



<http://network.icom.museum/icr>

***Forward from the ICR Chair, Irena Žmuc***

Dear Colleagues and Friends of ICR,

The year 2017 has ended and we can say with certainty that that ICR has been successful and productive in its work.

You have before you the winter issue of the ICR Newsletter 2017/2018. Following the “*Special Project*” conference, which was held in Kathmandu, Nepal, and other activities held in the first half of 2017 were addressed in Spring 2017 issue.

At the end of the summer the main event of the year happened. We all gathered at the ***ICR Annual Meeting in Finland 2017***. This year, the ICR Annual Meeting was held in Finland: it began in Helsinki, from where we moved – via Hämeenlinna – to Tampere. First of all, I would like to thank our colleagues



*ICR group photo in the Annual Meeting in Finland in the Helsinki City Museum*

from ICOM Finland, i.e. our member Tuulia and her crew, for their hospitality. The meeting was a success, due to excellent organisation, the presence of 40 participants, and the fact that new colleagues joined us; they were attracted by the very topical theme of the conference, entitled *TOGETHER! Regional Museums Participating in the “New Reality”*. During the conference, participants were able to see interesting regional museums, enjoy the beautiful nature of Finland, and, above all, spend time with friendly people. The big surprise was the concert in Hämeenlinna, where the magical music of Jean Sibelius was performed in the composer’s birthplace.

The keynote speakers selected were excellent. Kimmo Levä, representing ICOM Finland, presented his idea of a new definition of the museum. The ICR introductory speaker Jette Sandahl addressed the issue of the general role of museums in society and of the responsibility they have with regard to topical political events and ecology. Participants were able to hear interesting presentations given by members from thirteen different countries, i.e. Denmark, Egypt, Finland, Croatia, Israel, Japan, Hungary, Mexico, Nepal, New Zealand, Russia, and Slovenia.

I would like to note the presentation given by the ICR grantee Wesam Mohamed from Egypt, whose report on collaboration with ICR is included in the current issue. Our second grantee, Zahida Quadri from Pakistan, could not get a visa and therefore we connected with her through Skype.

Our Finnish colleagues from Tampere presented an excellent project entitled *Adopt a Monument*, which has been in progress for two years. Within the project, various groups of citizens who express interest can take care of a selected

monument, under the guidance of museum professionals. Currently, a school class maintains a military trench from the Second World War that is located near the school.

Furthermore, the short walk that we took in a forest near Tampere was also inspiring.

The meeting participants took part in an interesting panel discussion, for the purpose of which we were divided into four groups. The discussion was organised by Jette Sandahl, Chair of the ICOM Committee for Museum Definition, Prospects and Potentials, a Standing Committee of ICOM that advises the ICOM Executive Board and Advisory Council. The Committee for Museum Definition, Prospects and Potentials explores the shared as well as profoundly dissimilar conditions, values, and practices of museums in diverse and rapidly changing societies. Combining broad dialogue across the membership with dedicated expert fora, the Committee addresses the ambiguous and often contradictory trends in society and the subsequent new conditions, obligations, and possibilities for museums; it also advises the Executive Board and Advisory Council on these issues.

Approaching the ICOM general conference in 2019, against the background of the information gathered, new trends observed and documented, and the discussions conducted through its various working groups, the Committee will advise the Executive Board and the Advisory Council on museological and epistemological problem areas in the existing museum definition, and make recommendations regarding the potential gains as well as complications in revising the definition, as a shared, international framework,

to reflect and include more current conditions, potentials, and priorities for museums.

The relevant round-table discussions are intended to address the same four basic questions:

- What do you think are the most relevant and important contributions which museums can make to society in the coming decade?
- What are the strongest trends and the most serious challenges faced by your country in the coming decade?
- What do you think are the strongest trends and the most serious challenges faced by museums in your country in the coming decade?
- How do museums need to change and adapt our principles, values, and working methods over the next decade to meet these challenges and enrich our contributions?

The Board Meeting was held one day before the conference, while the ICR Plenary Meeting was held on Thursday. The key decisions of the Board Meeting, which were also adopted at the ICR Annual Meeting, were the following: the ICR Annual Meeting 2018 will be held in Auckland, New Zealand; also, from this point onwards, the members of the Board will hold only one annual meeting, other meetings during the year will held via on-line videoconferences.

