



# ICOM's International Committee for University Museums and Collections Newsletter June 2006

## From the Chair Cornelia Weber



Greetings from Berlin,

All of us, especially our colleagues in Mexico, are working hard to make the upcoming conference a huge success. We have had already more than 80 papers submitted and are facing the problem of how to accommodate them into our conference schedule. We will undoubtedly have to schedule parallel sessions. But, this is wonderful news. It promises to be an exciting conference, with much to learn. Below is information about the conference. The deadline for submitting papers has passed, but I hope you will join me at the conference. It will be a wonderful environment in which to meet colleagues from around the world and discuss the issues of University museums, as well as to enjoy the culture, art, food, and hospitality of Mexico. We thank Graciela de la Torre, Visual Arts Director of UNAM and Silvia Singer, President of ICOM Mexico, for making this conference possible. Viva Mexico, Viva UMAC!

### UMAC Mexico City 2006 New Roads for University Museums

25 September — 29 September 2006

Post conference: 29 September — 2 October;

Puebla and Oaxaca Cities

**To register, please visit**

**<http://www.cimu.unam.mx/>**

Hosted by the National Autonomous University, Museo Universum, Antiguo Colegio San Ildefonso, Museo Nacional de Antropología and Centro Cultural Betlemitas.

## UMAC People Peter Stanbury, Vice Chair

### Adopt the Missionary Position

UMAC has a proud publication record, including Number 11 of ICOM's Study Series (on University Museums and Collections). Number 12 of the Series recently appeared and it is of great relevance to those associated with university museums.

INTERCOM's (the International Committee on Management) issue has 3 parts: Ethics and Theory, Governance and Leadership and Finance and Marketing. All topics are of importance for university museums

The import of the first part is reinforced by the recent appearance of ICOM's revised Code of Ethics. It has much basic advice for those in charge of university museums. Where is your museum's clear enabling documentation? Do your premises enable the museum to fulfill its basic functions defined in your mission? Are staff appointments with proper consideration of the candidate's knowledge of and experience in museums? Do staff have access to museological training? If such questions start you thinking that not all is well, you at least now have a printed authoritative document to augment your submissions to your committee or management. Your argument should include and suggest that the reputation of the university should not be put at risk.

INTERCOM's second section goes to the heart of the matter – governance and management. Museum curators today are not mere academics, they have to be professional managers with the bravery and people skills to

# UMAC People

Peter Stanbury, Vice Chair *continued*

confront and challenge employers to maintain and raise standards. Museum curators require strong networks, a love of publicity and virtually no time off. They, and the museum, must be seen as more active than their campus colleagues, more innovative, more research oriented, and more actively fulfill the university's mission. In addition they need to develop obvious succession plans that leave no gap in the museum's development should they depart, for whatever reason. Finally, a good grasp of funding opportunities, financial legislation and sponsorship are essential.

The third section, marketing, has an additional impact for university museums. Universities exist for two main purposes, research and teaching. University museums would do well to remember that their marketing to, and participation in, these two purposes are far more important to their academic colleagues than marketing to outside audiences. Outreach may be rewarding to visitor and curator, but so far as most of the university is concerned, it is mere icing on the cake.

Curating a university museum collection is not just curating a collection. It is also representing the interests of inanimate objects to colleagues and managers who have a natural antipathy for things outside their immediate day-to-day concerns. Curating in a university is a mission to convince others of the worth of your task. Once a Curator, you become, de facto, a missionary for the collection

And don't forget to keep ICOM's Code of Ethics pamphlet on your desk!

**Spread the word:  
Encourage your colleagues to join UMAC**

## UMAC Mexico City 2006 New Roads for University Museums

University museums face multiple challenges from a redefinition of their missions to reorganization of their positions within universities, and increasingly diverse audiences. Many university museums across the world struggle with a decline in resources, lack of autonomy, recognition, and an inability to define their roles within the academic world, and contemporary society.

The conference will explore new models to increase audiences and recognition, to improve standards and the use of collections as a scholarly instrument, for research and as an educational and interpretative tool. We will discuss what new strategies are promoted by universities to reorganize, manage and fund their museums and collections? How can the interdisciplinary nature of many university museums enhance their importance and relevance in the contemporary, globalized world? What are some models of university museums that have been successful in transforming themselves, while remaining faithful to their central mission of research, teaching and service?

