

ICOM's International Committee for University Museums and Collections

Newsletter

April 2007

From the Chair

Cornelia Weber



Greetings to all:

2006 was highly successful for UMAC. We got 21 new members and we had a magnificent meeting in Mexico with 200 delegates from 25 countries. I would like to take this opportunity to say again thank you to our host in Mexico for the magnificent organization and the generous and warm hospitality. Most of the presentations given during the conference are available on the web : <http://publicus.culture.hu-berlin.de/umac/2006/>.

It seems that since Mexico the type "university museums/collections" has become a "brand." UMAC's aim is to make this brand-university museums— more visible in every part of the world.

Our next activity will be Vienna, Austria at the ICOM General Triennial conference August 19-24, 2007 General Conference (<http://www.icom2007.com/>).

We have issued the "Call for Papers". You will find detailed information on UMAC's website: <http://publicus.culture.hu-berlin.de/umac/2007/>.

During the conference we will have the opportunity to elect the new UMAC Board members. That's why our secretary Peny Theologie-Gouti gives some information about the election below. I invite you to take

From the Chair

Cornelia Weber

part in the election. We need support of many people to give university museums and collections a new relevance – inside and outside the academic community.

The 2008 conference was planned for Fairbanks, Alaska. Unfortunately, the Board had to give up the plan because our host Aldona Jonaitis reported that the costs for delegates (flight, accommodation) would be very expensive. Therefore the Board decided to accept the ad hoc application from Manchester/Glasgow, United Kingdom, because the remaining time for the preparation is quite short. More information will be given soon.

From the Newsletter Editor

Lyndel King

Greetings,

I hope you notice that the newsletter has a slightly new look, intended to coordinate with the new look of our website. I also want to send to you an apology and a cautionary tale. Your newsletter, intended to be published in January, has been delayed because of the failure of a server at my university. My university maintains seven servers, and I had the bad luck to be on the one that failed. The backup for the server also did not work as "predicted." This meant that all the messages you sent me with news for our newsletter were lost for some time. The files have been mostly recovered, finally, but I am not certain that all the news you sent me

From the Newsletter Editor

continued

was recovered. I apologize to you if something you sent does not appear in the newsletter. No one at my university technology services can offer much in way of explanation except to remind me that this has only happened once in the history of the university. This was not as comforting to me as they might have hoped! I hope that your universities offer more reliable backups but I urge you to download and back up important emails, as I will do regularly in the future. It is pretty scary to open your email folders and find them empty!

From the Secretary

Peny Theologi-Gout

A new Executive Board will be elected during the next ICOM triennial plenary meeting in Vienna 2007. The new Executive Board will consist of:

- 1 Chair
- 2 Vice-Chairs
- 1 Secretary
- 1 Treasurer
- 1 Newsletter Editor
- 1 Web Editor
- 3 other members of the Board

All Working Group Chairs are regarded as ex officio members of the Board . The election of the new Board has to be conform to the ICOM Statutes Article 17 – International Committees 4. No person may serve as an ordinary member of the Board of an International Committee for a continuous period of more than six years, unless subsequently elected as Chairperson or Vice-Chairperson. No person may serve as Chairperson or Vice-Chairperson for a continuous period of more than six years.

The current membership of the Board indicates the following eligibility:

Officers: Cornelia Weber (Chair): eligible for re-election
Peter Stanbury (Vice-Chair): eligible for elec-

From the Secretary

continued

tion as Member

Steven de Clercq (Vice-Chair): eligible for election as Member

Peny Theologi-Gouti (Secretary): eligible for election as Member

Andrew Simpson (Treasurer): eligible for re-election; Lyndel King (Newsletter Editor): eligible for re-election

Members : Dominique Ferriot: eligible for election as an Officer

Kati Heinamies: eligible for election as an Officer

Ing-Marie Munktel: eligible for election as an Officer

Election procedure

Candidates should fill in and send back the nomination form you can find at <http://publicus.culture.hu-berlin.de/umac/elections.html> Nominations should include a short CV and must be signed by two persons other than the nominee. Nominations should be received before May 10, by post, fax or Email by the UMAC Secretary: Peny Theologi-Gouti. Patras University Science and Technology Museum University Campus, Rion 26500. Greece

Fax: +30 2610 996341

Email: secretary@umac.icom.museum

Only UMAC members may vote during the UMAC Conference in Vienna. For those members that will not be able to attend the Conference they may vote by proxy or by Email before August 12. Further instructions concerning the vote by proxy or Email will be given together with the list of candidates before June 10.

The results of the elections will be presented at the UMAC AGM in Vienna.

Two volunteers-UMAC voting members willing to attend the Vienna conference are asked to support the UMAC Secretary for the election procedure. Please, reply before May 10, to the UMAC Secretary.

Working Groups

If you would like to be involved with the work of any group, please contact the chair.

Directories

To collect information about other existing directories, catalogues, and inventories; to enter data in the UMAC Worldwide Database of University Museums and Collections.

Chair: Cornelia Weber (Germany) weber@mathematik.hu-berlin.de

Ethics

To produce guidelines on matters concerning university museums and collections after reviewing policies of different institutions.

Chair: Aldona Jonaitis (USA) ffaj@uaf.ed

Staffing

This group will seek possible hosts and interested parties for staff exchanges between museums. Chair: Inge-Marie Munktell (Sweden) Inge-Marie.Munktell@Gustavianum.uu.se

Recognition

The Working Group Recognition was established at UMAC's founding meeting in Barcelona, 2001. The Group resulted from the need to raise the awareness to university museums among politicians, university administrators and similar stakeholders. Its established mission states that the Working Group "works towards increasing the profile of university museums and collections in academic and political spheres".

During the last UMAC Board meeting in Uppsala it was proposed that a discussion on the content and objectives of the Working Group should be initiated. New chair Dominique Ferriot (France) is organizing a discussion forum and will compile ideas from the forum to present in the next newsletter. Please join this discussion by emailing him at ferriot@cnam.fr

Publications

This group works with the Directories group to further develop UMAC's web site.

Working Groups

Chairs: Peter Stanbury (Australia) and Marta Lourenço (Portugal) Peter.stanbury@mq.edu.au; MCLourenco@fc.ul.pt

Strategic Planning

The board approved this group at the Uppsala conference to review our vision, mission, goals, and objectives. We will analyze our environment and capabilities, identify our opportunities and key needs and concerns, create strategies for success and test alternate scenarios, and evaluate our strategies and actions

Chair Peter Tirrell (USA) pbtirrell@ou.edu.

New Direction for UMAC Research Working Group

The UMAC Research Working Group, initiated during the 2005 conference in Uppsala and officially recognised during the 2006 UMAC conference in Mexico City will now become the UMAC Research Development under the coordination of Zenobia Kozak, University of St. Andrews (zk2@st-andrews.ac.uk).

The UMAC Research Development will retain the aims of the original Research Working Group: 'to create and maintain a network of information exchange for researchers/students concentrating on issues related to university museums and collections' through a newly established on-line discussion group at (<http://groups.google.com/group/umac-research-development>), which will soon be linked to the UMAC website and available from there.

