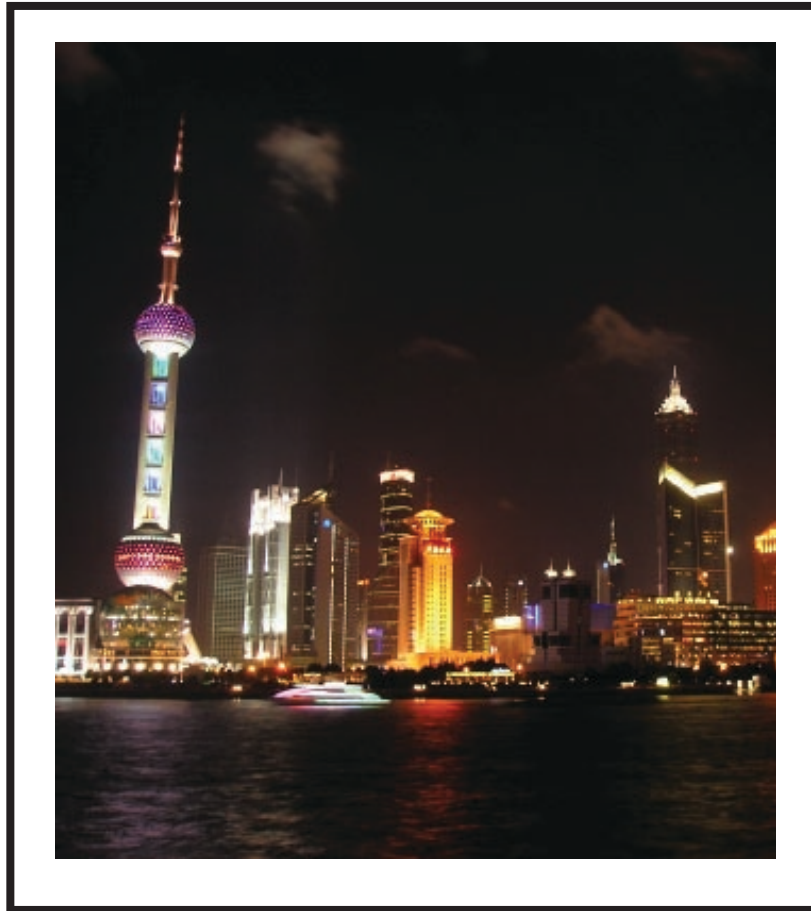


newsletter

ICOM'S INTERNATIONAL COMMITTEE FOR UNIVERSITY MUSEUMS AND COLLECTIONS

FEBRUARY 2011



UMAC
University Museums
And Collections

ICOM
INTERNATIONAL COMMISSION OF MUSEUMS
CONSEIL INTERNATIONAL DES MUSEES



Cornelia Weber This will be my last message as Chair of UMAC. During the conference in Shanghai, a new board was elected and I retired as Chair of the Committee. Therefore, I would like to take this opportunity to thank all UMAC members and in particular all Board members for their support during the last six years.

I will be pleased to continue to actively assisting UMAC in the future, not only as Co-Editor of UMACJ, but also as Chair of the Working Group Directories. It is my leading goal and desire to expand the UMAC database in the number of records and information it contains, and to find funds to start systematic registrations.

Conferences and their documentation are important UMAC activities. To keep the results presented at previous conferences and to provide a global, inclusive access to former proceedings, we started to digitize and re-publish the past issues as e-books at: <http://edoc.hu-berlin.de/browsing/umacj/>. We hope to finish this process by the end of the year.

We are also working on the publication of the University Museums and Collections Journal 3/2010 with 26 articles from the Berkeley conference on Putting Collections to Work in Research and Teaching and 7 articles from a study day about Object-based Learning in Higher Education, organized by the University College London Museums and Collections.

The UMAC Conference in Shanghai in cooperation, with the

International Committee for Egyptology, within the ICOM General Conference in November 2010 was quite successful. A longer report is also in this newsletter.

