

NEWSLETTER

2011/1

INTERNATIONAL COMMITTEE FOR LITERARY MUSEUMS ICLM

In this issue

Dear colleagues..., p. 1

A Need for Translations. ICLM Annual Conference 2010 and Board Elections in Shanghai. Report, p. 2

Museums and Memory – International Museum Day 2011, p. 3
Convergences. Literary Art Exhibitions: Belfast, p. 5

ICLM Annual Conference in Italy 2011, Invitation,
Call for Papers, Pre-programme, p. 7–8

ICLM Publications 2011, p. 7

Imprint, p. 7

Dear colleagues, dear friends,

The 22nd General Conference of ICOM in Shanghai, China, November 7–12, 2010, and the ICLM Annual Conference 2010 that took place in the frame of this big event behind us, we are looking forward to the coming tasks. The ICLM Board elections provided us with continuity and some change (please see our report, p. 2). All in all the voters had confidence in the old board – but new faces came into it as well. The function of Vice-President/Vice-Chair was introduced, as our growing engagements ask for more shoulders to carry the weight of ICLM. We want to present our strategy for the coming years during the ICLM Annual Conference 2011 and discuss it with you. But we ask all of you, not only the board members, to engage in ICLM and to be active members, in working groups, or by keeping contact to other international committees or national committees, by making proposals for publications, organizing workshops in cooperation with or for ICLM, providing articles for our Newsletter, et cetera. The improvement of contacts to regions beyond Europe is most important for ICOM. Please come forward with your proposals!

In 2009 and 2010 ICLM was strongly engaged in the planning of the International Museum Day 2011 “Museums and Memory”. In a workshop in Berlin, September 2010 (see ICLM Newsletter 2010), we could bring together prominent members of ICOM like President Alissandra Cummins, representatives of other global or international cultural heritage NGOs – and the UNESCO Memory of the World Programme. We thank the Chair of its peak body, Roslyn Russell (Australia), that she puts her ideas, impressions and reflections on her visit and on IMD 2011 at our disposal (p. 3f.).

The next ICLM Annual Conference will take place in Italy, in the year of Italy's 150. anniversary. The conference subject Literature and Music joins the spirit of this country and of ICLM, which is a joint venture of literary and composer museums. It is again Maria Gregorio who made this possible. I am happy that we can send you the pre-programme and other information in this Newsletter. On ICLM's side, in cooperation with Maria Gregorio and the Italian hosts (see p. 7), Vice-President Fredrikke Hegnar von Ubisch and Secretary Galina Alexeeva hold the organization in their hands.

Hoping to see as many of you as possible in Italy,



Lothar Jordan, Chair



A Need for Translations

ICLM Annual Conference 8-10 November 2010 and Board Elections in Shanghai, China

By Lothar Jordan

The ICLM Annual Conference 2010 was a part of the 35. ICOM General Conference in Shanghai, November 7-12, taking place in the most impressive Expo Centre.

Our conference focussed „Translations in Literary and Composer Museums“ as well as the encounter and cooperation with our Chinese colleagues who had founded a national committee of literary museums at the end of 2009 (CCLM; see ICLM Newsletter 2009/1). Professor Fu Guangming (National Museum of Modern Chinese Literature, Beijing) give a clear overview of the richness of Chinese literature museums. Papers and discussions were amplified by visits to literary museums and memorial sites and other places of interest, especially those dedicated to the writer Lu Xun (1881-1936), but to the museum of Bing Xin as well. This visiting programme organized by our Chinese colleagues was multifaceted, inspiring and hospitable. Lu Xun's canonical role for the development of modern Chinese literature and – as a left-wing orientated poet – for the connection of literature and politics until today was evident.

Why did ICLM choose „Translations“ as topic of the Annual Conference? Translations play a key role for a harmonious dialogue in international exchange. They are of high importance for museums, especially for literary museums, whose contents are based on language. Galina Alexeeva



ICLM members at the farewell party, Shanghai, 12 November 2010 (from left): Secretary Galina Alexeeva, Elena Mikhailova, former president Erling Dahl, Vice-President Fredrikke Hegnar von Ubisch, Gerd Rosander



Visiting Shanghai's Literary Museums: Lu Xun Museum

gave an overview of seminars that the Leo Tolstoy museum estate Yasnaya Polyana had organized with translators of Leo Tolstoy's works. I myself developed a typology of the various roles translations can have in literary museums. That are f.e. – beside literary translations – translations for foreign visitors, from a audio-guide in different languages to simple informations at the museum entrance or cash-desk. Discussion showed that the subject „Translations“ should be dealt with by ICLM in the future in continuation of this conference. One can suppose that it is of importance for all museums in ICOM.