It is our hope that both the university museums and collections research community and UMAC members will mutually benefit from the information and ideas generated through this discussion forum. I am excited about this new phase for Research within UMAC and look forward to your interest in UMAC Research Development and contributions to our on-line discussion.

Zenobia R. Kozak, zk2@st-andrews.ac.uk

Awards & Honors

2006 Chicago Folklore Prize Awarded to Jo Farb Hernández, Natalie and James Thompson Art Gallery, San José State University, California, USA

The American Folklore Society, the U.S. based international professional society for the field of folklore, has awarded the 2006 Chicago Folklore Prize to Jo Farb Hernández for her book *Forms of Tradition in Contemporary Spain* (University Press of Mississippi). First awarded in 1928, the Chicago Folklore Prize is presented jointly by the AFS and the University of Chicago.

Forms of Tradition in Contemporary Spain is a groundbreaking study of visual and performance-based artists—a traditional potter, a couple who create huge papier-mâché figures for festival processions, a group of masked, costumed “devils” who enliven traditional street theatre with modern pyrotechnics, and an idiosyncratic builder of one of the most spectacular art environments known worldwide. This book broadens the existing understanding of traditional arts by creating a more realistic and expansive interpretation of tradition and the influences upon each creative act.

The American Folklore Society described *Forms of Tradition in Contemporary Spain* as “delightful and thorough, a balanced ethnographic detail with attention to the nuances of craft techniques and folklorist theory; and combining affectionate, illuminating prose with beautiful, well-considered photographs.” The awards committee went on to say that Hernández paints a “rich picture of how traditional folklife can flourish in modern Europe,” and that the book is “publicly accessible scholarship of the highest order.” Hernández said “in honoring my efforts, the Chicago Folklore Prize will hopefully bring increased visibility for and support of the passionate work of the artists themselves.”

Awards & Honors

2006 Chicago Folklore Prize Awarded to Jo Farb Hernández, Natalie and James Thompson Art Gallery, San José State University, California, USA *continued*

Hernández is the director/curator of the Natalie and James Thompson Art Gallery, School of Art and Design, San José State University, and the Principal of Curatorial and Museum Management Services. She is also the newly appointed director of SPACES archives, an organization dedicated to preserving and documenting art environments. .

Harn Museum of Art at the University of Florida, Gainesville, Florida, USA receives grant from Henry Luce Foundation

The Samuel P. Harn Museum of Art received a \$30,000 grant from The Henry Luce Foundation for the publication of a catalogue showcasing the museum’s American art collection. The catalogue will be published in spring 2008

Scotland & Medicine: Collections and Connections Partnership nominated for Gulbenkian Prize

Scotland & Medicine: Collections & Connections partnership has been nominated for the Gulbenkian Prize, the biggest art prize in Britain, the winning museum will receive £100,000.

As the main partners are the Medical Royal Colleges and Universities it is in effect a national project led by many of Scotland’s University Museums. People can support the project by voting on line or posting comments on the Gulbenkian’s site. More info at link

<http://www.thegulbenkianprize.org.uk/>
<http://www.24hourmuseum.org.uk/>

Awards & Honors

Goldstein Museum of Design receives National Endowment for Humanities Grant

The Goldstein Museum of Design, part of the University of Minnesota's College of Design, is the recipient of a Preservation Assistance Grant for Small Museums from the National Endowment for the Humanities. Preserving the Goldstein Sister's Legacy: A General Collections Assessment will provide funds for a preservation consultant from the Midwest Arts Conservation Center of Minneapolis to conduct a thorough preservation assessment of the Museum's historically significant design collection. The final report will include a survey of the storage environment, safety, staff training, and collection use and will provide recommendations and priorities for immediate and long-term preservation. It will facilitate developing a long-range preservation plan including future conservation projects.

At the core of Museum's 25,000 piece collection are the personal holdings of the sisters Harriet and Vetta Goldstein, instructors at the University of Minnesota from the 1910s through the 1940s. Believing in the importance of objects to teaching design, the sisters acquired well-designed objects from the many countries they visited. Currently, over 6,000 students, scholars, and collectors visit the Museum annually and view collection objects. Collection items are also actively borrowed nationally for museum exhibitions. From its origins as examples of good design, the collection has grown to include:

Costume: the largest segment with over 18,000 items and the most often researched and published. It consists of items of historical, contemporary, and ethnic dress dating from 1760 to the present, from designer fashion to street dress. The size and scope of the collection provide a key resource for

Awards & Honors

Goldstein Museum of Design receives National Endowment for Humanities Grant *continued*

understanding local, national, and international apparel.

Decorative Arts: approximately 1,800 artifacts of ceramics, metal, glass, stone, porcelain, and basketry, including artifacts from the Goldstein sisters. This segment broadly represents historic and contemporary household and studio craft.

Textiles: approximately 6,000 artifacts represent both flat textiles and home furnishings. Rugs, carpets, draperies and linens represent European, American, Native American, and African, Latin American, Middle Eastern, South Central Asian, Far Eastern, and Scandinavian traditions.

Graphic Design: stresses the 20th century development of graphic design as a profession and includes complete sets of the publications *Émigré*, *Octavo*, and *Fuse*. This segment reflects the history of contemporary graphic exploration.

The Goldstein Museum of Design is funded by the Minnesota State Arts Board in cooperation with the Minnesota State Legislature, the Friends of the Goldstein, the College of Design, and the University of Minnesota.



Conferences

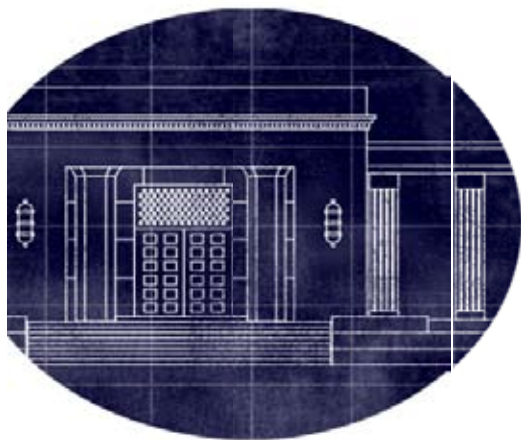
An International Workshop on Historic Scientific Instrument Collections in the University

21-24 June 2007 in Oxford, Mississippi

Sponsored by The Scientific Instrument Commission and The University of Mississippi, with funding from the National Science Foundation.

Following on the Scientific Instrument Commission and The University (SiCU) conference at Dartmouth College in 2004, the University of Mississippi will host the SICU2 workshop in June 2007. The aim of this workshop is to solidify the foundation for finding, describing, organizing, preserving, and utilizing the vast resource of instrument collections available in academic institutions worldwide. We seek an interdisciplinary gathering of people who care about university collections and are interested in developing and sharing creative ways of exhibiting, reproducing, studying, teaching with, and preserving historic instruments. The workshop website (<http://www.olemiss.edu/~sicu2web/>) has links to the current program details, including three Keynote Speakers and the full line-up of presenters and sessions.

