



Newsletter of the International Committee for Regional Museums  
 Circulaire du Comité International des Musées Régionaux  
 Circular del Comité Internacional de los Museos Regionales

Chairperson's Letter

## News from the ICOM Advisory meeting in Paris

>> **Nouvelles du Comité consultatif d'ICOM à Paris**

>> **Noticias de la conferencia del comité consultivo de ICOM a Paris**

Dear ICR colleagues,

The ICOM Advisory meeting in Paris was the opportunity to meet other chairpersons of national and international committees again and to discuss common problems and prospects for future work. However, the meeting of International Committees and Affiliated Organisations was the part of the conference of particular importance because the key issues concerning the work of international committees were on the agenda. I had the honour of being chosen as rapporteur to present our conclusions to the Advisory meeting and our demands were also given in writing to the Executive. Here are the main conclusions:

Stressing the fact that ICOM is an international organization, we suggested that international committees gain greater visibility and this could be accomplished in the following ways:

1. Web site information.
2. Better application forms, featuring the choice of joining international committees for a new member who applies to ICOM.
3. Better communication between national committees and international committees, sharing examples of «best practice» and experience to find ways of working together
4. ICOM should use the best practices of International committees in projects and activities.
5. At least two members of International Committees should be members of the working group drafting the strategic plan for the next period.

The financial situation of international committees was another current issue together with membership fees. International Committees continue to experience problems so we suggested a new system of enrolment and online registration.

During the 2005 meeting, the international committees clearly identified problems related to databases and membership services, stress-



The ICOM Advisory Meeting in Paris provided an opportunity to meet chairpersons from the national and international committees and to create a list of the committees' needs.

ing the need for prioritizing action. We renewed this request, as it appears that adequate measures have still not been employed.

The Strategic Plan for the next period should include more specific objectives and we proposed several volunteers to the working group for the strategic plan.

Based on the proposals of some members, the International committees presented a «shopping list» of needs which should be taken into account:

1. Website hosting for International Committees.
2. Membership lists.
3. Archives to document the activities of International Committees.

4. ICOM assistance in publications sales and distribution for international committees.

The following theme for International Museum Day has been suggested:  
**RESEARCH AND LEARNING.**

Based on the above, we proposed three possible themes for the special session in 2008:

1. The role of research in museums (As ICOM Austria, Switzerland and Germany have this topic for their annual meeting, they would be available as resources for the meeting)
2. Museums and the production of knowledge
3. Museums and restitution policy

Web hosting solutions were discussed in three fields:

1. Database of publications
2. Archives
3. Website

>> **ICR Annual Meeting in Iceland SOON** >> see page 4



Goranka Horjan (left) presents the conclusions of the Advisory meeting to the Executiv Council: Virgil Nitulescu, Alissandra Cummins, Günther Dembski, John Zvereff (left to right)

The meeting discussed possibilities for space on an «ICOM» server with passwords for international committees to access «their» areas - and the difficulties involved therein. This is a short summary of course, but we did wake up the spirits while reading our report.

Goranka Horjan, Chairperson

### Estimados colegas,

La reunión del Consejo de ICOM en París fue la oportunidad de encontramos , una vez más, con otros presidentes de comités nacionales e internacionales, y de discutir problemas y perspectivas comunes para el trabajo futuro. De cualquier manera, la reunión de comités internacionales y organizaciones afiliadas fue la parte más importante de la conferencia porque asuntos clave del trabajo de los comités internacionales estaban en la agenda. Yo tuve el honor de ser escogida para presentar nuestras conclusiones en la reunión del Consejo y todas nuestras demandas fueron entregadas por escrito al Ejecutivo. En resumen, aquí están las principales conclusiones:

Destacando el hecho de que ICOM es una organización internacional, sugerimos que los comités internacionales tengan mayor presencia y esto puede ser logrado de las siguientes maneras:

1. Información en el sitio Web.
2. Mejores formas de inscripción, que contengan la oportunidad de unirse a comités internacionales para el nuevo miembro que se registra en ICOM
3. Mejor comunicación entre los comités nacionales e internacionales, compartiendo las mejores experiencia para encontrar formas de trabajar juntos
4. ICOM debería utilizar las mejores experiencias de los comités internacionales en sus proyectos y actividades.
5. Al menos dos miembros de comités interna-

cionales deberían ser miembros del grupo de trabajo que diseñe el plan estratégico para el siguiente período.

La situación financiera de los comités internacionales fue otro asunto tratado junto con los costos de las membresías. Los comités internacionales continúan teniendo problemas, de manera que sugerimos un nuevo sistema de reclutamiento y registro electrónico.

Durante la reunión de 2005, los comités internacionales identificaron claramente los problemas relacionados con las bases de datos y los servicios de membresías, apuntando

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la necesidad de priorizar acciones. Nosotros renovamos esta demanda, ya que parece que las medidas adecuadas aún no han sido aplicadas.

El plan estratégico para el siguiente período debería ser más específico al establecer objetivos y nosotros propusimos algunos voluntarios para el grupo que trabajará en dicho plan.

Basándose en las propuestas de algunos miembros, los comités internacionales presentaron una lista de necesidades que deberían ser tomadas en cuenta:

1. Un sitio Web central para los comités internacionales
2. Listas de membresía
3. Archivos para preservar la memoria de los comités internacionales
4. Apoyo de ICOM a los comités internacionales en la venta y la distribución de publicaciones.

El tema sugerido para el Día Internacional de los Museos fue el siguiente: INVESTIGACIÓN Y APRENDIZAJE. Basándonos en lo anterior, propusimos tres posibles temas para la sesión especial de 2008:

1. El papel de la investigación en museos (ya que ICOM Austria, Suiza y Alemania tienen este tópico para su reunión anual, estarán disponibles como recursos para la reunión)
2. Los museos y la producción de conocimiento
3. Los museos y la política de restitución.

Las soluciones acerca del sitio Web se dieron en tres campos:

1. Base de datos de las publicaciones
2. Archivos
3. Sitio Web.

En la reunión se discutieron las posibilidades para tener espacio en un servidor de ICOM, con contraseñas para que los comités internacionales puedan acceder a «sus» áreas- y las dificultades que esto representa.

Por supuesto, este es un breve resumen, pero logramos despertar el espíritu de los asistentes mientras leíamos nuestro reporte.

Goranka Horjan, Presidenta



Here is ICR !