The ICLM General Meeting on the 10th of November was an opportunity for a resumee of successful work during the last year. ICLM was especially successful in its engagement for the strengthening and enhancement of the International Museum Day 2011. Its motto „Museums and Memory“ had been proposed by ICLM in 2009. An International Workshop, September 2010 in Berlin (see ICLM Newsletter 2010, pp. 2-4), organized by ICLM in cooperation with the Association des Musées de la Grande Région (AMGR) succeeded in winning new IMD 2011 partners for ICOM, not only the UNESCO-Memory of the World-Programme, but furthermore the global NGOs of the archives (ICA), audio-visual archives (CCAAA), libraries (IFLA), and conservation of monuments and sites (ICOMOS).

During this meeting the ICLM Board was elected for the period 2011-2013.

The new board consists of: President/Chairperson: Lothar Jordan (Germany). Vice-President/Vice-Chairperson: Fredrikke Hegnar von Ubisch (Norway). Secretary: Galina Alexeeva (Russia). Other board members: Vesna Delic Gozze (Croatia), Bernhard Lauer (Germany), Alexander Sholokov (Russia).

The number of ICLM participants in the Shanghai conference was much smaller than in the last conferences (that had taken place in Europe), mainly by financial reasons, concerning not only the travelling expenses, but the high fees of the ICOM General Conference which did not include the hotel. Security was exorbitant, like in no other museums' conference I have taken part in. Sometimes participants of the General Conference were detracted from their work.

After the General Meeting we had a joint session of our board and members with CCLM. We had an open discussion that showed the needs for mutual better understanding. It was agreed to strive for further cooperation, f.e. conferences, exhibitions, publications, working for Memory of the World. The Chinese colleagues were invited to become members of ICLM.

Museums and Memory – International Museum Day 2011

By Roslyn Russell

International Museum Day, created in 1977 by the International Council of Museums (ICOM), is held on or around 18 May every year. Museums around the world celebrate the day with activities. The theme for next International Museum Day (IMD) is 'Museums and Memory'.

To prepare for IMD 2011, a workshop was held in September in Berlin in which representatives of ICOM and other 'memory-keeping' organisations – the International Council on Archives (ICA), the International Federation of Library Associations (IFLA), the Coordinating Council of Audiovisual Archives Associations (CCAAA) and UNESCO's **Memory of the World** programme for safeguarding documentary heritage – discussed collaborating to celebrate IMD and its theme.

I was invited to Berlin to represent the UNESCO Memory of the World programme. The workshop was organised by the International Committee of Literary and Composer Museums (ICLM) in ICOM, and the Association of Museums of the Greater Region (AMGR, comprising the Saarland, Rhineland-Palatinate, Lorraine, Wallonia and Luxembourg).

The workshop venue was appropriate for a discussion of memory, as it is close to sites where Germany confronts the tragic memories of its twentieth-century history. It was held in the State House of the Saarland, overlooking the Memorial to the Murdered Jews of Europe, a stark and compelling area of 1900 square metres filled with over 2700 stelae, one for each page of the Talmud, the Jewish scriptures. Underneath the Memorial is an information centre with the names of all known Jewish Holocaust victims, made available by the Yad Vashem Memorial in Israel.

Within walking distance are fragments of the Berlin Wall that divided the city from 1961 to 1990, and Checkpoint Charlie, the US Army post on



A small part of the Memorial to the Murdered Jews of Europe, or Holocaust Memorial, located just a block from the Brandenburg Gate in central Berlin.

the Friedrichstrasse that marked the border crossing between East and West Berlin. It also has a museum telling the stories of its role as a focal point of the Cold War in German, English, French and Russian.



A fragment of the Berlin Wall is left as a reminder of a divided city and country.