Online registration for SICU2 is now open,



University Museum

Conferences

An International Workshop on Historic Scientific Instrument Collections

via http://www.olemiss.edu/~sicu2web/SICU2_Registration.html

The Early Registration Fee (just \$75 before April 30 !) includes scheduled transportation from Memphis airport to the workshop site on June 20 or 21, and return transportation to Memphis on June 24. The registration fee also includes mid-day meals on June 22 & 23 and evening meals on June 21, 22, & 23. Registration does not include lodging. Workshop participants should make their own hotel reservations: a room block is available at The Inn at Ole Miss (<http://www.theinnatolemiss.com/>) for SICU2 participants to reserve rooms.

During SICU2, an expanded exhibition of "The Millington Barnard Collection of Natural Philosophy Demonstration Apparatus" will be on display at the University Museum, and both Barnard Observatory (1859 replica of the Pulkovo Observatory) and Kennon Observatory (with the largest Grubb telescope in the U. S.) will be open for tours.

The University of Mississippi is in Oxford, longtime home of William Faulkner and 70 miles southeast of Memphis, Tennessee. For those who may wish to extend their stay, North Mississippi, the Delta region, and the Memphis areas provide many literary, cultural and historical attractions. If there is sufficient interest among participants, a post-workshop excursion will be planned to attractions in the Mississippi Delta region



One highlight of the Millington-Barnard Collection of Scientific Instruments at the University of Mississippi is a "magic lantern" and a set of 30 "magic lantern slides," shown above. These slides are believed to have been purchased in 1859. They were used in classroom lectures on astronomy.

Conferences

Museums and Universal Heritage. Universities in Transition - Responsibilities for Heritage



St. Stephen's Church, Vienna

UMAC's 7th International Conference
19 - 24 August 2007, Vienna, Austria, within
the ICOM General Conference
<http://publicus.culture.hu-berlin.de/umac/2007/>

The theme of ICOM's conference is "Museums and Universal Heritage". UMAC's sub theme is "Universities in Transition - Responsibilities for Heritage".

"The role of museums is changing fundamentally and rapidly". This statement from the general introduction to ICOM's 2007 triennial meeting in Vienna is "doubly true" for university museums, as they belong to two rapidly changing worlds: the academic world and the "world outside" Both worlds are in transition, affecting university museums as they function on the interface between universities and society at large. ICOM's definition of a museum makes us believe that museums are still holistic institutions with a balanced attention for each of their core tasks: the care for their collections, and for scholarly research and exhibitions based on those collections. This however is increasingly no longer the case. In reality many collections are no longer curated by 'their' keepers, but kept in 'collections centres' to

Conferences

Museums and Universal Heritage. Universities in Transition - Responsibilities for Heritage *continued*

be looked after by professional collections managers; object-based research is being out-sourced and the Kunsthalle and Science Centre have become accepted members of the museum family - even though the latter make exhibitions without a single real object.

Museums are not only split in these three progressively more autonomous parts (exhibitions, collections and research) but are supposed to 'earn' a substantial part of their budget and to adjust to the whim of each new political trend University museums are simultaneously confronted with the question how to address these challenges, and how to cope with the crisis within their parent institutions, as they function at the intersection between the museum-world - as part of a wider intellectual, sociological, political and economic panorama - and the university - as institutions for higher research and education.

Universities themselves are in an identity crisis, as age-old academic traditions and values are under pressure due to disappearance of borders between disciplines, integration of ICT, drastic budget cuts and aggressive market-oriented international competition. These changes have huge impact on what universities demand and expect from their museums. Originally custodians of the object as primary source of knowledge for the scholarly learning of a select academic audience, their new role is to perform as the university's showcase for the public at large. The transition from within the heart of the



Delights of Vienna

Conferences

Museums and Universal Heritage. Universities in Transition - Responsibilities for Heritage *continued*



Postcard Depicting the University of Vienna and the Liebenberg Monument, about 1915

academic community to the university's interface with society at large, in combination with the shift of emphasis from object-based research to the promotion of the public understanding of science, has dramatic effects on both composition and skills of the staff and hence on their ability to act as custodians of academic heritage.

Meanwhile, objects continue to be the primary source of information for many fields of research, object-based research continues to be performed and there is a growing awareness of the importance - and economic value - of collections as database. University museums have to respond to these challenges, either as a result of their parent institutions being in transition, or because museums themselves are in transition, or both. This implies not only a re-valuation of our three fundamental missions: research, teaching and public display, but also the question how that affects our heritage, both tangible and intangible.

The theme of UMAC's 7th International Conference focuses on the effects of transition of universities and on collections, and how that relates to the responsibility of museums, universities and governments.

UMAC members encompass museums of all

Conferences

Museums and Universal Heritage. Universities in Transition - Responsibilities for Heritage *continued*

academic disciplines; each of them will be affected by these transitions in a different way and each will choose a different approach and strategy to secure the museum's mission. UMAC invites participants to report on how they - each in their specific and therefore unique situation - respond to these challenges and to share experiences and best practices. Further information: <http://publicus.culture.hu-berlin.de/umac/2007/>

CALL FOR PAPERS

UMAC is inviting submissions for oral and poster papers on the theme Museums and Universal Heritage or "Universities in Transition - Responsibilities for Heritage".

Papers may be presented in three forms:

- a) 15 minute formal talks
- b) 10 minute informal 'experiences'
- c) posters

Authors of papers will be asked to participate in a discussion following the presentation. The language of the conference will be English. If you would like to offer a paper, please send an abstract (in English) to: Nick Merriman, Chair of the 2007 Review Committee, Nicholas.Merriman@manchester.ac.uk or Cornelia Weber, UMAC Chair, chair@umac.icom.museum.



International Center at Vienna University of Technology

Conferences

Museums and Universal Heritage. Universities in Transition - Responsibilities for Heritage *continued*

Abstracts will be accepted electronically until 1 May 2007. If you wish to present a paper please supply us with the following information:

- Title of submitted paper
- Type of paper: 15 minutes, 10 minutes or poster
- Name(s) of Author(s)
- Affiliation(s) & full address(es)
- Email, phone & fax of corresponding author
- Abstract in English (not to exceed 300 words)
- Support equipment required

All submissions will be considered by the Review Committee who will assess each abstract for relevance to the theme and clarity of ideas and expression.

Authors of papers accepted must give UMAC the right to publish the paper on UMAC's Website and in the conference proceedings. All presenters must supply a digital copy of their paper on arrival in Vienna and before their paper is presented.

CONFERENCE ARRANGEMENTS

Our conference is an integral part of the General Conference and a string of receptions and excursions have been arranged to which everyone is invited. You can find full information about the General Conference arrangements, including accommodation, the location of meetings, how to register and details of registration fees on the Conference web site: <http://www.icom2007.com> or Cornelia Weber, UMAC Chair, chair@umac.icom.museum.