## >> News flash

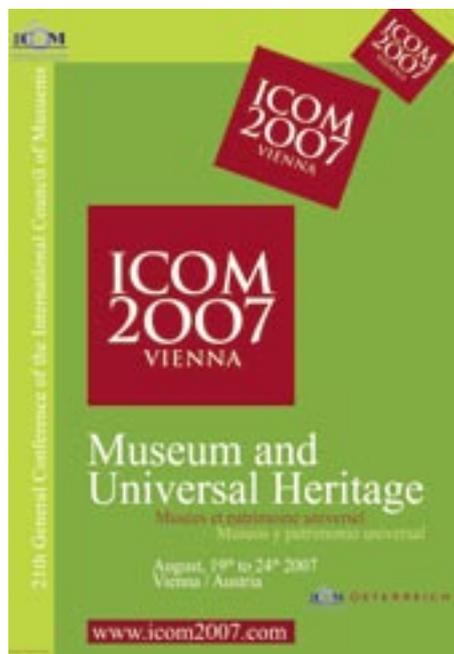
>> Nouvelles >> Noticias

### General Conference I: Austria looks forward to welcoming us next year

Austria is well prepared for the next year's meeting in Vienna (August 14<sup>th</sup>-19<sup>th</sup>, 2007). Our colleagues presented a friendly strategy offering numerous possibilities for museum professionals to enjoy their stay in Austria. Accommodation is offered in various categories of hotels; post conference tours to different cities and regions are organised, the museums and meeting places just wait for us.

### Conferencias Generale I: Austria nos espera el próximo año

Austria está bien preparada para la Conferencia del próximo año en Viena (14-19 agosto 2007). Nuestros colegas presentaron una amable estrategia acerca diseñada para ofrecer numerosas posibilidades a los profesionales de museos para disfrutar su estancia en Austria. El hospedaje se ofrece en varias categorías de hoteles y excursiones post Conferencia a diferentes ciudades y regiones han sido ya organizadas. Los museos y lugares de encuentro están esperándonos.



### General Conference II: China chosen to host 2010 Meeting

We had two strong competitors to host the General ICOM Conference in 2010 – China and Russia and both presented excellent programmes offering good reasons to be chosen

as the host. Interesting museums, excellent facilities, hospitable countries were shown by the both. The decision was hard to make but the host could be only one country and it was China who got only 5 votes more than Russia at the Advisory meeting. So see you in Shanghai in November 2010!

### Conferencias Generale II: China, escogida como sede para la reunión de 2010

Tuvimos dos fuertes competidores para ser la sede de la Conferencia General de ICOM en 2010- China y Rusia, y ambos presentaron sus programas muy bien, ofreciendo buenas razones para ser escogidos como sede. Interesantes museos, excelentes facilidades, países hospitalarios... fueron mostrados por ambos. La decisión fue difícil de tomar, pero la sede sólo puede ser una, y en la reunión del Consejo fue China la que ganó, solamente por 5 votos más que Rusia. Así que nos vemos en Shanghai en noviembre de 2010!

### Information from the ICOM Secretariat

We would like to remind you that the deadline for the submission of the Travel Grant Requests to attend the 2007 General Conference in Vienna is August 1<sup>st</sup>, 2006.

Kindly review our Criteria for the Award of Travel Grants for the 21<sup>st</sup> General Conference, which you will find on [http://icom.museum/general\\_assembly.html](http://icom.museum/general_assembly.html)

### ICOM's 60th Anniversary

Celebrations are always nice and this year we really enjoyed them. We had a reception organised by ICOM FRANCE in the newly restored Petit Palais in Paris which was marvellous and even with a birthday cake. It was also an opportunity to see a splendid exhibition of the ancient cultures of Peru.

The reception at Versailles was organised by ICOM and the ex-president, Mr Jacques Perrot, was in charge of it. He did an excellent job. As pictures speak more clearly in this case - just look at them!

### Aniversario 60 de ICOM

Las celebraciones son siempre agradables y este año realmente las disfrutamos. Tuvimos una recepción organizada por ICOM FRANCIA en el recientemente restaurado Petit Palais, en París, la cual fue maravillosa y contó incluso con un pastel de cumpleaños. Fue también una oportunidad para ver una espléndida exposición acerca de las antiguas culturas de Perú.

La recepción en Versalles fue organizada por ICOM y el expresidente, Sr. Jacques Perrot, estuvo a cargo de ella. Él hizo un excelente trabajo. Como las imágenes hablan más claro, en este caso, sólo mírenlas!

### Announcement

ICOM EUROPE is organising a tour to the Southeast Europe in September 2006 – Slovenia, Croatia and Bosnia and Herzegovina are included. If you want to know more please contact:

Udo Goesswald, E: [chair@icom-europe.org](mailto:chair@icom-europe.org)

### Anuncio

ICOM EUROPA está organizando un viaje a Europa Sudoriental en septiembre 2006-Eslovenia, Croacia y Bosnia y Herzegovina están incluidas. Si quieren saber más acerca de ello, por favor, contacten a

Udo Goesswald, E: [chair@icom-europe.org](mailto:chair@icom-europe.org)



Conference "Museum for the City" in the Convegno Musei Civici in Mantua

### Museum for the city

Italian museums have been making great efforts to find better practices for local and regional museums. I had an honour to participate at the last year's meeting in Asola with the paper about ICR's experience in the field of the regional museums. This year's conference in Mantua was dedicated to another important subject – museum and the city. The role and function of the museum performing its professional work in the local surroundings is a demanding task in new circumstances. Higher standards and quality performance are needed and at the same time financial support is certainly not sufficient. As chairperson of ICR, I was invited to give a paper titled *Networking and stakeholder management*. This was a wonderful opportunity to talk and exchange experiences with Italian colleagues. Besides ICOM Italy, the organisers were numerous and for those who want to know more the contacts are the following:

[museodellacitta@domino.comune.mantova.it](mailto:museodellacitta@domino.comune.mantova.it)

And web pages: [www.comune.mantova.it](http://www.comune.mantova.it) &

[www.lombardiacultura.it](http://www.lombardiacultura.it)



>> ICR Annual Conference 2006 >> Conférence annuelle de l'ICR 2006 >> Conferencia Anual del ICR 2006

# Theme: Museums and a sense of place

>> Tema: Los Museos y la Esencia de un Lugar

Reykjavik / Iceland >> 30<sup>th</sup> August - 3<sup>rd</sup> September 2006

## CONFERENCE ANNOUNCEMENT

by Jane Legget

You are invited to join your international colleagues at this important and adventurous conference in Iceland. The International Committee for Regional Museums (ICR) is holding its annual conference on the theme **Museums and a 'Sense of Place'** from 30 August to 3 September 2006, co-hosted by the Iceland National Committee of the International Council for Museums (ICOM).

The conference theme will address a range of topical issues – identity, community, and museums' role in documenting and interpreting the past and present of the changing cultural, social and natural environment of the localities that they serve.

International keynote speakers - all leaders in their fields - will set the context for discussions and international exchange of experience through thought-provoking theoretical and practice-based presentations. Colleagues in both urban and rural museums are working at the heart of their communities to define, reflect and strengthen the 'sense of place' which means so much to residents and which visitors and tourists seek to understand. We shall all learn from the new approaches shared with delegates by museum professionals of many nations.

At the top of our world, Iceland's distinctive cultural heritage has developed in a remote and rugged environment with its own beauty. Conference participants will experience its rich diversity through visits to some of its remarkable regional museums and natural wonders accompanied by local curators and gain special insights into contemporary Icelandic life. Delegates can extend their stay and join the



special post-conference tour (4-6 September) and join the post conference tour to the northern part of Iceland.