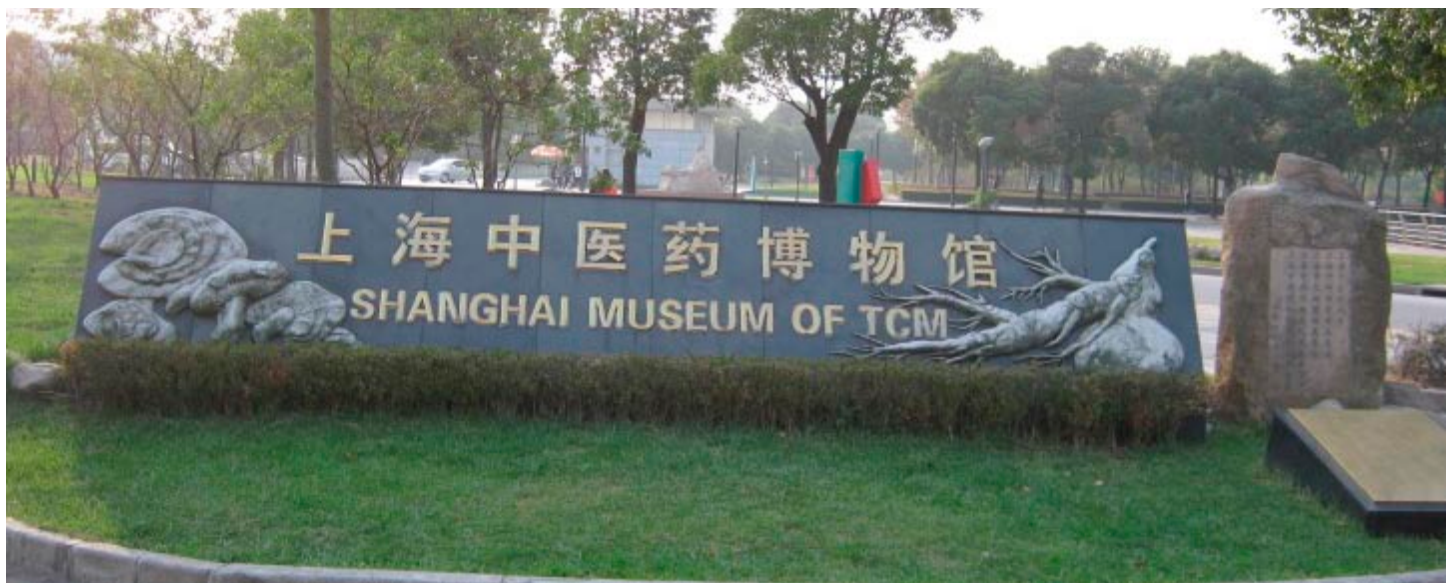
Under the theme Museums for Social Harmony and the subtheme University Museums and Collections as Recorders of Cultural and Natural Communities Worldwide UMAC members presented 18 papers, including some general presentations about University Museums in China, three posters and – for the first time – a workshop on Strategic Planning.

One of the highlights was our visit to the Museum at the Shanghai University of Traditional Chinese Medicine and the dinner following, hosted by the director.



Hugues Dreyssé The UMAC board elected as new chair, Hugues Dreyssé from the University of Strasbourg in France. Hugues Dreyssé is a professor of physics at the University Louis Pasteur in Strasbourg. After his graduation in 1980 he was assistant and Mulhouse 1988-1993 Professor at the University of Nancy. His scientific work focuses on theoretical and numerical simulations of nano-materials with an emphasis on their magnetic and electronic properties.

Since 1999, he advises the President of the University Louis Pasteur in the field of science communication. As director of the Mission Culture Scientifique Technique and he has been the teaching of science and technology and for. In 2002, Hugues Dreyssé the "Grand Prix" for scientific communication of the Academy of Sciences of France.



lyndel king

I was fortunate enough to attend the UMAC conference in Shanghai in November. I have been to the city several times before, starting in 1980, and the change in the city took my breath away.

The city is alive—brilliant with illumination at night and full of lively interactions day and night. Construction seems to be happening everywhere.

The conference was on the site of the Shanghai EXPO which had closed not too long before. The security getting into the conference center was daunting. And, it was sometimes difficult to maneuver inside the center—difficult to find your way around and difficult to escape. Because of the security and distances, it was not possible to walk into neighborhoods for lunch, or do a little impromptu shopping. This is one of the things that I've enjoyed about past conferences, so I missed that kind of informality.