Conferences

Workshop on 'The Material Vehicles of the Circulation of Natural Knowledge in the Low Countries' at Ghent University, 10-11 May 2007

'The Material Vehicles of the Circulation of Natural Knowledge in the Low Countries' is a workshop that will be held at the Centre for History of Science, Ghent University, 10-11 May 2007. In this workshop, the first of a series of workshops on 'circulating knowledge in early modern science' organized under the auspices of a five-year international scientific research network of the Flemish Research Foundation, we shall look at the material culture of science from the point of view of the circulation of knowledge.

More substantial information on the workshop's central theme, and the program and location of the workshop can be found on the conference website www.circulating-knowledge.ugent.be/events <<http://>> . Invited speakers include Harold Cook, Victor Navarro-Brotons, Fokko Jan Dijksterhuis, Maria Luz Lopez, Pamela Smith, Claudia Swan, Steven Vanden Broecke, Brigitte Van Tiggelen.

Attendance is open to all without charge. However, there is a limit on places available and anyone wishing to attend must register with Arlette Wille (Arlette.Wille@UGent.be <<http://>>) by 1 May 2007. For all other enquires in connection to this workshop, please contact Sven Dupré (Sven.Dupre@UGent.be <<http://>>).



News

News

UMAC 2006

New Roads for University Museums, September 25-29, 2006, Mexico City, Mexico



More than 70 university museum directors of all five continents and almost one hundred Mexican specialists participated in the Sixth International Congress for University Museums.

The Key Note speakers were Helen Escobedo (former museum and gallery director for UNAM); Aldona Jonaitis (Director of the University of Alaska Museum of the North) and Thomas Lentz (Art Museums of Harvard University). Besides these, other 44 presentations were given.

The academic results from this meeting will be published in collaboration with ANUIES, material which will be of important relevance in the museum field of influence.

The mission of the university museum was redefined, and experimentation was added to its traditional purposes (research, education and service). The purpose of this redefinition is to highlight the innovative nature of the university museum, its programs, the

contemporary use of its collections and the interdisciplinary work.

During the conclusions some challenges to find the New Roads for University Museums were defined.

- Overcome exclusive dialogue to be included in the global context without losing the specific identity of a university museum.
- Promote cooperation with academics, museum professionals and the exchange of collections, in and out of the university community.
- Become part of the long term and short term strategic plan of the university
- Be a visionary and juxtaposition space
- Transform itself to become a space where audiences and collections can dialogue and interact
- Endeavor for the contemporary use of university collections to be added to the traditional function of research and teaching

News

UMAC 2006

New Roads for University Museums, *continued*

- Design a new marketing plan that includes alternate fundraising and a partnership with different actors in and out of the university.

It was also concluded that modern times require:

A broad perspective derived from the multidisciplinary nature of the university

- The use of university museums and collections as public laboratories, creating debate, critique, conversation and promotion within the space.

PRODUCTS

1. A census and date base of Mexican university museums and collections

2. All the papers presented on the Congress to be uploaded on the web page (www.cimu.UNAM.mx)

3. The publication of the book "New Roads for University Museums" with a section for the papers presented in the 6th UMAC Congress, 2006 and other outstanding ones from past UMAC congresses

4. The creation of the UMAC-Mexico Board

5. Redefinition of the university museum mission that "researches, educates, experiments, serves the university community and creates external academic museum"



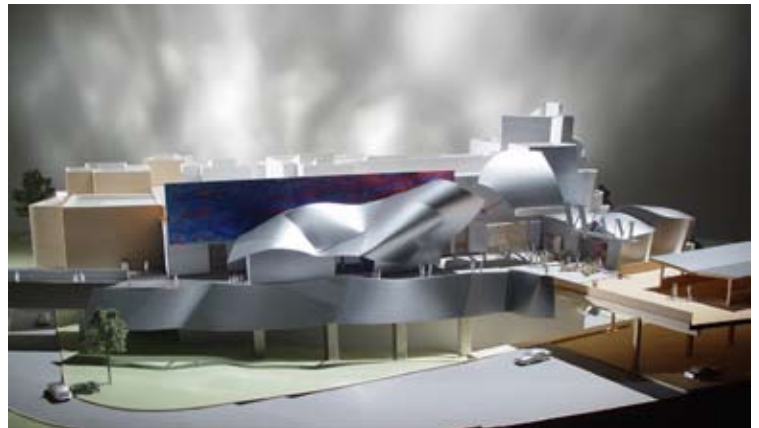
Model showing west facade with new cafe at left

News

Weisman Art Museum at University of Minnesota, Minneapolis, USA, plans expansion

The Frank Gehry designed Weisman Art Museum (WAM) on the banks of the Mississippi River on the campus of the University of Minnesota will become even bolder—and bigger. On March 13, the museum unveiled Gehry's designs for a major building expansion. Since opening in its new space in 1993, WAM has experienced explosive growth and achieved extraordinary visibility. The expansion will double the galleries for the collection, add a small cafe, and an innovative new program, The Target Studio for Creative Collaboration. The Target Studio will house an interdisciplinary program that will bring together faculty and students from all disciplines for collaborative projects with artists and designers.

"WAM's fabulous new spaces will stimulate the creativity, intellect, and imagination of students and visitors," said Lyndel King, director. "It will bring us in to the twenty-first century. Once again Gehry has created a striking design that illustrates his genius in combining sculpture with exceptionally functional architecture." www.weisman.umn.edu



Model showing north facade of museum, with new cafe at far right, Target Studio in center, and new galleries at far left

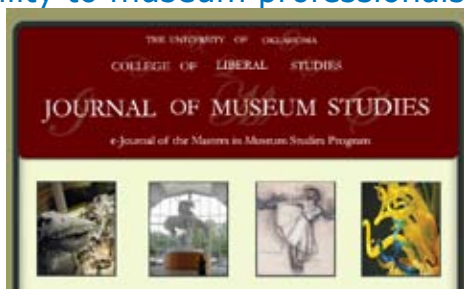
News

New Journal in Museum Studies started at the University of Oklahoma, USA

The CLS Journal of Museum Studies is designed to provide a worldwide e-journal as a publication outlet for students enrolled in the Museum Studies masters program of the College of Liberal Studies of the University of Oklahoma. The new CLS Journal of Museum Studies is intended initially for faculty and students in the Museum Studies Program at the University of Oklahoma.

At the present time publication in the journal is not open to people outside the CLS program, except by invitation of the editor. With this note I invite each UMAC member to consider submitting any museological article written by you (and perhaps your co-author students) that you feel would be of interest to museum professionals and professors in museum studies programs worldwide. Any topic dealing with museology or with the teaching of museum studies is welcome, whether one deals with conservation, philosophy, research, practical aspects of museum operation, educational techniques in museum studies, or specialized techniques related to museum topics.

The hope is that this journal will prove useful to students of museology around the world, as well as to faculty in museum studies and professional museum personnel. If you have any questions or suggestions, please do not hesitate to contact me. As the journal develops, it may become available more widely. In part this depends on its acceptance, success, and utility to museum professionals and to



News

New Journal in Museum Studies started at the University of Oklahoma, *continued*

students throughout the world. Feedback on the new journal will be appreciated. Please send comments to the editor Michael A. Mares. mamares@ou.edu

All articles are published electronically and are available free of charge for download on the College of Liberal Studies' Web page (<http://www.ou.edu/cls/jms/>). Users of the articles are encouraged to circulate the website URL and the publications themselves to as many interested parties as possible. All articles are copyrighted by the College of Liberal Studies of the University of Oklahoma. Presently the web page is not searchable by Google or similar search engines, but it should be completely searchable soon.