An outdoor exhibition, **Topography of Terror**, relates the rise and fall of the Third Reich; then the division of Germany into the communist East and democratic West and the events that led to the demolition of the Berlin Wall 20 years ago. It employs both graphic panels and audio recordings that pull no punches in telling the story of one of the great cataclysms of world history. It is chilling to pick up an audio wand and hear the voice of Hitler, the man whose words and



Topography of Terror exhibition, flanked by the largest extant portion of the Berlin Wall.

deeds wrought such destruction, with consequences that can still be seen in the modern city of Berlin.

Next to the **Topography of Terror** exhibition is the Martin Gropius Bau, established originally in the nineteenth century as a museum of applied art and more recently a venue for art and cultural exhibitions. Its magnificent façade has been carefully restored, with the exception of the statue at the entrance. Grimy and dismembered, it is a stark reminder of the devastation of war.



A shattered statue at the entrance of the Martin Gropius Bau is a mute testimony to the devastation of war.

As Chair of the International Advisory Committee of **Memory of the World**, my task at the workshop was to outline the role of museums in this programme, beginning with their representation in **Memory of the World** registers that list documentary heritage of world significance at international, regional and national levels. The goal of the registers is to raise awareness of the importance of documentary heritage in preserving the world's memory, and guard against its destruction by acts of violence or nature, or through neglect or improper care. Increasing access to documentary heritage worldwide is also a key goal of **Memory of the World**.

Museums are not as well represented in **Memory of the World** registers as libraries and archives – of the 193 inscriptions currently in the International **Memory of the World** Register, only 23 are from museums or housed in museum institutions. Yet

museums play a significant part in collecting and preserving memories and making them accessible. Museums collect documents as well as three-dimensional objects, including oral histories. And they provide access to these documents through exhibitions, and increasingly through websites.

I took the opportunity to bring to the notice of colleagues from overseas museums and non-government organisations some examples of the work of the National Museum of Australia, and other collecting institutions, that highlights documentary heritage, and the memories it contains.

The National Museum and the National Library of Australia are collaborating to record the stories of the Forgotten Australians, the over half a million Australians who experienced institutional or other out-of-home care as child migrants or as wards of the state in the twentieth century, often leaving them with damaged lives and painful memories.

To acknowledge and remember the experiences of these people when they were children, the Department of Families, Housing, Community Services and Indigenous Affairs is funding the National Museum of Australia exhibition, **Inside: Life in Children's Homes**, curated by Dr Jay Arthur and Dr Adele Chynoweth and set to open in November 2011. Exhibition development on Inside is at the halfway mark, but information is available on the National Museum's website at www.nma.gov.au/blogs/inside

Dr Joanna Sassoon is conducting the oral history project on the Forgotten Australians at the National Library. Photos and other documents, oral histories and other testimonies by the Forgotten Australians can be accessed through a website, **Forgotten Australians: Our History**, at <http://forgottenaustralianshistory.gov.au/index.html>

Wilma Robb, one of the Forgotten Australians, has recorded an oral

history interview with the National Library's project, and her story will also be featured in the Museum's **Inside** exhibition. She spoke of her experiences at a seminar at the Museum on 7 October, and of her determination to tell her story, although the memories it brought back were 'horrific'. Wilma believes that 'it's important to actually hear the voice behind the story, and see the photos of the little girl that went into institutions as a five-year-old.'¹

The National Museum also collaborates with institutions overseas to bring documentary heritage to Australia, and make it accessible to a worldwide audience. The current exhibition in the Museum's Studio Gallery, **Exploration & Endeavour: The Royal Society of London and the South Seas**, is displaying key documents in the story of the Royal Society's role in the exploration of the Pacific and the scientific study of the Australian continent in the late eighteenth and early nineteenth centuries.

The documents in the exhibition testify to advances in knowledge of navigation, hygiene and diet, meteorology, astronomy and zoology by voyages of exploration in the Pacific in which the Royal Society and its members played vital parts.



Drawing of a platypus, from *Exploration & Endeavour*.
Courtesy of the Royal Society of London.

They also illuminate the characters of some of the leading players in the story of early European contact with the Pacific, notably James Cook and Sir Joseph Banks. For those who want to see more than what is on display in

the Studio Gallery or who cannot come to the exhibition – or both – the Museum's website provides a view of each page of every document, and even allows a reader to zoom in on specific areas of a page. The exhibition is on line at www.nma.gov.au/exhibitions/exploration_and_endeavour/

What can museums do to bring attention to the important part they play in collecting, preserving and making accessible the memories embodied in documents of all kinds? ICOM has suggested a number of focus topics for IMD 2011, including:

- Care of and access to collections (including documents)
- Museum history: What is your museum's subject?
- Forgotten memory
- Memory, community and identity (including family identity).