During the 16th century, Mexico's was the first university to be founded in the Americas. MUCA (University Museum of Cience and Art) along with the ICOM Mexican Committee's Annual Conference, is delighted to host the UMAC International Committee with ANUIES (National Association of Universities and Institutions of Superior Education) and look forward to a stimulating and enriching conference

**To register, please visit <http://www.cimu.unam.mx/>**



## Working Groups

Some new working groups have been added to our list. If you would like to be involved with the work of any group, please contact the chair. Working groups will meet at the conference in Mexico City in September.

### 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

### Staffing-Exchanges

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

This group works towards increasing the profile of university museums and collections in academic and political spheres”

Chair Dominique Ferriot (France)  
ferriot@cnam.fr

### Publications

This group undertakes the task of selecting, editing, and printing the conference proceedings and other publications deemed to be in the interest of UMAC and the university museum community generally. Conference proceedings are double blind refereed.

Chairs: Peter Stanbury (Australia) and Marta Lourenço (Portugal)

Peter.stanbury@mq.edu.au  
MCLourenco@fc.ul.pt

### Strategic Planning

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

### Plan Working Group Strategic Planning

In its brief existence (since 2001), UMAC has had an exceptional history as a professional museum organization. We have achieved our founding vision, mission and plan. In the midst of success, we need to ask “Where do we want to go? How do we get there? Are we always going to do the same things? Can we change with the times?” Chair Peter Tirrell “Peter T.” (USA)  
pbtirrell@ou.edu

## Working Groups

### Proposed new working group Research

This group will be discussed at the conference in Mexico City. Proposed aims of this group are to establish a network of researchers and students, and to compile, organise and disseminate research, links, and downloadable texts through the creation and maintenance of a website, subsidiary to UMAC’s. It will also assist UMAC in the organisation and dissemination of existing web resources and promote increased UMAC conference attendance and paper submissions from students. Members who have agreed to help develop the proposal are Marta C. Lourenço (Portugal), Steven DeClercq (Netherlands). Aldona Joanitis (USA) and Ian Carradice (UK)

## UMAC Board

**Chair:** Cornelia Weber, Humboldt University, Berlin, Germany

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Aldona Jonaitis, USA

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Marta Lourenço, Portugal

mclourenco@fc.ul.pt

## Spotlight

### Helsinki University Museum, Finland



Helsinki University Museum was established in 2003 by merging the former University Museum specialising in the history of the University of Helsinki, the Museum of Medical History, the Museum of the History of Veterinary Medicine, the Museum of the History of Dentistry and the Collections of Craft Science.

To complement the new conglomeration of museums, the Mineral Cabinet, which today belongs to the Finnish Museum of Natural History, returned to its original location in the Arppeanum building. Each year the museum also holds two temporary exhibitions in a specially designed area.

The University Museum is in charge of the preservation and conservation of the University's collections from old research equipment to furniture and works of art. The museum maintains a register of all valuables that are kept in the facilities of the University. The museum also provides library, archive and photographic services pertaining to the history of the University and the history of medical science.

The Auditorium, the meeting room and the Emperor's Room are available for rent. In addition there is a museum shop and a café in Arppeanum. The museum offers a full range of exhibition services including consultation, guided tours and photo archive services.

The University Museum Arppeanum is administratively a separate unit run by the administrative manager of the administrative office. The museum is financially supported by the Foundation of the University Museum

## Spotlight

### Helsinki University Museum *continued*

The Arppeanum building was completed in 1869 to house the University's chemistry laboratory and museum collections. This building, designed by the architect Carl Albert Edelfelt, also accommodated the Mineral Cabinet, the Museum of Ethnography, a music and an art room, the University's sculpture collection, exhibition facilities, the chemistry professor's residence, staff quarters and storage space. Over the years, a number of University departments have also been based here, including the Department of Geology, which remained the longest and left the building in 2001.