We must not forget that Eddie Wen-Chun Lai presented an attractive book, resulting from the ICR Annual Meeting 2014 in Taiwan, entitled *Museum Collections make Connections*.

In mid-November a two-day conference entitled *The Role of Local and Regional Museums in the Building of a People's Europe – Regional Museums in the 21<sup>st</sup> Century* was held in

Bologna, Italy, organised by ICOM Europe and ICOM Italy. At the conference I delivered a brief summary of the history of ICR with an emphasis on the fact that, like the present day, societal challenges, such as migrations, societal and environmental changes etc., have always been a topic of ICR annual meetings. The conference explored a fundamental issue – not only an Italian one – for museum studies. To debate in Italy about the local and community museums in the building of People's Europe in 2017, as the National Museum system is going to be built and when and where the renewal of European Treaties took place, acquires an outstanding meaning.

We briefly discussed the possibility of organizing an annual meeting in New Zealand. The decision was made quickly. The next ICR Annual Meeting is to be held in November 5-9, 2018 in Auckland, New Zealand. Jane Legget, ICR board member and Chairperson of ICOM New Zealand, has started preparing the programme on the suggested topic of *Regional Museums and Training of Personnel for the New Realities*. We will soon publish the first call of participation in our website.

In 2019 we will be travelling east once again – the triennial period will be concluded at the ICOM General Conference in Kyoto, Japan. The date is fixed, 1–7 September 2019, and the topic has been announced: “*Museums as Cultural Hubs: The Future of Tradition*”. The ICR meeting will be prepared by our secretary Kenji Saotome, who in Helsinki presented the schedule for the preparation of the conference.

These are some past and future activities of ICR, which hopefully you will find interesting. In this issue you can also find some interesting news on regional museums' world.



We have decided to try to reach as many of our members and friends and followers as possible. You are all still kindly invited to participate in our newsletter, for instance with an interesting exhibition, a new book on museum science, a new museum project, etc. Please contact us!

I would like to conclude by wishing you all a healthy, kind, and successful New Year, and I hope that we can all meet in New Zealand!

With best regards

Irena

## TOGETHER - ANNUAL MEETING AND CONFERENCE IN FINLAND

ICR's annual meeting and conference took place in Finland at the end of August and beginning of September. Nearly 40 people interested in the current topics in the regional museums gathered in Helsinki City Museum for the first two days of the conference. We attended interesting talks on the theme *"Together"* and discussed important issues relevant to regional museums in many countries around the world, following changes in the diverse political systems.



*The Conference Hall at the Helsinki City Museum*

We also attended two excellent keynote speeches. Secretary General of the Finnish Museums Association Kimmo Levä talked about museums as a service. He also introduced a new definition of a museum: *"A museum is a service organization that helps its customers to fulfil their needs and responsibilities in preserving, studying, teaching, and exhibiting heritage and culture, as well as generating economic and social wealth."* This new definition provoked a lot of discussion and different kind of opinions.

The other keynote speaker was Jette Sandahl. She is the founding director of two museums, the Women's Museum in Denmark and the Museum of World Cultures in Sweden. Her topic was *"Topographies of Fear, Hope and Anger"*.

As usually, ICR also visited several interesting regional museums and sites. In Helsinki we visited the World Heritage Site Suomenlinna, which is a sea fortress in front of Helsinki. The construction of Suomenlinna started in 1748 and it was a military restricted area until 1972. Today Suomenlinna is a popular attraction for tourists visiting Helsinki, as well as for residents of Helsinki.



*The ICR participants in the WHS of Suomenlinna*

On Wednesday we travelled to Hämeenlinna. There we visited the Hämeenlinna City Museum and heard a short matinee in the Birthplace of Jean Sibelius – by himself personally. Also we had a guided walk in Hämeenlinna Medieval Castle and a short visit in Museum Militaria.

The two last days we spent in Tampere. We visited the Vapriikki Museum Centre, where we saw the Postal Museum and the Game Museum and had the opportunity to visit several other museums and exhibitions. We also had a short visit to the Finnish Labour Museum and had a guided tour in the Lenin Museum.