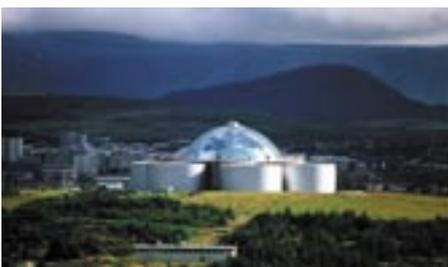
Save money by registering for the conference before July 22! The programme organisers are accepting offers of papers until 22 July.

Details of the conference programme and registration form can be found on the International Committee for Regional Museums website: [www.icr-icom.org](http://www.icr-icom.org)

This is truly a rare opportunity to meet with fellow professionals from around the world, while enjoying the warmth of traditional Icelandic hospitality. Come and join us! We look forward to meeting you in Reykjavik!



The Great Geysir in Haukadalur has given the name to all other Geysirs in the world.



The revolving Perlan Restaurant in Reykjavik sits on five tanks of geothermally heated water



Thingvellir National Park: the site of the first European parliament



The Reykjavik city museum Árbæjarsafn is an open-air museum and was founded 1957



Skogar: New museum hall for transport and traffic



Reykjavik

ICR Annual Conference 2006: >> Museums and a sense of place

>> Programme >> Programme >> Programma

**August 30<sup>th</sup>, 2006, Wednesday,**

- >>  
 >> 17:00 >> **Board meeting ICOM ICR**  
 >> 18:30 >> "Get together" at the National Museum Reykjavik. Hosted by the National Museum of Iceland and ICOM Iceland

**August 31<sup>th</sup>, 2006, Thursday**

- >> 8:30 >> Bus to Arbaejarsafn, Reykjavik City Museum  
 >> 8:30 >> Registration of the participants  
 >> 9:00 >> **Opening of the conference and welcome speeches**  
**Lilja Árnadóttir**, Chairperson ICOM Iceland  
**Goranka Horjan**, Chairperson of ICOM ICR  
 Chair of the Reykjavik City Council / Director for culture and tourism (to be  
 >> 9:30 >> **Keynote speakers & discussions**  
**Guðný Gerður Gunnarsdóttir** / Reykjavik City Museum / Iceland:  
 Museums in Iceland and a sense of place.  
 The unique and the universal  
**Mark O'Neill** / Glasgow Museums and Art Galleries / UK:  
 Museums and the Renegotiation of Identities  
**Jouetta van der Ploeg** / Director City Museum Zoetermeer / Netherlands:  
 Towards a City Museum as a Centre of Civic Dialogue  
 >> 11:00 >> Coffee break  
 >> 11:15 >> **Presentations of the participants and discussions**  
**Jane Legget** / Adjunct Lecturer in Museum Studies, Massey University / New Zealand:  
 New Zealand Museums and a „sense of place“  
**Chun Christina Hsu** / Standing Member of the Chinese Association of Museums in Taiwan:  
 Effective representation of a ‚sense of place‘ - Evaluating regional museums  
**Irena Žmuc** / museum concellor, Mestni muzej Ljubljana / Slovenia:  
 The sense and scent of place  
 >> 13:00 >> Lunchbreak  
 >> 14:30 >> **Presentations of the participants and discussions**  
**Vita Rinkēviča** / project manager, SIA „Baltkonsults“ / Latvia:  
 The place of art - three new models of modern art museums in Baltic region  
**Heimo Kaindl** / director, Diocesan Museum Graz / Austria:  
 Monastery museums in Styria and their sense of place  
**Goranka Horjan** / Director, The Museums of Hrvatsko Zagorje / Croatia:  
 Museums as a driving force for creating the visibility of place  
 >> 16:15 >> Reykjavik City Museum Guided Tour  
 >> 17:30 >> Back to the hotels  
 >> 19:00 >> City Sight-seeing, guided tour from the Church Hall-grímskirkja  
 (walk through city centre to the new Settlement Exhibition in Adalstaeti)  
 >> 20:00 >> Welcome Dinner at the Settlement Exhibition



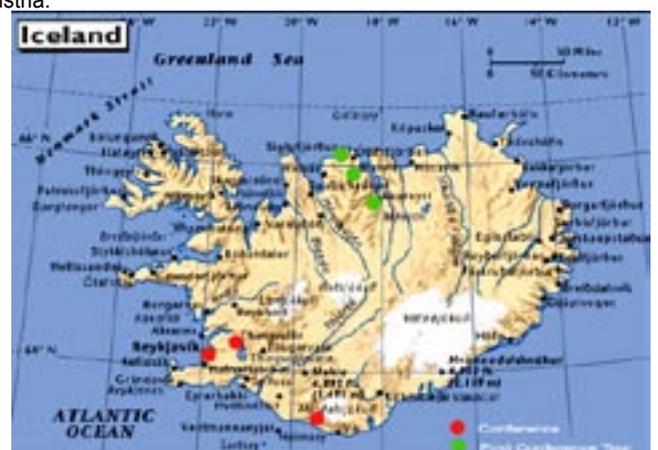
Reykjavik city museum Árbæjarsafn:  
 The aim of the museum is to give the public an idea of Icelandic architecture and the lifestyle of the past.



Krusivik hot springs, Reykjanes peninsula



Schoolroom in the Akranes Folk Museum in Reykjavik



**September 1<sup>st</sup>, 2006, Friday**

- >> 8.30 >> Bus transport to Keflavik. The Reykjanes Municipal Museum
- >> 9.15 >> **60<sup>th</sup> Anniversary of ICOM - A Glimpse into ICR History**
- >> 10.00 >> **Presentations of the participants and discussions**  
Evelyn Kaindl-Ranzinger / Secretary of Musis - Styrian museums association / Austria:  
**The part of small museums in sustaining local identity - examples**
- >> 10.30 >> Coffee break
- >> 10.45 >> **Presentations of the participants and discussions**  
Blanca Gonzales / Director of the Antropological Museum of Yucatan / Mexico:  
**Reflecting the history of place** (working title)  
Wei-chun Lai / General Manager of the Millet Arts & Culture Corp. and Chun Christina Hsu / Standing Member of the Chinese Association of Museums in Taiwan:  
**Importance of being translated - Promotion of the book (Guidelines & Accreditation) – ICR's editions in Chinese**
- >> 12.00 >> Lunchbreak at the museum
- >> 13.00 >> **Workshop at the Museum of Reykjanes**
- >> 14.30 >> Bus transport to "Reykjanes Peninsula"  
**Workshop at the museums in Grindavík and Hafnarfjörður**
- >> 19.00 >> Dinner in Hafnarfjörður
- >> 21.00 >> Bus back to Reykjavik

