée départemental de l'Oise, France  
Birgitta Sandström, Zorn Museum, Mora, Sweden  
Tone Skedsmo, Nationalgaleriet, Oslo  
Nicolette Sluijter-Seijffert, Museum het Catharina Gasthuis, Netherlands  
Andrej Smrekar, National Gallery, Ljubljana  
Henk van Os and Mrs van OS  
Klaus Weschenfelder, Mittelrhein, Koblenz  
Rivka Weiss-Blok, The Israel Museum, Jerusalem  
Tdeusz Zaremba, Museum Mazowieckie, Plock

## **Minutes of ICFA meeting Poland, October 1997 at the National Museum, Poznan**

### **October 20th**

**9:00 am**        **Board Meeting** in office of Director. Attending were Görel Cavalli-Bjorkman, Henri Defoer, Vivianne Huchard, Konstanty Kalinowski, Nicolette Sluijter-Seijffert, Catherine Johnston. Absent Samuel Sachs.

**10:00 am**        **General Meeting** where participants were welcomed by our host, Prof. Konstanty Kalinowski, Director of the National Museum and Chairman of ICOM's National Committee for Poland. Prof. Kalinowski introduced the theme of the meeting which, with particular reference to objectives outlined in ICOM's Triennial Programme for 1995-1998, would begin with a session on *The Art Market and Illegal Traffic in East European Countries after 1990*. Prof. Kalinowski reported that, at the last moment, it was not possible for the keynote speaker, Dr Mihail Piotrovsky, Director of the Hermitage Museum, to be present, nor would the Ukraine be represented and, that Ludmila Neimizeva would speak in place of Mara Lace from the Latvian State Museum in Riga. The Secretary indicated that twelve applications for voting membership in ICFA had been approved by the Board. Other applications would be referred to the appropriate ICOM committees. The Treasurer presented the financial situation of the Committee and reported that \$3,700 in travel grants from the Getty Foundation had assisted in bringing the speakers to the meeting. At the Board Meeting Viviane Huchard had agreed to attend the special meeting of the ICOM Advisory Committee to be held in Paris in December.

The Chair, Görel Cavalli-Bjorkman, addressed the question of participation at the **19th General Assembly of ICOM in Melbourne**, October 1998 with the subject *Museums and Cultural Diversity - Ancient Cultures, New Worlds*. A show of hands suggested that few, if any, ICFA members would be able to attend other than possibly two members of the Board. Görel Cavalli-Bjorkman indicated she would communicate this information to A. Inglis, our liaison in Melbourne. Since the representation of all ICOM committees is required at the General Assembly, this would prevent holding an alternative meeting of the ICFA committee elsewhere the same year. However, due to the proposal to have the next meeting take place in Stockholm early in the summer of 1999, it would mean only an interval of a year and a half until the next meeting, rather than two full years.

The locale of future meetings of ICFA was brought up. Naples and St Petersburg were proposed for 2000 and invitations to both Jerusalem and Oslo were spontaneously put forward by Rivka Weiss-Block and Tone Skedsmo. It was pointed out that the next General Meeting of ICOM following Melbourne would be in Barcelona in 2001.

Concern was expressed over the condition of Soili Sinisalo, our colleague from the Atheneum in Helsinki, who had been taken to the hospital in Poznan during the night. A special vote of thanks goes to Katarzyna Stániszewska from the National Museum who regularly visited Soili until she was able to return to Finland. Fortunately Katarzyna's husband is a doctor at the same hospital. She was thus able to maintain contact with Soili during our subsequent bus tour to Cracow and Warsaw.

**10:30 am** Laura Gutman from the ICOM Secretariat in Paris presented a video concerning 50 years of ICOM's history. She attended the first day's session in order to cover for **ICOM News** the presentations made by:

Anne Javor, Hungarian National Gallery, Budapest  
Magdalena Keleti, Slovak National Gallery, Bratislava  
Ludmila Neimiszewa, State Museum of Fine Art, Riga

Following a splendid lunch offered by the National Museum, visits were made to the collection of the National Museum, to that of the **Decorative Arts Museum** and to the noteworthy collection of **Musical Instruments**. Dinner was held at the Arts and Business Club where we were entertained by the Polish Chamber Ensemble *Tutti e Solo* with the renowned soprano Begigna Jaskulska.

### **October 21st**

Trip by bus to the 18th century palace of the Raczynski family at **Rogalin** where we were greeted by Joanna Nowak. Prof. Kalinowski explained that, since 1991, the collection is administered by the Raczynski Foundation of which the Director of the National Museum in Poznan is automatically President. The attached gallery, built in the early years of this century, houses the collection of German Romantic painters and of Polish late 19th and

early 20th century painting. A promenade followed in the park in which three large and venerable oak trees survive from the primeval forest.

In the afternoon, the conference continued at the National Museum with a paper delivered by Dr. Andrzej Rottermund, Director of the Royal Castle in Warsaw. This was followed by a second **Board Meeting** and a **General Meeting**. Confirmation was given that the next plenary session of ICFA should take place in **Stockholm** in June of 1999 to coincide with the exhibition of sculpture by Adrien de Vries being held at the Nationalmuseum. This would present an opportunity to attract other ICFA members, specialists in the field of sculpture, who, with the exception of Stig Miss from the Thorvaldsens Museum (and of Mrs Helsted before him), have rarely attended annual meetings. The presence of Anne Pingeot from the Musee d'Orsay at these meetings in Poland was, therefore, particularly welcome. The question was raised whether, at some future date, prints and drawings might not be the focus of an annual meeting since graphics represent another group of ICFA membership not reflected in past meetings. The Chair indicated that she would contact Mihail Piotrovsky and Nicola Spinosa about the possibility of meeting in St Petersburg or Naples in the year 2000. Former Chairman Henk van Os drew attention to the dwindled representation of museums in Great Britain and recommended that efforts be made to recruit new members from the National Gallery in London, the Ashmolean in Oxford, or, as suggested by Marcus Burke, from the V. and A. Marianne Saabye also mentioned approaching the National Gallery in Dublin which seems to have taken on new life. The evening concluded with a performance of the Polish Dance Theatre in the National Museum.

