

Elections Ballot: ICOM–CIMCIM Board 2022-2025

Candidates for

Chair: Christina Linsenmeyer (ICOM-US)
Vice Chair: Emanuele Marconi (ICOM-France)
Secretary: Marie Martens (ICOM-Denmark)
Treasurer: Pascale Vandervellen (ICOM-Belgium)

Advisory Board (in alphabetical order)
(*maximum number of Board members: 8*):

Murat Alihan (ICOM-Turkey)
Christian Breternitz (ICOM-Germany)
Jurn Buisman (ICOM-Netherlands)
Sabari Christian Dao (ICOM-Burkina Faso)
Sarah Deters (ICOM-UK)
Jean-Philippe Échard (ICOM-France)
Manu Frederickx (ICOM-US)
Jimena Palacios Uribe (ICOM-Mexico)
Saskia Willaert (ICOM-Belgium)

Biographical statements

Chair:

Christina Linsenmeyer has been Associate Curator at the Yale University Collection of Musical Instruments since May 2019. Previously, she was an Academy of Finland Researcher at University of the Arts Helsinki, Sibelius Academy; and founding Curator and interim Head of Curatorial Affairs at MIM–Phoenix, USA (est. 2010). She holds a PhD in Musicology (Washington University in St Louis) and a diploma in Violin Making (North Bennet Street School, Boston). She served two terms on the AMIS Board (2010–16), and helped organise AMIS, Galpin Society, WoodMusICK, and CIMCIM conferences. She collaborated on CIMCIM’s identity renewal, website redesign, the *Bulletin* Editorial Board, and spearheaded a revision of the travel grant procedure and a new CIMCIM *Proceedings* publication series. She was CIMCIM Secretary from 2016–19 and Vice Chair 2019–22, navigating COVID-19, the museum definition process, ICOM Executive Board external review, and Ukraine wartime aid. As Chair, she would continue to represent CIMCIM to ICOM’s IC Committee; and promote aims and initiatives relating to various provenance issues and strengthening CIMCIM’s network, especially in Latin America.

Vice Chair:

Emanuele Marconi since 2018 is Director of the Le Musée des instruments à vent of La Couture Boussey (France). After a diploma as a restorer (Milan School of Lutherie), he earned a MA in Conservation-Restoration (Sorbonne University) and is a PhD candidate in Musicology (Sorbonne University). He has worked in several museums in Italy, Switzerland, France (Musée de la

musique), and the USA (National Music Museum, Vermillion SD), and taught Musical Instruments Conservation at the University of South Dakota. Research interests include the History and Philosophy of Restoration, and investigating all aspects related to the understanding of the relationship between society, culture, technical evolution, and aesthetic perception, and analyzing myths and symbolism related to musical instruments. Elected CIMCIM advisory board member in 2019 (and webmaster since 2016), he oversaw the development of the new website, and has contributed to the website optimization and the digitization of all CIMCIM publications. As Vice Chair he would focus on increasing accessibility through a wider digital inclusivity, broadening the network of underrepresented geographical areas in tandem with the update of the International Directory.

Secretary:

Marie Martens is the curator of The Danish Music Museum – Musikhistorisk Museum & The Carl Claudius Collection in Copenhagen. She is a musicologist from the University of Copenhagen. Her daily work focuses on collection management, including the museum's library and archives. As for research, the museum's history and the provenance of the collections are her center of attention. She has been an active member of CIMCIM since 2014, when she was on the organising committee of the CIMCIM conference in the Nordic countries. Since being elected CIMCIM Secretary in 2019, she has among other things assisted with CIMCIM's process for ICOM's New Museum Definition, conference proceedings, the planning of the annual conferences, and the Business Meetings. For another term as Secretary, she would continue to strongly support CIMCIM's aims and initiatives.

Treasurer:

Pascale Vandervellen has been working as curator of keyboard instruments at the Musical Instruments Museum (MIM) in Brussels since 1995. She holds a master in Management (Solvay Business School/University of Brussels) and a PhD in Art History and Archaeology (University of Paris IV/ La Sorbonne & University of Brussels). She was vice-president of COST WoodMusICK network from 2014 to 2017 and treasurer of CIMCIM from 2019-2022 ensuring the fair allocation of the association's resources and in particular the follow-up of travel grants. She would be happy to continue in order to make the different procedures more fluid.