Harn Museum of Art at University of Florida begins work on project to stabilize collections



Harn Art Museum

In July 2006 the Samuel P. Harn Museum at the University of Florida in Gainesville, Florida, USA, began work on a project to stabilize storage of its collections. The project is supported by a \$140,650 grant from the National Endowment for the Humanities and is eligible for \$226,685 of federal matching funds, bringing the total amount of the award to \$367,335. When the grant funds are matched with private funds, the project budget will be close to \$700,000. Work on the project is slated to be completed by July 2008. rnagy@harn.ufl.edu

News

Botanisches Museum Berlin-Dahlem Botanical Museum Berlin-Dahlem exhibition on Japanese Plants in Europe, 15.11.2006 – 26.8. 2007

We take their presence in our parks and gardens for granted. However, colourful hortensias, flamboyant acorns and fragrant magnolias have been introduced to Europe and North America only about 150 years ago, when they were first exported from Japan. This comparatively late introduction of East Asian plants took place when Japan's century-old policy of self isolation ended in 1854

Since the 17th century, Japanese flora had been in the focus of interest of European natural scientists and botanists, such as Andreas Cleyer, Engelbert Kaempfer, Carl Peter Thunberg and Philipp Franz von Siebold. However, their possibilities to obtain information about and actually transfer plants to Europe were more than limited. As all foreigners, they had to limit their stay in Japan to the artificial island of Deshima. Nevertheless, they had introduced binomial nomenclature to Japanese scientists such as Yokusai Iinuma (1852-1856), whose work "Somoku zuzetsu" is presented in the exhibition.

With the country's forced opening after 1854, the era of intensive plant export from Japan to Europe and America began. Plants cultivated in Japan proved especially good for export needs due to century-old selection and their adaption to temperate climates. They therefore immediately sparked the interest of breeders, nurseries and plant hunters in temperate regions of Europe and North America.

The exhibition presents selected plants and their "career" as garden and/or crop plant in Europe/North America. Other topics include botanical features, plant use as well as cul-

News

Botanisches Museum Berlin-Dahlem Botanical Museum Berlin-Dahlem exhibition on Japanese Plants in Europe, 15.11.2006 – 26.8. 2007 *continued*

tural meanings and connotation of the plants both in European and Japanese context. Three selected historical gardens and parks of the Berlin metropolitan area show how important Japanese plants have been since the mid 1900s for modern urban garden development.

UMAC's new Weblog allows members to publish information on the UMAC website

UMAC's Weblog is a new tool to publish information related to university museums on the Website. We invite all people interested in university museums and collections to announce news about conferences, publications, professional issues and other matters on our Website. If you would like to put something on the Web please send the information to the chair (chair@umac.icom.museum <<mailto:chair@umac.icom.museum>>) or any board member or write a comment by clicking on "comment"

**UMAC's Website
has a new look.
Check it out at
[http://publicus.culture.hu-berlin.de/
umac/](http://publicus.culture.hu-berlin.de/umac/)**

News

Kresge Art Museum at Michigan State University, USA, and Michigan Historical Museum collaborate on Working America: Photographs from the Ewing Galloway Agency, 1910–1950, February 1 to June 17, 2007

A photographic exhibit capturing the essence of work in America — from New York to California, from the assembly line to the mine — opened at the Michigan Historical Museum on Feb. 1. Working America: Photographs from the Ewing Galloway Agency, 1910-1950, was curated by Kresge Art Museum from the museum's holdings.

The exhibition — the first collaboration of its kind between the two museums — is on display at the Michigan Historical Museum as part of a two-venue collaboration looking at work and workers. It features more than 50 photographs depicting the culture of work in rural and urban settings during the first half of the 20th century. Drawn from Kresge Art Museum's extensive collection of photographs from the Ewing Galloway photographic agency, these images were reproduced in Life magazine and other publications.

"These photos provide a glimpse inside the

News

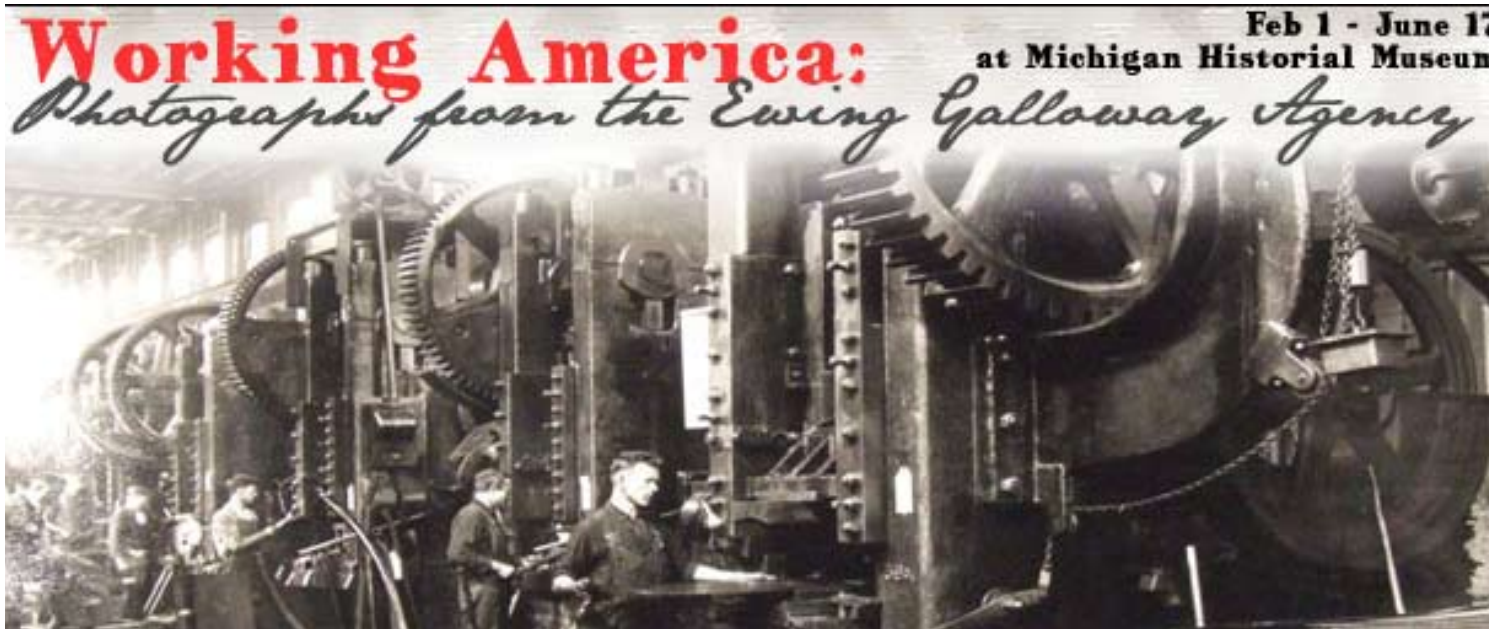
Kresge Art Museum at Michigan State University, USA, exhibits Working America *continued*



American workplace of our parents' and grandparents' generation — telling the story of workers on the assembly line in diverse industries, dockside, in mines, offices, labs, shops and many other places," said Phillip C. Kwiatkowski, director

Michigan Historical Museum System.

