



APRIL 2009

EMF Annual Meeting in Bursa, 6-9 May. Registrations are coming in well for our first meeting in Turkey and we are looking forward very much to meeting you there. If you have not already registered, forms are available on our website or from the Administrator.

Museum Night Fever, the Night of the Brussels Museums returned! Following last year's hugely successful event, 14 Brussels museums embarked on this year's great 'Museum Night Fever' adventure. Artists, academies, youth associations and students dreamed up events in close collaboration with the museums, with a whole raft of concerts, an electro-architectural performance, furious dance steps, guided tours by students, and some extremely novel workshops. After the events people were able to relax until 3 a.m. on Bozar's improvised dance floor. Leen Ochelen, Belgian National Correspondent.

News from France It appears that an increasing number of museum directors and curators have clashes with their employers – which are principally municipalities. Consequently Christophe Vital, the president of the Association des Conservateurs des Collections publiques de France (AGCCPF) decided to set up a committee which could, if requested, propose arbitration in these disputes. So, on 25 February 2009 an arbitration committee was established,

consisting of retired experienced museum directors, with Jean-Jacques Bertaux, former director of the Musée de Normandie and former president of AGCCPF, as president.

The AGCCPF also decided to collaborate with institutions in charge of the professional education of prospective curators, to encourage them to introduce more teaching of management skills in their programmes. In this way curators would be better equipped to hold constructive dialogues with their political and administrative authorities. Jean-Jacques Bertaux, EMF Ambassador

MARQ continues to prosper MARQ, the Archaeological Museum of Alicante, 2004 EMYA winner, will host – for the first time in Spain – an exhibition of 125 pieces of Greek art from the British Museum – the largest exhibition of Greek art from the BM's collection ever held outside the UK. Entitled *The Body Beautiful. Art and Thought in Ancient Greece*, the exhibition runs until 13 October 2009. Its committee of honour is presided over by Her Majesty Queen Sofia, who will attend the official opening on 2 April.

The highlight of the exhibition is Myron's *Discobolus*. Described as the sculpture which best reflects the movement of the human body under strain, it has become one of the greatest pieces of art in history. The work of the Greek artist Myron (490-430

B.C.), it is dated c. 450-440 B.C. and was initially created in bronze. The British Museum conserves a copy from the classical Roman period in marble. The perfect depiction of the muscles reveals an exhaustive knowledge of male anatomy, while the face is relaxed and does not reveal the effort of throwing the discus.

The two museums have been co-operating since early 2008 on the organisation of the exhibition, which has three main themes: The Ideal of Beauty (Male and Female. Body and Human Face); Character and Realism (Birth, Marriage and Death, Sex and Desire); Towards the Olympus (Athletes, Hercules, Gods and Goddesses, Outsiders). A fourth theme which is in a parallel exhibition of exhibits from MARQ's own collection is a tour of the *Greek Legacy in Contestania*, featuring the writings, art, culture and Iberian society. MARQ has also planned a complete, multidisciplinary programme of activities around the exhibition, including thematic meetings, conferences, exhibitions, educational workshops, art and photography contests and a complete range of activities on the subject of Greek culture.

The National Museum of Underwater Archaeology ARQUA (Cartagena, Spain) was inaugurated on 26 November 2008 under the honorary presidency of Her Royal Highness Princess Cristina de Borbón and in the presence of the Spanish Minister of Culture, Mr Cesar Antonio Molina, in Cartagena (Murcia).

The museum has its origins in the older Committee for Underwater Archaeological Excavations, which was created in 1970 in Cartagena and which gave birth to the Centre for Underwater Archaeology. The huge efforts developed by this Centre helped to create the National Museum of Maritime Archaeology and National Centre for Underwater Archaeological Research (MNAM-

CNIAS), forerunner of the National Museum of Underwater Archaeology.

The museum deals with the study, valuation, research, conservation, dissemination and protection of Spanish Underwater Cultural Heritage and helps visitors to enjoy and understand the subject. These tasks are carried out in collaboration with the local administrations and their research centres, and together with the states that participated in and signed the UNESCO Convention on Protection of Underwater Cultural Heritage (Paris 2001). ARQUA also houses the permanent headquarters of the National Observatory for the Protection of Underwater Archaeological Heritage.