The UMAC conference was wonderful. Papers were well presented and interesting. But, the best part was, as always, meeting colleagues from around the world. I had a chance to meet colleagues from parts of the world where it is difficult to travel, and had some fascinating and eye-opening interactions.

I was again inspired and energized by my colleagues from all around the world.

China is a contrast of the old and the very modern. On our day trip we visited a river village, Wuzhen, about two hours outside

Shanghai, and there got a glimpse of old China. The rural areas our bus passed through on the way to Wuzhen also seemed to operate at a very different pace from Shanghai. I saw farmers winnowing grain by tossing it up in baskets, and the primary mode of transportation was bicycle or feet.

The ICOM conference, too, was a study in contrasts. Many of us found the organization of the conference a bit less efficient than we would have liked, and the communication of essential

on the cover > The city of Shanghai, China, at night. ICOM 2010 was held in Shanghai and ICOM members were impressed at the modernism exhibited in Shanghai's architecture and in the vitality of its street life. Restaurants and shopping streets were lively, animated by the sounds and sights of a very modern metropolis. The conference was held on the Shanghai EXPO grounds, which were quite grand, but it was the city itself that captivated all of us who experienced it.

information a little lax. At the same time, at the farewell reception, everyone was presented with a beautiful bound book with photos from each committee's sessions, some taken only hours before. It was an amazing feat of organization and efficiency!

I have served, over the past year, as co-chair of a task force to protect university art museum collections from being sold by their universities. I was designated to represent UMAC on this task force, that includes representatives from several US



Chinese Pavillion on the Shanghai EXPO grounds



Wuzhen

CONTINUED ►

FROM THE NEWSLETTER EDITOR CONTINUED ►

museum related organizations. The task force was initiated by David Alan Robertson, chair of the Association of Academic Museums and Galleries in the USA. He serves as the other co-chair. Our efforts have been generously supported by the Samuel H. Kress Foundation, whose President, Max Marmor, is a member of the group.

We have presented at conferences and met with the heads of several agencies that accredit universities in the US. Our goal is to make the appropriate use and protection of collections in university museums a criteria for the accreditation of universities. We have had some very positive receptions. We are also preparing a white paper on the importance of museums to the teaching and research of universities.

At our last meeting, in January, we decided to keep the task force intact, so that it can act as a rapid response team, in cases where university collections are threatened. And, in fact, it has already happened. On February 11, the task force reacted to a recent call to sell Jackson Pollock's *Mural* from the collection of The University of Iowa Museum of Art. The following statement was released on February 11:

The Association of Art Museum Directors (AAMD), the American Association of Museums (AAM), the Association of Academic Museums and Galleries (AAMG) and Task Force on University and College Museums are alarmed to learn of the recent proposal to sell the Jackson Pollock painting *Mural* to underwrite costs at the University of Iowa. Such a sale would violate a fundamental ethical principle of the museum field, one which all accredited museums are bound to respect: that an accessioned work of art may not be treated as a disposable financial asset.

University of Iowa President Sally Mason has forcefully spoken out against such an action in the past. We applaud this courageous stand and deplore the treatment of works of art held in trust for the public as a ready source of cash. We offer our support and call on the arts community to help prevent this permanent and irredeemable loss for the University and the people of the state of Iowa.

In the spring of 2008, the university of Iowa's art museum was seriously damaged by flooding. The collection was saved, but the museum was deemed too damaged to repair. Plans are underway to build a new art museum on campus, and the collection has been lent to nearby museums in the meantime. Soon after the flood, however, there were calls from the University's governing board to sell the museum's famed Jackson Pollock painting to help cover the cost of repairing flood damage to the campus. That effort did not succeed and everyone thought the crisis was past.

But, on February 9, a bill was introduced in the Iowa House of Representatives that would require the University of Iowa to sell *Mural*, in order to create funding for scholarships.

The bill was proposed by State Representative Scott Raecker (R.), who told the Associated Press, "If the core function of the university is to educate students, this could provide a \$5 million a year endowment. It could let 750 to 1,000 students get a full-ride scholarship every year."

The 8 by 20 foot abstract expressionist painting is the centerpiece of the University of Iowa Museum of Art's 12,000 piece collection and a major work by Pollock. *Mural* is considered by many to be the most important modern American painting ever made.