The most central space in Arppeanum is the four-storey cast-iron staircase with its rich ornaments. The appearance of the building is influenced by the kind of architecture that was prevalent in 19th century Hamburg, where features of Venetian palazzi are evident.



Arppeanum is closely connected to the history of Finnish museums, as it is the oldest building in Finland originally designed for museum use. The Mineral Cabinet has been located in the building from the very beginning, the Museum of Ethnography was housed here until its move to the National Museum in 1912, the University's collection of classical sculptures was on display on the top floor and the K. E. Kivirikko bird collection could be admired by the public on the second floor for a number of decades.

The historical section of the Museum displays objects and materials related to the teaching, research and administration of the University of Helsinki through the Swedish and Russian eras of Finnish history until national independence. Among such objects are the full-length portraits of 19th century Russian emperors, which belong to the University's portrait collection of 850 works.

## Spotlight

### **Helsinki University Museum** *continued*

The pharmacy interior on display belongs to the collections of the Finnish Pharmaceutical Society and has been deposited in the University Museum by Helsinki City Museum. The Pharmacy furnishing are from the Lappeenranta pharmacy from the mid-19th century. The wooden, porcelain, faience and glass containers and bottles have been collected from various parts of Finland.

The collections on the history of medicine belonged to Walter Ehrström, the father of milk hygiene in Finland, illustrate how he used a variety of teaching aids, such as miniature models, to get across the message about the importance of clean food.

From the collections of Craft Science is on display for example a case for writing implements, which was presented at the Paris World's fair in 1900. The case with embroidery on silk was designed by Helena Westermarck, a teacher at the Helsinki School of Handicraft.

The gems of the collections of the history of dentistry are a dentist's chair from the 1880s, an instrument cabinet made of mahogany in St... Petersburg in the late 19th century and research material by Professor Matti Äyräpää, the founder of Finnish dentistry. Achievements in dental radiology are illustrated by the original equipment used by Professor Yrjö V. Paatero in developing the internationally renowned method of orthopantography.

The exhibition room of the history of veterinary features various aspects of the treatment of animal diseases and the veterinary profession, both past and present. The objects include a veterinary surgeon's office, instruments made by a blacksmith for horse care and a number of other medical instruments.

The Mineral Cabinet is part of the Geological Museum belonging to the Finnish Museum of Natural History. The Mineral Cabinet boasts a systematic collections of rocks, meteorites and fossils.



## Spotlight

### **Helsinki University Museum** *continued*

The history of the University of Helsinki begins with the founding of the Royal Academy of Turku in 1640. The Royal Academy of Turku included three professors in theology, one each in law and medicine, and six in philosophy. Two hundred and fifty students enrolled the first year, the majority of whom were Swedes.



Magic Lantern Slides

The Laterna Magica, or the magic lantern was a device used for projecting transparent pictures on the wall - it was, in fact, a precursor

of the modern slide projector. The pictures were painted on glass plates by hand and they had mechanically movable parts. Some of the motifs are rather frightening, such as the human skull with its jaws opening and closing, or the corpse rising up from a casket. The magic lantern with its slides was acquired in 1829.

At the beginning of Finland's period of autonomy as a Grand Duchy of Russia, Alexander I, Emperor of Russia and Grand Duke of Finland, improved the University and has been called the second founder of the University.

The Great Fire of Turku in September 1827 caused great damage to the Academy. By Emperor Nicholas I's edict of the 21st of October, 1827, the University was instructed to relocate to Helsinki which had become the nation's capital in 1812. In the end of the 1860s the number of students in Imperial Alexander University began to show a steady increase. The position of Finnish language gained strength in the last half of the nineteenth century.

After Finnish independence in 1917, the official name of the University became the University of Helsinki in 1919. At present the University comprises 11 faculties. The number of students at the University of Helsinki has grown dramatically. Their number at the beginning of

## Conferences

### Conference on Collections presented by University of Dundee Museum Services

#### A Right to Collections?

Cultural Entitlement & Museums is a two day conference organised on behalf of University Museums in Scotland by the University of Dundee Museum Services

16th - 17th November 2006 at West Park House, University of Dundee

The fifth biennial UMiS conference focuses on one of the most popular ideas of current government, Cultural Entitlement, as well as looking more generally at outreach activity and its implications for museum collections. Some of the questions we are interested in exploring are:

What does cultural entitlement mean in a museum context, both in theory and in practice?