"We're also asking Michigan's young people to share their ideas about what work means to them through a special youth photo exhibit," continues Kwiatkowski. Michigan youth ages 10-18 are invited to submit a photograph and essay illustrating their definition of work for an exhibit called What is Work? Kresge Art Museum, founded in 1959, houses Michigan State University's collection of over 7,000 works of art. The museum has a public as well as an institutional mission to serve students, faculty and the community through opportunities to experience the fine arts.



News

Pitt Rivers Museum, University of Oxford, UK. Update on 'The Relational Museum'

The Economic and Social Research Council funded a project from October 2002 to March 2006 to chart the history and nature of the relations composing the Pitt Rivers Museum through analysing the history of its collections from its foundation in 1884 to 1945.

Collections reflect colonial structures and the flows of material culture within them, local agency and the intellectual, academic and economic situation of the collectors, all of which help to shape the significance of these collections today.

A museum's collections are created through a mass of relationships between the people who originally made and exchanged objects, the collectors of the objects and the museums in which they are currently held. In order to understand both the past and the present of a museum it is necessary to understand these relationships.

The past links between producers/ users, collectors and museums can tell us much about the histories of the people making the objects, the intellectual and personal histories of those doing the collecting and the institutional history of the museums in which they now reside.

The project explored the history of the Pitt Rivers Museum's collections and the links between individuals and groups that created those collections.

This project has now been completed and the fruits of its labours are available via its website: <http://www.prm.ox.ac.uk/RelationalMuseum.html> and the website that has been specially constructed to give access to

News

Pitt Rivers Museum, University of Oxford, UK. Update on 'The Relational Museum', *continued*

the raw data and findings of the project:
<http://history.prm.ox.ac.uk/>

This site also contains details of the papers which have been published by the project team members. An eagerly awaited outcome of the project will be the book, 'The Infinity Machine', to be published by Oxford University Press in August 2007.

The project has recently been evaluated as 'Outstanding' by the Research Council. In the view of the Council the project fully met its objectives and has provided an exceptional research contribution.

Chris Gosden (Professor of European Archaeology) and Alison Petch (Senior Researcher and Registrar, Pitt Rivers Museum), led the project.

New Project at Pitt Rivers Museum, University of Oxford, UK.: 'The Other Within: An Anthropology of Englishness'

Following on from the success of the 'Relational Museum' project the Economic and Social Research Council have funded a further three year project, 'The Other Within'.

From the late nineteenth century the nature and history of Englishness was a matter of public discussion. This has been much remarked upon by historians and English literature specialists, but has been subjected to little anthropological analysis.

The public reputation of the Pitt Rivers Museum (founded in 1884) is perhaps as a home for the exotic. However, the Museum has some 40,000 objects from England and this collection can be seen as part of the broader

News

New Project at Pitt Rivers Museum: 'The Other Within: An Anthropology of Englishness', *continued*

concern for what it meant to be English. The project will analyse the collections of the museum, together with the history and motives of the people making the collections (who were often heavily involved in institutions such as the Folklore Society) to throw new light on what was being collected and how this was used through display or writing to throw light on a variety of issues including the concept of 'survivals' within English culture, which were taken to be the mark of long-term histories. The overall aim of the project is to use a major museum collection with its connected documentation to throw light on the modern construction of Englishness. The changing structure of the English ethnographic and archaeological collections will be analysed, focusing on the counties of Essex, Somerset, Yorkshire, Oxfordshire, and on Greater London. Archival resources will be used to provide rich contextual information on the artefacts and the people who collected them.

The core project team from October 2006 comprise:

- * Chris Gosden, Professor of European Archaeology, Institute of Archaeology, University of Oxford
- * Hélène La Rue, Curator of the Music collections (Pitt Rivers Museum) and the Bate Collection of Musical Instruments.
- * Alison Petch: Researcher and Registrar of the Museum
- * Chris Wingfield: Researcher

The project began in April 2006 and will end March 2009. Again the project is envisaged as having three major outcomes, a monograph and a series of papers to be published by the project team members, and a website (<http://www.prm.ox.ac.uk/englishness.html>). The website will include:

News

New Project at Pitt Rivers Museum: 'The Other Within: An Anthropology of Englishness', *continued*

- * A series of detailed databases containing information about the Museum's English artefact collections (both ethnographic and archaeological), and its photographic collections

- * People: A database of all individuals associated with the English collections, similar to that produced for individuals associated with the PRM collections up to 1945 see <http://history.prm.ox.ac.uk> but with more biographical information.

- * Detailed statistical information about the English collections at the Pitt Rivers Museum from 1884 up to October 2006.

- * Detailed biographies of specific objects: Examples of such objects chosen so far would be: Bressan recorders, pipes and tabor, willow wind instruments, Father Damien Webb's games research, Oxfordshire artefacts and Death-related artefacts. Throughout the period of the project this website will be continually updated with progress reports, new information, news of the Project Team's activities etc..

The project team propose a series of collaborations with fellow scholars in University Departments and Museums within the UK and in Europe. For further information about the project, its research and the plans for collaboration please contact alison.petch@prn.ox.ac.uk.

For information on the 'Englishness' project go to <http://www.prm.ox.ac.uk/englishness.html>

For ESRC-funded Relational Museum project raw data go to <http://history.prm.ox.ac.uk/>

For the Museum's website, go to < <http://www.prm.ox.ac.uk>

For the Museum's online searchable databases go to < <http://www.prm.ox.ac.uk/databases/>

News

Kresge Art Museum at Michigan State University, USA, offers two touring exhibits

The Kresge Art Museum announces a works on paper exhibition on the theme of artists representing other artists. The 19th and 20th century portions of the exhibit can tour separately or together.

Searching for models, artists only have to look as far as the nearest mirror or to their family and friends (often fellow artists). Artists have portrayed themselves for centuries. Portraits may be documents or records as well as subjective interpretations that set up a dialogue between the person portrayed, the one who portrays, and the viewer.

The 19th century portion of this exhibition includes 28 portraits and self-portraits. Through etchings, woodcuts and lithographs, Artists Portray Artists explores approaches to portraiture by artists including Eugène Carrière, Edgar Degas, Paul Gauguin, Henri-Gabriel Ibels, Edouard Manet, Alphonse Mucha and Pierre-Auguste Renoir.

The 20th century portion features 25 portraits and self-portraits by artists including Milton Avery, Larry Clark, Chuck Close, Jim Dine, David Hockney, Käthe Kollwitz, Man Ray, Faith Ringgold, and Cindy Sherman.