From now until May 2011 ICOM will be promoting the 'Museums and Memory' theme for IMD 2011, with posters in 36 languages, and an IMD 2011 website. This will contain content on the topic areas listed above; as well as examples of best practice and joint projects proposed for IMD 2011 as a result of the Berlin workshop.



ICLM/AMGR workshop, Berlin, Sept. 2010:
Maria Gregorio presents her book on book museums in Europe to Roslyn Russell (left)

Roslyn Russell (Australia), historian and museologist, is Chair of the International Advisory Committee (peak body) of the UNESCO Memory of the World Programme (World Documentary Heritage).

1) Natasha Rudra, 'Painful stories of a country's shame', Canberra Times, 8 October 2010.
Photos: Roslyn Russell, photo workshop: Lothar Jordan



„State Museum-Estate of Leo Tolstoy Yasnaya Polyana celebrates the UNESCO Memory of the World programme on the occasion of International Museum Day 2011 „Museums and Memory“ on June 9th, marking the 90th anniversary of the Museum foundation in June of 1921, holding the International Conference on Tolstoy dedicated to this event. Everyone is welcome! Contact: ICLM Secretary Galina Alexeeva gala@tgk.tolstoy.ru

Convergences. Literary Art Exhibitions: Belfast

By Christa-Maria Lerm Hayes

Literature is entering the contemporary art gallery, invigorating artists' works, exhibitions and the experience of viewers. The purpose of this exhibition in the Golden Thread Gallery in Belfast is to show that (even) canonical literature is used by artists and in exhibitions to liberate, rather than to uphold an elitist canon for its own sake. Certain writers are a critical standard and a productive annoyance to artists. Literary writing comes with cultural conventions such as the reading group and the format of the book, which are by now well-used formats of engaged art practice. It will, therefore, not surprise that new institutionalism leads artists to the canon and even to the stuffy places that are writers' houses, especially as they are often the locus of learning, of interesting stories and have a habit of vanishing.

In a visual art context that "the literary art exhibition" is a specific exhibition format that has a long tradition where literary museums and writers' houses are part of the cultural fabric (or heritage) – and where Greenberg's dictum that visual art should avoid literature like the plague was not valid to as great an extent as in the English-speaking world.

The exhibition will bring together about a dozen works by international artists from different generations: Pavel Büchler, originally active in Samizdat publishing in Prague, opens the exhibition with a work on Goethe's

(pathological) colour theory. Andrea Theis, whose "image Disturbance" prevented tourists from taking photographs of themselves in front of the Goethe and Schiller monument in Weimar, takes up this thread. Rodney Graham's reshuffling of the furniture in the Grimm Brothers' studies in Berlin also irreverently treats canonical cultural heritage. Tim Rollins' collage / painting collaborations with youths from the Bronx – on the basis of reading literary works – show the usefulness of canonical literature in developing young people's self-confidence within engaged art practice. Julie Bacon takes that engagement further in her deceptively pretty writer's desk arrangement – topically commenting on war in the wake of Kurt Vonnegut.

At the centre of the exhibition stand a work that departs from Joyce's *Ulysses* in an indirect way: Kenneth Goldsmith recorded and transcribed every word he spoke during a week and published the outcome, an artist's book, under the title *Soliloquy*. This echoes or appropriates Molly Bloom's interior monologue at the end of *Ulysses*, as well as this book's conceptual framework, which was to record the life of some Dubliners over one day in every detail. Pavel Büchler and Simon Morris then created another, more indirect work from Goldsmith's one: they held a telephone conversation about it, recorded in two tracks that are transcribed as "book ends" to *Soliloquy*

– in two parts that never meet. It exists in book format, on the web and in the visual art exhibition context, as part of Morris' over-all practice, which he calls "information as material".