Should people have a 'right' to museums? Are there potential conflicts with other 'rights'?

What is the audience to whom this entitlement extends, and does this vary in different types of museum - national, local authority, independent and university?

What can museums provide that is culturally unique, and how can they provide it?

Are small community museums more or less effective at delivering culture to their audience than the big nationals?

In the case of ethnographic collections, does cultural entitlement help or conflict with repatriation?

Can the new Subject Specialist Networks improve entitlement to museum collections through knowledge?

How does the delivery of cultural entitlement (and outreach activity generally) affect collections management? Are there strategies we can adopt to ensure that one does not take place at the expense of the other?

Is the current vogue for digitisation projects an effective means of delivering cultural entitlement to those who can't or won't visit museums in person?

How do we measure the impact of cultural entitlement activity and outreach projects in general?

We are interested in 25 minute presentations on any of the above themes, or any related issue that addresses the role of museums in Cultural Entitlement, either theoretical

## Conferences

### Conference on Collections By University of Dundee Museum Services *continued*

cally or through specific case studies.

#### Call for Papers

Papers are now invited on the above theme. If you would like to offer a paper at the conference please send an abstract or proposal (150-200 words) to [m.h.jarron@dundee.ac.uk](mailto:m.h.jarron@dundee.ac.uk) by 15 JULY 2006. Where possible, it is intended that the proceedings of the conference will be published online.

#### Venue

The conference will be held in the Balbeggie conference suite of West Park House at the University of Dundee, where various artworks from the University's collections are on display. There will also be opportunities to visit the main storerooms and exhibition areas of the University Museum Collections.

## UMAC 2006

### New Roads for University Museums

## MEXICO CITY

September 25—September 29  
2006

To register: [www.cimu.unam.mx](http://www.cimu.unam.mx)

## Conferences

### ICOM and UMAC Museums and Universal Heritage conference to be in Vienna August, 19th to 24th 2007

The theme of the ICOM conference in 2007 seems to be of particular interest to University museums and collections. University museums often hold significant collections, but without appropriate resources to care for them. University museums struggle with how to make collections relevant to students—and professors—let alone the general public. Worldwide, the role of museums within society is changing fundamentally and rapidly. Being increasingly exposed to numerical and economic criteria, museums are threatened by losing their main focus on collections.

Acquiring and collecting objects and material no longer seems to be the primary basis of museums' work and awareness. Communication and dialogue with visitors is becoming increasingly important, including new media (visualisation vs. verbalisation). But the act of preserving heritage in a universal aspect is more than economic or political expectancy. Contextualisation of objects / collections vs. uncritical adoption of social tendencies and fashions remains a key issue. As self-assurance and self-consciousness of museums is changing and shifting, museums have to redefine their role within society.

Collections seem to be moving out of the center of museums' focus and activities. The value of museums has traditionally risen from the collections and specific competences related to these individual collections. By arbitrarily widening and increasing the number of topics within their exhibition programs, museums are endangered to lose their individual and specific competences and might be reduced to event places. True success of museums is measured by hard-to-quantify intangibles like the quality of research and education as well as the study, care and maintenance of the collections and, last not least, the level of public trust.

But collections still remain the basis for knowledge, competence and value of museums. The General Conference ICOM 2007 intends to be a forum to discuss and generate ideas and solutions to bridge the gap between these different expectations.

[www.icom-oesterreich.at/2007/index.html](http://www.icom-oesterreich.at/2007/index.html)

## Awards & Honors

### Hunterian Museum at the Royal College of Surgeons of England shortlisted for Gulbenkian Prize

The Hunterian Museum was a finalist in this year's Gulbenkian Prize for Museums and Galleries 2006. The Gulbenkian Prize is a £100,000 annual award which aims to recognise and stimulate originality, imagination and excellence in museums and galleries in the UK.

