

# newsletter

ICOM'S INTERNATIONAL COMMITTEE FOR UNIVERSITY MUSEUMS AND COLLECTIONS

JANUARY 2013



**UMAC**  
University Museums  
And Collections

**ICOM**  
INTERNATIONAL COUNCIL OF MUSEUMS  
COMITÉ INTERNATIONAL DES MUSÉES



hugues dreyssé

The annual conference of UMAC is always a moment of high professional intensity and friendship. Our 2012 conference in Singapore did not fail in this. During three days we had very interesting talks and discussions. Moreover, the choice to move every year from one continent to another one, has allowed to discover (or to confirm for some of us) the remarkable vitality of the university museums in South-East Asia. Some Asian university museums met each other for the first time and I'm sure, new interactions and collaborations will be developed.

The excellent organization by the team of the NUS museum must be warmly acknowledged.

You will have to wait before reading the proceedings of the Singapore's conference, which, as usual, will be published in UMACJ. But I encourage you to read the papers from the 2011 Lisbon as from all our previous annual conferences, which have appeared in UMACJ (<http://edoc.hu-berlin.de/umacj/>). UMACJ is a peer-reviewed journal and I'm pleased to see that its circulation is increasing.

In this new issue of the newsletter, you will have an overview of the diversity of the university museums all over the world. But we are encouraging electronic exchanges. For instance do not hesitate to subscribe (if you have not already) to our mailing-list ([umac-ml@unistra.fr](mailto:umac-ml@unistra.fr)).

I'm sure that our next annual conference will be a perfect opportunity to generate more international collaborations. From August 10 to 17, during the triannual general ICOM conference, the 13th UMAC symposium will give a chance also to know more about the activities of our colleagues in Brazil and more generally in South America.

I am pleased to announce the call for Papers for the UMAC 13th Annual Symposium. The topic is: Evaluating change. Change is everywhere inside and outside the university. How are university museums adapting and evaluating these changes? Please note that the deadline for the submission of papers is 15 March 2013.

We are waiting to see you in Rio this summer.



*Niterói Contemporary Art Museum (Museu de Arte Contemporânea de Niterói ("MAC")) in Niterói, Rio de Janeiro, Brazil, Completed: 1996; Architect: Oscar Niemeyer*



*Federal University of Rio de Janeiro is one of the largest federal universities of Brazil, where public universities comprise the majority of the best institutions. It is located on three campuses in Rio de Janeiro and two separate buildings in downtown Rio.*

lyndel king



Dear Colleagues,

Happy New Year! I hope that 2013 will be a lucky year for you and your museum. It is off to a good start here in Minnesota, where we are having some cold weather—the first in a

long time. So, it really feels like “winter semester” here for the first time in years.

Last year we started a student group for the museum—the WAM Collective. We had wanted to have an official student group, eligible to receive student fees funding, for many years, but no one on staff had the time to make it happen. Last year, thanks to the entrepreneurship of a young employee, Katie Covey, the WAM collective came into being. Katie began to work at the museum as a student employee and grew into a full time position as a program specialist after she graduated.

The WAM Collective organizes several programs every year aimed especially at students and their



*The No White Fashion Show student models and designers*

our College of Design. It was called “The No White Show” and the theme was the black side of fairy tales. Students from the design class competed for the best fashion design. All the models were students and the lighting was done by theater students. Make up was donated by a local spa owned by a member of our advisory board. She also donated prizes. A student dance group performed while the judges deliberated.

It was the first event I attended at the museum after my medical leave, and I was overwhelmed by the event itself and the response. It is what we are all about—students. Katie has assembled a group of students who are devoted to the museum’s success and to increasing the involvement of students in all our activities. Though the group is small—about 20—it is growing and it accomplishes a lot. We are very proud.

I am teaching a museum studies course this semester so lots of last minute preparation is going on now. I teach the course on practical aspects of working in a museum for our museum studies minor. A number of years ago we convened a panel of directors from museums in our region. We are lucky to have several science museums ranging in size from very large to very small. We have a natural history museum and several nature centers, a large arboretum and a large zoo. We have a children’s museum, a very large state historical museum and several small, more local-oriented history museums. And, we have three large art museums (of which we are the smallest) and several smaller art museums and centers, including a design museum.

The directors we convened told us that they did not particularly value a degree in museology or museum studies when they were looking for employees. They preferred to hire a person with a strong disciplinary background and some courses in museum studies or an internship, but not necessarily a degree.

As we rethought our program, we decided to abandon our museology degree, administered by the art history department. It had attracted mostly art history students, but faculty there were not really interested in training their students to work in

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*WAM Collective steering committee with their leader, Katie Covey (blond hair)*

members help out with other events at the museum. Katie reported to our advisory board that every WAM Collective organized event has drawn more than 100 attendees—more than for some of our academic lectures. One WAM Collective event last year was a fashion show, organized with a class at



*WAM Collective recruits members on campus during welcome week*

museums, so enrollment was dropping. We put in its place a free-standing department of “museum studies.” This program is aimed at MA or PhD level students, though we allow advanced undergraduates into the classes.

In American universities, most advanced degree programs require the student to take a some courses outside the major area, so we thought of museum studies as being able to fulfill this “minor” requirement for students in many disciplines. We aim to produce students with a strong disciplinary background, but with some knowledge of and experience in museums. We require two formal courses, one in history and theory of museums and one in practical aspects of museums, plus an internship, for this minor.

Over the years, it has indeed attracted students from quite a variety of disciplines. Anthropology is always well represented, as is design and history. We offer a customized degree called “liberal studies” at our university and we always have several students from that program. Art history is not so well represented though we usually have one or two students from art history or studio arts. We also have zoology, journalism biology, and other disciplines even more far afield.

I bring in museum professionals from around the city to help with the class. One interesting outcome is that students are exposed to professionals from very different kinds and sizes of museums, so they gain an understanding of what is the same across museums and what is different depending on discipline.

We tailor class sessions to the makeup of the class. For example, when we do the session on condition reporting, our registrar borrows specimens from our natural history museum if we have students from that discipline.

The class requires students to visit a lot of museums and write short papers. One class period is devoted to “current issues.” I divide the class into two or three teams that have to research an issue from a particular point of view and present it in class as if



*WAM Collective members in lab coats, at our gala benefit. WAM staff in background*

they were participating in a debate. This year we are looking at the issue of “authority” in a digital age.

For many years museums have been debating the idea of the “authoritative voice” and whether curators can carry on in a traditional way, presenting exhibits and programs drawing on their expertise—basically, treating the audience as receptors for the wisdom of curators who have spent their lives acquiring knowledge about collections and subjects of their museums. As museums began to move from a collection centered approach to an audience centered one, museum educators and others began to question the idea of traditional authority. Some of the first ways museum tried to break down this idea of authority was simply having curators sign their labels and other information that was presented with exhibits. They believed that this would take away the anonymous authoritative voice of the museum, and indicate that the information presented was the opinion of a person, who could be known and, it was implied, questioned. Not all museums did this, and some who did have since abandoned it.

Particularly in the last decade, audiences raised on the “wiki” model, have come to question more and more the authority of museum curators and other staff. The whole idea of a group of content experts is being called into question in favor of the wiki model, in which the audience adds, edits, and revises. I am eager to hear what the students come up with.

I’d be happy to hear about museum studies programs across the globe. If you have a program that has been successful—or even ones that have been less successful—that you would be willing to share—I would like to have articles for the next newsletter on the topic of museum studies programs. I know that some panels on museum studies are planned for the Rio conference. Please send articles to me at [umcicom2011@gmail.com](mailto:umcicom2011@gmail.com). Be sure to put UMAC Newsletter in the subject line. Of course, articles on any topic you think might be of interest to your colleagues are welcome.

## NATIONAL UNIVERSITY OF SINGAPORE HOSTS UMAC CONFERENCE 2012

by *christine khor*> From 10 to 12 October 2012, NUS Museum hosted the 12th Annual University Museums and Collections (UMAC) Conference. Convened for the first time in Southeast Asia, the conference in Singapore provided an excellent opportunity for engagement and exchange with the global university museums community. The annual gathering and conference was organised in partnership with the University Museums and Collections International Council, or UMAC, which is affiliated to the International Council of Museums (ICOM).



*Guest-of-Honour and NUS President, Prof Tan Chorh Chuan at the conference opening of UMAC 2012.*

NUS Museum welcomed over 100 delegates from 20 countries. Besides delegates from Southeast Asia, there were 18 delegates from 9 EU countries, 12 from East Asia, 10 from the Pacific, one from South Asia and one from South America (Argentina).

A number of universities in Asia were Fort Canning Archaeological Tour by A/P John Miksic from the NUS Southeast Asian Studies Programme. Fort Canning was the site of the first archaeological excavation in Singapore and test excavations revealed a surprising number of precolonial artefacts dating back to the 14th century. Delegates had the opportunity to visit one of the excavation pits.

Desire Paths: Little India Audio Tour by spell#7, a local theatre company which creates intimate theatrical-sound performances and audio tours. Armed with headphones and mini MP3 players, participants were guided by two narrators as they told their stories, immersing themselves in the vibrant neighbourhood



*Participants in UMAC Conference in Singapore*

of Little India. NUS Baba House and Neil Road Heritage Tour, where delegates were introduced to the neighbourhood gazetted as the Blair Plain Conservation Area and also the NUS Baba House, a heritage house formerly owned by a Straits Chinese family.

Delegates at a guided tour at NUS Museum and a post conference tour at Fort Canning. represented at the conference

for the first time, creating wonderful opportunities for dialogue and exchange. Gracing the conference opening as Guest-of-Honour was NUS President, Professor Tan Chorh Chuan who noted the important role of museums "in encouraging and promoting multidisciplinary perspectives, where the scientific, cultural, and artistic converge to offer a broader and perhaps more nuanced, intellectual and aesthetic framework or considering the wider world beyond our immediate communities." The conference's keynote speaker, Professor Apinan Poshyananda, Deputy Permanent Secretary, Ministry of Culture, Thailand shared his experiences in a presentation titled "Encountering Limits: Musing at Curious Time Warp".

As academic, contemporary art curator, and cultural diplomat, he offered valuable insights into the university museums landscape in Thailand and the workings of the museum world.

"Encountering Limits: The University Museum" was the main conference theme. The 3 day conference saw a total of 35 papers and six poster presentations, all of which were grouped according to themes relating to the practices, conceptual approaches and strategic positions adopted by university museums. Delegates were also treated to heritage walking tours which took them to places such as Palmer Road - Telok



*Delegates at a guided tour at NUS Museum*

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Ayer, Little India, NUS Baba House at 157 Neil Road, and Fort Canning.

As a platform for discussion and exchange, UMAC 2012 Singapore brought together a successful gathering of delegates, new and current. The next UMAC meeting is in Rio in 2013, in conjunction with the ICOM triennial meeting.



a post conference tour at Fort Canning.



NUS Baba House and Neil Road Heritage Tour, where delegates were introduced to the neighbourhood gazetted as the Blair Plain Conservation Area and also the NUS Baba House, a heritage house formerly owned by a Straits Chinese family.



Desire Paths: Little India Audio Tour by spell#7, a local theatre company which creates intimate theatrical-sound performances and audio tours. Armed with headphones and mini MP3 players, participants were guided by two narrators as they told their stories, immersing themselves in the vibrant neighbourhood of Little India.



Reading the Cosmopolitan Layers of Singapore, a heritage walking tour which covered the Palmer Road area, one of the oldest cosmopolitan settlement in early 19th century Singapore, retracing the former coastline of the bay along Telok Ayer towards Singapore River.



Fort Canning Archaeological Tour by A/P John Miksic from the NUS Southeast Asian Studies Programme. Fort Canning was the site of the first archaeological excavation in Singapore and test excavations revealed a surprising number of precolonial artefacts dating back to the 14th century. Delegates visited one of the excavation pits.

## "COLLECTING KNOWLEDGE" – A SEMINAR SERIES AT THE GRAPHIC ART COLLECTION "MAN AND DEATH" AT THE HEINRICH-HEINE-UNIVERSITY IN DÜSSELDORF

by **stefanie knöll** > In October 2012 the graphic art collection "Man and Death", which is located at the Institute of the History of Medicine at the Heinrich-Heine-University in Düsseldorf, has started a seminar series entitled "Wissen sammeln" (Collecting knowledge). The seminars deal with the history of this unique graphic art collection, which comprises c. 3000 prints and 200 books on the subject of death, dying and the Danse Macabre. Students are offered the opportunity to closely study original works from the 16th century up till today. Thanks to the generous funding of the university's teaching support fund, the project will run for four terms, i.e. until September 2014.