Mural was given to the University of Iowa in 1951. In the 1940s, the University's School of Art and Art History had a national reputation as a laboratory for creative experimentation and innovation. Peggy Guggenheim, the leading dealer of Modern Art in New York at the time, recognized the significance of the University's art program when she gave *Mural* to the University. In 2008, the painting was valued at \$140 million.

The bill requiring the sale of the painting has proposed that it return to the University for several months every four years, supposedly so that undergraduate students could see it once during their time at the University. The painting is reported to be quite fragile, so it would deteriorate with every move. Ongoing, expensive conservation would be required to keep it from being completely destroyed.

Our task force has buckled on its armor once again!



Jackson Pollock's Mural, installed in the University of Iowa art Museum gallery

REPORT FROM MUSEUMS FOR SOCIAL HARMONY, REPORT FROM UMAC'S TENTH INTERNATIONAL CONFERENCE,
7 – 12 NOVEMBER 2010, SHANGHAI, CHINA,

by ing-marie munktell > University Museums and Collections as Recorders of Cultural and Natural Communities

University museums have long been charged with the responsibility for preserving, studying and making accessible to scholars and the public, collections of all kinds. The collections are the result of decades, or even centuries, of important research, excavations or expeditions. As a result artifacts, specimens or works of art may be from cultures that are remote from us in time and location.

In today's society there are many questions about the collections in our university museums. Do they record the cultural and natural communities world wide? Why are our collections important? What do they teach us in the 21st century? How can collections be made relevant to today's students, scholars and public?

The above statements set the stage for presentations at UMAC's conference in China.

The UMAC committee had the first board meeting for the year on Monday, November 8. Our chair Dr. Cornelia Weber welcomed the board and told us that we are now 200 members and 70 delegates from 23 countries that were present in Shanghai.

We then discussed how to adopt UMAC's strategic plan to ICOM's new plan. Professor Peter Tirrell from Oklahoma University will work on this. The financial report showed that UMAC's economy is good and now allows us to develop a bibliography. The priorities for the coming three years were decided and they are as follows: more marketing and cooperation with other committees, to produce a survey of our museums via the Newsletter, maybe also an on-line exhibition as a master project.

Most working groups are still functioning, like for example the Strategic group, the Publications group, the Advocacy group and the Research group.

The delegates for the new board were presented and the voting took place at the AGM meeting on Wednesday November 10.

New chair is Professor Hugues Dreyse, Strasbourg, France and new vice chairs are Dr. Ing-Marie Munktell, Uppsala Sweden and Dr. Peter Stanbury, Sydney, Australia.

Tuesday, November 9 and Wednesday, November 10, 24 papers and 3 posters were presented:

The host from China, professor Wu Hongzhou, talked about the current situation of Chinese museums at universities and colleges. He told us that there are 200 university museums in China, half of which are open to the public and 6 are well known tourist attractions. Not less than 23 have museum studies and museology.

The major problem is differences in resources for development, insufficient funding and low social status. He also stressed that there is a big lack of understanding as regards the function of



UMAC delegates at Museum of Traditional Chinese Medicine

CONTINUED ►

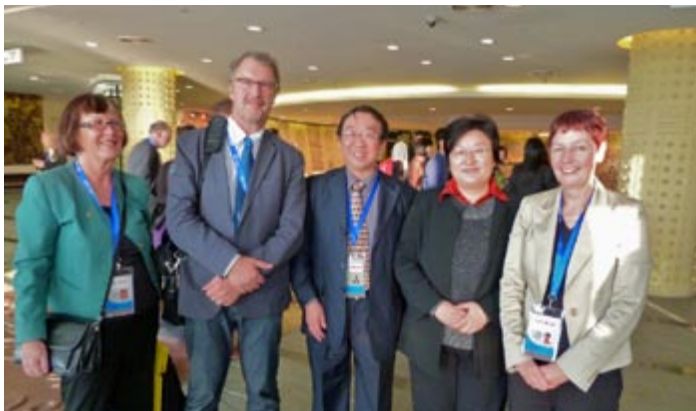
museum within Universities. The student Tong Jin reported that only 15% of the students were aware of their museums and only 5% have learned from the museums. Another student, Li Rong from Australia, reported from successful use of cultural heritage in connection with the world Expo 2010.