In connection to the topic “Together”, we also had a presentation on the *Adopt a Monument* project in the Tampere region. We met a few of the adopters, when we visited the Cellar of Olga, Pulteriaita and Kalkku Mustavuori trench.

After the conference some of us travelled to Lapland for a few days. In Lapland we visited Arktikum and the Forest Museums in



*The Kalkku Mustavuori trench*



Rovaniemi, the Gold Prospectors Museum in Tankavaara and the Sami Museum Siida in Inari. The highlight of the trip to Lemmenjoki River was the opportunity to pet the reindeers.

Tuulia Tuomi

Museum Director Hämeenlinna City Museum

## REPORT OF THE TRAVEL GRANTEE IN THE ICR CONFERENCE 2017, FINLAND

It's my pleasure to express my sincere gratitude to everyone working on this conference and I am so grateful for being part of it.

My participation in the ICR Conference 2017 in Finland met all the preceding goals in addition to finding the opportunity to discuss a great range of ideas and practices with colleagues from different countries. The chance to network with other colleagues was a very valuable experience. The way the speakers held their sessions was very inspiring and rich. It was great to hear from them and recognize cultural similarities and variances which resulted in a rich dialogue and exchange of knowledge.

Regarding the museum visits, I should note that the creativity of the display in the Vapriikki Museum provided a rich museum experience. The display of the Postal Museum has also enhanced my understanding of global connections through museum displays. In one fascinating case, examples of important postage stamps from different countries were presented, including a stamp which celebrates the Egyptian farmers and agriculture. In many museums, the offered



*Wesam enjoying the Lenin Museum in Tampere*

interaction guaranteed high levels of enjoyment as well as a comprehensive understanding for the selected themes.



*Egyptian stamp in the display of the Postal Museum, Tampere*

The conference allowed the attendees to explore the history of Finland and the life of its people through the ages. During the conference I also met Maja Ergović and Katarina Bušić from Croatia and since then we became good friends.

The value of the ICR for improving regional museums around the world was highly portrayed during the conference. On total, attending the ICR conference was of great value for enriching my experience and network.

*Wesam Mohamed*

*Museum Specialist, Egyptian Ministry of Antiquities*

## INTERNATIONAL MUSEUM DAY 2018

ICOM has launched a new theme and title for the International Museum Day, celebrated on Friday, the 18<sup>th</sup> of May 2018: **“Hyperconnected Museums: New Approaches, New Publics”**.

According to the invitation: “In an increasingly connected world, it is impossible to understand the role of museums without considering all the connections they make. They are an integral part of their local communities, cultural landscape, and natural environment. Technology allows museums to reach beyond their core audience through something as simple as a hashtag. For some museums, technology is not even needed to establish new connections – approaching their collections in new, innovative ways is sufficient to attract new audiences. On International Museum Day 2018, museums all over the world will be encouraged to find new approaches and new audiences by exploring, strengthening, and creating connections.”



In 2017, more than 36.000 museums in some 157 countries participated in the celebrations for the International Museum Day. An excellent occasion to be part of an event that takes place all around the world! For more information, please visit, <http://network.icom.museum/international-museum-day>.

Please do not forget to send us your ideas on how ICR could contribute to the theme!



## JEAN AASE AND BERG-KRAGERØ MUSEUM, NORWAY

As former secretary of the ICR, Jean April Aase is well known to its members. She retired from her professional career at the age of 67 in 2002, but continued contributing at her former place of work and subsequently with the ICR. Jean had formidable skills and energy. When she unexpectedly passed away in April this year, she was in the middle of preparing a new exhibition at the Berg-Kragerø Museum where she had been curator and director for 10 years before her retirement.

Berg-Kragerø Museum is a local museum in Kragerø, a small town of c. 10,600

inhabitants in Telemark, Eastern Norway. During the summer months, with about 4,000 holiday houses, the town is a very popular and vivid seaside resort, attracting tens of thousands of visitors, but most of the



year it is a rather sleepy provincial town. From the late 1600s to c. 1900, Kragerø was based in particular on the export of timber and planks. Then from c. 1850 it also exported natural ice, becoming one of the busiest ports in Norway, as well as one of the largest shipping towns, and the home of a large fleet of merchant ships.