### The collection

The collection "Man and Death" was established in 1976 when the private collection of the Berlin surgeon Prof. Dr. Werner Block (1893–1976) was purchased. In 1991, a second private collection, that of the journalist Robert Matzek (born 1930), was acquired. The collection was and is continually augmented. Thus, there are also very recent prints, dating from 2011 and 2012.

The collection comprises prints, drawings, aquarelles and gouaches. With the exception of a few works from Mexico and Japan, most of the graphic art works stem from Central and Western Europe, mainly from the German-speaking world. Among the artists represented are Michael Wolgemut, Albrecht Dürer, Hans Holbein, Rembrandt, Thomas Rowlandson, Edvard Munch, James Ensor, Ernst Barlach, Emil Nolde, Käthe Kollwitz, Salvador Dali and Horst Janssen.

In the past years we have been very lucky, being able to carry out a number of project seminars in which students wrote catalogue entries for a publication. Catalogues on a wide range of topics were published: on the figures of death and the fool; on the interconnection between women, sin and death; on exlibris for medical doctors; and on baroque prints. For more information see: <http://www.uniklinik-duesseldorf.de/graphiksammlung>

### The seminar series "Collecting knowledge"

The first seminar has already started in October. Twenty students are currently carrying out research on Matzek's collection. A visit to the university archive gave a first insight into the organisation of collections and aspects of conservation. The participants are divided into four groups, each focusing on a different aspect of the collection

The students will write catalogue entries for the publication.

In the summer term 2013 the students will familiarize themselves with the collection of Werner Block and write texts on his collection. As Block had his own collector's stamp, we will also focus on questions such as: Why do collectors use stamps? Which information do they give us today (provenance)?

For the winter term 2013/2014 a study day on university collections is planned. It will deal with the importance of



Illustration by Michael Wolgemut

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collections for university life and student research, as well as with exemplary projects carried out in university collections all over Germany. The students will take part in the organisation of the study day and will chair the sessions.

The last term (summer 2014) will focus on the topic of “Medical Identity”. As Werner Block was a medical doctor, his private collection contained many prints addressing the relationship between doctor and death. Thus, Block’s collection provides an excellent basis for further discussions about the professional identity of physicians over the past 500 years as well as the ethical challenges they face every day. As our collection belongs to the Institute of the History of Medicine, this seminar is aimed specifically at medical students: Why did the surgeon Werner Block decide to collect prints on the topics of death and dying? What do the prints tell us today? How has the image of physicians changed in the course of the years?

The results of the seminar series are expected to be published in 2014.



Students at work



Illustration by Thomas Rowlandson

## FINDING FURNITURE WITH A NORTH AMERICAN ACCENT IN THE SOUTH PACIFIC

**by linda tyler**> During the boom years of the 1920s, an architectural competition for the new Auckland University College brought American architect Roy Alston Lippincott (1885-1969) to New Zealand. With Australian Edward Fielder Billson (1892-1986) he produced a remarkable design for the Arts Building where lecture halls and a library were topped by a 54 metre octagonal clock tower. The interlaced symmetrical, vine-like patterning that forms the sides of the tower suggests aspiration, topped as it is by many corbelled crockets. Based on the Perpendicular Gothic of Oxbridge’s “dreaming spires”, the building shows Lippincott and Billson’s commitment to the Arts and Crafts ideal of including local materials and motifs. The open tracery is made from reinforced concrete faced in Mount Somers limestone. New Zealand birds and plants featured in the details, give an Antipodean inflection.

Initially, this unusual building was decried as “freak architecture”, and a version of “wedding cake Gothic” liable to frighten old ladies walking in Albert Park opposite. It was also dismissed as “the work of a child rather than mature architects”. Now, after 90 years of dominating the ridgeline at the centre of campus, it is the society rather than the architects who have matured, and the Lippincott building has come to be celebrated as an iconic part of the University’s architecture. Also important are the furnishings that Lippincott designed for the building’s interior. It is the remnants of these once splendidly complete furniture fit-outs that are now beginning to be recognized as legacy worthy of preservation, along with the building itself.

What is distinctive and original about the clock tower is its synthesis of indigenous Maori design with European Gothic spires and pinnacles: it anticipated introductions of Maori motifs as decoration into Art Deco design a decade later. Perhaps it was this interest in looking to the local that led it to being described by some conservative critics as “un-British, and out of harmony with our national character”. In a similar way, the Lippincott chairs and tables still remaining in the University’s buildings introduce a Prairie School

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style and adapt it to the vernacular by interpreting it in native timbers. Using local materials is a cornerstone principal of the influential Arts and Crafts movement founded by William Morris in England in the nineteenth century. Lippincott was schooled in the North American equivalent of Arts and Crafts, the so-called "Chicago Style" based on the legacy of Louis Sullivan. Along with other early 20th century North American immigrants such as Sholto Smith, Lippincott was responsible for introducing this American variant of Arts and Crafts style to New Zealand.

Lippincott's move to New Zealand in 1921 had a profound effect on local architecture and architects. While the outbreak of the Second World War subsequently caused Lippincott to quit New Zealand for California, he was not only a prominent designer but also a key writer and theorist during the 18 years he resided in Auckland from 1921 until 1939. Remembered as an early advocate for professional architectural education in New Zealand, he also argued for the adoption of the new materials of modernism into the local architectural vocabulary. In 1928 he published in the New Zealand Institute of Architects' Journal an often-quoted article entitled "The Development of Concrete as an Artistic Architectural Legacy". Marrying Genevieve Griffin, a sister of Walter Burley Griffin (1876-1937), in 1914, Lippincott had been based in Australia and was involved in designing the new capital of Canberra when he won the Auckland University College Arts Building competition in 1920. His shift to Auckland saw him completing the most significant architectural commissions of his career.

Trained at Cornell University (1905-1909), Lippincott was a Chicago-style architect who was chief draughtsman and junior partner to Walter Burley Griffin, an associate of Frank Lloyd Wright. Construction of the Robie House in Oak Park, Chicago, was supervised by Lippincott, whose integrated approach to architecture was steeped in the Arts and Crafts approach to design. This ethos meant that everything in the house, from light fittings to coal scuttles, would be created by the architect as part of a holistic scheme. The success of the Arts and Commerce Building led to a later commission from Auckland University College. Following the Great Depression, Lippincott was asked to design a structure to house the laboratories, classrooms, museum and offices for the Department of Biology (the Thomas Building) in 1937-39. Lippincott-designed laboratory stools, zoological display cabinets, reception desks and chairs. At least 100 chairs remain on campus, and have recently been examined by furniture expert Dr. D. Wood.



*Dr. D Wood with examples of furniture by Roy Alston Lippincott (1885-1969) in Old Government House at The University of Auckland, New Zealand.*

Canadian-born, Wood did her Bachelor of Architecture with Honours at Victoria University of Wellington in 1980, before returning to her home country to work as an exhibitions designer at the ceramics museum in Toronto. Her interest in craft led to a Crafts and Design Diploma at Sheridan College in Oakville, Ontario in 1997 and postgraduate study at the famous Rhode Island School of Design in Providence, Rhode Island, where she graduated with a Master of Fine Art with Honors in Furniture Design

in 2000. After a tertiary teaching career in the United States, she returned to New Zealand to write her doctoral dissertation (completed in 2012) on this country's history of studio furniture design since 1970. Visiting Auckland on her return to Ontario, Dr. Wood took time out to locate all examples of Lippincott furniture on campus. Donating her time, she has developed an electronic database with colour photographs and a brief description of each item which will enable University staff to manage the collection as an entity. The Lippincott Register can easily be maintained and updated as more furniture is located.

Dr. Wood identified key features of Lippincott's style for the furniture at The University. Usually made of varnished rimu, (*Dachrydium cuppressnum*, also called red pine), the main native timber used for furniture and flooring in New Zealand because it is both hard and dense, Lippincott furniture is robust. It is also distinctively geometrically shaped and golden in colour. Chairs are straight-backed with angled tops and openwork backs featuring paired vertical struts, linked together by short horizontal ties. The legs of tables and desks are finished cleanly with matching angular flares which rest on the floor.

The totally integrated aesthetic environment Lippincott designed for the University has now been lost, but around 100 of his signature high back chairs remain. Their craftsman appearance is characterized by simple, straight forms which show the grain of the native timber. They represent an important link to North American ideals of the Prairie School and are characteristic of Arts and Crafts ideals of creating interiors which matched the exterior design. These Lippincott designs will now be carefully preserved and celebrated.

## OKLAHOMA UNIVERSITY ATHLETICS DEPARTMENT DONATION ALLOWS FREE ADMISSION TO FRED JONES JR. MUSEUM OF ART

by michael bendure> Free admission is now available to the general public when visiting the Fred Jones Jr. Museum of Art on the University of Oklahoma's Norman campus. A \$60,000 gift from the OU Athletics Department budget will make this possible. The museum will be contacting members of the Fred Jones Jr. Museum of Art Association to help implement this change.

"In a time when funding for higher education is sharply dropping, this kind of cooperation has a truly extraordinary impact on the resources and opportunities available to our students and the public," said OU President David L. Boren. "The success of our athletics programs not only has a positive impact on intercollegiate competition, but it also helps support the academic mission of our University."



*Fred Jones Jr. Museum of Art Director Ghislain d'Humieres and University of Oklahoma Women's Basketball Head Coach Sherri Coale (both right) tour the FJMA at OU with the OU Women's Basketball team.*

Over the past 10 years, OU's Athletics Department has allocated over \$14 million to the University's academic budget. As one of only six self-sustaining athletics departments in the nation, the allocation of these funds has been vital to the continued success of the University. These funds are not appropriated from the state, but rather are generated by the operations of the OU Athletics Department.

"We are excited to have the opportunity and ability to supplement the University budget to provide free admission to the Fred Jones Jr. Museum of Art," said OU Athletics Director Joe Castiglione. "We are fortunate to have this type of cooperation at such an outstanding university."

The Fred Jones Jr. Museum of Art is one of the top five university art museums in the country in terms of its appraised value. The entire FJMA collection is valued at hundreds of millions of dollars.

"The museum and the Oklahoma art community are thrilled

that the OU Athletics Department is creating this amazing and historic opportunity for current and future generations of museum visitors," said Ghislain d'Humieres, the Wylodean and Bill Saxon Director of the Fred Jones Jr. Museum of Art. "We are grateful for this outstanding collaboration between sports and culture."

More than 50,000 people visit the museum each year. During certain days or events that offer free admission, the museum experiences a 50 percent increase in the number of total visitors.

"We are excited to offer to the entire community this opportunity to view one of the world's most distinguished collections of art without having to go outside the state of Oklahoma," added Boren.

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## ONLINE ARTICLE ON EUROPEAN UNIVERSITY COLLECTIONS ANNOUNCED

by cornelia weber> Please note the article, University Collections by Cornelia Weber has been published in European History Online (EGO).

<http://www.ieg-ego.eu/en/threads/crossroads/knowledge-spaces/cornelia-weber-university-collections>.

It is available in German and English.

### Abstract:

European universities house a variety of collections that played, and continue to play, an important role in the development of academic traditions, in the founding and differentiation of individual disciplines, and in the concrete practice of research and teaching. For a long time historians of science have neglected these collections, but in recent years a growing concern with the material dimensions of knowledge cultures (Wissenskulturen) has awakened a greater interest. Yet although increased efforts are being made to identify them, classify their contents and groups of objects, analyse their functions and usages, and to explore the history of individual objects and collections, fundamental research into the full European dimension of collections remains a desideratum. With this background in mind, this article attempts to provide a first historical survey and typology of European collections. The table of contents follows:

- Introduction
- Definition and Characterization
- The State of Research
- The Historical Development of European University Collections

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Inventory: Types of Collections

Functions

- The Collection as a Primary Material Basis for Research and Teaching
- The Collection as Archive
- The Collection as a Laboratory
- The Collection as a Permanent Academic Classroom
- The Thematic Collection Providing Temporary Teaching Support
- The Historical Collection as a Source for Studies in the History of Science
- The Collection as a Place for Exhibitions

Conclusion and Outlook

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- Notes

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STUDENT GALLERY ASSISTANTS ARE AN IMPORTANT PART OF THE PROGRAMS OF LUTHER W. BRADY ART GALLERY AT GEORGE WASHINGTON UNIVERSITY IN WASHINGTON, D.C., USA

by olivia kohler-maga> With a full-time staff of only two at the Luther W. Brady Art Gallery, we rely on our Gallery Assistants daily to help greet visitors, answer phones, do research and complete a multitude of other tasks. Most recently, our gallery assistants have been functioning as the “social media team” behind the Gallery’s blog, Facebook, Pinterest, and Twitter. Sometimes we ask our students to take on projects themselves or become a part of a team working alongside the Director and myself as a peer. For this newsletter we asked two of our gallery assistants to describe a project in which they were involved during the Fall 2012 semester. – Olivia Kohler-Maga, Assistant Director

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The following is by Gallery Attendant Gianna Balasco:

This is my second year working at the Luther W. Brady Art Gallery and I love the hands-on aspect of this job. I am constantly learning a lot about artwork through research projects and about galleries in general from helping the Assistant Director with various tasks. My job changes daily, but I do everything from transporting artwork to interacting with visitors at the gallery.