The Auschwitz-Birkenau Foundation established The Auschwitz-Birkenau Museum and Memorial is looking for the means necessary for a long-term conservation programme of the former camp site, which was the largest of Nazi Germany's concentration camps. Its remains are located in Poland approximately 50 kilometers west of Kraków. In 1947, in remembrance of the victims, Poland founded a museum at the site. The anniversary of the liberation of Auschwitz by Soviet troops on 27 January 1945 is celebrated on International Holocaust Remembrance Day, Holocaust Memorial Day in the United Kingdom, and other similar memorial days in various countries.

The Chairman of the International Auschwitz Council, Professor Władysław Bartoszewski, has signed a notarised document establishing the Auschwitz-Birkenau Foundation, intended to amass a Perpetual Fund to cover the conservation of the original camp buildings, grounds, and ruins, and to preserve and securely maintain the archival holdings and other authentic objects.

Ensuring the preservation of the original Auschwitz remains will require a Perpetual Fund of approximately 120 million euro. "A stable source of money would allow the Museum, for the first time in its history, to plan realistic conservation of its almost 200 hectares of grounds and the bricks and wooden barracks and 300 ruins there, as well as the archival resources and collections," said Museum Director Piotr M.A. Cywiński.

To date, the Auschwitz-Birkenau State Museum has been maintained mostly through appropriations from the Polish state budget and its own revenues. In 2008, aid from abroad amounted to about 5% of the Museum budget. "The favourable reaction to the Auschwitz-Birkenau Foundation from both the Polish government and officials in other countries allows us to look hopefully towards the future," said Director Cywiński.

A new director for the National Museum in Warsaw was finally appointed by the Polish Ministry of Culture. Professor Piotr Piotrowski was announced as director by Jack Lohman, the Chairman of the Trust, and according to the Trust Professor Piotrowski has the qualifications to introduce a wide and interesting development programme for the institution. He is Chair of the Art History Department at Adam Mickiewicz University in Poznan, Poland, as well as the editor of the annual journal Artium Quaestiones, and he was a Senior Curator of Contemporary Art at the National Museum in Poznan. He has also advised and co-organised a number of major exhibitions and projects and has written extensively on Central European art and culture. Agnieszka Piórkowska, Polish National Correspondent

2009: National museum campaign in Switzerland The Raiffeisen bank's long-lasting commitment to sponsoring the Swiss Museum Pass, which has been operating successfully for 12 years now, is reaching an all-time high in 2009. The 1.5 million Raiffeisen members will be able to take advantage of an exclusive museum offer combined with a reduced-rate excursion ticket. What is more, the bank is investing an additional four million francs in a supporting communication and advertising campaign.

2.1 million museum admittances in eight years Raiffeisen has been the dedicated main sponsor of the museum pass since the year 2000, making a substantial financial and organisational commitment to the promotion of museum visits. As a result of the fruitful collaboration between the museum pass and the bank, Swiss museums recorded around 2.1 million visits by Raiffeisen customers between 2000 and 2007. In 2007 alone, the successful partnership with the bank accounted for 430,000 museum entries.

The Swiss Museum Pass – a scheme subscribed to by over 450 of the around 950 Swiss museums – gains in popularity amongst Raiffeisen customers from one year to the next. Raiffeisen members in possession of a Raiffeisen Maestro or credit card are entitled to free entry (with up to five children) to all the museums that adhere to the pass system. However, despite the fact that the partnership between Raiffeisen and the Museum pass has been in operation for a number of years, many Raiffeisen customers are not (yet) familiar with or insufficiently familiar with this generous museum offer. This year's far-reaching museum campaign aims to remedy the situation and attract new museum visitors.

An excursion to an unknown region and an unknown museum This year's campaign, "Discover new, fascinating worlds and enjoy half price travel and free entry to museums", will enable 1.5 million Raiffeisen members to purchase an excursion ticket valid for half-price travel by train and other means of public transport. They can then embark on an excursion to an area of



Gratis in über 400 Schweizer Museen mit der Maestro- oder Kreditkarte von Raiffeisen.

Switzerland a bit further afield and discover a museum that isn't on their own doorstep. No region is forgotten – be it Lake Constance, Lake Geneva, Basel or Chiasso – and each month (from April to November 2009), the offer applies to a different region.

A homepage has been specially developed to advertise the offer, featuring a great deal of information about the museums, special exhibitions, exceptional events for Raiffeisen members and so on. (www.raiffeisen.ch).

There are also some interesting possibilities to encourage individual museums to take part. For instance, if a member of the museum management attends a Raiffeisen General Assembly as guest of honour, he or she can take advantage of the opportunity to present his or her museum. Local communications measures include special guided tours, competitions, children's workshops etc. in individual establishments. Initiatives made by individual museums will determine whether this campaign gains lasting impetus.