The local museum is one of the major cultural attractions for tourists, as well as an important institution in the local community. The museum is situated on a landed property that was formerly the summer residence of a wealthy Kragerø family, which was built in c. 1803. The last private owner, Miss

Henriette Homann, who died in 1943, bequeathed her property to the municipality to lay the foundation for a museum. This gave the local museum committee a long wished for venue as well as a huge collection of furniture, art, china, textiles, etc.

A young student from Kragerø, Carsten Hopstock, later an art historian and museum curator of great fame in Norway, took on the responsibility of documenting the collections and curating the first exhibition, assisted by an even younger local boy, Ulf Hamran, who was likewise to become a well-known art historian, curator, and museum director. The museum was opened to the public in 1955, and by the Kragerø town council eventually transferred to a trust, named Frøken Henriette Homanns Legat.

For obvious reasons, the museum at the outset was heavily biased towards the life and tastes of upper class Kragerø. The old main building, surrounded by a lovely park, is still the centerpiece of the museum. However, it is also an



open-air museum, including a number of buildings of lesser standing that have been moved to the property over the years. This included a town house that was the birth home of the artist Theodor Kittelsen, who is famous for his trolls and other fairy tale illustrations. Unlike most local museums, moreover, Berg-Kragerø Museum in recent decades has been blessed with a modern museum building, containing spacious exhibition galleries, offices, lavish secure storage facilities, library, etc. This, funding, created new opportunities for the

museum in the 1980s and 1990s, which Jean Aase seized with great energy when she became the director.

As an ethnologist, Jean moved the focus of the museum more towards the everyday life of ordinary people, yet at the same time, assisted by her small staff of 2-3 people and a host of volunteers, she was able to develop it as a venue for high quality temporary art exhibitions, even including works of Edvard Munch on some occasions. Jean's 10 years as director are to this very day the peak years of Berg-Kragerø Museum.

Since Jean retired in 2002, the museum has declined in several ways. As part of a so-called consolidation process for Norwegian museums, initiated by the Ministry of Culture, government funding for local museums was transferred to larger regional museums, compelling our local museum trust to transfer the responsibility for running Berg-Kragerø Museum to Telemark Museum. So far, developing the collections and exhibitions in Kragerø has not been a priority of the amalgamated regional museum. Nonetheless, volunteers have kept up their good work for the museum, and Jean joined their ranks as soon as she had retired from her position as curator and director, initially working with the book collection, more recently with planning a brand new main exhibition. An agreement with Telemark Museum in February 2017 made it possible, on a temporary basis, for the local museum trust to take back the responsibility for running the museum and developing the exhibitions with Jean's help and the assistance of other volunteers.

When she died, Jean had the plans all set for the new exhibition, which highlights the development and diversity of economic occupations in Kragerø from the golden age of sailors and sail ships to the present. As a result of her

planning, and of great effort from the team of volunteers (now headed by Inger Kristine Bratland, one of Jean's, and my, former collaborators in the museum), the exhibition opened in June 2017.

The exhibition was dedicated to Jean's memory, and a fund was established in her name by the Society of friends of Berg-Kragerø Museum to collect economic means for further developing the museum, in particular the new exhibition. The members of the board of the museum trust and the Society of museum friends are both grateful and touched by the ICR decision to honour Jean by contributing 300 Euros to this end.

Per G. Norseng

Professor, chairman of the Berg-Kragerø Museum Trust  
(Frøken Henriette Homanns Legat)



## **FORTY YEARS OF THE EUROPEAN MUSEUM OF THE YEAR AWARD (EMYA)**

The award, which very much influenced changes and development of the European museums scene in the last decades, was founded as a European-wide project in 1977. In 1976 two Englishmen, publisher John Letts and broadcaster and versatile author Kenneth Hudson, at that time also a UNESCO consultant on museums, investigated the possibility to transfer a successful format of a British museum award, launched few years before, as a format for Europe. The idea was accepted by the European Cultural Foundation which offered a grant for research purposes in different countries and for international and national museum organizations. For the first few years Hudson and his assistant Ann Nicholls served as the secretariat. An international policy Committee was the head of the foundation, a body of distinguished representatives of different organizations chaired by Richard Hoggart, formerly Assistant Director General of UNESCO. The Committee launched the first award on March 1977. The most important qualification was that the applicant had to be a new or recently refurbished museum, a main condition until now.