Throughout this fall our team has been working on giving the gallery a larger presence on GW’s campus. GW has a very large student body with countless organizations on campus. When

Program Board, GW’s student-run event planning organization, contacted us, we were excited about the potential for collaboration. By working with campus groups the arts can be incorporated into more programming and gain visibility on campus. This was the 2nd year Program Board hosted a GW FotoWeek to promote photography around campus in conjunction with the citywide festival FotoWeek DC. The citywide festival includes photographers of all skills, art lovers, and partnerships with National Geographic, the Corcoran Gallery of Art, and various galleries around DC. Program Board wanted the Brady Art Gallery to be involved so we brainstormed ways that we could help out with the event.

As a staff we gathered to select the winning photos for the FotoWeek contest in collaboration with the Program Board’s art director. Many students submitted photos and entries ranged from people, to photos from abroad, along with some more abstract pieces. Over 60 photos were submitted and we selected the top ten that would be featured at the FotoWeek events along with a winner. The winner’s photo will be printed on gallery note cards and to collaborate with the Program Board further we decided to feature a different photograph from the top ten on our annual holiday card. The holiday card is sent out to all of the Friends of the Luther W. Brady Art Gallery members and the student is recognized on the card.

Throughout FotoWeek we interacted with GW’s Program Board

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over Twitter to promote the event itself, while also publicizing the gallery. We displayed the winning photograph in the gallery in the following weeks as well. We love to see GW students creativity featured around campus. In the future we want to pair with more student organizations and incorporate our resources and creativity to help them out in any way we can.

The following is by Gallery Attendant Andy Johnson:

On November 7, 2012, The Luther W. Brady Art Gallery, in conjunction with the Office for Study Abroad held an event entitled, "Abroad in the Abstract: How to Expect the Unexpected." The goal of the event was to create a discussion about the challenges one would face when studying abroad through the abstract art of Jules Olitski.

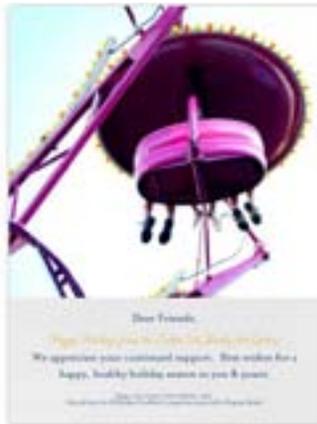
I created flyers for the event to be posted around campus as well as electronic advertising to be sent over listserves.

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The program targeted a very specific audience and we tailored our outreach to those individuals. On the night of the event, I led a group of nine individuals through the exhibition, where they were asked a series of leading questions. These questions I had formulated myself and in collaboration with Olivia, the Assistant Director.

A few study abroad alumni were in attendance to help facilitate the conversation and provide short anecdotes about their experiences. It was important to stress the fact that no answer was wrong and that the contribution of each individual would make this exercise successful.

A series of works were discussed, but



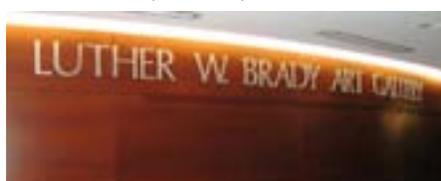
Holiday Card Design final



Gallery attendant Andy Johnson leading gallery discussion about study abroad



The Luther W. Brady Art Gallery



two really stood out. The first work is titled *Ablimech Reflection*. I first had the participants stand as far away as they could from the piece and asked them what colors they saw, and what types of shapes and forms appear. I then proceeded to have them walk as close to the piece as possible. I asked them the same series of questions and their answers were remarkably different. This exercise demonstrated that everything is not as it may appear and taking a different perspective may be the solution.

At the second work, *Mary Flayed*, I asked the participants to describe what the surface of the work reminded them of. The answers were varied and helped to illustrate that everyone sees the same thing differently.

We then proceeded to discuss the small indent on the top left corner of the work and whether it was a mistake that was purposefully left or a type of signature of the artist. Through this exercise the participants understood that it is acceptable to make mistakes. It is part of the learning process. Whether the indent was a mistake or not, the artist clearly thought it important to keep the surface unchanged. Several strong connections were formed between the idea of this mistake on the surface and the importance of studying abroad. The study abroad alumni shared some of their stories about mistakes they made while abroad and how they learned and progressed from them.

At the end, a small reception with beverages and hors d'oeuvres was held. The participating students and the study abroad alumni and staff were present and a casual discussion with helpful hints and tips for studying abroad formed.

## UNIVERSITY OF THE WEST INDIES ESTABLISHES MUSEUM

by [suzanne francis-brown](#)> The University of the West Indies, intellectual hub of the Caribbean region since it opened its doors to students in 1948, has established a museum to focus primarily on its history and development and its interaction with the region it serves.

The idea of a museum at the institutional level is not itself new. The early administrators must have thought about it, because British architects Norman & Dawbarn included a museum in their early drawings of the then University College of the West Indies – interestingly, in much the same location, though they saw it as a stand-alone structure. Through the years, the idea has come and gone; with more success attending the development of several specialist study collections, some of which have come to be framed as museums – such as the Geology Museum in the Department of Geography and Geology at UWI’s Mona Campus, Jamaica, and the Zoology Museum in the Zoology Department at the St. Augustine Campus, Trinidad & Tobago.

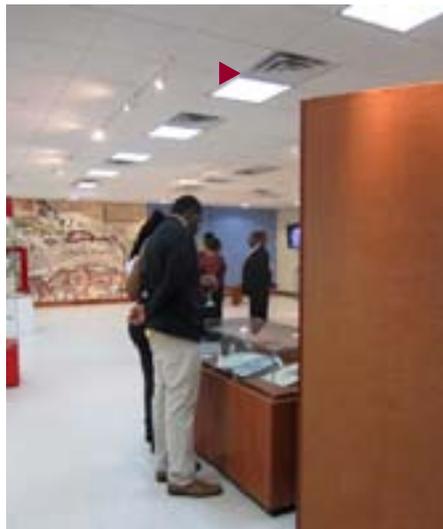
But when planning started for a UWI Regional Headquarters building, Vice Chancellor Nigel Harris made space for a small institutional museum just off the lobby. The museum opened its doors in June 2012 with a visiting show: a week-long 50th anniversary exhibition of art from the Republic of Trinidad & Tobago in the southern Caribbean. The first curated exhibition, at the end of June, focused on the roots and symbols of the university.

This ‘Origins’ exhibition has served as the context for building a collection of artifacts related to the university’s development, some items on loan from library or archive and others gifted to the museum. The plan is to build a permanent exhibition that reflects

the history and development of the UWI, and to host changing exhibitions on issues that are in various ways relevant to both the university and the region. The geographic spread of the Caribbean region presents challenges which we hope to overcome through the development of virtual as well as physical presence.

Establishing administrative and governance parameters, building a collection, fund-raising and reaching out to potential stakeholders, are the early areas of focus.

You can check out the UWI Museum on our blog: [uwimuseum.wordpress.com](http://uwimuseum.wordpress.com) and see our current posts. Click to ‘follow’ and be notified when there’s a new post.



Gallery at the new museum

## THE NEWS

## ICOM’S TRAVEL GRANTS FOR RIO TRIENNIAL CONFERENCE

In keeping with its inclusive approach, ICOM is committed to supporting the participation of Board members of National and International Committees, young members and other ICOM members, that are most in need. ICOM will therefore award travel grants for its 23rd Conference, which is to be held from 10 to 17 August, 2013 in Rio de Janeiro (Brazil).

The grants will provide assistance with economy-class airfares, accommodation for the duration of the conference, fees and visa costs. In addition, ICOM Brazil, the Organising Committee of ICOM Rio 2013 and their partners are offering two-week internships in Brazilian museums within the travel grants programme.

Young members and those residing in countries belonging to categories 4, 3 and 2, as defined in the ICOM membership grid, will be prioritised for receipt of the grants. The grantees will be selected on the basis of written applications in which they must state their reasons for attending the event and the benefits they expect to derive.

The application deadline is 4 February, 2013. The decision will be communicated from 29 March, 2013 onwards.

The guidelines related to the travel grants as well as information on the internships in Brazilian museums are available on ICommunity.



Rio de Janeiro, Brazil, site of ICOM (and UMAC) conference in 2013

## WITHOUT A MURMUR, AN ALL-FILIPINO EXHIBIT, AT DE LA SALLE COLLEGE OF SAINT BENILDE IN MANILA

by *jelina maglalang*> Without a Murmur is the Museum of Contemporary Art and Design's third exhibition for the year and its first all-Filipino exhibition. Opened last November 7 at the School of Design of the De La Salle-College of Saint Benilde (DLS-CSB) in Manila, the exhibition features Lani Maestro (b. 1957), Maria Taniguchi (b. 1981), At Maculangan (b. 1965) and Roderico Jose Daroy (b. 1954).

Lani Maestro recently received the 2012 Hnatyshyn Foundation Visual Art award, a prize for outstanding achievement by a Canadian artist. Her works in the exhibition include her region (sound installation, 2006/2012), mon Afrique (installation with video, 2006/2012), and cine-ma (installation with rear projection, DVD; 2007/2012). Ms. Maestro stayed for ten days to oversee the installation of her works and had a chance to work with some programs in the DLS-CSB's School of Design and Art. In the first ever performative talk held last November 10, Ms. Maestro read the texts from her work her abandon and was accompanied by Jayvee del Rosario of the University of Santo Tomas on a drum. The texts were installed to surround a gallery space in abroad, but in the November 10 activity, the texts were surrounded by listeners, not viewers, who were seated in a semi-circle.

Maria Taniguchi's Figure Study (earthenware clay, 1080p HD video. Monitor, plywood; 2012) is part of a larger project and appears as a continuing work as the viewers' attention shifts from the video to the clay slabs and back to the video again. The video runs for 37 minutes and shows two men digging for clay in Zamboanguita, a place 28 kilometers away from Dumaguete, Negros Oriental where Maria was born. There is a 10 minute segment where the monitor is completely black. The slabs have areas that are blackened from the firing done. Arranged horizontally in the mezzanine of the MCAD, the work's flat surface seem to be further emphasized. Even the sound produced during the act of digging sounds flat because of the regularity of the action.

At Maculangan's Terminal (video, 2012) and Roderico Jose Daroy's Untitled (Anus of the Sun) book-ends the length of the exhibition space. Yet, their placement also allows the works to extend this length visually and virtually. In Maculangan's case, the large-scale projection provides for the viewers an approximation of the feel of an actual airport terminal. Daroy's installation brings in elements from outside of the museum's space – soil, grass, plants -- and have the viewers' eyes move up and down as they take in the tiles and the grass on the wall and the floor.

Lani Maestro recently received the 2012 Hnatyshyn Foundation Visual Art award, a prize for outstanding achievement by a Canadian artist. Her works in the exhibition include her region (sound installation, 2006/2012), mon Afrique (installation with video, 2006/2012), and cine-ma (installation with rear projection, DVD; 2007/2012). Ms. Maestro stayed for ten days to oversee the installation of her works and had a chance to work with some programs in the DLS-CSB's School of Design and Art. In the first ever performative talk held last November 10, Ms. Maestro read the texts from her work her abandon and was accompanied by Jayvee del Rosario of the University of Santo Tomas on a drum. The texts were installed to surround a gallery space in abroad, but in the November 10 activity, the texts were surrounded by listeners, not viewers, who were seated in a semi-circle. The exhibition runs till 13 February 2013.



photos by David Ayson

## INSIDE AND OUTSIDE MUSEUMS IN BURMA

by peter stanbury> What seems a good idea at the time doesn't always turn out the way one had envisaged. As Burma (also called Myanmar) has been open to individual visitors for over a year it seemed an enticing place to visit en route to the UMAC (International Committee for University Museums and Collections) conference in Singapore. Actually it is not really on the way at all, it is further north and west and one has to go via Bangkok or Kuala Lumpur. But what does that matter, once you have decided to go?

There are still places in Burma where visitors are not welcome, mostly near the borders of other countries, but there is still plenty to see and one feels welcomed by smiles and offers of advice from ordinary citizens. Official welcome is less encouraging. A visa takes a month to obtain. There is not one public ATM in Burma at the time of writing – this means you must carry an uncomfortable amount of cash that can normally be exchanged only at official banks. However, not once did I feel threatened by theft.