There were also examples from South East Asia about how university museum collections were used in contemporary curatorial practice. In several papers the lack of funding and also the lack of access to collections was discussed. From the United States professor Silverman reported about decreasing budgets and that the value of collections is unknown.

There was also a discussion about the repatriation of collections concerning different Indian tribes and new regulations coming up about this in the United States. Professor Lyndel King, University of Minnesota presented the Mimbres (an Indian tribe 1000 years ago) collection of ceramics that came to the museum's collection because of a University excavation in the 1930s, and the complications of dealing with this collection a nd contemporary laws.

Graciela Weisinger, Argentina, talked about "Human remains in museums and their restitution". She raised the question if human remains, i.e. archeological finds, should be used for public display. She also relayed that human remains were sometimes reburied in her country. Most of the audience seemed to think that we display human remains to learn more about their lives and that we display them with dignity and only when it is vital to understand a culture.

New examples of projects on Records of Academic communication were presented from colleagues in Germany and Italy. And finally a study tour to The Shanghai University of Medicine finished off our program.



UMAC vice chair Ing-Marie Ingtell, new chair Hugues Dreyse, officials of the Museum of Traditional Chinese Medicine and current chair, Cornelia Weber, at the Museum of Traditional Medicine

UMAC members enjoying themselves at the farewell reception

CONTINUED ▶

MUSEUM OF TRADITIONL MEDICINE, UNIVSITY OF TRADITIONAL MEDICINE

THE NEWS

adapted from the website of the museum of traditional Chinese medicine> Located at the Shanghai University of Traditional Chinese Medicine in Zhangjiang Hi-Tech Park in Pudong New Area, the museum opened in 2004 and covers an area of 6,413 square meters. Its three-story exhibition halls occupy about 4,000 square meters. It is based on the original Traditional Chinese Medicine Museum founded in 1938 and boasts more than 14,000 exhibits and almost 10,000 documents. It is also reputed as the largest professional museum in the world on this subject, with the most exhibits.

Just inside the main entrance is a copper engraving on the floor. Past the engraving is the main hall where an abstract sculpture of the theory of the five elements (fire, water, earth, metal and wood) is on display. The upper part of the sculpture is made up of two fish that represent Yin and Yang energy. Traditional Chinese medicine is based on a holistic and dynamic system that includes Yin and Yang energy. Good health is believed to come from a balance of Yin and Yang energy. The bottom part of the sculpture consists of five stones representing the five elements. The integration of circles and squares in this sculpture is symbolic of the ancient Chinese understanding of the universe — a round heaven and square earth.

A little further on is a relief carving of Jing, Qi and Shen. These are regarded as the three vital elements of the human body. Jing is the “essence” and considered the source of life. Qi is energy. It can be transformed into Shen or Jing and healing energy. Shen is “spirit” and it is everywhere. It forms through the combination of Jing and Qi. The ultimate goal is to cultivate, balance and expand the Three Treasures. They are derived from ancient Chinese philosophical concepts formed before the birth of traditional Chinese medicine. After they were applied to traditional Chinese medicine, they soon comprised its core theory.

The acupuncture exhibit show tools, charts, and sculpture plus touch screens to how acupuncture metnods. The specimen hall of Chinese herbal medicine includes ore than 3,000 specimens. The museum also includes a herbal garden that covers 8,600 sq. meters and icludes more than 300 plants commonly used in Chinese Traditional Medicine.



Above: UMAC member observes acupuncture charts at the Museum of chinese Traditional Medicine

Left: A specimin in the Museum's exhibit



CONTINUED ►



THE NEWS

UMAC members touring the Museum of Traditional Chinese Medicine

A bronze acupuncture figure from 1900 that replicates the original one from the Qing Dynasty (1644-1911). It was initially designed to teach acupuncture by Wang Weiyi, an acupuncturist from the Song Dynasty (960-1279). The body's acupuncture points are marked on the sculpture. It was once used to distinguish these points on the body or to find the exact point in examinations.

NEW PREMISES FOR THE BIOLOGICAL COLLECTIONS AT LUND UNIVERSITY: THE END OF A LONG TRADITION OF ZOOLOGICAL EXHIBITIONS



by **ingvar kärnefelt**>

The Biological Museums at Lund University constitute an administrative amalgamation of the

Botanical Museum (BM) and the Museum of Zoology (ZM); between 2002-2009 a separate unit within the Faculty of Science. From 2010, the museums are included within the new expanded Department of Biology. The last few years have seen a dramatic increase in the external funding, mostly owing to earmarked governmental revenues to natural history museums.