The second part of the exhibition departs from conceptual art practice: Brian O'Doherty's work on James Joyce and the rule-governed, visual nature of Ogham writing. O'Doherty is also a Booker-prize-shortlisted writer of fiction (who has always considered Joyce to be a great, creative nuisance). He is thus what one once called the "doubly-gifted" artist. Visual poetry is referenced also by Cerith Wyn Evans in a work that comments on Marcel Broodthaers commenting on Mallarmé. Davide Cascio has created a space for reading *Ulysses*, bridging the architecture in which we read with that which we create in our minds. The sculptural work appears as the perfect mediator. Tacita Dean became the writer of a W.G. Sebald-inspired text that oscillates between fact and fiction. This text of fiction was first published in October, the highly theoretical art journal, marking somewhat of a departure. Dean's work on Sebald is joined here by Simon Morris filming himself while reading that writer's *The Rings of Saturn*. The artwork is also one of visual poetry, interspersed with a text that collects instances of artists reading having become artworks. The "typosopher" Ecke Bonk is included, as he bridges

the domains of typography and art practice – both in exhibitable work that often takes the shape of books.

If Cascio with his space for reading Joyce also creates a living monument for the writer, Sean Lynch investigates and presents the story of a monument to Flann O'Brien: a bicycle that some people carried to the top of Carrantuohill, the highest mountain in Ireland. While the dominant cultural form on the island of Ireland is still widely perceived to be its literature, witty, irreverential writers, most of whom have emigrated, are difficult to contain and honour in houses that demand reverence and are there to create cultural capital (and tourist revenue). Living "monuments" as the one that has now vanished and that Lynch documents – and fleeting art exhibitions that present a variety of critical, creative, original views simultaneously (thus subverting the expectation of one canonical narrative) appear as the more appropriate format.

The exhibition closes thus with a volume of an art writing journal that consists of nothing but reprinted pages of reprinted pages, i.e. a literary digest from 1955, reprinted as an artwork today – again in an "information as material" / conceptual writing stance. Maria Fusco, artist, writer and editor of this volume of the Happy Hypocrite, leads an MFA course in Art Writing at Goldsmiths College. Some student work from there and from the University of Ulster is included in the exhibition, so as to show its reach into teaching the literary canon – and contemporary art – in a mutually enriching, vibrant way.

This exhibition, curated by Christa-Maria Lerm Hayes with Peter Richards, Director of the Golden Thread Gallery, Belfast is part of the larger "Displaying Word and Image" project (see ICLM Newsletter 2010/1, pp. 6-7). Duration: 16 June-end August 2011. A publication will emerge from the project.

is inviting us to read the activity of reading itself. Friedrich Nietzsche called for the study of other histories, the anonymous facts of our daily lives.

In their own way Michel Foucault and Georges Perec, working at the same time, fulfilled this desire. Foucault made us look at the micro-histories of subjects such as love, sex, madness, crime and punishment at different times across history and Perec (in his book, *Species of Spaces and Other Pieces*) looked at the everyday in our life, arranging one's books, reading as a socio-physiological outline, a list of everything he ate in the year 1974.

"We read with the eyes. What the eyes do while we are reading is of such complexity as to exceed both my own competence and the scope of this article. From the abundant literature devoted to this question since the beginning of the century (Yarbus, Stark, etc.), we can at least derive one elementary but basic certainty: the eyes do not read the letters one after the other, nor the words one after the other, nor the lines one after the other, but proceed jerkily and by becoming fixed, exploring the whole reading field instantaneously with a stubborn redundancy. This unceasing perusal is punctuated by imperceptible halts as if, in order to discover what it is seeking, the eye needed to sweep across the page in an intensely agitated manner, not regularly, like a television receiver (as the term 'sweeping' might lead one to think, but in a disorderly, repetitive and aleatory way; or, if you prefer, since we're dealing in metaphors here, like a pigeon pecking at the ground in search of bread-crumbs."

—Georges Perec, 'Reading: A Socio-Physiological Outline', *Species of Spaces and Other Pieces*, (London: Penguin Books, 1999) 174-185:175-176.