My reason for going to Burma was to see if the National or Regional Museums would appreciate volunteers as in Cambodia or the Philippines. In spite of writing beforehand and offering in person it became clear that museums are still under strict control. Locals seldom visit and it seemed to me, few international visitors bother to go. The buildings are enormous caverns; in the galleries large historical exhibits cover along the walls. Both labels and staff are scanty. Staff appear to be under strict instructions not to encourage communication; it is as though there is behind the scenes still a strong governmental control or influence. Photography, with or without flash, within museums is prohibited for no good reason. Private citizens with a collection of important objects may not start their own museum.

The conservation of animals and plants appears to be treated by the authorities as important; national parks are established and there are trained rangers within the parks.

Burma is a land of spiritual people. Whereas Chinese often make money make more money, wealthy Burmese would rather endow a pagoda, temple or build a religious structure. There are thousands upon thousands of temples and stupas, a few big and well patronized but many small and in ill repair. To become a monk, or work for monks, even for a short time, is considered an important contribution to one's life and to the community. Buddhism is the way of life.

THE NEWS



Top to bottom: Pagodas near Bagan, National Museum Shop, Bagan Museum, Bagan museum entry

photos by Peter Stanbury

CONTINUED ▶

BURMA CONTINUED ▶

The pagodas and the philosophy of the people make the whole of Burma a living museum, so visit as soon as you can and enjoy whatever it is that fascinates you: you'll find it there in this country of 50 million people (5 million in the big city of Yangon (Rangoon)).

As in any Asian country, many crafts are practiced – weaving, lacquer work, carving and gilding although some souvenirs and many useful and industrial objects are imported. Before the military rule people in different regions of the country wore distinctive clothing; even in one region clothes clearly distinguished one's position in the community.

THE NEWS

Meals are built around rice with the addition of curry, clear soup, hot dip and vegetable fingers to scoop the dip, salad and cooked vegetables, crisps of some dried vegetable, followed by fresh fruit – really a mixture of Indian and Chinese cuisine.

While independent travelling is feasible, for the first time visitor a guide is advisable if one is to make the most of one's visit and to spread your dollars as widely as possible. I can recommend a good one!



photos by Peter Stanbury

top to bottom: farm life, pagoda, pagoda at sunset



photos by Peter Stanbury

သန္ဓေစေ့ပြေပြေပြေ

- ပြည်တွင်း/ပြင်ပ - နှစ်(၁၀၀၀)ကျော်ပြေပြေပြေ
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- ပြည်တွင်း/ပြင်ပ - ပြေပြေ (၂၀၀)ကျော်

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 နိုင်ငံခြားသားများအတွက် US\$ 2

**CULTURAL MUSEUM**

- MUSEUM OPEN - FROM 10:00AM TO 4:00PM
- MUSEUM CLOSE - ON EVERY MONDAY, TUESDAY AND GAZETTED HOLIDAYS
- MUSEUM ENTRANCE FEES - FOREIGN VISITORS US\$ 2

top to bottom: farm life, fisherwoman, fisherwoman, regional museum

## INTERNATIONAL SYMPOSIUM ON SCHOOL LIFE AND SCHOOL HISTORY MUSEUMS AND COLLECTIONS IN LJUBLJANA, SLOVENIA, ANNOUNCED



by branko sustar> You are invited to the 15th International Symposium on School Life and School History Museums & Collections in Ljubljana, Slovenia, on 26-29. June 2013.

The theme of the conference is Creating links in education: Teachers and their associations as promoters of pedagogic development (historical and museum aspects).

Deadline for the proposal of abstracts submission: 20th January 2013. Symposium Website: <http://www.ssolski-muzej.si/slo/symposium2013.php>

The aim of the symposium, which connects school museums and researchers into the history of education, is to present and explore the professional historical contribution of male and women teachers and particularly their associations to the development of schools and pedagogy, as well as to cultural and general development. Teacher associations united the teaching profession in the establishment of their (trade union) interests, had a significant influence on the development of teacher education (including their adult and continuing education) and, through teaching and educational publications of different ideological orientations, helped to shape the development of education. Teachers' gatherings, publishing activities and the appearance of school museums were among the most important forms of activity.

Teacher associations and their regional, national (ethnic), state and international connections went beyond the local importance of frequently very diverse activities. They were marked in particular by individual teachers who were important for a particular village, town or wider region. Through changes that took place over time, we can also discern the differing importance attributed to the teaching profession, which is why we also encourage comparative analyses of the role of teachers and their associations.

Contributions offering an overview of a wider region or even a whole country are particularly welcome, as are presentations and analyses of archive and museum material and, above all,

insights into our museums through an analysis of exhibitions on this subject.

The theme of teachers, teacher associations and their work and other connections in education is directed at specialists working in museums both large and small and in other collections related to school and education, as well as at researchers and lecturers who are involved in the history of education at universities, institutes and in archives.

The presentation of museological news of the family of education / school museums and successful museum projects regards to the history of education are welcome.

The working language of the conference is English. Paper presentations should last between 15-20 minutes, including 3-5 minutes discussions after presentation at plenary sessions and 90 minute parallel sections.

The "Babel Section": Only one 90 minute session of the parallel sections (each with a maximum of 4 to 5 presentations) will take place in three groups for participants from the Germanic, Romance and Slavic language areas in one of these languages. Please note that the 'Babel Section' is designed for the colleagues who work at small school museums without earlier experiences with English, the lingua franca of the modern era.

Conference fee: All participants, including paper presenters, are expected to cover travel and accommodation costs as well as the conference fee with their own resources. Conference fee cover all symposium sessions, program materials, coffee breaks, two lunches and receptions. Conference registration will open 20th February 2013.



University of Ljubljana, Slovenia

## BIG FOOD: HEALTH, CULTURE AND THE EVOLUTION OF EATING AT YALE UNIVERSITY PEABODY MUSEUM OF NATURAL HISTORY, NEW HAVEN, CONNECTICUT, USA

**by jane pickering**> Big Food: Health, Culture and the Evolution of Eating was an exhibition at the Yale Peabody Museum of Natural History that explored the biological, social, cultural and societal forces behind the worldwide obesity epidemic. On exhibit from February 11 - December 2, 2012, it was produced through a collaboration between the Yale Peabody Museum of Natural History, CARE: Community Alliance for Research and Engagement at the Yale School of Public Health, and the Yale Rudd Center for Food Policy and Obesity. Exhibitions at university museums typically focus on collections but as the public face of our parent institutions we also have resources and responsibilities to interpret the complex issues that are researched and studied around us. The Peabody was challenged to do that by a faculty member in the School of Public Health who suggested we think about an initiative on this fundamental health issue facing both our local urban community and the rest of the world. While science and children's museums commonly address this topic their focus is usually on the body's physiology, nutritional needs, and how to live a healthy lifestyle. In contrast, as a university museum, we could bring together a multi-disciplinary team from psychology, anthropology, public health, and environmental studies to explore the diverse issues behind this epidemic. Beginning with neuroscience and genetics, Big Food examined behavioral choice in nutrition and exercise as well as the influence of social, environmental, and cultural settings. Using a family-friendly approach, visitors investigated our origins as hunter-gatherers; explored societal pressures such as the progressive growth of portion sizes and media influences on food preferences; and considered the serious health consequences as, for the first time, over-weight and obesity surpass under-nourishment as the world's leading food and nutrition problem. The exhibit finished with a challenge for visitors to reflect on their role in personal and community health and the sustainability of our food system.

THE NEWS

Programs included an event that highlighted indigenous hunter-gatherer communities in the 21st century, the launch of New Haven's Food Action Plan with local politicians and officials, as well as numerous lectures, food tastings, film showings, and family-focused events. An extensive K-12 program reached about 20,000 students. A pre-visit and post-visit survey of 170 students asked a series of questions regarding changes that they might make following their visit to Big Food. Students reported intending to make important changes with regard to food and beverage intake as well as physical activity. In addition, using a special Facebook poll (<http://takeastand.research.yale.edu/poll/>) as well as voting in the exhibit itself, more than 82,000 votes have been recorded from visitors committing to healthier lifestyle choices for themselves, their families, and their communities. Visitors also made many comments in emails and Facebook posts about how the exhibit had impacted them – here are just a couple:



Food corridor



Five pounds of fat!

photos by Harold Shapiro

CONTINUED ►

## BIG FOOD CONTINUED ►

"I loved the exhibit! I visited with French friends horrified by the hall of American food and while I was shocked I wasn't entirely surprised! The sugar in my iced tea, however, has gotten me to give up bottled beverages entirely - my heart, my waistline and my mother all thank you!"

"I visited the Peabody this weekend to see the Big Food exhibit. I'm sure you've heard from many people, but I didn't want to let it pass without telling you how truly terrific it is. I watched people of all ages discuss several of the displays. It was really making an impact." [Health professional]

## THE NEWS

Food is fundamental to life. But our eating habits have become incredibly complex, involving many aspects of daily life far beyond addressing simple nutritional needs.

Understanding that complexity requires knowledge and participation from many disciplines. Since, as Stephen Weil states: "Museums are quintessentially places that have the potency to change what people may know or think or feel, to affect what attitudes they may adopt or display, to influence what values they form" university museums like the Peabody have the opportunity (and some would say a responsibility) to use their resources to promote such a holistic approach to the significant challenges that face us in the 21st century.

The exhibit's presenting sponsor was the Anthem Blue Cross and Blue Shield Foundation. Other organizations that supported the exhibit were: The Patrick and Catherine Weldon Donaghue Medical Research Foundation, General Electric healthymagination, Community Foundation for Greater New Haven, Yale-New Haven Hospital, Yale School of Medicine, The Anna Fitch Ardenghi Trust, Bank of America, N.A., Trustee, and Blue State Coffee.



*Big Food: Sugar, Sweetened Beverages*



*Big Food: Healthy and unhealthy Organs*

## WINDOW TO THE PAST: THE NATIONAL UNIVERSITY OF OSTROH ACADEMY MUSEUM, UKRAINE

by [svitlana muravska](#)> The main purpose of foundation of The National University of Ostroh Academy Museum. The Museum of Historical Memory, was to familiarize the publicity with unknown but beautiful pages of Ukrainian history, particularly the Count Ostrozski who founded the Ostroh Academy in 1576, the first higher educational institute in Ukraine. Now Ostroh is a small town in Rivne region (Ukraine) with a population of 15,000 inhabitants, but it was given the name of "Volyn Athens"—the Athens of the Volyn region—at the beginning of the 17th century. Ostroh Academy ceased to exist in 1636.

Ostroh Academy's revival started at the initiative of the local regional "Heritage" association after Ukraine's independence in 1991. The first decree creating a new Ostroh University was issued on April 12, 1994. Now the Ostroh Academy has the status of National University.

The National University of Ostroh Academy Museum was established in 1998 with the purpose to study and promote the history of the original Ostroh Academy. Initially, the museum was allocated a single room. Later, sources of funds and holdings were diversified to include the Ostroh family's private archives and a collaboration was begun with Polish and Ukrainian archives and libraries. Gifts and purchases increased its collection and now the Museum has more than two thousand objects in its collections.

The Center's staff created several museum exhibit rooms. Objects are grouped according to topicality and chronological order: the exposition of the history of the NUOA, the collection of icon paintings, the collection of books printed during the 16-18th centuries, the exhibition dedicated to the history of the contemporary NUOA, the caves of the Capuchin monastery (18th century), and the underground art gallery.

CONTINUED ►

## OSTROH ACADEMY CONTINUED ►

The largest exhibit is dedicated to the foundation and development of Ostroh Slavic-Greek-Latin Academy and the Ostroh publishing house, led by Ivan Fedorovych. The exhibit also explains the role of Ostroh as a religious center of the Ukrainian lands at the end of the 16th to the first half of the 17th century. Among the exhibits are portraits of University founders, benefactors, teachers and students. There are many copies of documents in Polish archives concerning the history of Ostroh Academy and a photocopy of an early student notebook, among other objects.

The museum exhibits many original documents and artifacts from the 16th and 17th centuries. In particular, there are dishes from the that period, tiles depicting the coat of arms of Prince Vasyl Ostrozkyi, a brick signed by Ivan Fedorovych, ceramic ware and bottles for medications made by Capuchin monks, massive brick of 18th century with ancient cross-shaped symbol of sun and tiles found by students during archaeological excavations. Original documents, such as letter, signed by Prince Vasyl Ostrozkyi himself and fixed by his red color stamp (1594) are points of interest as well.

Apart from the main museum dedicated to the history of Ostroh Academy, the exhibition halls of the Museum of Historical Memory include the ecumenical Saint Theodore Ostrozkyi church. There is a collection of icon paintings of 18th- 19th centuries. All the icons are the gifts of graduates, according to the existing university traditions. Some of them belong to the icon-painting association of 12th-13th centuries. The icon "Christ Pantocrator and St. Stephen" (dated the first half of 18th century) is an object of worship at Ostroh Academy, and due to its fantastic history has several times attracted the interest of media.