Advisory Board

Murat Alihan: I completed my undergraduate and graduate studies at Eastern Mediterranean University and Near East University. I studied Music Education and classical guitar performance. I have written articles on the Kodaly approach to music in relation to classical guitar education. I was the coordinator of festivals in Cyprus, a.o. Northern Cyprus International Choirs Festival 2013, 2015, 2017, and Northern Cyprus International Classical Guitar Festival 2016, 2018, 2019. In 2021, I started working as a musicologist at the Nilüfer Municipality Dr. Hüseyin Parkan Sanlıkol Musical Instruments Museum. I attended instructional on music museology before I started working here, including instrument maintenance, ways of exhibiting, education in music museology, Museum Structure design topics. At the museum we organize workshops for young people and especially for children. We regularly organize instrument making workshops, and I am in charge of the workshops. We aim to reach local instrument makers (Luthier). This way, we will be able to bring the works of these forgotten Luthiers to light.

Christian Breternitz is research associate and curator for wind and percussion instruments at the Musikinstrumenten-Museum of the Staatliches Institut für Musikforschung in Berlin since June 2020. He studied musicology, education and psychology in Weimar and Jena. In 2019, he completed his doctorate at the Universität der Künste Berlin on “Berliner Blechblasinstrumentenbau im 18. und 19. Jahrhundert”. Since 2012 he has worked as research assistant at the Musikinstrumenten-Museum (Berlin, 2012–2014), as curator of the collection of historical musical instruments at the Landesmuseum Württemberg (Stuttgart, 2015–2017), and as research fellow at the Deutsches Museum (Munich, 2017–2021). Christian is author of several papers and popular science articles. His research focus is on wind and percussion instruments and the biographies of their makers as well as the cultural transfer processes in musical instrument making. He deals with topics such as the sustainability of exhibitions and the history of musical instrument collections. In addition to ICOM/CIMCIM he is an active member of the Galpin Society, the Historic Brass Society, the Gesellschaft für Musikforschung and the Deutscher Museumsbund.

Dr. J.A.W. (Jurn) Buisman: Although an economist by learning, Jurn is professionally active in the cultural heritage sector more than 35 years. Initiator (1991) and director of Museum Geelvinck in Amsterdam and Heerde. Today, the museum stewards a working collection of over 300 stringed keyboard instruments from the 18th and 19th centuries. Since 2008, it includes the collection of the former Sweelinck Museum. In 2011, Jurn initiated the Geelvinck Fortepiano Festival, which annual editions included 35-40 concerts, competitions, master classes, a call for new competitions for historic pianos and an international scientific symposium. During the pandemic, the festival continued online. Museum Geelvinck collaborates with the Conservatory of Amsterdam, Pianola Museum and others. Jurn is an active member of CIMCIM, ICLCM, DemHist, REMA-EEMN, Friends of the Square Piano, ICTM, Europa Nostra, Europeana etc.; Secretary General of ICOMOS-Netherlands; Vice-President (Europe) of ICOMOS-IFLA ISC Cultural Landscapes; experienced with the United Nations, CDCPP (Council of Europe), World Economic Forum etc.; author; curated exhibitions; produced music events and historical conferences. A cultural heritage generalist, who often acts as a linking pin between heritage efforts.

Sabari Christian Dao holds a master's degree in museology, specializing in the creation of digital content. Author of several publications, Mr. Dao's work focuses on the safeguarding of intangible cultural heritage in Burkina Faso, in particular elements related to traditional musical instruments. A member of the Ministry in charge of Culture since 2010, he is currently the Director of Communication and Marketing of the National Museum of Burkina Faso. He has been a member of CIMCIM since 2011 and also a founding member of the Association of Museum Professionals of Burkina Faso created in 2016. In September 2021, he was elected President of the Burkinabe committee of the International Council of Museums (ICOM).