**September 2<sup>nd</sup>, 2006, Saturday**

- >> 9.00 >> Bus from the Church Hallgrímskirkja to southern Iceland
- >> 11.00 >> **Workshops at Eyrarbakki Municipal Museum**
- >> 13.00 >> Lunchbreak
- >> 14.15 >> Bus to Skógar,  
**Stops at local museums**
- >> 17.00 >> Board Meeting
- >> 19.00 >> Dinner and accommodation at Hotel Skógar



Turf Farmhouse in Skogar



Icelandic Saltfish Museum in Grindavik

**Checklist for participants**

What to do, if you want to participate at the Annual conference:

1. Fill the registration form
2. Pay the registration fee (150 Euro)
3. Send the registration form and the proof of your payment to ICR treasurer Metka Fujs
4. Send the registration form also to Guðný Gerður Gunnarsdóttir for RCM fee
5. Pay the RCM fee (350 Euro)
6. Book your Hotel in Reykjavik (see the list on the left side)
7. Decide if you want to participate at the post conference tour
8. Contact Guðný Gerður Gunnarsdóttir for the post conference tour
9. Book your flight to/from Iceland
10. Check the determination for your entry to Iceland (Visa)
11. Inform yourself about Iceland's country and weather

We look forward to meet you in Iceland!

**Accommodation and transportation information:****RCM fee Euro 350 per person**

including

- Bus September 1<sup>st</sup> to 3<sup>rd</sup>
- Trip to Skogar: accommodation breakfast and dinner at Hotel Skogar, lunch & dinner last evening September 3<sup>rd</sup>)

The costs for this arrangement are 350 Euro per person.

Deadline for booking: July 15<sup>th</sup>, 2006.

**Please book with the following contact:**

Guðný Gerður Gunnarsdóttir, Director  
Minjasafn Reykjavíkur - Reykjavik City Museum Árbæjarsafni,  
Kistuhyl, 110 Reykjavík, ICELAND  
T: 411 6307, F: 411 6301,  
E: gudny.gerdur.gunnarsdottir@reykjavik.is

**and pay the RCM fee to Reykjavik City Museum**

Bank: Landsbanki Islands/ The National Bank of Iceland.  
IBAN: IS29 0113 2600 7512 5212 8001 89  
SWIFT: LAISISRE

**Accommodation**

Participant will book their own hotels. The rooms are not included in the RCM fee or Registration fee.

Recommended:

Guesthouse Sunna, Thorsgata 26, 101 Reykjavik, [www.sunna.is](http://www.sunna.is)  
Guesthouse Eirikur raudi. Eiríksgötu 6, 101 Reykjavik, [www.eric.is](http://www.eric.is)  
Guesthouse Anna, 101 Reykjavik, [www.guesthouseanna.is](http://www.guesthouseanna.is)  
Hotel Leifur Eiríksson. Skólavörðustíg 45, 101 Reykjavik, [leifur@islandia.is](mailto:leifur@islandia.is)  
Center Hotel Klopp, Klapparástíg 26, 101 Reykjavik, [www.centerhotels.is](http://www.centerhotels.is)  
Center Hotel Skjaldbreid, Laugaveg 16, 101 Reykjavik, [www.centerhotels.is](http://www.centerhotels.is)  
Hótel Ódinsvé. Thorsgata 1. 101 Reykjavík. [odinsve@hotelodinsve.is](mailto:odinsve@hotelodinsve.is)  
Hotel Holt. Bergstaðastræti 37, 101 Reykjavík, [www.holt.is](http://www.holt.is)

See also: [www.hotel.is](http://www.hotel.is)

**September, 3<sup>rd</sup>, 2006, Sunday**

- >> 10.00 >> **Workshop at the Museum of Skógar  
Conclusions of the conference  
Annual ICR Meeting**
- >> 12.30 >> Visit to waterfall Gullfoss and the hot springs at Geysir
- >> 13.30 >> Lunchbreak on the way
- >> 14.30 >> **Visit Thingvellir Nationalpark**, Iceland's only World Heritage Site
- >> 19.00 >> Return to Reykjavik
- >> 20.00 >> Farewell party



Goðafoss, a well-known waterfall in Iceland

**September, 4<sup>th</sup>, 2006, Monday**

- >> Departure (for those who will not participate in the post conference tour)

**POST-Conference Tour to Northern Iceland:****September, 4<sup>th</sup>, 2006, Monday**

- >> 8.30 >> Flight to Akureyri. Arrival at 9.25  
**Sight-seeing in Akureyri**  
Lunch  
**Visit to museums**  
Dinner  
Accommodation in a Guesthouse in Akureyri



The Icelandic Herring Era Museum in Siglufjörður

**September, 5<sup>th</sup>, 2006, Tuesday**

- >> Bus to Dalvík and Siglufjörður  
**Visit to the Dalvík Museum**  
Lunch  
Bus to Siglufjörður, **visit to the Herring Museum in Siglufjörður**  
Dinner  
Accommodation at a Guesthouse in Siglufjörður



Hvoll Museum in Dalvík

**September, 6<sup>th</sup>, 2006, Wednesday**

- >> Bus to Skagafjörður  
**Visit to Holar and Glaumbær Museum**  
Lunch  
Back to Akureyri in the afternoon  
Flight to Reykjavik  
Bus to Guesthouse Sunna  
Accommodation at the Guesthouse Sunna

**September, 7<sup>th</sup>, 2006, Thursday**

- >> Departure from Iceland (airport-bus & international flights not included)

**Price per person** for post conference tour 42.000 Isk = ca. 550 Euro.

Included: Flight Reykjavik - Akureyri r/t, taxes, bus acc. to program, accommodation (double-room w/o privat bathroom at guesthouses), breakfast, lunches, dinner x 2

Booking and payment is to be done no later than July 15<sup>th</sup>, 2006 to

Guðný Gerður Gunnarsdóttir, Director

Minjasafn Reykjavíkur - Reykjavik City Museum Árbæjarsafni,  
Kistuhyl, 110 Reykjavík, ICELAND

T: 411 6307, F: 411 6301, E: gudny.gerdur.gunnarsdottir@reykjavik.is

**Reykjavik City Museum**

Bank: Landsbanki Islands/ The National Bank of Iceland.