The museum collection of ancient books is located in separate apartment. It numbers more 50 original books and is the second largest ancient printed book collection among those ones of Ukrainian universities. There are books printed in Lviv, Kiev and other towns during the 16th to 18th centuries.

## THE NEWS

The caves of the Capuchin monastery are, to some extent, the visiting card of University. The exact time of their construction was not specified, yet it is known for sure that they did exist at the beginning of 17th century. They were funeral service facilities for burying especially honorable monks and monastery founders.

The Room of Memory featuring previous owners of the academy architectural complex is dedicated to the history of buildings in which the university



top to bottom: caves of the Capuchin monastery, archaeology exhibit, the collection of ancient books

CONTINUED ►

is functioning now. There is a Capuchin monks' dormitory, Count Bludov Women's College (1865-1922), a teacher's seminary of the interwar period, and various schools after 1945. Among the exhibits of this display are the carved stone portal of 17th century, possessions of Countess Anna Bludova, founder of the Women's College, documents and photos illustrating activities in the second part of the 20th century.

The newest museum part is an underground art gallery, opened in autumn 2009.

The history of Ostroh Academy attracts numerous visitors. NUOA, its museum and the State Historical and Cultural Reserve in Ostroh achieved a special award "Cultural attraction of Ukraine" in the "Seven Wonders of Ukraine" contest.



top to bottom: the ecumenical Saint Theodore Ostrozkyi Church, The National University of Ostroh Academy



top to bottom: the underground gallery, exhibit on the University's history

## FLORA'S TREASURES. THE ASSESSMENT OF THE GREEN WORLD: EXHIBITION, BOTANICAL GARDEN AND BOTANICAL MUSEUM BERLIN-DAHLEM

by **kathrin grotz**> Our planet's diversity in plants is overwhelming. Today, we know more than 320.000 species of vascular plants worldwide. For more than four centuries botanists have been trying to comprehend the abundance encountered on all continents, habitats and climatic regions. However, their knowledge is still incomplete and constantly changing.

Flora writing is one of the basic assignments of biodiversity research. These annotated inventories of a region's plant diversity allow us to capture "Flora's Treasures", as well as to categorize plants in the field. These "stock-taking" activities along with constant monitoring become increasingly important, as global plant diversity is increasingly threatened by human interference.

Learn about functions and work flow of Floras and meet the people behind important projects. Interactive stations as well as bibliophilic treasures await you in this exhibition. For kids there is an activity room with games, books, drawing materials and binoculars.

The exhibit is open until 24.2.2013.  
<http://www.bgbm.org>



photos by Christine Hillmann-Huber, BGBM



top: opening of the exhibit Flora  
Bottom left and right: visitors in the exhibit

## MATHEMATICAL BEAUTY: D'ARCY THOMPSON AND THE SCIENCE AND ART OF FORM AT UNIVERSITY OF DUNDEE, SCOTLAND

by **naomi muir** and **matthew jarron**> One year ago, the University of Dundee Museum Services in Scotland became one of only six museums in the UK to receive funding from the Art Fund's RENEW scheme, being awarded £100,000 over two years to build a collection of art inspired by the extraordinary polymath D'Arcy Thompson, who was the first Professor of Biology at what was then University College, Dundee (1885-1917), then Professor of Natural History at the neighboring University of St. Andrews (1917-1948).

THE NEWS

According to the renowned art historian Professor Martin Kemp, "In the worlds of art and architecture, D'Arcy Thompson probably exercised a greater impact than any scientist of the 20th century". His classic 1917 textbook, *On Growth and Form*, pioneered the science of mathematical biology, proposing for the first time that the apparently complex ways that organisms grow and the forms that they take could be explained by fundamental rules of physics and mathematics. He showed that there were hidden patterns in nature, and that all organisms were constantly being affected by the forces acting upon him. Most controversially, he appeared to challenge Darwinian theory by demonstrating that

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UNIVERSITY OF DUNDEE, SCOTLAND, CONTINUED ►

sudden transformations could occur from one type of animal to another, according to mathematical principles.

D’Arcy’s ideas have proved enormously influential on an amazing number of artists, from the 1930s up to today. There is also an increasing interest in natural history collections, as shown by the number of artists using the D’Arcy Thompson Zoology Museum at the University of Dundee (which houses D’Arcy’s surviving collection of specimens, models and charts) and the Bell Pettigrew Museum at the University of St. Andrews. The RENEW project aims to increase awareness among contemporary artists of the potential of such collections and introduce them to D’Arcy Thompson’s revolutionary ideas.

As part of the project, January 2013 will see the opening of three related exhibitions. Many of the works acquired so far through the RENEW scheme will be shown in an exhibition being hosted by the University of St. Andrews Museum Collections Unit at the Gateway Galleries from 17 January to 2 March. Entitled *Mathematical Beauty: the Science & Art of Form*, it will also feature related works from both universities’ collections.

THE NEWS

The artworks displayed explore morphology – the study and art of form and the structure of organisms. D’Arcy Thompson’s ideas on morphology and morphogenesis (the process of developing form) can be clearly seen in works by modernist artists Henry Moore, Barbara Hepworth and Wilhelmina Barns-Graham, while D’Arcy Thompson’s desire to collect, catalogue and explain the natural world has informed Scottish artist Will Maclean’s mixed-media box construction, *Portrait of a Polymath* – D’Arcy Thompson’s Daybook (2008). Also included

are works by painter Roger Wilson, sculptors Bruce Gernand and B. E. Cole, ceramicist Fiona Thompson, digital artist Daniel Brown and recent graduates from Duncan of Jordanstone College of Art & Design (part of the University of Dundee) such as Lauren Gentry and Jennifer Robinson. The exhibition also offers the opportunity to see some of the objects from D’Arcy Thompson’s collections that provided the impetus for many of the pieces on display.

At the same time, the University of Dundee Museum Services will be hosting two contemporary exhibitions of artists involved with the project. In the Tower Foyer Gallery, London-based painter Mark Wright will show large-scale abstract paintings suggestive of cellular forms, while in the Lamb Gallery three artists are showing – London-based Lindsay Sekulowicz (who recently completed a residency in the D’Arcy Thompson Zoology Museum in collaboration with the Barns Graham Charitable Trust and the Royal Scottish Academy), Falmouth-



top: Daniel Brown, *Flowers*, still from digital art installation, 2012  
Presented by the Art Fund to the University of Dundee Museum Collections, 2012,



Gemma Anderson, *Isomorphology: Four Fold Symmetry, Animal, Mineral and Vegetable*, hand-painted copper etching, 2012, Courtesy of the artist

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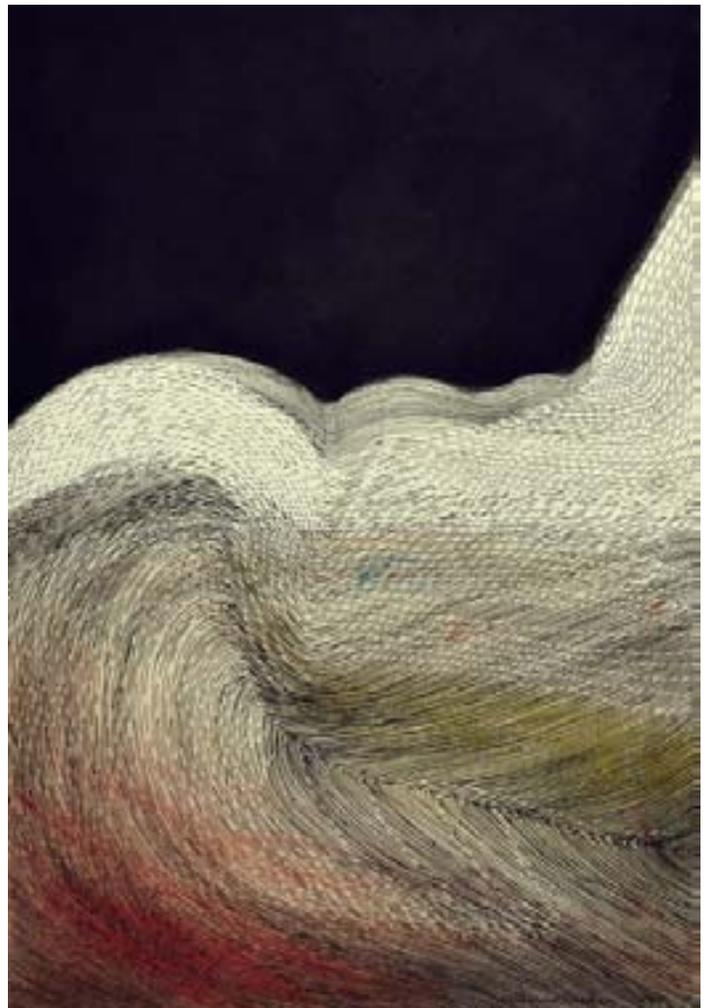


above: *Model of chicken embryo development by Les Fils d'Emile Deyrolle, c.1890s D'Arcy Thompson Zoology Museum, University of Dundee Museum Services*  
right: *Wilhelmina Barns-Graham, Overflow, ink and mixed media on card, 1980, Presented by the Art Fund to the University of Dundee Museum Collections, 2012, copyright Barns Graham Charitable Trust*

based Gemma Anderson and Dundee-based Mirna Sarajlic. All use drawing as a means of understanding the natural world.

To accompany these exhibitions, there will be an exciting programme of events and activities. The D'Arcy Thompson Zoology Museum will house installation pieces by current Masters of Fine Art students from Duncan of Jordanstone College and also host an adult drawing workshop. There will also be talks at the University of Dundee by artists Mark Wright and Lindsay Sekulowicz, and by art historian Petra Lange-Berndt from University College London. The University of St. Andrews will be holding art sessions and hands-on workshops for schools and families and will have talks by Roger Wilson and Matthew Jarron as well as other activities.

For full details of the St. Andrews events, visit [www.st-andrews.ac.uk/musa/](http://www.st-andrews.ac.uk/musa/) or contact Naomi Muir at [neem@st-andrews.ac.uk](mailto:neem@st-andrews.ac.uk) or 01334 461663. For the Dundee events, visit [www.dundee.ac.uk/museum](http://www.dundee.ac.uk/museum) or contact Matthew Jarron at [m.h.jarron@dundee.ac.uk](mailto:m.h.jarron@dundee.ac.uk) or 01382 384310.



GOLDSTEIN MUSEUM OF DESIGN, UNIVERSITY OF MINNESOTA, USA, WILL PRESENT REDEFINING, REDESIGNING FASHION: DESIGNS FOR SUSTAINABILITY

by sharlene balik> The exhibition turns on the idea that sustainable clothing designs will only become a viable alternative when designers and producers provide clothing designs that are desirable to consumers. The exhibition will present 46 pieces from 30 designers. The pieces were selected from over 200 designs of students and designers from the USA, Australia, Europe, and Asia , all of whom responded to an invitation from the exhibition curators to submit designs that exemplify sustainability.

The submitted design prototypes can be the result of up-cycling, repurposing, or reclaiming garments, materials, or products; producing garments that have multiple purposes or looks; or converting heirloom or memorable garments or textiles to a different use.

The judges reviewed for aesthetics, craftsmanship, and creativity. Most winning designs will be presented as objects; some will be presented digitally.

This exhibition is being used as a real - world assignment for graphic design students enrolled in the course "Text & Image", which is offered through the College of Design at the University of Minnesota Twin Cities. The Goldstein Museum of Design staff and the curators of the exhibition chose the design of Ellen Schneider from all the students' submissions. Ellen's design will be used as the graphic identity for this exhibition.

Support provided by University of Minnesota Extension, College of Design, Imagine Fund Annual Faculty Award, Fashion Avenue (Lead Sponsor), Wet Paint, Treadle Yard Goods, and Goldstein Museum of Design.

THE NEWS



above, top to bottom: Amy Li-Fen Chang, Jean Parsons right, top to bottom: Seoha Min, Sviben original, Sviben redesign



from *sébastien soubiran*> *University heritage today: Beyond public engagement?* Is the theme for the Universeum Network meeting at the University of Valencia, Spain, 6–8 June 2013

#### Call for Papers

The European Academic Heritage Network UNIVERSEUM announces its 14th annual meeting. UNIVERSEUM invites submissions of papers on academic heritage in its broadest sense, tangible and intangible, namely the preservation, study, access and promotion of university collections, museums, archives, libraries, botanical gardens, astronomical observatories, and university buildings of historical, artistic and scientific significance. The theme of the conference is ‘University heritage today: Beyond public engagement?’ Papers on other topics are welcomed too. Post-graduate students are especially encouraged to attend.