Susann Bosshard-Kälin, Swiss National Correspondent; www.museumspass.ch

Museum news from Norway

First a Swede, then a Dane, and now a Norwegian museum director On 26 January 2009 it was announced that Audun Eckhoff had been appointed director of the National Museum of Art, Architecture and Design in Oslo. There were 21 names on the list of applicants for the job, three-quarters from Norway, the others were all from other European countries.

Third director since 2003 'Eckhoff is 50 years old and holds an MA in Art History. He has 14 years of experience working at art museums, after initially having worked as a journalist for 10 years in the Norwegian News Agency's (NTB) Foreign Affairs Department. In 2002 he left the Museum of Contemporary Art in Oslo to take over his current position as the General Manager of the Bergen Art Museum. When the consolidated museum foundation, Art Museums of Bergen, was set up in 2007 he also became the Acting Director of this major new museum venture.

The National Museum of Art, Architecture and Design was first established in 2003. It consists of the former Norwegian Museum of Decorative Arts and Design, the former Museum of Contemporary Art, the former National Gallery, and the former National Touring Exhibitions, Norway.' (from the site of the National Museum: <http://nasjonalmuseet.no/>).

The first director of the museum was the Swede, Sune Nordgren, who had previously been director of the Baltic Centre for Contemporary Art at Gateshead in England. Nordgren resigned in 2006, after three years. The next director was Allis Helleland, who was director of the Danish National Gallery (Statens Museum for Kunst) in Copenhagen for 14 years (1994-2007). Helleland lasted only one

year in Oslo and resigned in August 2008. A few days afterwards the highly controversial chairman of the museum's board, Christian Bjelleland, also sent in his resignation, along with all the other board members.

Traditions and happenings at the museum The Bergen art historian Øystein Hauge said (Bergens Tidende 13 August 2008) that Nordgren had been too much of a 'circus director', being mainly concerned with organising happenings and trying to give traditionalists a new view of art. In many quarters you do not go unchallenged if you move things around and change the way things have 'always been done'.

By contrast, Hauge had been regarded as too much of a fundamentalist (my translation, the Norwegian word used by Hauge was 'bedehus' which means a 'prayer house', where religious laymen and missionary societies meet, a conservative, religious environment). Hauge claimed Helleland as a museum director in Denmark and Norway had mainly been concerned with hanging paintings according to period and style. Both of the directors had staff problems (Helleland's were especially serious), and outraged sections of the Norwegian art world and public opinion with their respective exhibition and acquisition policies.

Hauge recommended that the board of this conflict-ridden museum should offer the position of director to Eckhoff, saying he was somewhere in between Nordgren and Helleland in terms of views on art, and that while he was at the Art Museums of Bergen he had contributed to making a successful consolidation of several different art and performing arts museums. In Bergen the atmosphere among the staff was said to be positive and one marked by cooperation and solidarity. Hauge's viewpoints were just one of countless opinions voiced in one of the most heated battles ever conducted

within and outside the walls of a Norwegian museum.

New visions The smoke seems to be clearing, and the man whom many people hope will be the saviour of the national museum, Audun Eckhoff, has emerged. On the website of the National Museum he is described as one who has initiated, prepared and organised a large number of exhibitions of foreign and Norwegian art, and who has an extensive national and international network. His expertise in the field of art history comprises Norwegian and foreign art, with the emphasis on contemporary art.

On the day of his appointment, 26 January, he said he wants the national museum to be the flagship within the Nordic art world which was the intention when five previously separate art institutions were consolidated in 2003. He wants to start constructing the new building for the National Museum that is planned in the centre of Oslo. He will also carry on his policy of producing major exhibitions, and intends to strengthen the museum's acquisition activities. Eckhoff will be taking over his position no later than 1 May 2009. Sources: <http://www.nasjonalmuseet.no/>, Bergens Tidende 13 August 2008, Bergens Tidende 26 January 2009.

What can we do with old museum buildings constructed as symbols of the new Norwegian nation? In the newspaper Dagbladet on 6 March 2009 Peter Butenschøn (architect and founder and director of several important bodies and institutions for urban development and design) raised the question of what do we do with the 100-year-old monumental buildings in the centre of Oslo, once the museums they housed are moved to new modern buildings?

The modern nation of Norway was founded in 1905 when the union with Sweden was dissolved. In the last

decades of the 19th century and the first decades of the 20th century several new 'palaces' celebrating the rich, ancient, and also modern Norwegian culture were constructed in Oslo, the capital city.