Sarah Deters is the St Cecilia's Hall curator where she is responsible for museum interpretation, display, and visitor engagement at The University of Edinburgh's musical instrument museum. At St Cecilia's Hall, Sarah also shares responsibility for cataloging, researching and managing the more than 5,500 musical instruments in the Collection. In 2017 Sarah completed a PhD in organology from The University of Edinburgh, writing her dissertation on the impact of the Second World War on the British piano industry. As a researcher, Sarah has a particular interest in examining the history of musical instrument collecting and the display of musical instruments and their interpretation. Additionally, she researches 20th-century musical instrument manufacturing

and how socio-economic issues, such as war and labour movements, affect musical instrument making. She has presented her work at numerous CIMCIM meetings. Prior to moving to Scotland in 2011, Sarah was curator of musical instruments at the National Music Museum at The University of South Dakota, Vermillion, and she has worked as a classroom music teacher in her home state of West Virginia.

Jean-Philippe Échard is the curator in charge of the string musical instruments collection in the Musée de la musique, Philharmonie de Paris, France. Previously, he conducted research as a conservation scientist in the laboratory of the Musée de la musique (1999-2004; 2006-2013) and at the National Gallery of Art, Washington DC, USA (2004-2005). His numerous contributions to the heritage values of musical instruments –including his Ph.D. on varnishes (2010), two books on the history of violins (2018, 2022) and recent works on trade and provenance research since the Nazi era (2022)– highlight his interest in promoting interdisciplinarity, knowledge sharing and outreach, notably at CIMCIM meetings since 2009. An ICOM member since 2007, with a 23-year-long work experience in museums, he has been a member of the CIMCIM Advisory Board and of the *Bulletin* Editorial Board since 2019. He wishes to continue serving the CIMCIM community as such in the upcoming term, offering to contribute – for instance – to the CIMCIM digital presence, or to the emerging research dynamics in the field of provenance of musical instruments.

Manu Frederickx is responsible for the conservation and technical study of The Met’s Musical Instruments collection. He received a Master’s Degree in musical instrument making from the Royal Conservatory in Ghent in 2002 and has worked as an independent maker-restorer of harpsichords and plucked string instruments. Manu studied conservation of wooden artifacts at the Royal Academy of Fine Arts in Antwerp. From 2004 to 2015 he was a lecturer at University College Ghent’s School of Arts, where he became head of the Musical Instrument Making Department in 2013. He worked as a conservator at the Brussels Musical Instrument Museum from 2009 until joining the Department of Objects Conservation in 2015. He is currently conducting a PhD study on the construction of Antwerp virginals at Ghent University.

Jimena Palacios Uribe is a conservator and historian interested in organology, in cultural and economic history related to the use of musical instruments, as well as in the conservation and dissemination of cultural heritage. She graduated from the National School of Conservation, Restoration and Museography (ENCRyM-INAH) in Mexico, where she coordinated the musical instruments conservation laboratory. She developed internships at the National Music Museum (Vermillion, South Dakota; 2009) and the Musée de la Musique (Paris, France; 2012). From 2014 to 2020 she was responsible for the musical instruments collection from the National Center for Musical Research (Cenidim), where she also curated exhibitions and participated in national and international forums. She writes her Doctoral thesis on the cultural impact due to the incorporation of foreign musical instruments in Mexico (1870-1910). As a member of the Board, she would be especially dedicated to the strengthening of a Latin American network to make known the richness of the musical heritage in this complex and vast region.

Saskia Willaert: I hold a PhD Musicology King's College, University of London (1999) and am curator at the Brussels Musical Instrument Museum (MIM – 4th department of the Royal Museums of Art and History), in charge of ‘non-western’ collections. My publications include research on the history of the MIM. Being in charge of the MIM’s digitization projects, I brought the collection of



the MIM to the MIMO platform and digitized partner museums in Africa. I would like to contribute to the Board through focus on the digital initiative of MIMO (further expansion and exploitation), provenance research of musical instruments and their collections, and on research and valorization (including digitization) of African musical instruments heritage, in relation to the topics of decolonization, restitution, and balanced collaboration.