The creation, promotion and dissemination of knowledge in the arts, sciences and humanities are the ultimate goal of universities. No doubt, university heritage — in all its forms — exists to be accessible to diverse audiences both at local level and also to the broader scientific community and the general public. However, the complexity of university heritage encompasses a diversity of issues that rests beyond the public sphere. Twenty years ago, when the university heritage movement began, there was a sense of emergency, as many collections were abandoned and at risk. What are the main concerns today? Does that sense of emergency still persist? What are the issues that should be addressed in a Europe that is going through major social, political and cultural debates and in a university that is also changing? In this conference, we welcome experiences, case-studies and in-depth papers that help us identify more precisely the nature and specificity of these issues and concerns.

The conference language is English. Paper presentations will be 15 min. or 20 min.. A poster session will be also organized. A specific website will be provided soon with accommodation details, a preliminary programme and the abstract template.

Please send abstract proposals of no more than 200 words to the email address below before 28 February 2013. Include a short biography highlighting main research interests (max. 50 words).

For proposals and inquiries, please contact: Pedro Ruiz-Castell  
UNIVERSEUM 2013 Chair, [pedro.ruiz-castell@uv.es](mailto:pedro.ruiz-castell@uv.es)

#### Program Committee:

José Ramón Bertomeu, University of Valencia (Spain).  
Laetitia Maison-Soulard, University Michel de Montaigne (France)  
Sébastien Soubiran, University of Strasbourg (France)  
Roland Wittje, University of Regensburg (Germany).

Marta Lourenço, University of Lisbon (Portugal).  
Pedro Ruiz-Castell, University of Valencia (Spain).  
Sofia Talas, University of Padua (Italy).



University of Valencia



University of Valencia

## 'DISCOVERY, DISPLAY AND DEBATE: NEW AGENDAS FOR UNIVERSITY MUSEUMS CONFERENCE AT THE UNIVERSITY OF EAST ANGLIA, NORWICH, UK, WITH COLLEAGUES FROM JAPANESE UNIVERSITY MUSEUMS.



*Hokkaido University Museum*

by **simon kaner**> Despite being located at either end of the Eurasian continent, there are some remarkable connections and synergies between university museums in Japan and their counterparts in the UK. The term 'University Museum' has only been applied to Japanese institutions since the 1990s, when various collections and facilities across various campuses were brought together, often to form new 'comprehensive' or 'integrated' museums (sogo hakubutsukan in Japanese). And yet connections between the older established university museums in the UK and Japanese university collections go back to the 19th and early 20th centuries, when pioneers such as Shôgoro Tsuboi, Tokyo University's first professor of anthropology studied London in the late 1880s, and the creator of Japan's first university Department of Archaeology, Kôsaku Hamada, studied with Flinders Petrie, resulting in a fine collection of Egyptian archaeology being housed at Kyoto University.

Collections and museums have the potential to play a major role in defining the university in the 21st century. Indeed in the UK, institutions such as the Pitt Rivers Museum in Oxford, some established in 'pre-disciplinary' times, were central to envisioning new disciplines and how they related to each other.

On 24 and 25 October 2012, museum professionals and academics from the UK and Japan met at the University of East Anglia (UEA) in Norwich to discuss the future of university museums in a conference entitled, 'Discovery, Display and Debate: New Agendas for University Museums'. The workshop was sponsored by the Japan Society for the Promotion of Science, celebrating its 80th anniversary this year, the Sainsbury Institute for the Study of Japanese Arts and Cultures, and was organised through the Sainsbury Institute for Art at UEA.

The specialist one-day workshop was preceded by two public lectures by the Directors of the Kyoto University Museum (KUM), Professor Terufumi Ohno, and the University Museum, University of Tokyo (UMUT), Professor Yoshiaki Nishino, moderated by Charles Clarke (visiting professor at UEA and former Home Secretary who as Secretary of State for Education was responsible for the 2004 University Museums Advocacy Document). Participants in the workshop included Dr. Ken Arnold (Wellcome Collection), Professor Chris Gosden (University of Oxford), Professor Nick Merriman (Manchester Museum, and Chair of UK University Museums Group), Professor Naoko Iwasaki (KUM), Dr. Masaharu Motokawa (KUM), Professor Masahiro Ôhara (Hokkaido University Museum), and Dr. Hidetoshi Nagamasu (KUM), Professor John Mack (Sainsbury Institute for Art, UEA), Professor Steve Hooper (Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas, UEA), Dr. Veronica Sekules (Sainsbury Centre for Visual Arts), Dr. Simon Kaner (SISJAC and UEA Centre for Japanese Studies), and Dr. Akira Matsuda (School of World Art and Museology, UEA).

The primary goal of the workshop was to discuss new agendas for university museums. This involved defining the role of university museums in Japan and the UK, and exploring potential new collaborations.

The workshop included nine presentations centred on the following themes for discussion:

- Should university museums be different from other museums? If so, how?
- How do university museums express the missions of the universities of which they are a part?
- What is the relationship between a university and its museum(s)?
- How do we classify different kinds of university museums? Are there any limitations in this classification?
- What are the commonalities and differences, advantages and challenges between the 'comprehensive' museums found in Japan and the discipline-specific museums more common in the UK?
- How do the collections acquired and donated by university researchers materialise particular fields of research?

CONTINUED ►

## CONFERENCE WITH JAPANESE MUSEUMS CONTINUED ►

- How can university museums contribute to interdisciplinarity?
- What are the advantages and the disadvantages, if any, of the collaboration of university museums? What if this collaboration is international?
- What funding strategy should university museums adopt?

## THE NEWS

In addressing the first question, there was consensus that university museums are similar to 'other' museums in that they can be great for teaching, facilitating research and innovation. What makes university museums unique is primarily their ability to draw on the many strengths of their parent institution with which they share a negotiated relationship. Two areas of particular focus were interdisciplinarity and the future of university museums.

Regarding interdisciplinarity, it was pointed out that talking to people from other disciplines underpins a methodology for developing new questions to be asked about one's own discipline. Many participants agreed that projects, such as exhibitions, are opportunities for people from various disciplines to come together in ways they otherwise would not have. The importance was emphasised of considering how people are just as diverse as the specimens and objects they study. While most of the discussion revolved around the promotion of interdisciplinarity, however, constantly pushing interdisciplinarity forward might create a 'discipline of interdisciplinarity' resulting in the danger of running out of disciplines to bring together.

Addressing the future of university museums required considering the mission of the university in the 21st century. When collections were first assembled at many universities in the UK, universities were very different things and the museums' audience was not as broad as it is today. The need was recognised for university museums to be reflexive as well as progressive in adapting to the current and future needs of those they serve. University museums are well placed to adduce wonder and the 'Eureka' moment; they can be disruptive and encourage creative misunderstandings; they can generate cutting edge thinking through bricolage and effective branding.

Professor Nishino noted that the university museum is the perfect place for pilot activities and introduced us to his idea of the 'mobile museum', which both attracts sponsors and champions economic efficiency and sustainability through the use of recyclable materials. The phrase 'mobile museum' evokes displays that moves around freely, just like a mobile phone.



*Hokkaido University Museum, Japan*



*Kyoto University Museum, Japan*



*Sainsbury Institute for Art, East Anglia University, Norwich, UK*

CONTINUED ►

## CONFERENCE WITH JAPANESE MUSEUMS CONTINUED ►

Schools, companies and other public facilities are lent a small collection of objects including cases and other exhibition contents for mid and long term periods. This not only markets the museum's collection but also serves to visually emphasize sponsorship. It also makes use of underutilized collections. Other innovative approaches put forward included 'parataxonomy', being used at Hokkaido University as an umbrella for training both specialists and the public in museum processes while at the same time tackling the problem of increasing quantities of unprocessed collections.

All of the presentations emphasised the importance of bringing the collections in the case of universities

## THE NEWS

to as broad an audience as possible, while using exhibition to bring together those involved in various disciplines. Professor Ohno explored how university museums are perhaps uniquely qualified to stimulate the motivation to learn, expressing the research and teaching mission of the modern university. And there was not question that the future funding of university museums in both Japan and the UK is closely tied to success in this endeavour.

A more detailed report of the proceedings of the workshop is available on the website of the Sainsbury Institute for Japanese Arts and Cultures website ([sainsbury-institute.org](http://sainsbury-institute.org)).



Workshop attendees



Panel discussion on interdisciplinarity

## UNIVERSITY OF VIRGINIA AND ROYAL COLLEGE OF PHYSICIANS WIN AWARDS FOR EXHIBITIONS FROM THE BRITISH SOCIETY FOR THE HISTORY OF SCIENCE

by james stark> The British Society for the History of Science Outreach and Education Committee is delighted to announce that first prize in the 2012 Great Exhibitions competition for large displays has been awarded to the Science Museum, London, for Codebreaker: Alan Turing's Life and Legacy. Second prize was won by the Berlin Museum of Medical History at Charité for their exhibition Tracing Life.

The small exhibition category was won by the Royal College of Physicians, London, for Curious Anatomys, whilst joint second place was taken by the National Museums Scotland, Edinburgh, for Reconstructing Lives, and The Museum of Art at the University of Virginia for Making Science Visible: The Photography of Berenice Abbott.

The standard of submissions was extremely high, with entrants from a broad range of regions, including North America, Europe and Britain, covering varied subject areas in the history of science, technology and medicine, from alchemy and acoustics to anatomy and computing.



Example of a "mobile museum": University Museum, University of Tokyo

MEDICAL MUSEION, UNIVERSITY OF COPENHAGEN HOSTS WORKSHOP: 'IT'S NOT WHAT YOU THINK - COMMUNICATING MEDICAL MATERIALITIES'

by lasse frank> On the 8th-9th of March 2013, Medical Museion at the University of Copenhagen will host a workshop entitled "It's Not What You Think - Communicating Medical Materialities."

The workshop builds from a central concern with materiality, asking what can be communicated about and through it, and will be an experimental meeting place for people with a wide range of interests in materiality, medicine and communication. The workshop is less about presenting current work in paper form; rather, participants will be asked to bring along their problems with materiality, medical objects, and their communication. Then, through object sessions, shared discussions and trips to the archives, the participants will work together to come up with partial solutions, pragmatic fixes, and novel approaches.

Invited participants confirmed so far include Sam Alberti (Royal College of Surgeons), Ken Arnold (Wellcome Collection), Annamaria Carusi (University of Copenhagen), Sarah Davies (Arizona State University), Sandra Dudley (School of Museum Studies, University of Leicester), Anthony Dunne (Royal College of Art, London, and Dunne & Raby Design Studio), Maja Horst (University of Copenhagen), Jenell Johnson (University of Wisconsin, Madison), Angela Last (Central Saint Martins College Of Art and Design, London), Zoe Laughlin (Institute of Making, Kings College London), Lucy Lyons (City & Guilds of London Art School), David Pantalony (Canada Science and Technology Museum, and University of Ottawa), and Thomas Söderqvist (University of Copenhagen).

You can read much more about the workshop here, and find a flyer here, or email Louise Whiteley and Adam Bencard on [itsnotwhatyouthink@sund.ku.dk](mailto:itsnotwhatyouthink@sund.ku.dk) with questions. The workshop is supported by the NNF Center for Basic Metabolic Research



Medical Museion, University of Copenhagen

MEDICAL MUSEION, UNIVERSITY OF COPENHAGEN HOSTS 4 DAY PHD COURSE ON 'PUSHING THE BOUNDARIES OF SCIENCE COMMUNICATION'

by louise whiteley> Medical Museion at the University of Copenhagen is hosting a 4 day PhD course on March 4th-7th 2013, as part of the Medical Science and Technology Studies Graduate Programme. The course, 'Pushing the Boundaries of Science Communication', takes an interdisciplinary approach to science communication and medicine, and is described here and on our blog.

The lecturers will be myself and Prof. Thomas Söderqvist from Medical Museion, plus Prof. Maja Horst from the University of Copenhagen and Asst. Prof. Jenell Johnson from the University of Wisconsin-Madison. The course is relevant to students from disciplines including sociology, anthropology, STS, and media, culture, and communication studies, whose research focuses on public health, biomedical research, medical technology or clinical practice. It's also relevant to students from medicine or public health with a strong interest in studying or contributing to public communication, and we'll be mixing lectures with practical and hands-on activities.

If you'd like to take part, you can apply through the course catalogue link above, and please do forward this to anyone who might be interested. If you have any questions about the course, or any tips for materials, activities, or similar courses, send me an email at [louise.whiteley@sund.ku.dk](mailto:louise.whiteley@sund.ku.dk).

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THE NEWS

by ana Isabel díaz-plaza> The Museum of Arts and Popular Traditions of the Autónoma University of Madrid brings together a wide collection of ethnographic objects from throughout Spain.