Morris applies the same level of visual scrutiny to the physical activity of reading. Still images of reading are nothing new and Morris is, of course, very aware of existing work by artists investigating reading (painting & photography). Hubert François Bourgaignon's *Le Lecteur*, 1733-1756, and Robert Hubert's *Dejeuner de Madame Geoffrin*, 1772, are only two of countless images of people reading. In the nineteen sixties and seventies the conceptual artist Joseph Kosuth presented his *Information Rooms*, installations that consisted of tables covered in books with the artist's head buried in the books, reading, cogitating. In 1967 at the Lannis Gallery in New York Kosuth curated an exhibition in which fifteen artists chose their favourite book. In 1968, the English artist John Latham invited his students to chew the pages from Clement Greenberg's *Art and Culture* and spit them back into a flask. In 2001, Rainer Ganahl presented his book on pedagogical structures and the acquisition of knowledge, entitled *Reading Karl Marx*. Reading and discussion in seminars are used by Ganahl as a means to question artistic practice as a form of knowledge production. In 2001 John McDowall presented his bookwork *story of the time* in which eight single stills of different characters reading in Jean-Luc Godard films are presented on fine paper. In 2002 Rémy Markowitch presented *Biblio-therapy* in which he explores the act of reading, the image generated by the interpreter in the process of reading aloud, and the way in which listeners are emotionally affected beyond what is being said.

In 2005, the French artist Yann Sèrandour presented *An Art of Readers* in Rennes France. The exhibition was an opportunity to see how a range of artists used the book for inspiration, made tactical interventions into the space of knowledge and interrogated the scene of writing. The artists presented in this exhibition abandoned the traditional role of the artist as author/maker, and left a gap in their work, a space for the art of the reader. The participating artists draw their inspiration from extant material, work that others have produced. Their chosen material remains in flux, open to further contextualisation and re-reading. The exhibition included Simon Morris's recent work *re-writing Freud*.

In 2004 Simon Morris presented *Reading as Art* for the very first time in a London exhibition. When asked by the curator Andrew Hunt to participate in a group exhibition by responding creatively to W.G. Sebald's *The Rings of Saturn*, Morris simply filmed himself reading the book. His five hour film was described as possibly the ideal work in a review for *Art Monthly*. In 2005 Simon Morris was selected by Gustav Metzger to participate in *East International*. For the fifty days of exhibition, Morris read and digital documentation of his reading was uploaded on a daily basis.

READING AS ART

Funded by The Henry Moore Foundation.

Simon Morris

FAN N°10 — Par Simon Morris — ISSN: 2103-9585 — d.p.: c.p.
Imprimé sur la BAT Press à Bruxelles — Avril 2011 — www.bat-editions.net
BAT éditions, 4 rue de Trétaine, 75010 Paris, France

fan
N°10

There will be many catalogues and books at the beginning of the exhibition to show the history of Literary Art Exhibitions. What follows is very much a visual art exhibition, a "meta" exhibition of work that stands in for specific shows or thinks about the ways in which visual art engages with the reading of literature, its spaces

and institutions. Through the work of artists who are readers, writers, publishers and educators, many exhibition formats, media and ideas converge in meaningful and exciting ways for those who think about and enjoy visual art, literature and exhibitions.

ICLM Publications 2011

In preparation and to be presented during the ICLM Annual Conference, September 2011:

Writers' and Composers' Travels.

Proceedings of the ICLM Annual

Conference 2009.

Edited by the Board of ICLM. Paris: ICOM; and Budapest, Petőfi Irodalmi Múzeum 2010 (= ICLM Publications, 5) ISBN 978-963-9401-72-3

Ca. 90 pages. 10€. ICLM members: 5€.

Can be ordered at ICOM (Paris) nadine.amorim@icom.museum or at the Petőfi Literary Museum Budapest muzeuminfo@pim.hu plus postage.

ICLM ANNUAL CONFERENCE 2011

INVITATION AND CALL FOR PAPERS

Dear colleagues,

We are happy to announce that ICLM will hold its 2011 Annual Conference for the Literary and Composer Museums on September 25–28, 2011 at Casa Montessori in Chiaravalle, Marche Region, Italy, in collaboration with the Associazione Case della Memoria.

The participation fee is 260 € (300 € for guests) and includes 4 nights at the hotel at the seashore with breakfast (and a favourable price for those who arrive earlier and leave later), transport service in the region for three days, all lunches and dinners, and the concert. The contact persons are **Maila Morresi** and/or **Patrizia Giombini** (info@mariamontessori.it); **Maria Gregorio** (mariagreg@tiscali.it) and – for ICLM – **Fredrikke Hegnar von Ubisch** (Fredrikke.Hegnar.von.Ubisch@asker.kommune.no) and **Galina Alexeeva** (gala@tgk.tolstoy.ru).