EMYA became a European organization when the Parliamentary Assembly of the Council of Europe in the same year of 1977, laid out the basis for the present scheme of European museum awards comprising EMYA and the Council of Europe Museum Prize. The first EMYA award ceremony



took place in Strasbourg in France in 1978. The winner of EMYA 1977 received a Henry Moore sculpture to keep it for one year; the winner of the Council of Europe Museum Prize got a Joan Miró statuette for a year, while seven museums received a Special Commendation diploma.

During the next years some additional special awards were formed while the area of Europe under the Council of Europe's cultural care was enlarged to currently 47 states. A network of National Correspondents was developed and when EMYA added lectures, workshops, and publications to its original function of promoting an annual award of European museums, the European Museum Forum (EMF) was established in 1997. The EMF/ EMYA is a non- governmental museum organization which finds its initiative and influence in volunteers from across Europe. Its philosophy is based on supporting the development of the best kind of museums, and focusing on the public quality of museums. The organization is represented by a Board of Trustees and a Judging Panel with individuals from different European countries and cultures, with limited mandate. More information on the 40 Years of EMYA and of the Council of Europe Museum Prize (1977- 2017) can be found in the Anniversary book, published by EMF in 2017, and on the web page of the organization, <http://www.europeanmuseumforum.info/>.

Within the EMYA scheme all museums are equal whether public or private based upon what is considered outstanding public quality.

The *European Museum of the Year Award* goes to a museum which contributes most directly to attracting audiences and satisfying its visitors with unique atmosphere, imaginative interpretation and presentation, a creative approach to education and social responsibility.



*Nominees of EMYA 2017 in Zagreb*

The *Council of Europe Museum Prize* is awarded by the Committee on Culture, Science and Education of the Parliamentary Assembly of the Council of Europe and goes to a museum which puts particular emphasis on a clear, understandable presentation of a European perspective, showing initiative in presenting themes of European relevance and adherence according to the key values and priorities of the Council of Europe.

The *Kenneth Hudson Award* goes to a museum, person, project or group of people who have demonstrated the most unusual, daring and, perhaps, controversial achievement that challenges common perceptions of the role of museum in the society. The winner is chosen by the EMF Board of Trustees.

The *Silletto Prize* goes to a museum which has in the past two years demonstrated excellence in involving its local community in planning and developing museum and heritage projects or has attracted outstanding support from its work with volunteers.

*Special Commendations* are given to museums that have developed a new and innovative aspect of their public service from which other European museums can learn.

The 2017 Award Ceremony, which coincided with the 40th Anniversary of EMYA and Council of Europe Prize, was held in Zagreb, Croatia, on May 2017. The EMYA 2017 winner was the MEG - Museum of

Ethnography, Geneva, Switzerland.

The Council of Europe Museum Prize went to the Mémorial ACTe, Caribbean Centre of Expressions and Memory of the Slave Trade and Slavery, Guadeloupe, France. The Silletto Prize went to the Leiria Museum, Leiria, Portugal. The Kenneth Hudson Award went to the Museum of the First President of Russia Boris Yeltsin, Yekaterinburg, Russia. The Special Commendation for Sustainability went to the Visitor Centre of the Swiss Ornithological Institute Sempach, Sempach, Switzerland.

Other Special Commendations in 2017 received the following museums: Museum of Confluences, Lyon, France; York Art Gallery, York, United Kingdom; Muzeum Śląskie, Katowice, Poland; Heraklion Archaeological Museum, Heraklion, Greece, and The Old Town, National Open-Air Museum of Urban History and Culture, Aarhus, Denmark.