The museum collections have since long been planned to be moved to newly erected premises outside the close and expensive grounds within the university campus. However, new ideas concerning the daily management of the collections, splitting of the collections and partly relocating the staff, cast clouds on these future plans.

The collections contained in the two museums represent more than two centuries of botanical and zoological research at LU and the large number of type specimens is a manifestation of the pioneering work in systematics.

The combined holdings of the museums rank among the 20 largest and scientifically most important in the world. The collections have been



Biological museums at Lund

located in buildings in the central academic campus of Lund since 1737 for the zoological and 1818 for the botanical collections. The present Botanical Museum, located in the botanical garden, was built in 1912, whereas the Zoological Museum moved to a new house in 1917, together with the Department of Zoology.

The Biological Museums are primarily responsible for preserving and documenting the collections, make them available to the scientific community and provide pertinent information to various governmental and other agencies and decision-makers.

To fulfill this responsibility, the Biological Museums have in recent years given high priority to, and put much effort in, developing searchable databases for the web, based on recent systematics;

thereby becoming a link in a worldwide network of natural history collections. At the same time, and thanks to extensive external funding, the Biological Museums have been able to develop research projects of their own with their current profiles, particularly taxonomy and systematics of lichens in the Botanical Museum, and Taxonomy, Systematics, and Ecology of dipteran insects in the Zoological Museum.

The staff participate in an array of research activities by giving access to the collections and curating material and data generated by various research projects e.g. in archeology, genetics, ecology, and different kinds of environmental surveys.

The significance of the combined botanical and zoological collections to the international scientific community is high, as shown by the large number of loan requests and papers, wholly or in parts based on material belonging to the museums, published by researchers all over the world. Nationally the collections are extremely important, not the least in the context of the Swedish Taxonomic Initiative (Science 307: 1038-1039).

Issues related to global threats including loss of biodiversity being of great concern to biologists feature prominently on the political agenda. In this context, the sheer size, geographic coverage and time-span make the holdings of the museums invaluable as a source of information at several levels. To this end high priority is given to the tedious and time-consuming, but absolutely essential work of registering and scanning specimens to provide national and international users of all kinds with databases. The



CONTINUED ►

website <http://www.biomus.lu.se/> is continuously being updated, and data thus made available to <http://www.gbif.se/> and others.

At the national level, the collections (in particular the entomological ones, being the most important ones covering Scandinavia) are regularly and most frequently being visited and/or consulted by researchers involved in the Swedish Taxonomic Initiative. Sustained external funding and support from the university and faculty is essential to maintain these contributions to research in biodiversity and services to scientists and community.

Both museums have by tradition been important to the local community, for instance as meeting places for active and retired academics, museum workers, students and amateurs from different branches of biology. In this respect the museums have played a significant role and non-professionals, often with the encouragement and assistance of the museum staff and ex-professional biologists, have assembled a considerable amount of the existing knowledge about the distributions of e.g. insects and vascular plants.

Such acquisition of pertinent information forms a basis for many current and forthcoming studies of biotic changes. The importance of the Biological Museums in Lund should therefore not be under-estimated. Hence, the museums are involved in several projects, e.g. local or regional botanical surveys, where amateurs and professionals work side by side and where access to the collections is very important.

The scientific collections of the Biological Museums in Lund have a long-standing international reputation for containing a very large number of type specimens. These holdings of type material alone make the collections

scientifically extremely important and valuable. The work to transform the two museums into modern archives of information, develop them as a research resource, as well as the extensive ongoing efforts to digitalize the continuously growing collections in databases must continue. At the same time, the taxonomic-systematic research at the museums have been developing during the last decade.

Highly qualified curators and researchers working side by side help to improve the quality of the collections and their attractiveness to potential visitors and other users. The systematic research at the museums will now be incorporated within different research groups of the large Biology Department.

According to plans that have been discussed for a long time, the museums will be transferred to new premises in 2012 that will meet the necessary requirements for modern storage. However, the new leadership of the Biology Department, to which branch the Biological museum now belongs, have decided to locate parts of the entomological collections to buildings at the Biology campus, more than 2 km away from the planned new facilities that will house the major parts of the collections.