The general format of the annual conference will consist in presenting papers and discussion sessions. The Conference subject is Literature and Music. Italy with its rich cultural traditions is the perfect place for holding such a conference. One of the sessions will be dedicated to the role music and literature played in Italy in shaping its national identity – it is especially significant in the year of celebrating the 150th anniversary of unification of the country.

At the sessions of the Conference we will discuss the connections between music and literature, will trace samples of works in which the two arts interact or influence each other. Biographies of our writers and composers give fascinating examples of interaction between literature and music as authentic expressions of cultural identities. We will share creative ideas accumulated in our museums in developing literature and music projects.

SUBMITTING ABSTRACTS

Abstracts of 200–300 words must be submitted (by all interested in giving a paper) to the ICLM Board and be sent to Galina Alekseeva, ICLM Secretary (gala@tgk.tolstoy.ru), by June 15, 2011.

CONFERENCE FEE

The conference fee of 260 € (300 € for not-ICLM members) should be transferred until May 31, 2009. Transfers made later May 31 will be higher by 30 € for every following month, final deadline: 31 July, 2011.

Please transfer your conference fee to the following bank account:

BANCA DI CREDITO COOPERATIVO OSTRÀ E MORRO D'ALBA

FILIALE DI CHIARAVALLE

BIC SWIFT: ICRAITRRJKO

CODICE IBAN: IT 21 W 08704 37320 000070100436

Causale del versamento: QUOTA ISCRIZIONE CONVEGNO ICLM 2011.

ICLM Board 2011–2013

President/Chairperson: Lothar Jordan (Germany)

Vice-President/Vice-Chairperson:

Fredrikke Hegnar von Ubisch (Norway)

Secretary: Galina Alexeeva (Russia).

Other Board Members: Vesna Delic Gozde (Croatia), Bernhard Lauer (Germany), Alexander Sholokov (Russia).

If you would like to receive the ICLM Newsletter as e-mail or fax, please send an e-mail to the ICLM Secretary Galina Alexeeva: gala@tgk.tolstoy.ru or fax ++7 872386710

Editorial Address
ICLM.Jordan@gmx.de

Design Malaika Friedmann, Simonswald



ICLM Annual Conference



2011 in Italy



September 25 –28



Pre-programme

Sunday 25th
Arrival in Senigallia

19:00 Welcome and reception at the hotel

Monday 26th

8:30 Bus to Chiaravalle
9:00 Inscription
10:00 Welcome addresses of mayor, councillors etc. and of a representative of ICOM Italia
Opening speech, President of ICLM
Keynote speech (Italian scholar)
12:00 Lunch
13:30 Conference papers
16:00 Bus to Recanatì
17:00 Welcome and coffee break at Casa Leopardi, guided visit to the House Museum
18:45 Guided visit to Casa Beniamino Gigli
20:00 Bus to Senigallia
21:00 Dinner at the hotel and walk along the seaside

Tuesday 27th

8:30 Bus to Chiaravalle
9:30 Conference papers
12:00 Lecture on Maria Montessori and music
12:30 Lunch
14:00 Guided visit to Casa Montessori
15:15 Bus to Maiolati Spontini
15:45 Coffee break and guided visit to Casa Spontini
17:15 Bus to Jesi
17:45 Guided visit to Jesi (birthplace of Pergolesi and of Frederick II, Holy Roman Emperor)
19:45 Dinner
21:00 Concert in Teatro Pergolesi
23:00 Bus to Senigallia
23:45 Arrival at the hotel

Wednesday 28th

8:15 Bus to Chiaravalle
9:00 Guided visit to the Cistercian Abbey (founded 1172)
10:00 Conference papers
12:30 Lunch
14:00 Conference papers and General Meeting of ICLM
17:15 Bus to Senigallia
18:00 Guided visit to the town
19:30 Farewell dinner at the hotel
22:30 Concert at the Rotunda on the seaside

Thursday 29th

9:00 Optional visiting programme (extra fee)
Two suggestions:
1. Guided visit to Urbino
2. Tour through the Marche’s landscape and guided visit to Frasassi Caves