The winner was SS Great Britain, Bristol - the world's first iron-hulled, steam powered ocean-going ship, designed by Isambard Kingdom Brunel and built at the Great Western Dockyard in Bristol in 1843.

Stella Mason, Keeper of the Hunterian College Collections, says: "We were all very excited about being on the short list for this prestigious award and to be recognised as one of the four finalists is a tremendous achievement. The museum required careful planning in order to display such sensitive material to the public and, judging by the enthusiastic reaction of our visitors, it has been worthwhile. They respond positively to the sheer beauty of the specimens, and our museum staff, who contribute so much to the continuing success of the project, report that everyone who visits is keen to learn more about the life and times of John Hunter and his influence on modern surgery." John Hunter's collection was purchased by the government in 1799 and given to the Royal College of Surgeons. The Collection formed the basis for a museum in Lincoln's Inn Fields, which was formally opened in 1813. It was partially destroyed by bombing in 1941 and a new museum was opened in 1963. The College museums have just undergone their latest transformation, in one of the most exciting and ambitious developments in the post-war history of the collections.

*New and old Hunterian galleries*



## Awards & Honors

### Hunterian Museum at the Royal College of Surgeons of England *continued*

The Hunterian Museum Project has been a major redevelopment project that has created a new Hunterian Museum at The Royal College of Surgeons of England. The project has taken two years, £3.2 million and a dedicated project team to complete and been funded by six major sponsors.

The Hunterian Museum Project created a publicly accessible museum that encourages a wider audience to explore the scientific, cultural and historical importance of the museum collections. The project enables a greater number and more diverse range of visitors to share the wealth of material that has been a source of inspiration to surgeons, scientists and artists for over 200 years. The museum celebrated its 30,000 visitors in the year after it reopened. [www.rcseng.ac.uk/museums](http://www.rcseng.ac.uk/museums)



### Oxford University Museum wins Guardian Family Friendly award

In 2005, together with neighbouring Pitt Rivers, the Oxford University Museum was the winner of the Guardian Family Friendly Museum Award.

The Oxford University Museum of Natural History houses the University's scientific collections of zoological, entomological and geological specimens. The Museum is renowned for its spectacular neo-Gothic architecture. Among its most famous features are the Oxfordshire dinosaurs, the dodo, and the swifts in the tower. [www.oum.ox.ac.uk/index.htm](http://www.oum.ox.ac.uk/index.htm).



Charlie the Cheetah from the Museum's "Learning Zone"

## News



Sarah-Jane Harknett of the Museum of Archaeology and Anthropology at the University of Cambridge announces a new exhibit *Pasifika Styles*, that brings, for the first time in the UK, the beautiful and provocative world of contemporary Maori and Pacific arts.

*Pasifika Styles* is an exhibition and festival project highlighting the new global profile of arts and culture emerging from New Zealand. Presented at the University of Cambridge Museum of Archaeology and Anthropology, the exhibition will run for almost two years and involves a series of events including workshops and a conference.

A fusion of contemporary style and technological innovation with ancient culture, *Pasifika Styles* unites the new wave of contemporary Pacific arts with extraordinary historical collections. The exhibition features a star-studded line up of artists from New Zealand including Beck's Futures finalist Francis Upritchard, Michel Tuffery, Lisa Reihana, Rachel Rakana, Reuben Paterson, Ani O'Neill and John Ioane. Thirty artists are exhibiting in the show; twenty of them will visit the UK. <http://museum.archanth.cam.ac.uk>



## News

### The Glasgow School of Art wins major conservation grant.

In 2005, the United Kingdom's Heritage Lottery Fund awarded a grant to The Glasgow School of Art of £4.66 million plus a development grant of £153,500 to support its Mackintosh Conservation and Access Project. This project marks the first step in the major redevelopment of the School's campus by restoring and making more accessible its important and very special heritage vested in the world famous Mackintosh Building, its fine art, design, and architectural collections and its unique institutional archive.

The conservation aspect of the project will restore the



Entrance to the Mackintosh Building, upper right, detail above door



Detail of Linen Press, 1895 Designed by Charles Rennie Mackintosh

interior of the Mackintosh Building, bringing back original features, removing inappropriate, modern additions, and reverting some studio spaces to their original purpose. The grant will also allow the School to conserve its outstanding collections and archives and to store them in improved and environmentally controlled conditions. It will help make collections more accessible to staff and students for teaching and research purposes and for visitors and members of the public to enjoy as an important cultural resource.