It was opened in its original headquarters in 1975, following the donation of the private collection of Guadalupe González Hontoria y Allendesalazar. The origin of the collection was born out of an anecdote. It started when Professor González Hontoria won a car thanks to a contest of Profident toothpaste, which she used to travel across Spain collecting different types of craft that, back in those years, was in danger of disappearing. The intense work of collecting led her to create a collection of more than 2,000 exhibits, related to the traditional trades, popular religion, farm and field work—and everything that caught her interest.

The Autónoma University of Madrid appreciated the value of these humble objects and established a Museum, occupying



exhibits and storage

CONTINUED ►

UNIVERSITY OF MADRID CONTINUED ▶

seven classrooms in the Philosophy Faculty, where it was located for over 35 years. The limitation of space forced a jumbled exposition space, more similar to an open store than to a true exhibition. However, despite the limitations, the importance of the collections made it a national reference in the field of Ethnography.

In June 2012, the Museum of Popular Arts and Traditions began a new journey in an exceptional venue, an old corridor house in Madrid.



The Corralas of Madrid are an architectural typology which based its scheme on houses on several floors all of them around a central courtyard. They were mainly humble homes, whose construction was extended in the 19th century with the arrival of immigrants from different parts of Spain to the capital, Madrid, in search of work.

This new headquarters provides to the Museum, for the first time since its creation, all the dependencies necessary for carrying out the activities that society demands today to a museum institution. In addition, the presence of differentiated stores allows selecting collections for their exhibition and improves



Views of the exhibits and the museum building

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## UNIVERSITY OF MADRID CONTINUED ▶

## THE NEWS

the conservation of the pieces. The Corrala of Carlos Arniches Street stands as Temple of the Madrilenian popular architecture and its architecture and function blends with the traditions that the Museum is guarding. The Corrala is also located in a very famous area of Madrid, El Rastro. One of the biggest and oldest flea markets in the city.

The new headquarters of the Museum is also home to the newly-created La Corrala Cultural Center, a versatile space that aims to bring the various activities of the University to the city, creating a dialog to allow a mutual knowledge.

The Museum has reopened its activity in the Corrala with a temporary exhibition of long length based on the Festive Cycles of the Year. A journey through the four seasons reveals the cultural richness in popular traditions more deeply rooted in the country. The cultural programme of the Center is complemented by temporary exhibitions and other activities relating to diverse fields of culture, walking in parallel to the new Museum of Arts and Popular Traditions. For more information email : [museoatp@uam.es](mailto:museoatp@uam.es)



Views of the exhibits and library

## UNIVERSITY COLLEGE LONDON DEPARTMENT OF SCIENCE AND TECHNOLOGY STUDIES ANNOUNCES NEW PROGRAMS

by jon agar> We at UCL are proud to announce the launch of our new Masters Degree programmes. I say “new”, but they draw on decades of experience teaching large and popular masters courses in the history, philosophy and sociology of science.

Admissions for the new 2013-14 MSc programmes are underway, and more details can be found here:

\* History and Philosophy of Science MSc (<http://www.ucl.ac.uk/sts/prospective/msc/historyandphilosophyofscience>)

\* Science, Technology, and Society MSc (<http://www.ucl.ac.uk/sts/prospective/msc/sciencetechnologyandsociety>)

Perhaps you know undergraduate students interested in our wonderful subject who might be interested in a year’s masters study in London? It’s also a chance for them to work with exceptional museum collections in London through our strong ties with the National Maritime Museum and the Science Museum.

For more information about the MSc programmes, visit <http://www.ucl.ac.uk/sts/msc>



## THE MUSEUM NETWORK OF MUSEUMS OF THE FREE UNIVERSITY OF BRUSSELS PARTICIPATED IN THE EUROPEAN ACADEMIC HERITAGE DAY ON 18TH NOVEMBER 2012

by nathalie nyst> Each year November 18th UNIVERSEUM (European Academic Heritage Network) invites the universities to commemorate the European Academic Heritage Day. All over Europe special exhibitions, conferences and other activities celebrate the diversity and richness of university museums, collections, libraries and archives.



*Edible cricket*

In 2012 the Network of Museums of the ULB (Université libre de Bruxelles / Free University of Brussels) proposed at the Ecomusée du Viroin in Treignes a day of free activities and workshops on the theme of gastronomy.

Many information panels presented gastronomy through various points of view: Scientific, artistic or historical as the use of food in painting, how the digestive system works, how acid our food is, etc. Both the exhibition and the workshops illustrated the close links between gastronomy and science and answered the numerous questions of some 200 very curious visitors.

The Physics Experimentarium allowed them to taste diamagnetized grapes. The Museums of Medicinal Plants and Pharmacy seduced the visitors with special drinks the “apéritifs de Philomène” made of specially selected herbs. Finally at the stand of the Museum of Zoology the braver visitors tasted edible insects. Others preferred to enjoy traditional old waffles.

THE NEWS  
What do chemistry and cooking have in common? Can chocolate, beer or vegetables be related to physical phenomena? Various workshops enabled visitors to discover the secrets of molecular cooking and to titillate their taste bud. At the Chemistry Experimentarium they tasted sparkling chocolate.

The European Academic Heritage Day is an initiative of Universeum, the European Academic Heritage Network for the preservation and appreciation of academic material and intangible heritage. Following is the program for the events organized by the Network of Museum of the Free University of Brussels.

18.11.2012, 10.30 > 18.00

Menu

Science Culture Centre of the ULB  
Workshop “Molecular cooking”

Centre for research and technological studies of art works  
Food used in paintings

CONTINUED ►

Ecomuseum of the Viroin

Exhibition Marmites, cocottes et Cie (Pots and pans)  
Cooking workshop: Waffles cooked the old way

Chemistry Experimentarium

Workshop "Chemistry and cooking: How to determine the acidity of food?"  
Sparkling chocolate

Physics Experimentarium

Workshop "Immédiate ice cream"  
Workshop "Emulsion"  
Workshop "Schweppes and UV"  
Workshop "Half life of beer head"  
Workshop "Water"  
Workshop "Diamagnetized grapes"  
Workshop "Float or sink?"

Botanical garden Jean Massart

Demonstration "Variety of cabbages"

Museum of Anatomy and Human Embryology

Formation of the oral cavity (stomodeum)

Museum of Medicine

The digestive tract

Museum of Medical Plants and Pharmacy

The "Boutique of Philomène": Aperitives and digestives  
Food and medicinal plants



*Brussel Sprouts, an excellent source of vitamin C, folic acid and potassium. Contains: vitamin B6, iron, thiamine, magnesium, vitamin A, phosphorus and niacin. Inhibits the growth of tumors.*

MUSEUM AT THE ASTRONOMICAL OBSERVATORY OF KIEV NATIONAL TARAS SHEVCHENKO UNIVERSITY CELEBRATES ANNIVERSARY

by *liliya kazantseva* > Twenty five years ago, in 1988, the Rector officially founded the Museum at the Astronomical Observatory of Kiev National Taras Shevchenko University.

A feature of this Museum is that it started to work long before getting official status, and, in fact, has a much greater age than twenty five years. It actually opened in 1845, as the first scientific institution in Kiev. It was built as a "Temple of Science," only eight years after the opening of the anatomical theater at the University. Shortly after its opening, in spite of the extremely small staff (for the first 70 years it had only two to four staff members) the Observatory continually hosted visitors. Watchmakers came every Tuesday to set their watches by the time observatory clock, the progress of which is regularly controlled by stars. At certain hours, according to the Charter of the University, the Astronomical Observatory and the Cabinet welcomed all comers. For university students of any department, the doors were always open.

Many high-ranking visitors to the University included a trip to the Observatory in their itinerary. For example in the Journal of the Ministry of National Education there is an article about a visit to the Observatory in May 1845 by the son of Emperor Nicholas 1, Prince Constantine, future Lieutenant-Admiral. There are written accounts of regular meetings at the Observatory of local intellectuals, artists, writers and poets, and composers throughout the nineteenth and twentieth centuries.

The "Celestial Circle," a club started in 1910 and lasted for more than a decade. The Club organised lectures and viewings of the sky for the public, published scientific and popular brochures and articles in local newspapers. Members collected funds to build a public observatory. Unfortunately, the war and the subsequent historical events delayed this project.

The University Observatory had a lot of visitors during the 1920s and 1930s. Lists of groups of visitors during that time included military factory workers, railroad conductors, policeman, seamstress, lawyers, and, of course, many students from different educational institutions.

The influx of people was so great that the Director of the Observatory started a petition advocating the establishment of a planetarium in Kiev. A location was selected but again, war postponed this project. It is not well known that from 1948 to 1952 the Kiev planetarium operated on the premises

CONTINUED ►

THE NEWS

of the University Observatory, and its first lecturers were employees of the Observatory.

Immediately after the war another powerful organization, the Kiev Astronomic-Geodetic Society was organized. Its efforts included the popularization of knowledge about the earth and space among professionals and amateurs. This organization organized scientific expeditions, sponsored hundreds of lectures and published many books.

Another great flash of interest in astronomy in Kiev appeared with the beginning of the space age. In July 1957 a visually-optical station for observation satellites of the Earth was installed at the Observatory. Many inhabitants of the city came to see heavenly bodies and listen to stories about them. Solar and lunar eclipses, bright comets, expected "Star rains" and endless "end of the world" speculation all raised media attention to the Observatory and increased visitors.

Astronomy as a world view science has always attracted concerned and thoughtful people of all different social levels and education. Looking for answers to questions about the formation of the world, people of all kinds will go to observatories where you can see with your own eyes, the scientific instruments that allow you to tap into the mysteries of the universe.

All the information about the history of the observatory and its visitors has been preserved in the Astronomical Museum. Its collections include more than twenty-thousand items. At the museum you can see logs of observations—more than 400 have been preserved since 1845. You can also see writings about astronomy from the mid-nineteenth century, manuscripts of scientific papers and published works of Kiev astronomers, photos of various celestial objects, photos, star maps from different ages, and much more.

Major objects on display are the instruments of the observatory.



*top to bottom: Astronomical Observatory of Kiev National Taras Shevchenko University, astronomical instruments exhibit, the main building of Kiev National Taras Shevchenko University*

Many from the nineteenth century are still in working order.

The first list of the instruments of the observatory was compiled by the University's first professional astronomer, Vassily Fyodorov, who later became Rector of the University.

The Astronomical Museum's mission includes education the general public about the history of the Observatory, the history of the creation of Kiev's St. Vladimir University, and the design and construction of the Astronomical Observatory. It also is committed to astronomical education and to preserving knowledge about the beliefs about the universe during the nineteenth century to present day.

In addition to the permanent exhibition of instruments, special exhibits were organized to commemorate the 150th, 160th and 165th anniversaries of the Observatory. Special exhibits also marked the 50th anniversary of the launch of the first Sputnik and the 50th anniversary of the flight of the first man in space, and the 210th anniversary of the birth of Vassily Fedorov. The museum organized six series of popular science lectures around the theme of "Far and Near Universes." One interesting and unusual exhibition in the Observatory

covered the walls with the embroidered artistic works of I. Gandži.

Under an arrangement with the Academic Council of the University in 2009, the museum is defined as a subdivision of scientific research at the University. Perhaps after so many years of its existence, the work of the Astronomical Museum finally will be recognized in the near future. Perhaps after so many years it will receive funding and some staff? I want to believe ...

NEW PUBLICATION ACADEMIC MUSEUMS: BEYOND EXHIBITIONS AND EDUCATION

from amazon.com> *A Handbook for Academic Museums: Beyond Exhibitions and Education* is the second of two companion volumes which, quite simply, aim to aggregate in one convenient place good current thinking on the opportunities and issues unique to academic museums. The result is a collection of best practices, innovations, and sound approaches that offer guidance and inspiration for the entire community, large and small, well-endowed and modestly-resourced alike. This book is - above all - a practical resource. While the first volume addresses key issues related to exhibitions and education, this second volume (available separately) addresses most everything else, including the strategic issues of mission, relationship to the parent organization, phases of birth and growth of academic museums, new technologies, and the collection as an "asset" of the parent organization.

*A Handbook for Academic Museums* is a vital resource for anyone working in or concerned about such museums. It will become the standard text for generations to come." James Cuno, President & CEO, The J. Paul Getty Trust.

"Academic museums are a means through which the academy can engage with the community, both local and national, to allow society to gain access to knowledge - *A Handbook for Academic Museums* demonstrates how this is made possible." Kate Pretty, Deputy Vice-Chancellor, University of Cambridge.

"The essays in this volume provide insight into a range of complex issues facing college and university museums. This Handbook is essential reading for all who work with and benefit from these unique institutions." Kimerly Rorschach, Director, Seattle Art Museum; President, Association of Art Museum Directors

This publication is an extraordinary resource for anyone interested in museums, teaching, and curating." Michael R. Taylor, Director, Hood Museum of Art

Several active UMAC members contributed to this publication. It can be ordered online from several sources.