Monumental museums for a new nation no longer usable? A hundred years later, there are plans to locate the national art museum in the former West End Railway Station grounds. This will mean that both the National Gallery built in 1881 and the Museum of Decorative Arts from 1904 will be emptied. There are so far no plans for what these monumental buildings are going to be used for. It seems difficult, as Butenschøn says, to envision that the nearby University Law Faculty can use all of the empty space as reading rooms for their students.

The (University) Museum of Cultural History which is almost back-to-back with the National Gallery, is also planning to move. They want to move to the east end of the harbour where Old Oslo was located and where extensive medieval ruins are preserved. Their present building is "Oslo's grandest monumental building, and one of the most significant examples of the Jugend architectural style to be found in Norway. It was designed by the architect Henrik Bull who also designed the building for the Ministry of Finance. The building has been officially declared a protected building and is under the jurisdiction of the Norwegian Directorate for Cultural Heritage with regard to any proposed alterations to its construction.

In 1897 the Norwegian Parliament passed a resolution approving the construction of a new museum building to house the University's Museum of Antiquities, the University Ethnographical Museum and the Coin Cabinet. Each of these had their own particular history up until the time when they moved in together .." in the building which opened to the public in

1904. (From the museum's website: <http://www.khm.uio.no>)

When the Museum of Cultural History moves they want to take the Viking Ship Museum with them. This is a division of the university museum but is housed in the outskirts of Oslo in another cornerstone of and milestone in Norwegian national architecture.

"In 1913 Professor Gabriel Gustafson, who had led the excavation of the Oseberg Viking Ship, proposed the building of a Viking Ship Museum... That same year an architect competition was announced, and subsequently won by Arnstein Arneberg (1882-1961). The Norwegian Parliament allocated funding for the hall", constructed 1926-1957.

Arnstein Arneberg is a highly renowned Norwegian architect and the Viking Ship Museum is one of the more significant works of Arneberg's production, which includes... the Oslo City Hall and the home of the Norwegian royal family at Skaugum" From the website of the Cultural History Museum:

<http://www.khm.uio.no/vikingskipshuset>

Is it possible to present national heritage in buildings which also are national heritage? It seems a paradox that some of the museums that are among Norway's most important caretakers of national heritage are in conflict with the Directorate for Cultural Heritage. The Director General of Cultural Heritage has said that they will not allow the Viking ships to be moved and that museum building and its contents are may possibly be declared an integrated entity that could be protected as such by law. The Director General also had objections to the plans to build the new museum for cultural heritage in front of the medieval park with its preserved ruins. These are also protected by law.

It has been said that the national art museum will need to make alterations to the old West End Railway Station when they move to this area. The station buildings are listed buildings that will have to be incorporated into the new museum complex.

It also seems a paradox that these building plans are being discussed in 2009, which has been declared to be the Norwegian Year of Cultural Heritage. It is also strange that the 100-year-old museum buildings cannot be renovated and extended so that they can still be used to house parts of that heritage.

The architect Butenschøn admits that it is expensive to adapt old buildings to today's requirements for security, ventilation and presentation, and it is of course also the need for more exhibition, storage, and office space that makes new buildings seem necessary. But as Butenschøn points out, renovating old museums and building extensions to them has been done with success in many other cities in Europe: at the Louvre in Paris, Museumsinsel in Berlin, the Pinakothek in Munich, the British Museum in London and Museumsviertel in Vienna (and I may add the National Gallery and Ordrupgaard in Denmark). So why isn't this possible in little Norway?

Butenschøn says that in a pioneer/settler society people just pull up their stakes, move on and clear new ground when they feel the need to do something in a new fashion. In a society with a long history one should expand on existing museums, rejuvenate and refine them so that the buildings themselves become an integrated part of what is exhibited and documented. But for completely new tasks new museums can be built. So he suggests that one keeps and uses the present National Gallery building for 'historical' art and then builds something new and visionary for contemporary art in the railway station area down by the harbour.

Sources: Dagbladet 06/03/09
<http://www.khm.uio.no> Hans Christian

Søborg, Norwegian National Correspondent,
www.alta.museum.no

UK News:

Doubt over Museum of Britishness

The British Prime Minister, Gordon Brown, supports the idea of a £150m Museum of British History in London. But leading UK museum directors are unenthusiastic. When consulted about the plan, directors of the British Museum, the National Portrait Gallery and museums in the regions were sceptical about its feasibility, as is Roy Clare, the chief executive of the Museums Library and Archives Council (MLA). Clare, a former director of the National Maritime Museum, has proposed instead a museum centre, with no collection, and a small staff, which will organise partnership projects and run a website.