The access part of the project will move the current Furniture Gallery to the basement of the Mackintosh Building making it fully accessible for the first time; create a gallery space for programmes of temporary exhibitions enabling the restored items in the Collections

## News

### The Glasgow School of Art wins major conservation grant *continued.*

and Archives, many of which have never been seen in public before, to be viewed; provide a meeting point for tours with a new interpretation centre; and reroute the tours through the Mackintosh Building to meet growing demand and accommodate larger numbers of visitors without inconveniencing staff and students.

The development of the Mackintosh Conservation and Access Project will be carried out in phases up until 2010 ensuring that the role of the building as an educational resource will continue with minimal disruption to staff, students and visitors alike.

For further information please contact Peter Trowles, Mackintosh Curator at the Glasgow School of Art on +44 141 353 4524 or at [p.trowles@gsa.ac.uk](mailto:p.trowles@gsa.ac.uk)

### University of Alaska, Fairbanks, Museum of the North opens Rose Berry Alaska Art Gallery

The Rose Berry Alaska Art Gallery, the centerpiece of the museum's new wing, opened on May 1.



Museum Director Aldona Jonaitis beams as she welcomes visitors to the new Rose Berry Alaska Art Gallery. UAF Photo by Todd Paris

Overlooking the Tanana Valley and the Alaska Range, the white building evokes images of glaciers, alpine ridges and a diving whale's tail. It is generating comments far beyond Fairbanks. A March story in *American Way* magazine states "A work in progress, this striking building, designed by architect Joan Soranno, is the most interesting piece of contemporary architecture in all of Alaska."

## News

### University of Alaska, Fairbanks, Museum of the North opens Rose Berry Alaska Art Gallery *continued*



The Okvik Madonna, a 2,000-year-old ivory carving, is featured in the "Highlights" section of the art gallery.

In this new gallery, Alaska's art takes center stage. A freestanding exhibit case of Alaska Native clothing and tools greets visitors when they walk through the entry way. To the right, exhibit cases lining the walls showcase the museum's oldest art pieces--ancient ivory carvings and other artifacts from the museum's archaeological collections.

"In some places, these pieces might be displayed in a natural history gallery or as craft," says Jonaitis.

"Since we want to present the full spectrum of Alaska's art, it's only fitting that the first thing visitors see

in this gallery is the art of Alaska's first peoples."

Proceeding into the gallery, visitors can see paintings, photographs and other works by visitors to Alaska, including Ansel Adams and Rockwell Kent, along with works by Alaska artists, both Native and non-Native, traditional and contemporary. Another section focuses on the art of Interior Alaska, using the art to illustrate the themes of the boreal forest, the people and the cold.

In the center of the gallery, a ramp leads to three of the museum's most treasured pieces--Mt. McKinley, an oil landscape by Sydney Laurence; the Okvik Madonna, a 2,000-year-old ivory carving; and a parka of wolverine, wolf and ground squirrel hides which was made in the 1960s by Helen Seveck, an Inupiat woman.

"They represent different time periods, different media and, in terms of gender and ethnicity, the diversity of artists in this gallery," says Jonaitis. "There's no question that they all exhibit great vision, artistry and skill, yet few museums would present them side-by-side. Here, we celebrate them as works of equal value."

## News

### Weisman Art Museum, University of Minnesota, opens new exhibit on feminist art

The Women's Art Registry of Minnesota (WARM) began semi-officially in the 1970s as a slide registry of work by Minnesota women artists housed in the Art Department of the College of St. Catherine, St. Paul. Still in existence, the group founded a cooperative gallery, a journal, and a mentor program for emerging women artists. This exhibition, curated by College of St. Catherine professor Joanna Ingot, features twelve members of the group's early years: Harriet Bart, Hazel Belvo, Sally Brown, Elizabeth Erickson, Carole Fisher, Linda Gammel, Sandra Taylor, Joyce Lyon, Vesna Kittelson, Patricia Olson, Susan McDonald, and Jantje Visscher. The exhibition will include work from the 1970s through the 1990s in order to illuminate and celebrate WARM's contributions to the larger field of feminist art in the United States. Considering both individual artists and shared themes and styles, the exhibition will be the first to focus critical attention on this vital movement often eclipsed by its sister movements on the East and West coasts. This exhibit will play an important role in bringing to light this forgotten chapter of feminist art history and will showcase the work of some these artists.