Publication contents

1. REIMAGINING THE ACADEMIC MUSEUM

*The College Art Museum As The Crossroads* by John R. Stomberg, Mount Holyoke College Art Museum

*Transforming the Manchester Museum* by Nicholas Merriman, The Manchester Museum

*Public Engagement, Research and Teaching: The Shared Aims*

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*of the University of Aberdeen and its Museums* by Neil G. Curtis, University of Aberdeen

*Getting Everyone to Think with Things: New Approaches to Teaching and Learning at the Haffenreffer Museum of Anthropology,* Brown University by Steven Lubar & Emily Stokes Rees, Haffenreffer Museum of Anthropology, Brown University

*The Mellon Foundation: Transforming College and University Art Museums in the U.S.* by Stefanie S. Jandl, Independent Museum Professional

*Conditions of Success: The Exemplary Campus Art Museum and its Parent Organization* by Corrine Glesne, Independent Museum Professional

2. THE OPERATIONAL RELATIONSHIP BETWEEN THE ACADEMIC MUSEUM AND ITS PARENT ORGANIZATION

*Modeling Governance Structures for University Museums and Collections* by Andrew Simpson, Macquarie University, Australia

*Something for Everyone? The Great North Museum at Newcastle University* by Eric Cross, Newcastle University, Rhiannon Mason, International Centre for Cultural and Heritage Studies and Steve McLean, Tyne & Wear Archives and Museums

*Constituencies of an Academic Art Museum* by Brian T. Allen, Addison Gallery of American Art, Phillips Academy

*A New Governance Model* by Jill Hartz, Jordan Schnitzer Museum of Art, University of Oregon

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*Straight Talk on Building a Positive Relationship with University Administration* by Lyndel King, Frederick R. Weisman Art Museum, University of Minnesota

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## APRU RESEARCH SYMPOSIUM HELD IN SEPTEMBER 2012 ON FORMING A UNIVERSITY MUSEUM COLLECTION NETWORK AS THE CORE OF FRONTIER RESEARCH

from hugues dreysse > The APRU Research Symposium on University Museums: Forming a University Museum Collection Network as the Core of Frontier Research was held at the Kyoto University Clock Tower Centennial Hall and the Kyoto University Museum on September 12 to 14, 2012. The symposium was held in collaboration between Kyoto University and the Association of Pacific Rim Universities (APRU), with the support of the Kyoto University Foundation.

The symposium enabled researchers from the APRU member universities to share ideas on topics of mutual concern in order to enhance strategic cooperation among the APRU member institutions, and their cooperation with international society, to tackle global-scale issues. Approximately one hundred participants from 13 countries visited the Kyoto University Museum and exchanged their experiences and ideas on forming a university museum collection network to serve as the core of frontier research.



Kyoto University Clock Tower Centennial Hall

Collections in university museums are currently well utilized not only in conventional research fields like natural history and human history, but also in new fields, such as biotechnology, research on sustainable human societies, biodiversity, and the environment. The participants discussed the importance of archiving and constructing databases of material such as the field notes of prominent researchers to facilitate and encourage the use of collections in research and education. Reports were also given of various innovative outreach activities by university museums. These included the Mobilemuseum Project, an initiative aiming to “de-centralize” exhibitions by making them mobile and liberating them from the confines of centralized museums. Other innovations reported included an archaeological excavation involving the cooperation of members of local tribes, an endeavor which underlines the importance of stewardship, preservation, and the interpretation of cultural resources.

The symposium reflected the increasing use of university museum collections, and featured reports of many universities establishing new museums, or enlarging or extending their existing facilities. Many examples were given by both APRU and non-APRU member institutions of the ways in which leading universities can align their missions to meet the needs of society in the 21st century. The international university museum collection and research network aims to serve as a shared and stable foundation to fully realize the potential of collections to benefit education and research, and assist universities in contributing to international society. To further those goals, the symposium will be held on a periodical basis by different institutions. The next symposium is planned for 2014.



*Kyoto University Museum: wooden model of a steam locomotive made in the 1890's The actual locomotive is assumed to be a 2B tender-type (later 5300 type) made by BEYER PEACOCK & CO., LTD imported from England. This passenger locomotive is a classical example used during the middle of the Meiji era, and had no tender coupled to it. In 1893 Japan was at its infancy of railroad technology.*

*The construction of the first locomotive used imported parts and foreign labor. In 1897 (Meiji era, 30) when Kyoto Imperial University was founded, the first Departments established were Mechanical and Civil Engineering. The following year, a lecture by Mori Hikozeu on railroad technology (high-tech for this era) initiated a course known as “a locomotive”. This model was one of the educational models purchased, and it is presumed that it was used in the lecture to explain engineering concepts.*

THE MUSEUM OF VETERINARY ANATOMY OF THE FACULTY OF VETERINARY MEDICINE AND ZOOTECNHY AT UNIVERSITY OF SÃO PAULO, BRAZIL: A MUSEUM IN MOTION

by mauricio candido da silva> In June 2010 after ten years of dedication to implementing a system exhibits of long-term, temporary and traveling I left the coordination of the museology service of Museum of Zoology of University of São Paulo and went to the Museum of Veterinary Anatomy of the Faculty of Veterinary Medicine and Zootecnhy of the same University. With about 400,000 visitors to 15 different exhibitions, I considered the mission of Museum of Zoology to be well established. A surprising new challenge awaited for me.



Photo by Mauricio Candido da Silva, April 2008.

Aspect of long-term exhibition of the Museum of Zoology of USP

On 9th September 2012 the new long-term exhibition at the Museum of Veterinary Anatomy FMVZ USP (MAV), entitled Body Dimensions: from the anatomy to the microscopy, had been existing for two years. In addition to a renovated exhibition space, a new way of working was also inaugurated.

MAV was officially created in 1984, based on the institutionalization of existing collections of anatomical parts. It was based on studies conducted by teachers, research, and aimed to provide practical lessons for the discipline of anatomy. This is an exemplary case of an university museum, belonging to an educational institution with research collections.

Following the move of Faculty of Veterinary Medicine of USP to new headquarters between 2004 and 2005, MAV went through a traumatic change of address. Unfortunately, this resulted in loss of some specimens, visitors and inappropriate exhibit space. It was a time of much wear to the museum as a whole.

However, in 2010, in the context of an administrative effort of the Faculty for the recovery of the activities of this museum, the

MAV expanded its team. From that time on, the Museum went through an adjustment to its new physical and organizational structure. In those last two years, MAV has been implementing a new work, focusing on systemization of its planning and practices.

This Museum can be categorized as a university museum focused on education in veterinary medicine. It can be defined more precisely as a Museum specialized in the formation of collections, safeguarding them, and researching and disseminating knowledge about animals' anatomy. MAV is a small museum based on the size of its collection (about 1,100 pieces), its building (475 square meters) and staff of five professionals, with only one specialist) and the number of visitors annually 3,800 in 2010).

However, its great potential has yet to be explored. Although the documentation of the collection is outdated, we can see the richness and educational value of the collections.

There are not many museums of this type in Brazil—only five additional in a universe of more than 3,000 museums. All of the veterinary museums are linked to universities of veterinary medicine. The rich and diverse collection of MAV has important examples for the understanding and the teaching of veterinary medicine as a whole, but particularly the anatomy of animals. The representativeness of species, specimens, sections of specimens, organs, and organ sections of preservation techniques is rare among museums in Brazil.

We worked hard to solve the major questions in 2010, essential adjustments were made in the building, such as roof maintenance, painting the walls, floor and ceiling, electrical



Some specimens from the collection of MAV: left, canine heart fixed in formal; right, dehydrated joints of the equine forelimb.

Photos: Ronaldo Aguiar, August 2010.

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SÃO PAULO UNIVERSITY MUSEUM CONTINUED ►

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repairs and installation of partitions environments. In parallel, a proposal of museum communication was developed aiming to creating a brand for the Museum as well as a new exhibition project. This set of actions facilitated the minimally adequate functioning for the Museum.

A new educational program started in 2011, with the help of six different scholars from different courses at the University. We identified that the MAV has a well defined general public that includes teachers and students from different grade levels, from elementary school to graduate. Students and teachers are 72.5% of total visitors.

In two years it was possible to increase the visitation of MAV by almost 100%. We went from 3,800 (2010) to 7,300 (2012) annual visitors. In addition, since May 2012, we have been closely monitoring the performance of the new museum website. ([www.mav.fmz.usp.br](http://www.mav.fmz.usp.br)). Although it is only in Portuguese, this digital interface has proved to be extremely effective, with an average of 560 hits per month. We need to make it available in other languages, thus entering MAV in the internationalization process. This is encouraged by the university administration.

We began the year 2013 with great expectation, because we have a project approved within the University for the constructing of a new building for the museum. The idea is to move from a building of 475 square meters to one of 2.100 square meters, with all the infrastructure required for the full development of MAV activities. This project will include everything from the expansion of the collections to public accessibility. Now we are working on raising funds for its construction, while the architectural project is being developed.

We understand the results of a new working method as an important step in MAV's transformation and the realization of a long-term planning. Its physical growth corresponds to a change in working procedures, within a perspective of establishing new patterns that are current and dynamic, focusing on realizing a museum in transformation.



Visitors interacting with part of the educational collection shown in the new exhibition of the MAV September 2010.

Photo by Carlos Assunção, September 2010



São Paulo University, School of Zootechny and Food Engineering



Osteology of a young giraffe, prepared by maceration

Photos: Ronaldo Aguiar, August 2010.

by michael lachowski> The Georgia Museum of Art (GMOA) at the University of Georgia, in collaboration with UGA's Franklin College of Arts and Sciences and the University of Mississippi Museum, will conduct the "Object in Focus: The Orpheus Relief Project" from Sept. 30, 2012, to March 31, 2013.

The project involves the public exhibition and interdisciplinary study of an important but little-known ancient marble relief sculpture with vestiges of ancient painting, which is in the David M. Robinson Memorial Collection of Greek and Roman Art at the University of Mississippi Museum. Mark Abbe, assistant professor of ancient art at UGA's Lamar Dodd School of Art serves as designer of the project, which will involve working with UGA's Center for Applied Isotope Studies, department of chemistry and department of classics.

The youthful figure of Hermes, the Greek messenger god, survives from a larger, three figured composition depicting the god escorting Eurydice to the Underworld during her final parting from Orpheus. This larger composition, known as the Orpheus Relief, is one of the most celebrated examples of Greek sculpture from the High Classical period, ca. 450–400 B.C. The relief fragment is on display to the public in the Georgia Museum of Art's Samuel H. Kress Gallery.

THE NEWS Three nearly complete Roman copies of this relief composition are preserved in Naples, Rome and Paris. They reproduce a lost Greek sculpture from the last decades of the 5th century B.C. in the elevated realistic style of the sculptures of the Parthenon. From the 1st century B.C. to the 2nd century A.D., precise marble reproductions of such esteemed "antique" works of Greek art were produced for display in the private luxury villas of the Roman elite. The exhibited example, seemingly carved in Greek marble, is said to be from central Italy (Tarquinia). In antiquity, Greek and Roman marble sculpture was not pristine white but colorfully painted.

The exhibited relief is the only replica of the Orpheus Relief known to preserve remains of ancient coloration, including visible red pigment on Hermes' garments. Abbe expressed his excitement for "the opportunity to exhibit at the museum and on UGA's campus this important, but little-known ancient work of art and to combine its study with the interdisciplinary educational aims of the university." Students from many UGA departments will have the chance to participate in the research as it unfolds, including those enrolled in Abbe's mixed graduate/advance undergraduate



*Orpheus relief detail*

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course "Overcoming Chromophobia: Color in Ancient Art," currently underway. Jeff Speakman, associate director of the Center for Applied Isotope Studies, will conduct in situ non-destructive materials analysis by X-ray fluorescence spectroscopy and will direct the characterization of the relief's white marble. Tina Salguero, assistant professor of chemistry, will characterize materials at the nano- and micro-length scales and apply a variety of scientific techniques to the minute amounts of pigments and binding media that remain on the surface of the relief. Salguero said, "It is uncommon for a project to be so interdisciplinary, and I'm excited about the prospects of bringing together equal parts of cutting-edge science, art history and archaeology." The resulting research may be tracked at the blog <http://orpheusrelief.wordpress.com/>.

The project participants will jointly present the result of their interdisciplinary research at a public lecture and discussion at the Georgia Museum of Art on March 28, 2013, at 5:30 p.m. The relief has a documented historic provenance prior to the 1970 UNESCO Conventions. It was acquired by David M. Robinson, president of the Archaeological Institute of America, in Rome prior to 1948.



*Orpheus relief detail*

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