Bookings are for eight-week periods. The exhibit package includes labels and a brochure: 25 with exhibition, additional at extra cost

Security: Medium, Controlled environment

19th-Century Selections:

Cost: \$1,000 plus round-trip shipping, pro-rated packing and wall-to-wall insurance.

Est. running feet: 90-100 feet

20th-Century Selections:

Cost: \$1,200 plus round-trip shipping, pro-rated packing and wall-to-wall insurance.

Est. running feet: 120-130 feet

Rachel Vargas, vargasr@msu.edu

News

New museum of art planned at University of South Australia

The new Anne & Gordon Samstag Museum of Art: University of South Australia - named in honour of two significant benefactors to Australian visual arts culture - is scheduled to open in Adelaide in late 2007. The Samstag Museum of Art signals the University's determination to make a leading contribution to the visual arts in Australia.



Computer generated exterior of the new UniSA building, including the Samstag Museum of Art, North Terrace

Designed by John Wardle Architects in association with Hassell, the Samstag Museum of Art will be a facility of architectural distinction with carefully planned galleries and museum-standard climate control. Stretching over two levels with three galleries, the complex will be the second-largest public art gallery in the state, after the Art Gallery of South Australia.

The Museum will present a changing exhibitions program that emphasizes, contemporary art and design. But it will also feature historical and event exhibitions and exhibitions that are relevant to, the cultural life of South Australia.

The opening of the new Anne and Gordon Samstag Museum of Art will generate enormous interest in the local community with its significantly expanded facility and high-profile identity. The Museum will bring a new dimension of cultural excitement to the city of Adelaide and to the people of South Australia, creating new audiences for the experience of visual art.

Two new positions have been created to assist in the development, management and presentation of the Museum's exhibition, collection, promotional and publication programs. Ms. Emma Epstein has been appointed Co-ordinator: Public Programs and Ms. Cherie Prosser has been appointed to the position Communications and Collections Officer.

News

Restoration Project in Teheran



M.R. Javaheri, The Managing Director, Cultural Institute of Museums, Teheran, Iran sends these pictures of a restoration project in Teheran that was a collaboration with the University. .



News

University of British Columbia, Vancouver, Canada, hosts New Guinea artist

The University of British Columbia Museum of Anthropology hosted Papua New Guinea Artist, Teddy Balangu, for 5 months (July – December 2006). Funded by the UBC Andrew Fellowship, Teddy Balangu created a clan pole that will be a signature piece in the museum's new research centre, due to open in 2009.

This was an initiative of Dr. Carol E. Mayer, Head of Curatorial Department and member of UMAC, who selected Mr Balangu from a number of applicants. She and Salish artist John Marston travelled to Teddy's village, Palembei, in the middle Sepik region. During this research trip Carol spent time in villages collecting contemporary works and recording indigenous names for objects in the MOA's collection. The meeting of a Salish and PNG artist was also the subject matter for a documentary "Killer Whales and Crocodiles" that will be aired later this year. Teddy Balangu is the fourth Pacific Islander that Dr. Mayer has been able to invite to MOA. The others were Frank Haiku (Solomon Islands), William Copeland (Fiji) and Lata Yaqona (Fiji). These were supported by the Commonwealth Fellowship and CUSO.

The UBC Museum of Anthropology is currently co-preparing a Memoranda of Understanding with the Fiji Museum and the Pacific Islands Museums Association. These reflect the museum's commitment to strengthen the relationship between MOA and colleagues in the Pacific; share knowledge about our respective collections and repatriation issues, and promote and encouraging appropriate research and exchange amongst staff

News

NUS Museum, National University of Singapore showcases its collection in three exhibitions



Chen Wen Hsi
Dance (1954)
Oil on canvas

The NUS Museum focuses on Asian regional art and culture and through its collection and exhibition practices, synergises the visual arts with other academic disciplines within the University.

The Museum has three main collections comprising over 7,000 artworks and artefacts. The Ng Eng Teng collection has over 1,000 works by the late artist and Cultural Medallion recipient and provides a wide scope for research on Singapore art. The Lee Kong Chian art collection comprises ancient Chinese ceramics, bronzes and jades and modern and contemporary Chinese art. The South and Southeast Asian collection incorporates works of modern and contemporary Southeast Asian artists, classical Indian sculptures and modern Indian Art.



Ng Eng Teng
Red Face (1986)
Ciment-fondu, paint & lacquer

Up till the end of 2007, three major exhibitions will enable visitors to sample works from each of the above collections:

Highlights of Southeast Asian Col-

News

NUS Museum, National University of Singapore showcases its collection in three exhibitions, *continued*

lection (till 31 December 2007) is an opportunity to view some 100 works of Singapore and Malayan artists, from the Museum's permanent collection, and features renowned artists such as Chen Wen Hsi, Chen Chong Swee, Lai Foong Moi, Liu Kang and others. A special section in the exhibition contains the works of late Cultural Medallion Recipient Ng Eng Teng whose oeuvre includes sketches, paintings, sculptures and pottery.

Ways of Seeing Chinese Art (till 30 November 2007) is a treat for lovers of Chinese ceramics. Over 100 ceramic objects dating from prehistory to the early 20th century represent wares produced by major kilns in China. This exhibition presents a comprehensive history of Chinese ceramic art and shows the depth and breadth of NUS Museum's Chinese ceramics collection. More than 200 objects on display in this exhibition feature ceramics, jades and bronzes from the Lee Kong Chian art collection.



Polychrome Plate with Fish and Waterweed Decoration
Kangxi period (1662 – 1722), Qing Dynasty
Jingdezhen Imperial kiln, Jiangxi

Responding to the Divide – David Kwo, the Artist (till 1 December 2007) is sponsored by the Lee Foundation and displays 50 significant pieces from the late artist's donation to the NUS Museum. He painted a variety of subjects interpreted through traditional Chinese brush techniques and Western styles.

News

NUS Museum, National University of Singapore showcases its collection in three exhibitions, *continued*

Works are grouped under the themes of landscape, culture and floral and fauna. Kwo is most famous for his portrayal of small animals, especially cats and dogs, that became his hallmark.



David Kwo
Three Cats with Blue
Eyes (1999)
Ink and acrylic on
paper

Throughout the year, other shorter exhibitions featuring works of contemporary Singapore and South-east Asian artists will be held.

<http://www.nus.edu.sg/museums/> or write to museum@nus.edu.sg

Hunterian Museum and Art Gallery University of Glasgow showcases collection of old master paintings

A new exhibition in the Art Gallery will celebrate the Bicentenary of the museum by showcasing Hunter's art collection. This temporary exhibition will separate the fine art from Hunter's other collections and will include examples from Hunter's beautiful collection of old master paintings. The Hunterian Museum is currently CLOSED to install new displays for our bicentenary. It reopens to the public on 23 May - William Hunter's Birthday. The Hunterian Art Gallery, Zoology Museum and The Mackintosh House will remain OPEN as usual for this period.