IBAN: IS29 0113 2600 7512 5212 8001 89

SWIFT: LAISISRE

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**TRANSLATIONS:**

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Committee for Regional Museums / Comité International des Musées Régionaux / Comité Internacional de los Museos Regionales

Annual conference: „Museums and a sense of place“  
Iceland, 30<sup>th</sup> August – 4<sup>th</sup> September 2006

ICR

## Registration form

ICR

|  |  |   |
|--|--|---|
| surname:   | first name:  | title:  |
| organization:  | address:   |   |
| city / town:   | country:   | postal / zip-code:  |
| telephone:   | fax:   | email:  |
| number of companions:  | any special requirements (dietary, disability etc.): |   |
| Your participation is as:                      o lecturer                      o observer  |  |   |
| Your participation with a topic paper must not exceed 15 minutes and 5 for questions and answers.<br>Your participation with a general interest paper must not exceed 10 minutes.  |  |   |
| <b>Contribution</b>  |  |   |
| title of your presentation:  |  | o abstract (short summary of the paper, up to 200 words)      |
| technical needs for your presentation (slide projector, overhead projector, Power Point PC etc.):  |  |   |
| Please note: Conference language is English.   |  |   |
| Date/Signature   |  |   |
| <b>Important dates</b>   |  | <b>Registration fee covers</b>                                |
| July 15 <sup>th</sup> , 2006   | Deadline for registration                            | – organisation of the conference                              |
| July 15 <sup>th</sup> , 2006   | Deadline for offers of papers                        | – conference materials  |
| July 15 <sup>th</sup> , 2006   | Deadline for cancellation of registration            |   |
| <b>Registration fee</b>  |  | <b>* Note: Special fee for national and local people</b>      |
| for all participants   |  | Participants from Iceland do register only at:                |
| to be paid before July 15 <sup>th</sup> , 2006:            150 Euro  |  | Guðný Gerður Gunnarsdóttir, Minjasafn Reykjavíkur - Reykjavík |
| Please remember that all prices are in Euro.   |  | City Museum Árbæjarsafni, Kistuhyl, 110 Reykjavík ICELAND     |
| <b>Method of payment</b>   |  |   |
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| <b>Flight tickets to and back from Iceland</b>   |  |   |
| We recommend you to contact your personal travel agency.<br>Early booking brings cheaper flights.  |  |   |
| <b>Visa:</b> Registered participants must contact the nearest Iceland Embassy or Consulate in their country.   |  |   |
| <b>Insurance:</b> The organ□<br>accompanying persons. Please check your personal insurance.  |  |   |

# Introducing the National Museum of Nepal

Bharat Raj Rawat

Nepal, a small country between two big countries of Asia: India and China, has a long history. This country, rectangular in shape, has India to its south, west and east and the autonomous region of Tibet of China to the north. The northern side of Nepal has many peaks of above 4000 meters, including the highest peak of the world, Mt. Everest (Sagarmatha). From north to south, it descends gradually and as such is regarded as a paradise for the ecologist specializing in its various branches. Due to the lack of proper scientific exploration and excavation, we are not in a position to say anything definite about the very early history of Nepal and its people. The findings of pre-historic tools both from Paleolithic and Neolithic ages prove that the people inhabited Nepal from very pre-historic times.

Kathmandu valley, the capital of Nepal according to mythological records and legends, was once a lake surrounded by hills all around. The oral history credits Manjushree or Krishna, who visited the lake, slashed the rock hill at Chobhar and Kautdwar and drained the lake. Scientific study has now proved that it indeed was a lake and some eruption like an earthquake split the rock hill of Chobhar and in course of time, the lake turned into this valley; presently known as Kathmandu. The capital of Nepal has had a history culture, tradition of its own for the last three millennium. Nepali artisans chiseled stone and caste bronze sculptures following the lost wax technology (cire per due). They painted scrolls, not only for themselves but also for Tibet and India. The Lichhavi era (from the first century to the ninth century) produced the best artworks. In medieval Nepal, the valley of Kathmandu split into three kingdoms: Patan or Lalitpur, Kathmandu and Bhaktapur. These cities seem to have developed from the pre-Lichhavi period. The divided kingdoms as it seems were

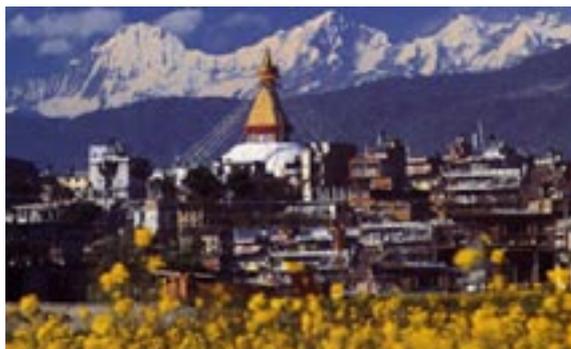


in constant competition in producing artworks. They had money, as Nepal was the center of Trans-Himalayan trade route. Due to this influence they raised so many temples, monasteries, stupas and statues that an English military officer who visited Nepal in 1791 A.D. remarked, "There are many temples as many houses and many gods as many people." It is true; Nepal is among the very few countries of the world, which has seven World Heritages within a 20, km radius. The whole Kathmandu valley is like an open museum as thousand of pieces of artworks are scattered all over.

## The National Museum of Nepal

The National Museum of Nepal was established in 1928 A.D. as an Arsenal museum in the historical building, which was built in 1806 A.D. during the period of the premiership of General Bhimsen Thapa. The initial name of this museum was "Chhauni Silkhana which literally means 'the store house of arms and ammunitions'. It was opened as a public museum in the year 1938 A.D. by the then Prime Minister Juddha Shumsher Jung Bahadur Rana. He not only allowed the Nepalese to visit the museum charging very little but also raised a building for an art museum and named it after him Juddha Jatiya Kalashala. Until then only foreign scholars/dignitaries and invitees or guests of the Rana Prime Minister occasionally visited this wonderful collection. It was only in the year 1967 A.D. this was named as Rastriya Sangrahalaya, the National Museum of Nepal during the rule of His Majesty the King Mahendra.

The National Museum is under the ministry of Culture, Tourism and Civil Aviation and supervised by the Department of Archaeology. Being the oldest, largest and the only one multipurpose Museum of the country, it has an important and leading role to play for the development of museums in Nepal. Obviously, it plays the initial role in giving informal education to the people. There are three buildings within the muse-



Khatmandu Valley

**This is the first time,** that ICR News publishes a report from a museum colleague in this way. You will remember that in the last newsletter we invited you to send us short reports about your country, your museum or projects. The first to respond was our colleague Bharat Ray Rawat, who sent this introduction to the National Museum of Nepal. I hope that you enjoy reading and I hope to publish your story in future ICR News.

Yours

Heimo Kaindl

um premises for the exhibitions:

1. The Main Historical Building
2. Juddha Jatiya Kalashala
3. Buddhist Art Gallery.

### 1. The Main Historical Building

The main building from early nineteenth century in a neo-classical architectural style was initially built as a residence to the then Prime Minister of Nepal. The tall, long entrance covered by iron sheet leading to the main courtyard of the building was for popular defensive purpose. It has two small gates leading to the garden, the inner courtyard and security offices. The courtyard, which is also a path to the building, has mango trees on either side



National Museum of Nepal in Khatmandu

and ascending a few steps, one reaches to a portico with the staircase on the middle. On either side of the portico, there are two big brass canons of over six hundred and one thousand kilograms. These canons are the pride of Nepalese craftsmanship (technology) as both of them were caste in Nepal. To the right of the ground floor are two galleries displaying objects of natural history and the fauna of Nepal. The moon rock presented by the USA ambassador in Nepal to his majesty the king Mahendra. Among the objects displayed are stuffed wild Royal Bengal Tiger and various kinds of skin from carnivorous and herbivorous animals. The head of an elephant, the mandible of a whale, a stuffed baby rhino brought from England, as well as some reptiles and birds are worth seeing. Attached to this gallery is a collection of dolls from almost all over the world representing the tradition and culture of different countries?