The Public gallery shuts before it opened to the public

A long-delayed new media art gallery within The Public, a troubled art centre in West Bromwich, in the Midlands area of England, has gone into administration without ever opening to the public. While the rest of the £65m arts centre opened in June 2008, the interactive art gallery was delayed due to 'technical challenges'. The local council has received a further £3m from the Arts Council of England to get the art gallery open. The artists involved share the general frustration with the situation.

Royal Navy museums sail under one flag

The UK Ministry of Defence has united four naval museums in the South of England, creating a new group, the National Museums of the Royal Navy. The group includes four museums and the historic warship HMS Victory. They are the Royal Naval Museum, in Portsmouth; the Royal Marines Museum, nearby; the Royal Navy Submarine Museum at Gosport, and the Fleet Air Arm Museum at Yeovil. The aim is to raise the group to national museum status, while operating more efficiently and improving their profile.

Cities compete to be Victoria & Albert Museum satellite

The city of

Dundee in Scotland, and Blackpool, the seaside resort on the North West coast of England, are competing to build a new museum to house collections on loan from the Victoria & Albert Museum (V&A) in London. Dundee plans a £42m building, while Blackpool, which was originally focusing on the V&A's theatre and collection is still discussing their project. The V&A has no plans to fund or run either museum, if ever built, and expect merely to provide content.

Panorama of the 20th Century reopens in London A mural painted by the Polish-born artist Felix Topolski, which chronicles the 20th century, has been restored and reopened after years of neglect. The mural includes events witnessed by the artists, such as the liberation of the Belsen concentration camp, the Nuremberg Trials and the Cultural Revolution in China. It is site-specific, painted where it is housed, underneath the arches of a railway bridge that crosses the Thames on London's South Bank. The panels form a labyrinth, crowded with portraits of the famous: Mao, Nehru, Martin Luther King, and King Farouk of Egypt. The latter appears in a scene set in Cairo in the 1940s, where Topolski was an official British war artist. Farouk is shown spanking the bottom of a girlfriend, having just heard that she had been double-dating the artist.

Florence Nightingale Museum adds international dimension The Florence Nightingale Museum has unveiled plans for its refurbishment and is due to reopen in the Spring of 2010, the centenary of the famous nurse's death. The new-look museum, in St Thomas' Hospital, in central London, aims to emphasise the international significance of Nightingale, who pioneered modern nursing during the Crimean War and campaigned for nursing and hospital reform in its aftermath. The new museum will be designed by Amsterdam-based Kossmann de Jong, their first UK commission.

Sporting heroes celebrated in run up to 2012 London Olympics A network of sporting museums across the UK, including the Wimbledon Lawn Tennis Museum (commended by the European Museum Forum in 2008), the River and Rowing Museum, Henley-on-Thames, and the National Football Museum, Preston, has launched a project to celebrate local and national sporting heroes in the run up to the 2012 London Olympics. The network plans a series of touring exhibitions and a final show in London in 2012. It has now launched a website to collect people's sporting memories online, at <http://www.oursportinglife.co.uk/index.html>.

Chinese Bronze borrowed by the British Museum may be an illicit object A Chinese bronze drum stand from the 7th century B.C. on show in the British Museum's *Treasures from Shanghai* exhibition may have been illegally excavated, reported *The Art Newspaper*. The British Museum said it is, "not aware that the object was illegally excavated". But the lender, the Shanghai Museum, has not given details of when and how it acquired the object. Archaeologist Professor Colin Renfrew, a former British Museum trustee, expressed his concern over the loan. "A little more due diligence in this case might have been useful," he said. **Javier Pes, UK National Correspondent**

The Brontë Parsonage Museum at Haworth has reopened following a major refurbishment of its permanent exhibition focusing on the Brontës' lives and works. Located in an 1870s extension to the original Brontë house. The new exhibition reveals many of the room's formerly obscured historic features, displaying the museum's collection of manuscripts and artefacts in new casing and with fresh graphics and updated interpretation. Interactive displays have been introduced to cater for families and encourage children to explore the Brontë story. **AIM Bulletin, April 2009**

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<http://www.europeanmuseumforum.eu>
<http://www.hdg.de> and then 'International Co-operation'
<http://assembly.coe.int/Museum/PrixMuseeCE>

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