The possibility of ICFA having a **Home Page** on the Internet was raised, with the Chair indicating that she would contact Gary Karp in Stockholm who is ICOM's expert on this question. This would greatly facilitate communications regarding future meetings, possibly cutting costs in postage which are considerable. Although few members appeared to have individual e-mail addresses, some thought this would happen. Catherine Johnston asked that they communicate such addresses to her as they do.

**October 22nd**

Early morning departure in a southerly direction by coach for Cracow via **Goluchow Castle** originally built by the Leszczyński family but in the 19th century completely rebuilt by Izabella Czartoryska, wife of Jan Działyński. Later we stopped at the **Jasna Góra monastery in Częstochowa** with the miraculous icon of the *Black Madonna*. Back in the bus Gorel Cavalli Bjorkman gave a presentation on her pursuit of other images of the Black Madonna as we drove on to **Pszczyna Castle** in Upper Silesia, originally a hunting lodge of the Opole dukes remodelled at end of the 19th century, latterly lived in by the Hochberg family. In both places we were graciously received and fed. Late in the evening arrival in **Cracow**.

### October 23rd

The day began with a visit to the **National Museum's Decorative Arts collection**, then on to the **Gallery of Nineteenth Century Art** located in the 13th century Cloth Hall in the old town. This was followed by a visit to the **Czartoryski Museum**, the oldest in Poland, founded in 1801. With the confiscation of Czartoryski lands following the uprising of 1830, the collection was kept abroad (for a time in the Hotel Lambert in Paris), but was returned towards the end of the century and housed in an old palace, adjacent monastery and armoury in Cracow. Works of art were confiscated during WWII, and again under the Communist regime when they became part of the National Museum, but in 1991 the Czartoryski regained control as with the Raczyński, when both the library and collection were donated to the nation, but under the control of the Czartoryski Foundation. Perhaps the best known work is Leonardo da Vinci's portrait of Cecilia Gallerani, known as the *Lady with an Ermine*, discreetly displayed in a room on its own. The collection contains also a panel with St Catherine, part of the triptych made by Hans Süss von Kulmbach for a local church, Rembrandt's *Landscape with the Good Samaritan*, while a diminutive, early religious painting by Lorenzo Lotto had already left to partake in the exhibition in Washington. In the afternoon a visit to the **Royal Castle** conducted by Jan Ostrowski and to **Wawel cathedral** with the Jagellonian royal tombs and Sigismund Chapel, designed and decorated by a group of Italian sculptors between 1519-31. Subsequently there was time to explore the old town, especially **St Mary's Church** with its magnificent Veit Stoss altar.

### October 24th

Following a quick return to Wawel Cathedral, we travelled northwards stopping at the former **Palace of the Bishops of Cracow at Kielce**, now a museum with a fine collection of decorative arts and ceilings painted with portraits of the same bishops. A long drive through the occasional blizzard brought us to **Warsaw** where we lodged the Hotel Europejski.

### October 25th

Visits, first to the reconstructed **Royal Castle** with the famous gallery of more than twenty paintings by Bernard Bellotto - an introduction was given by Andrzej Rottermund who explained that the castle had been built by the Vasa kings when the capital was moved from Cracow to Warsaw in 1644 - and to the **Narodowe Muzeum** with its historic European and 19th century Polish collections. Also featured was an exhibition of Tiepolo drawings from Polish collections. On the Royal Way, between the two, were not only a number of aristocratic palaces, but also two bronze monuments by Bertel Thovaldsen, that to the Polish astronomer Nicolaus Copernicus and another to Prince Jozef Poniatowski. Later in the day a drive out to **Wilanow, the summer residence of Jan III Sobieski** frequently depicted by Bellotto. Inside, the collection of Polish portraits includes David's famous equestrian one of Stanislaw Kostka Poniatowski under whom the palace, in fact, became a public museum in 1805.

The farewell dinner was held in a former Raziwell palace outside the city, the last in a series of elegant receptions characterizing the entire visit for which Konstanty Kalinowski, Katarzyna Staniszevska and Paulina Broniewska must be thanked for the care and devotion with which they organized the whole trip.

On Sunday, October 27th as ICFA members dispersed, Wanda Rudzinska and two assistants were kind enough to receive a group of members interested in drawings at the Warsaw University Library collection.

Present at these meetings were:

### **19th Plenary Session of ICOM, Melbourne, 1998:**

Konstanty Kalinowski, attending these meetings as Chairman of the Polish National Committee, was delegated to vote on behalf of ICFA at the election of the new ICOM President. Jacques Kuhnrouch, who also attended the Melbourne meetings, indicated that our Australian colleagues had organized an informal morning's session for ICFA and other committees in which they made a presentation on the history of Australian collections. In the afternoon, a tour of the National Gallery of Victoria was conducted by its director.

Jacques Perot, directeur du Chateau de Compeigne, was elected President of ICOM and a new committee was formed: International Committee for Historical House Museums or Comité Internationale des Demeures et Musées historiques.