The second floor to the right has a collection of very ancient ceramics from Israel that

are scientifically dated from 800B.C. Some prehistoric Paleolithic and Neolithic tools and axes from different parts of Nepal are also on display. This section has a model that provide glimpse of ancient hunting and gathering society. This section has an old map of Nepal, rectangular like the country, with the major cities plotted and the distance from Hanuman Dhoka provided. It has also a photograph of a political map of Nepal before the Sugauli Treaty of 1816 A.D. The next few galleries display the life size portraits of all the monarch of the Shah dynasty and their personal weapons. This also provides a chance to see a colorful life-size portrait of Jaya Prakash Malla, the last Malla ruler of Kathmandu as well as the personal weapon of Tej Narsimha Malla, the last Malla ruler of Patan. Along with these rulers from eighteenth century onwards, the galleries on this floor provide the visitor a glimpse of 300 years old guns. Very long wooden guns which took at least three persons to support before one shot it, various kinds of spares, a leather canon designed and used by Tibetans in the Nepal- Tibet war which was seized by the Nepalese army are also on display. This leather canon shows the high technology and skill of the Tibetans

and worth study by the visitors, nonprofessionals, and scholars. These galleries have weapons of all the then heroes, commanders and Prime Minister of Nepal with their portraits in well-carved frames. One sword of Rana Bahadur Shah is so long, thin that it can be used as a belt, while the Khuda, Khukuris and Khadga of Damodar Pandey are so big, and heavy that one can hardly lift these offensive arms. Also on the display is the automatic electric machine gun designed and made by the Nepalese scientist, Gehendra Shamsher

and his group are the proud collections of this section. Every visitor has praised the skill of Islam ironsmith who engraved the Aayat of Holy Kuran on his or her weapons; an example of this is sword of Mir Kasim. Kasim's sword, the iron gun and axe are all decorated with gold, silver decoration, and are worth studying. This section has the sword of Napoleon the third, presented by Luis Napoleon to the Junga Bahadur Rana, the first Rana prime minister during his Europe tour. The portraits of the Rana prime minister framed in very finely carved wood and ivory are mentioning here. Turning to the left into a small gallery are the collection of various ancient flags. Royal



Suyra (Sun god), textile painting

standard medals, decorations starting from Mahendra Malla to Janapad Sewapadak. The medal of Indian sepoy mutiny of 1857 given to Col. Rayamajhi is interesting note. Various large canvases by painting famous artists of the period depicting the royal game hunting in Nepalese Terai are also noteworthy. In some, hundreds of elephants circling a large area with various carnivorous and herbivorous animals are depicted with the hunters shooting them. These painting prove the skillful artistic talent of Nepalese people. One story above this, one finds the numismatic museum, which has a wonderful coin collection starting from Pre-Christian era excavated from various excavations in the Kathmandu valley and Terai. Onwards we find collection of copper, silver, gold and commemorative coins. Nepal is the country having minted the smallest coin in the whole world. This museum is proud to show silver and gold coin from the thirteenth century and the first silver mohar of medieval Nepal. The coin of King Mahendra Malla locally known as Mahendra Malla can be seen and studied in this section. The commemorative and gold coins of Nepal, currency bills from the middle of the twentieth to present are displayed in chronological order.

ed in chronological order.

Postal and Portrait Gallery

For over 123 years, the Nepal post office has provided postal services to the nation. In 1840, Great Britain introduced the world's first postage stamp, the Penny Black. In 1881, Nepal issued the first postage stamps.

Nepal has painted stamps representing various aspects of Natural objects, Nepalese cultural object, art object paintings, mountains, offensive and defensive weapons and landscapes, historical monu-

ments, flora and fauna.

The National Museum has introduced a new postal gallery including philatelic items on the top floor of the main museum building. This gallery aims to provide general idea about Nepalese postal history and philatelic knowledge for the general visitors.

From the early to the present issues, all the stamps of Nepal are on display in this gallery. Many collections are not on display due to the protection of philatelic rare items, but can be seen by the appointment with the person in charge. These rare collections include design-approved copies, autographed FDC, Folders



Female deities, Terracotta

and Postal Stationeries. The microfilm and CDs will be available here for the researchers regarding stamps and products. There will be separate foreign stamps in the near future. The photographic display will be made on postal history and philatelic items. The National Museum will organize special or temporary philatelic exhibition to coincide with various occasions with the support of the Dept. of Postal services, H.M.G. Nepal philatelic society and Foreign Embassies in Kathmandu. This gallery also displays the wonderful portraits of the famous personalities of national and international importance.

2. Juddha Jatiya Kalashala

Now we proceed to the second building known as Juddha Jatiya Kalashala building was built by the then Rana Prime Minister Juddha Shamsher J.B.R. in the year 1942 As it was designed as a museum, the main entrance has a rough copy of Torana of Sanchi stupa from first century B.C.

This building represents the various field of Nepalese art. Different sections are organized according to the field of the art.i.e.stone, wooden, bronze, and painting terracotta auspicious lamps.

Stone Art:

The history of stone carving in Nepal is very old. The artist of the period used sand stones as well as hard rocks like granite to carve the sculptures. Due to the lack of proper exploration and research, the early stone sculpture of Nepal cannot be dated scientifically as such. The scholars have to depend upon stylistic dating but fortunately we have enough dated sculptures. The earliest dated sculpture of this period is a secular life-size Centro pesta sculpture of the king Jaya Verma dated 185 of Christian era. This is the oldest dated artwork of this section. Special attraction of this section

include a Torso of a Yaksha or Bodhisattva, the dress is similar to the statue of King Jaya Verma, a statue of Surya with a round nimbus around his head and a Purna-Kalasha the face carve and rest of the body as a vessel representing the Vedic Hindu God Varuna. Along with these, this section has six stones sculptures depicting the popular Hindu-mythological stories of the wedding of Shiva and Parvati and birth of their son, Kumara. Every detail of the literature is depicted; it is so alive, so fine that every art critic has praised these panels. The second dated object of this section is the Bishnu-Bikranta murti of 467 A.D. This monolithic sculpture (according to the two-line inscription) was sculpted and donated by Mandeva for the welfare of mother Rajyawati and was placed in an elegant temple. This gallery has another twelfth century sculpture of Surya wearing a long boot with well-turned lapels and holding two flowers in his arm. The sculptures of Mahagauri as well as broken piece of Laxmee carrying a lotus are the masterpieces of this section. The next gallery has stone sculptures from both ancient and medieval Nepal. The most ancient ones are a Shiva-Linga and Yaksha couple with a child dated to early-lichhavi era, many pieces of early medieval or medieval period. Among all these wonderful sculptures are some examples from the Simraunghadh art representing Narayana, Durga, and Brahma. So many art object displayed were once stolen and rescued by the help of Police as well as returned by collectors of Western world. This section has a sculpture of Mahavir Vardhman or a Jain-Thirthankara. The head of Saraswotee, standing Buddha, Sridhara-Vishnu, and multi headed and multi armed Chakra Sambara in Yab-Yum, Krishna are worth viewing and studying. The mask of Bhairawa with a mask has an open mouth, Ganesha – the elephant headed god seated in a half lotus carrying a sweet in his hand and the nine mother goddesses are worth mentioning here in terracotta art.