The 2018 Award Ceremony will be held in Warsaw between May 9<sup>th</sup> and 12<sup>th</sup> 2018, a co-organized of EMF and the winner of EMYA 2016, the POLIN-Museum of the History of Polish



The Museum of Ethnography - MEG, Geneva, Switzerland

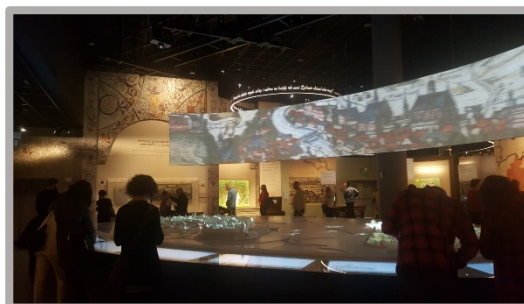


Jews. The event always offers a presentation of all the competing museums of the year, an open forum in collaboration with partnership museum/heritage organizations, and an opportunity to learn something more about the museum scene of the hosting city. It is an excellent meeting and learning platform for all participants but also the encouragement for new or refurbished museums to go into competition and join the big family of the best European museums.

Metka Fujs,  
Member of the Judging Panel of EMYA



*POLIN- the EMYA 2016 winner and venue of the 2018 annual meeting.*



#### 4TH EUROPEAN FILM CONTEST "MUSEUMS IN SHORT"

The 4<sup>th</sup> European film Contest "*Museums in Short*", launched by the European Museum Academy (EMA) in co-operation with ICOM Italia, the Brescia Museum Foundation, and the Musil Museum of Industry and Labour, was held this year, from 29 to 31 of August 2017, in Piran, Slovenia. The Contest aims to understand the presence of museums in the technical, historical or artistic field and highlight their role as innovative players in the field of video production. Two awards were delivered in the following categories:

- *Museums in Short Award*, for short films (max. 10 min.) conceived to promote museums or their activities, and films used in permanent or temporary exhibitions;
- *Public Special Mention*, generated by online voting lasting for four months. In particular, internet users worldwide can express their preference voting the best amongst the shortlisted videos through the online voting platform available on the website [www.museumsinshort.eu](http://www.museumsinshort.eu).

The Cretan open-air museum "LYCHNOSTATIS" participated with the film "*LYCHNOSTATIS: a Hand-made Tale*", directed by Stavros Psilakis on a script by the museum's director Yiannis Markakis. The film illustrates the story of the formation of the museum as well as its current functions and services. It is available in the following link:

[http://www.museumsinshort.eu/partecipanti/dettaglio\\_video\\_2.asp?id=175&idanno=6](http://www.museumsinshort.eu/partecipanti/dettaglio_video_2.asp?id=175&idanno=6).



Overall, the contest received 40 short videos submitted by museums from 15 European countries. The organisation of the awards ceremony by the Forum of Slavic Cultures was outstanding. In an open-air event attended by museum experts, citizens, and tourists, the awards were awarded to the Museum of Yugoslavia from Belgrade (Serbia) and the Museum of Archaeology of Pella (Greece). The Prize Museums in Short was handed to the director, Neda Knežević, for the video *“Russian Avant-Garde in Belgrade”*, and the Audience award went to the film *“Pella, The Greatest of Macedonian Cities”* by the Museum of Archaeology of Pella (Greece). It should be noted that more than 3.000 people participated in the online voting, using the open platform [www.museumsinshort.eu](http://www.museumsinshort.eu).



The awards ceremony of the 4th European Film Contest

## **VANITY. STORIES OF JEWELLERY IN THE CYCLADES, MYKONOS ARCHAEOLOGICAL MUSEUM**

The Ephorate of Antiquities of Cyclades, the Department of the Ministry of Culture and Sports responsible for the group of the islands of Cyclades, is inaugurating the first major temporary inter-Cycladic exhibition at the Archaeological Museum of Mykonos, entitled: *“Vanity. Stories of Jewellery in the Cyclades”*.

The exhibition presents representative jewellery from the Cyclades, in a historical sequence extending across 7 millennia. From the Neolithic jewelry of the 6th millennium B.C. to the 1970s, their history is traced through 230 exhibits from 18 different Cycladic islands: Andros, Despotiko, Delos, Thera, Ios, Kea, Kimolos, Kythnos, Melos, Mykonos, Naxos, Paros, Rheneia, Saliagos, Sifnos, Syros, Schoinousa, and Tinos.