Work begins on the Museum main hall, empty apart from Sir Francis Chantrey's 1830 sculpture of James Watt

The new bicentenary exhibition, My Greatest Pleasure, was developed to celebrate the Hunterian Bicentenary, and showcases Dr William Hunter's art collection. It offers the first ever analysis of this collection, examining his taste, relationships

News

Huntarian Gallery at University of Glasgow celebrates Bicentenary with exhibitions

with artists, and the reasoning and influences that lay behind his purchases of art. The exhibition demonstrates that Hunter's anatomical expertise was accompanied by an unusually well developed knowledge and understanding of the fine arts.

Hunter's beautiful old master paintings, including outstanding works by Rembrandt and Chardin, are accompanied by sections exploring the art in his library. The Great Style shows books and prints reflecting a specialist's obsession with the art of ancient and modern Italy. The high-brow is balanced by Characters & Caricatures, with theatrical prints, portraits of famous beauties and caricatures needling the medical profession. The final section illustrates Hunter's teaching of Anatomy for artists, with important loans including the plaster anatomical figure, Smuglerius (Royal Academy), Zoffany's painting of Hunter Lecturing (Royal College of Physicians), as well as drawings by great artists such as Pietro da Cortona and Inigo Jones.



Details from Johann Zoffany's, Hunter Lecturing, c. 1772 © Royal College of Physicians of London

News

Copenhagen University Medical Museum starts blog Biomedicine on Display

Medical Museion at University of Copenhagen is running a blog called Biomedicine on Display (www.corporeality.net/museion). It covers all aspects of the representation of modern biomedicine in a museum context, i.e. collecting recent biomedical artefacts, textual representations, and exhibitions of contemporary aspects of the health and life sciences. It also functions as a newsletter for medical historians and medical science studies scholars interested in museological questions.

Founded in 2004, Biomedicine on Display was one of the first museum blogs. Now there are many more: www.museumblogs.org lists 97 in December 2006. Not many of these are university museum blogs, however, so the field is open for university museums to enter the blogging world.

Centre for Study of Cartoons at University of Kent changes name

In January 2007 the Centre for the Study of Cartoons and Caricature changed its name to the British Cartoon Archive. The British Cartoon Archive was established in 1973 at the University of Kent, Canterbury, United Kingdom, to collect and preserve British cartoons of social and political comment, and make them freely available for study.

The British Cartoon Archive has a library, archive, gallery, and is a registered museum dedicated to the history of British cartooning over the last two hundred years. Contact Dr Nicholas Hiley, N.P.Hiley@kent.ac.uk for more information. www.kent.ac.uk/cartoons



UMAC People

Roger Smith relocates to Singapore

UMAC member and former Chair of ICOM MPR, Roger Smith has relocated from New Zealand to Singapore and is now working at the new university being established there - UNSW Asia. Roger is also the publisher of the international museum web site Global Museum - <http://www.globalmuseum.org>

Barrie Reynolds publishes paper on currency

Barrie Reynolds, Australia, has published a paper on ethnographic currency in the latest edition of the Australian Numismatic Journal. Please contact him by email if you are interested, barrie.r@bigpond.net.au.

Lenore Miller presented papers

Lenore Miller of George Washington University, Washington DC, USA, gave a paper AAIS/AATI Italian Studies joint conference in Genoa, Italy on May 22, 2006, "Butterflies and Nightingales: Women Authors, 'Japonisme' and the Visual Arts in the Early 20th Century" In June, she was invited to the James Shasha Institute for International Seminars of the Hebrew University of Jerusalem, the 2006 Seminar was on "The Migration Experience as Expressed in the Arts" 4th June - 8th June in Jerusalem. She spoke on "How the Earliest Generations of Israeli Artists Created a Sense of Identity with the Land of Israel".

UMAC People

UMAC now has 150 members.

We welcome the following new individual and institutional members to UMAC

Art Gallery of York University, Canada
Darko Babic, Croatia
Susan Bades, USA
Frédérique Boura, France
Ruti Direktor, Israel
Ana Carneiro, Portugal
Patrick Conan, France
Vincenza Ferrara, Italy
Catherine Gadon, France
Pierre-Antoine Gérard, France
Daniel Graepler, Germany
Anna Jasinska, Poland
Stefanie Knöll, Germany
Ariane Soeli Lavezzo, Brazil
Bernadette Lynch, United Kingdom
Museo de la Universidad de Alicante, Spain
Marion Maria Ruisinger, Germany
Stephan G. Schmid, France
Sébastien Soubiran, France
Marlene Socorro R. Samson, Philippines
Sterling and Francien Clark Art Museum, United States
Samuel P. Harn Museum of Art, USA
Henna Sinisalo, Finland
Anne Verbrugge, Belgium
The Frederick R. Weisman Art Museum, United States
Jérôme Thomas, France
University of Alaska Museum of the North, United States



UMAC People

Prof. Dr. Hans Walter Lack receives Austrian Honorary Cross for Science and Arts 1st Class

Prof. H. Walter Lack, Director of Library and Botanical Museum and apl. Professor at Fachbereich Biologie, Freie Universität Berlin was awarded the Austrian Honorary Cross for Science and Arts 1st Class on January 17th 2007. It is the second highest award bestowed by the Republic of Austria.



Prof. Lack received this honour for his life work by order of the Austrian Bundespräsident Dr. Heinz Fischer at the Austrian embassy from the Austrian Ambassador Dr. Christian Prosl. Hans Walter Lack is one of the most profound experts in the field of botanical literature and historical gardens, also highly renowned for his appraisals.

Lyndel King, UMAC newsletter editor, celebrates 25th year as director of the Weisman Art Museum

Lyndel King was honored with a dinner at the home of the university president and a party at the museum, on the anniversary of her 25th year as director of the museum. King said, "It's fabulous to hear all these wonderful things said and I'm not even retired or dead! I have a lot of things left to do."



UMAC
University Museums
And Collections

UMAC People

University of Cambridge, Museum of Archaeology and Anthropology appoints Nicholas Thomas director



The Museum of Archaeology & Anthropology at the University of Cambridge has appointed Professor Nicholas Thomas as its new Director starting October 2006. He also holds a Professorship of Historical Anthropology.

Professor Thomas was previously Professor of Anthropology at Goldsmiths College. He was awarded the Max Crawford Medal by the Australian Academy of the Humanities in 1995, the Rivers Memorial Medal by the Royal Anthropological Institute in 1998, and was elected a Fellow of the British Academy in 2005.

His research on history and art in the Pacific has ranged from early contacts between Islanders and Europeans through colonial encounters to contemporary art. His books include *Entangled Objects* (1991), *Oceanic Art* (1995), and *Discoveries: the voyages of Captain Cook* (2003).

Joël ROUCLoux appointed director of the Louvain-la-Neuve Museum at the Catholic University of Louvain

For Joël Roucloux, the heart of the identity of the museum resides in its university vocation. "It is at the same time an asset for the students and an attraction for the public. The university museum offers a guarantee for donors, that their their collections will be exposed to a young public and will be studied." He was appointed director in late 2006. (roucloux@muse.ucl.ac.be)