#### Bronze Art:

Many archaeological findings have proved that the metal art started in Nepal before the Chris-



Toran Stone art

tian era. “Bronzes” is a generalized term in the metal arts. The most commonly used metal casting method is “cire-per-due” or the “lost wax technology” process.

The Nepalese bronze reached their zenith during the medieval period. During that period, the golden gates, windows, the embossed royal statues, etc were made to decorate the city of the Kathmandu Valley. In addition to those religious objects, secular objects of brass and copper wares testify the high quality metal works in Nepal.

The next gallery has a wonderful collection of the best bronze art. In this section the real pride of the museum is the tenth century solid statue of Vishnu. This can be compared to the Vishwa Roopa Vishnu at the Boston museum of fine art, U.S.A. Likewise, the Buddhist Tantrik figure of Sambara is a notable statue among its proud collection and the small repose of Surya with twelve Adityas, Vasundhara decked with precious stones, the Shukhawati Bhuwan, Manjushree and Hayagriva Mandala with many semi-precious stones added do attract thousands of visitors. The bronze section of the gallery has many objects to draw the attention of visitors.

The Tantra and Tantrik literature of Northern and Eastern India as well as of Nepal changed the conception of Nepalese, Hindu, and Buddhist regarding the iconographic presentation of their deities. Many new ideas were incorporated and they influenced the stone, bronze and wooden sculptures as well as the art of painting. Few bronze pieces in this section are from early medieval period and the rest are from late medieval from Kathmandu valley and a few from Northern Himalayan Range of Nepal

#### Woodwork:

Wood work has provided to be an integral part of the traditional architecture of Nepal. No monastery, temple, palace or residential building is without magnificent woodcarving. However, due to perishable nature of wood, we do not have many examples of the earliest carving. The struts of the Indreshower Mahadeva temple dated 1394 A.D. and the struts of Rudrvara Mahadeva Bihara, the tympanum of Bhaktapur Museum depicting the Mara's temptation to the Buddha, the peacock window of medieval Nepal can be regarded the best example of medieval woodwork. The woodcarvings of late medieval Nepal are at their best when we see the tympanum of Chhusya Bahal depicting Pragyaparamita. The doors and windows of Kumari-Ghar and Basantapur Palace are perfect examples of woodwork. Nepal takes great pride in its art of wood-



Dancing girl, wooden art

carving. Nepalese wood carvers developed typical methods of artisanship in woodwork. Flourishing during the Malla period, it was only around the middle of the eighteenth century that woodwork reached that level of sophisticated design for which Nepalese architecture has become famous for all over the world. The exhibited carved strut (Tudal) and tympanum (Torana) are two examples of the component part of the traditional temple architecture. This museum has a woodwork collection of various representations like windows, toranas, struts and sculptures representing both religious and secular art. Along this the wooden tympanum of Mahishasu Mardini (18th century) wooden figure of Dipankar, Tara, the figure of Maha-Manjushree and a woman in dancing posture with polychrome painting are the most valuable treasure of this section.

#### Paintings:

The next as one proceeds is the gallery of Nepalese painting. The pre-historic society expressed their skill by painting on the rock, on the cave wall where they live. From recorded history, it is known that the Nepalese artist used to illustrate the walls of Buddhist monasteries, palaces and temples from fifth centuries of Christian era. Painting, being perishable material in country like Nepal cannot be preserved for long time. We have painting existence from tenth century of C.E. onwards. The painting of Nepal can be divided broadly on three categories:



Bronze art Buddhist God

Miniature paintings, Paubhas and wall paintings. The first paintings are mostly painted on religious manuscript and its wooden covers. Space was left at the middle of the folio and the god and goddesses relevant to that chapter or folio were painted there. Hundreds of manuscripts written on bark have paintings on them. Sometimes, the wooden covers of the manuscripts on either end are painted. The Nepalese love miniature painting that they also painted on the margin of the manuscript pages wherever they found a place. In medieval Nepal, many books were written all in paintings providing a small caption as at the bottom as if children story books of today. All the stories of Hithopadesh and Panchatantra have been painted with every detail. We have in this section, some manuscripts with a completely painted episode and a one or two sentences caption accompanying it from various Hindu Pauranic literatures. This also has along Tahapau, a rectangular Paubaha depicting the life and activities of Krishna along with many miniature of Krishna and his child activities. The second category is Paubaha, mostly a square with little extra length. There is some wonderful painting like the snake and ladder game. Dasamahavidhyas, the cosmic manifestations of Machindranatha and others. A Paubaha of Ganesha with many Ganesha images painted in smaller scale with the main image in different color allows the nonprofessional as well as the scholars to study the color composition of medieval Nepal. Sometimes, the Paubaha of Nepal is rectangular in length but not in height. They look like snakes so, are called Tahapau. These Tahapau's depict every event detail of the mythological events and the activities of Ram, Krishna and other heroes. This museum has a painting representing every details of Krishna Lila.

Among the most proud items found in this collection is the Shahnama, which is supposed to be one among the two so far. The Shahnama is an antiquated book on Farsi script of Iran dating back from 1600 A.D. was written by Firdausi, a renewed historian in Sultan Mohammad's Palace. As per the colophon of this rare manuscript, it took thirty five long years to be completed. The composition of colors and calligraphy show that the artist might have had to work countless hours to complete this. This book describes the illustrious description of Sultan Mohammad, emperors of Iran as well as Rustam Pahalman (the most talked about wrestlers of his time). Besides this, it depicts battles fought in gone days. The ground floor of this building has a model of very famous temple of Maha-Boudha and others. The second floor has a wonderful collection of the copies of the famous windows, pillars and doors of various historical sites of Kathmandu. Around the corridor of this section, one can see the various kinds of Tibetans stupas in bronze and other ritual objects. While one walks, one can see some valuable Tibetans manuscripts and coming out to the balcony one enjoys the beautiful landscapes in all directions. One can have a wonderful view of stupa of Swoyambhunath, Jamacho hill to the North West corner and snow-covered mountains to the north.

#### Buddhist Art Gallery

Buddhism is deeply rooted in the mind of Nepalese people from the lowland Terai to the highland Himalayan range and crossed the boundaries and spreading all over Asia. Buddhism has become one of the prominent religions of the world. It not only influences daily life and art objects of Nepal along with its monasteries. The third building is the famous Buddhist Art Gallery. This building facing north and surrounded by green lush on sides is a typical example of architecture with carved windows and struts supporting the roof. This gallery has been divided into three sections, the southwest Tarai, the birth palace and palace area of Lord Buddha, Kathmandu valley, the centre of Buddhism and Buddhist art of the high Himalayan range.