The majority of exhibits, both older and recent excavation finds, are being publicly exhibited for the first time. They include jewellery being presented for the first time in the Cyclades, with loans from the National Archaeological Museum in Athens and the Byzantine and Christian Museum, as well as jewellery being exhibited for the first time within the framework of an archaeological exhibition, with loans from the Folklore Museum of Mykonos, the Ecclesiastical Museum in Ekatontapyliani, Paros, and the Collection of Byzantine and Post-Byzantine Art in Naousa, Paros, in addition to creations of Maroulina, a well-known local



*Silver bracelet, island of Rheneia,  
2nd – 1st century B.C.*

jewellery maker of Mykonos, courtesy of her grandson Aris Georgiadis.

The exhibition theme is supported by three unique paintings: a 17th-century icon of the Virgin with Child from Paros, the famous Late Cycladic “Priestess” fresco from the prehistoric city of Akrotiri, and a 13th-century wall painting of a standing Virgin with Child from Naxos. The wall paintings are exhibited for the first time in the Cyclades, and the latter is going on display for the first time ever.



*Gold earrings, Mykonos,  
18th century design,  
modern reproduction, 1970*

Diadems, hair rings and earrings, necklaces and pendants, fibulas and pins, finger rings and bracelets made from shells, bone and ivory, common and semi-precious stones, glass, faience, and coral as well as of bronze, silver, and gold reveal human beings’ eternal need to adorn their body, hair, and clothing to draw attention and beguile, to stand out, to assert themselves, to attract auspicious powers, or to avert evil. From among these artefacts’ multiple meanings, it was decided to highlight their role as evidence of human vanity and coquetry, thus stressing their timeless function and linking them with contemporary humans.

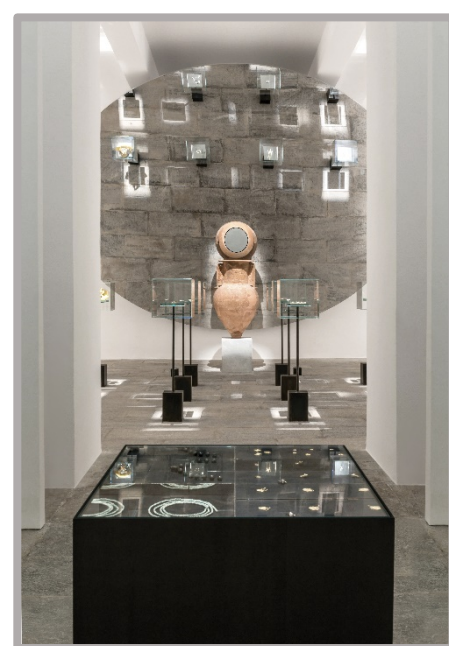
For this reason, the exhibition closes with contemporary creations by leading Greek artists who have designed pieces especially for “Vanity”: Deux Hommes, Elena Syraka, Ileana Makri, Ioanna Souflia, Lito, Minas, Nikos Koulis, Sofia Vamiali, Sophia Kokosalaki, Two is Company, Venyx by EugenieNiarchos, Yannis Sergakis.

The idea, design, and implementation of “Vanity” go beyond the customary framework of an archaeological exhibition in an attempt to achieve a difficult objective: winning over the motley and demanding public on Mykonos, which has to date avoided visiting the island’s Museum. The exhibition concept is realized in unique fashion thanks to the inspired museographic design of Kois Associated Architects and lighting design by Eleftheria Deko. Both of these top creators provided pro bono studies, oversight, and advice to the Ephorate of Antiquities of Cyclades, and for this we extend our warm thanks to each.



*VENYX pendant by Eugenie Niarchos*

The exhibition, with a view towards the active involvement of local society and the business world, has been organized in cooperation with the Municipality of Mykonos. In addition to support from the Ministry of Culture and Athletics, it has received very significant support from private donations and grants, and by the financial contribution of the Municipality. The exhibition also seeks to enrich the toolkit of Public Archaeology, in service to the crucial goal of the general public’s whole-hearted participation in the cultural heritage of the islands.