Send announcements, information about exhibits that are available, and other miscellaneous information to:

[kingx001@umn.edu](mailto:kingx001@umn.edu).

Use **UMAC FALL 2006 NEWSLETTER** as the subject of your message

## News

### **MUSEOLOGIA**

Scientific Research — both in museology and the history of science — is an important part of the mission of the Museum of Science of the University of Lisbon. The Museum publishes the journal MUSEOLOGIA— An International Journal of Museology, with the stated objective of publishing high quality papers reflecting the forefront of research activity in museology.

Editor: Fernanda Madalena de Abreu da Costa (Director of the Museu de Ciência)

Editorial Assistant: Marta Lourenço

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MUSEOLOGIA publishes peer-reviewed original papers and short communications in English, Portuguese, French and Spanish, reflecting the forefront of research activity in museology, particularly museology of Science and Technology. Responsibility for content rests with authors.

Authors are invited to submit manuscripts to the editor, Three paper copies of the contribution, including figures and abstract, should be sent to:

Professor. Doutor Fernando Bragança Gil

Editor of MUSEOLOGIA

Museu de Ciência da Universidade de Lisboa

Rua da Escola Politécnica, 56

1250-102 Lisboa, Portugal.

Contributions, which are always acknowledged, should be concise and clearly written as for publication. Articles and short communications in Portuguese or French, should be sent together with an English translation of the abstract. Texts in English should be sent together with a Portuguese translation of the abstract (foreign authors may request assistance from the editor).

Current issue (Vol. 3, No. 1&2) SPECIAL ISSUE  
Proceedings of the 2nd Conference of the International Committee of ICOM for University Museums and Collections (UMAC)

Sydney & Canberra, September-October 2002

## News

### **Midlands State University in Zimbabwe proposes to establish a new learning center for museum studies**

N. Mtombeni reports that the department of Archaeology, Cultural Heritage, and Museum Studies at Zimbabwe's Midlands State University began in 2003 with the introduction of museology in the department of History and Development Studies.

The department of Archaeology, Cultural Heritage, and Museum Studies now has one hundred and twenty-four students, six academic staff, a technician, one lecture room, and three offices. The department has no laboratory, records vault, or exhibitions gallery essential for the practical knowledge component of a degree.

The department of Archaeology, Cultural Heritage and Museum Studies proposes a learning centre owned jointly by Midlands State University and other stakeholders. This could mean relocation of the department from the main campus. The learning centre would provide lecture rooms, a laboratory for research, records vault, collections handling area, collections storage area, exhibitions gallery, computer laboratory, and offices for academic staff. In addition the centre should be within reach of an established, archive, cultural heritage site, art gallery or a museum to enable students to constantly visit these institutions for the substantiation of the theory learnt in class.

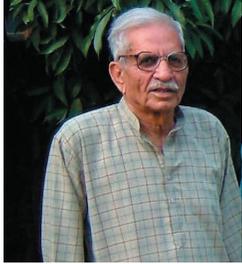
A committee has been formed to look into the possibility of cooperation with Museums and Monuments of Zimbabwe, the largest consumer of the department's graduates. The committee also will investigate the possibility of establishing a University museum and collection. The department of Archaeology, Cultural Heritage and Museum Studies believes that a University Museum and Collections would not only aid the teaching task, but also further strengthen the rapport that exists between the two institutions and International Organizations such as UMAC and ICOM.