The Buddhist art gallery was established with the cultural grant aid programme in 1995 and grant assistance for grass root for project (1996) from the government of Japan which was inaugurated by his imperial highness prince Akisino of Japan in 28, Feb. 1997. The Terai section displays many valuable objects unearthed in various excavations of Lumbini and Kapilvastu. There are the golden casket excavated from Lumbini belonging to the Pre-Christian era, the terracotta figures from the South-west Terai of Nepal that is from the birthplace of Buddha, Buddhist art, painted-greeware and red ware potteries, silver punched marked coins, relic casket of gold and many examples of Buddhist art. People can have a glimpse of these archaeological places

from this section by the photographs and actual archaeological objects displayed without taking a trip to Lumbini and Kapilvastu. The next gallery (Kathmandu Valley) displays beautiful bronze objects of religious importance; many rituals objects of the Newar-Buddhism of Kathmandu. This gallery has the most beautiful stone, bronze Buddhist sculptures from Kathmandu valley as well as from Himalayan and other regions of Nepal. Among the items of this proud collection are various Basundharas, Chakrashambharas, Dipankaras, Lakeshores and a ninth to tenth century figure of the nativity of Buddha. These object in this section offers visitors some wonderful views of Buddhist painting of Pratishara, Ushnisha Vijaya and details of stupa. Likewise, various tantrik figures in single and in yab-yum (representation of Pragyopaya which is the union between cosmic male and female powers representing the highest Buddhist philosophy) can be studied here in visual forms. Here we have also small miniature bronze models of skull cups, Purbha, Dorje to provide the visitor a glimpse of Buddhist ritual accessories. Some Tibetans manuscripts embossed in solid gold letters and miniature paintings provide the scholars and nonprofessional detail about the artistic wealth and sincere technology and their efforts to preserve the spiritual knowledge. Thus the ground floor galleries of the Buddhist Gallery provides the visitors a glimpse of Buddhist sites like Lumbini and Kapilvastu and its



Holy plate with decorated precious

rich archaeological heritage of the Nepalese Terai in, the development of Mahayana Buddhism in Kathmandu valley, its sculptures and rituals objects like Vajra, skullcaps of brass and coppers and photographs of famous Buddhist sculptures and a model of Swoyambhu stupa.

The second story is the Mandala gallery, which was specially designed by Prof. Tachikawa of Osaka Ethnological Museum. It was designed after the highly venerated Dharma Dhatu Mandala by the Vajrayan Buddhists of Nepal, Tibet, China, Japan and Korea. The Mandala in tantric Buddhism is a diagram of world involved with sacred values. These kinds of Mandala were designed by the Buddhist scholar



National Museum of Nepal in Khatmandu

to define Buddhist cosmology, philosophy and visual aid.

This Mandala gallery has 108 Lokeswaras or Bodhisattvas, five Buddha's, various goddesses and protecting deities. There are also minor gods arranged at their respective places according to the tantric Buddhist scriptures. This section also has a seminar room, conference hall, a television, a camera and some cassettes showing the Buddhist festivals and rituals. They are available for seminars, conferences and meetings of scholars and groups upon request. The other facilities of the museum include a gift shop selling the replicas of the famous icons, postcards of the best painting and pieces of wood, stone, bronze, terracotta art work. The shop is also equipped with academic books and journals. However, small there is a reference library open to the scholars on request.

Besides, this museum also has big garden for children to play and elders to rest and enjoy. We are trying to develop this museum and any suggestion would be highly appreciated. Any queries related to your field of interest would be appreciated and acted upon as soon as possible. Our well-trained staffs are always at your service. Please do not hesitate to ask any help information.

Art is an identity of nation, due to the pene-



Thanka Painting (Buddhist God)

tration of western culture, impact of modern communication, we are unknowingly losing not only intangible culture but also tangible's it required to study annalistically for the conserve and preserve of Nepalese art heritage.

Most of the valuable artifacts have been not only deteriorating one the other hand illicit trafficking, laying on site deposit dust, biological growth as well as uncontrolled environment factors as light, rain fall, humidity, high temperature etc. Hence to educate the peoples and bring the awareness are necessary.



Bharat Raj Rawat, Senior Curator of the National Museum of Nepal

#### Cultural vandalism

Art objects in Nepal have been vandalized from the last 50 yrs by theft and illicit trafficking. The transpose of the government, society at large, as well as the International community has not been commensurate with loss of statuary, votive objects and other artifacts. There is a line of thief very, which extends for the petty thug at the ground the level to the middlemen in Nepal and the neighborhood, to art dealers, collectors and even museums in the west. Much items of heritage that are found in the public places therefore have been already been stolen. Much more could be stolen.

#### Bharat Raj Rawat

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## >> At the end

>> A la fin >> Por fin

#### Leaflet

At the moment ICR is working on the content and design of the new ICR-Leaflet in the typical green and orange ICR design. We intend to present this new product on the Annual conference in Iceland in late August. The printed leaflet will be used to advertise ICR at the General conference in Vienna 2007 but also for all you, to introduce museum colleagues to ICR.

#### ICR history

Another project of ICR is to find out more about the history of the Regional Museums Committee. Colleagues like Brian Turner and Georg Hanreich have been very helpful, but the work is not finished yet and we need your help.

Important questions are:

Who founded ICR ?

When was ICR founded?

Please help us document the early years of ICR by sending information, photos, stories or reports to [heimo.kaindl@aon.at](mailto:heimo.kaindl@aon.at)

Information regarding ICR history will be published on ICR's homepage.

#### Conferences and events 2006

##### ICME - Ethnography

July, 10<sup>th</sup>-12<sup>th</sup>, 2006

Miami Beach, Florida / USA

*Theme:* Connections, Communities and Collections

*Contact:* [icme2006@yahoogroups.com](mailto:icme2006@yahoogroups.com)

##### MPR - Marketing and public relations

August, 7th-9th, 2006

Nairobi / Kenya

*Theme:* Diverse Cultures, Diverse Communications

*Contact:* [africom@museums.or.ke](mailto:africom@museums.or.ke)

##### CIDOC - Documentation

September 10th-14th, 2006

Göteborg / Sweden

*Theme:* Wider perspective - broader base

*Contact:* [hans.rengman@abm.uu.se](mailto:hans.rengman@abm.uu.se)

##### CECA - Education

October, 2nd-6th, 2006

Rom / Italy

*Theme:* Thinking, evaluating, rethinking

*Contact:* [ceca.roma@uniroma3.it](mailto:ceca.roma@uniroma3.it)

More informations:

<http://icom.museum/calendar>

<http://icom.museum>

[www.icom2007.com](http://www.icom2007.com)