*View of the exhibition space*

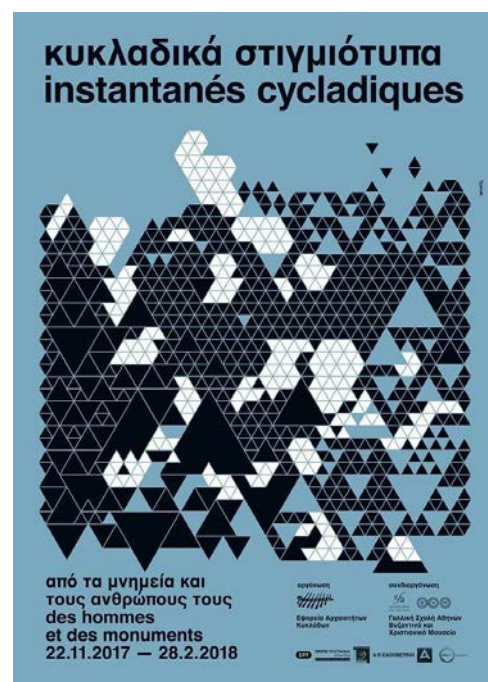
“Vanity” has been designed not only as a temporary but also as a touring exhibition. After closing its cycle in Mykonos, it will travel to be exhibited in Pompei, Italy and after that it will

return to the museums of the rest of the Cycladic islands. This action falls within the broader planning of the Ephorate of Antiquities of Cyclades to renovate the buildings hosting Cycladic museums and renew their exhibitions, which contain outstanding examples of Greek art and archaeology.



## CYCLADIC SNAPSOTS. FROM THE MONUMENTS AND THE PEOPLE

This exhibition, organized by the Ephorate of Antiquities of Cyclades in collaboration with the French School at Athens and the Byzantine and Christian Museum, brings together a selection of “snapshots” starring those who worked to uncover, protect, and enhance the unique archaeological and cultural wealth of the Cyclades from the late 19th century to the present. It includes one-of-a-kind archaeological exhibits from the islands, most of which are being exhibited for the first time. The exhibition is currently presented in the Byzantine and Christian Museum in Athens until April 2018, <http://www.byzantinemuseum.gr/en/?nid=2260>.



Emblematic finds coming from the museums of the Ephorate of Antiquities of Cyclades, foundations of the Church of Greece and original archival and photographic material from the Ministry of Culture and Sports and the French School at Athens present fascinating stories about those who worked tirelessly at the difficult and complex work of preserving the Cyclades’ monuments, as well as all those who actively participated in its reception.

The narrative is roughly chronological, starting from the first excavations in the 19th century on Delos and Rheneia, and the contribution of the French School at Athens and the Archaeological Service of the newly-founded Greek state to

the discovery of a splendid ancient sanctuary and bustling harbor which experienced distinctive moments of multicultural wealth. An outstanding exhibit in this section is the exceptional mural emblem from the House of Dionysus being exhibited in Athens for the first time.

The exhibition's second axis focuses on an iconic figure of Cycladic archaeology, Nikolaos Zaphiropoulos, who labored conscientiously until the end of his life, during periods critical for Cycladic antiquities and identity, having as his sole object the protection and enhancement of the islands' archaeological wealth. His multi-faceted work includes the excavation of the cemetery of ancient Thera in Sellada, from which a selection of finds are presented here for the first time, including the impressive model of an *oikiskos* (model of a house) from a female burial that contained 103 objects – a Theran household of the age in miniature and perhaps the exhibition's premier display.



*Close up of the oikiskos (model of a house) from Sellada, Thera*

The final section throws light on coordinated efforts to identify, protect, and conserve important Byzantine and Post-Byzantine monuments as well as unique artifacts of outstanding historical and artistic value. Stories concerning assemblages of monumental painting, portable



*Snapshot of one of the exhibition's gallery*

icons and the challenges they present to conservation efforts form the narrative in this exhibition unit, whose exceptionally fine exhibits include two previously-unknown Byzantine icons, a number of detached Byzantine wall paintings, and an icon in the Byzantine style by El Greco unexpectedly discovered on Syros in 1983.

After the Byzantine and Christian Museum, the exhibition is going to travel in the museums of the Cycladic islands.



*For our next Newsletter we would be more than happy to include short notes on exhibitions, events, new publications etc. from the ICR community and beyond. Please share your knowledge and practice with us!*

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