## News

### Herbarium seeks new home

Ditu Chala announces that an important herbarium collection formed by Professor Somdeva Sharma is available for acquisition. If you are interested, please contact Ditu Chalu at [acquireherbarium@gmail.com](mailto:acquireherbarium@gmail.com) Professor Somdeva passed away on 29th January 2005,



leaving behind a vast legacy in the form of his personal Herbarium with about 20,000 specimens which he collected over a period of 50 years mostly from the Garhwal and Kumaon Himalayas, the Shivaliks and Doon Valley, Haridwar and Rishikesh. He also

left behind hundreds of illustration and two unfinished books on Bamboos and Grasses. This is undoubtedly the largest private collection in India.

Professor Somdeva Sharma was born in 1925 in Ajmer, India to illustrious parents who were very much part of the freedom struggle in India. Much of his early childhood was spent in Churiala, a village in Uttaranchal, living the life of what every child would dream-being one with nature. He was often found sleeping in the barn with the cows, probably missing his mother who died when he was only four. His father Pt. Barumal Sharma was usually in and out of British Jails along with his other patriots of the Congress Party, and so Professor. Somdeva was brought up by his uncle Justice J. D. Sharma.

He grew up to be the only person to take up Botany in his family of eminent lawyers & judges. His excursions to the Himalayas to study some of the rarest and endangered species was a quest. One particular plant among them is in the UN redbook of endangered plants, *Eremostachys superba* was collected by him during one of his excursions. This was nothing less than any spiritual experience for him. His field books are a narration and his observations not only of the plant he collected but a complete anthropological study of that region. He would stay with tribal people of the region, following their customs and learning from them about various plants.

## News

### Herbarium seeks new home *continued*

He also had local volunteers collect plants for him. He would teach them ways to press plants and how to record their findings in a field book similar to the one he carried.

His residence has many rare plants and orchids growing in the garden he so much loved. His home was an open house to all researchers, students and enthusiasts who would come in search for plant information from all over the world. His taxonomic knowledge was so amazing that he could close his eyes, touch the bark of a tree and identify the tree, its species and habitat. He was among the very few who were known internationally for his deep knowledge in taxonomy.

One of the important features of the Herbarium Somdeva is the system of reference cards for each specimen. The cards contain valuable information on the phytogeography, the specimens examined in DD and BSD and in many cases careful hand-drawings to aid identification of the species.



Professor. Deva devoted a considerable amount of time in the study of difficult groups especially grasses. The grass specimens also bear detailed illustrations of florets based on microscopic examination, a feature not seen in most of the Herbaria. Any Agrostologist revising the grass flora of India would find this Herbarium a treasure house of information. Detailed illustrations are also available for Fumariaceae, Brassicaceae, Orchidaceae and Cyperaceae.

## News

### Herbarium seeks new home *continued*



The arrangement follows Bentham & Hooker's System of Classification. Under each Family of Angiosperms there are elaborate notes on the number of genera and species within various phytogeographic regions within India and neighboring countries. Each specimen bears a collection number and an index number. The index number has been drawn from Sir J.D. Hooker's Flora of British India (FBI). For example, the sheet bearing *Crotalaria mysorensis* has been numbered as 50.8.21. This indicates Family No. 50 (Leguminosae), Genus no. 8 (*Crotalaria*) and species no. 21 given in FBI. Using this index one can easily find the reference of the species in FBI.

Professor Somdeva in his long and illustrious teaching and research career of 40 years has taught and inspired students who deeply grieve his passing away. They and would like to keep his name and dedication to plant sciences alive.

[www.somdeva.com/](http://www.somdeva.com/)



## People

**Margaret Lymon** has left the Mutter Museum at the College of Physicians in Philadelphia. She can be reached at [margaret.lyman@gmail.com](mailto:margaret.lyman@gmail.com)

**Adriana Mortara Almeida**, São Paulo, Brazil has a new email address: [adrianamortara@ajato.com](mailto:adrianamortara@ajato.com)

**Link Olsen**, curator of Mammals at the University of Alaska, Fairbanks, Museum of the North, was part of an international team that documented a new genus of monkey in Africa. Undergraduate students at the University of Alaska performed the DNA analysis. Finds were published in the May 11 edition of *Science Express*, and are slated for publication in the June 2 print version. More details are online at <http://www.uaf.edu/news/news/20060511102104.html>

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