The major part of the museum staff will be offered offices and lab facilities at the Biology campus, which is believed to facilitate the integration of the museum staff within the department. When this is materialized, it will undoubtedly favour research based on the collections. However, the daily care of the collections will be much less favoured, since the curators and the major parts of the collections will be physically separated.

Daily transports of both staff and collections between the different facilities will become both labourous



Biological museums at Lund

and time-consuming, and may even expose the collections to hazards, wear and tear from movements and noxious insects, unless new and costly routines for transportation and quarantine are developed. In addition, new routines have to be invented if access to major parts of the collections by non-staff researchers, students and amateurs is to be maintained.

Furthermore, the since long displayed animals, still today kept in the original exhibitions dating from 1917, and which indeed represent a museum as it is in time and space, have to be permanently dismantled and stored in boxes.

Among those objects that will be permanently stored are whales, a moa bird, a Steller's sea cow, Tasmanian wolves and a Great Auk—altogether an unhappy solution for the biological museums in Lund.

UNIVERSITY OF MINESOTA'S WEISMAN ART MUSEUM CLOSES WITH WAMARCHY

by **lyndel king**> The Weisman Art Museum Art Museum closed for renovation on October 11 2010, with a party for students and members entitled WAMarchy. The party's theme was "break the rules." Visitors were allowed to do things not normally allowed in art museum, such as eat and drink in the galleries, write on the walls, and hang up their own art because the party was held after all the art had been placed in storage pending construction. Local graffiti artists painted a wall designated for demolition and encouraged visitors to add their own graffiti. Reopening is October 1, 2011.



UNIVERSITY MUSEUMS OF INDIA

by **r. v. ramana**>

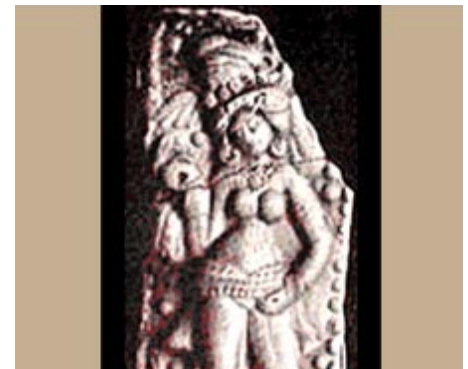
ASUTOSH MUSEUM OF INDIAN ART

This museum was named after Sir Asutosh Mukherjee, the great educator and Vice Chancellor of the University. It was established in 1937 by pre-independence intellectuals of Bengal to preserve the cultural and historical heritage of the area. Asutosh Museum of Indian Art is located in the Centenary Buildings of the University of Calcutta, Kolkata

On display are basalt sculptures from Pala and Sena periods with a distinctive blend of Hindu and Buddhist styles, and also sculpted clay panels from temples of the Vishnupur region.

There are also enchanting collections of patachitras, or painted scrolls from Bengal, playing cards, palm leaf manuscripts, ritual objects, toys and dolls. The textiles include embroidered Kanthas, the patchwork and quilting textile technique, and saris from Baluchar with their quaint figurative designs.

Miscellaneous items including ivory works, bidri works (an alloy work named after the place of its origin –Bidar), glass wares, metal wares etc., enrich the collections of the museum.



YAKSHINI, Terracotta, Bangarh, Dt. W. Dinajpur, C. 1st Century A.D

CONTINUED ►

MUSEUMS OF INDIA CONTINUED ►

The circumstances of its origin and development led Asutosh Museum develop into a regional museum of art and antiquity of Bengal, Bihar and Orissa. According to Ghosh (1954:16) "...before establishment of Asutosh Museum, there were very few museum pieces relating to art and archaeology of Bengal prior to Gupta period and after the medieval age." Asutosh Museum holds the artistic and cultural expression of Bengal, for more than two thousand years in continuity from the 3rd century B.C. to modern times.

The development of art in eastern India has a long history. For nearly a millennium from the third century B.C., it moved along with the main stream of development of art in India. The ideal of pan-Indian sovereignty as embodied in the governments held successively by the Mauryas, the śunga- Kānvas (c. 180-30 B.C.), the Kusānas (c.78-175 A.D.) and the Guptas (c. 318-550 A.D.), was the chief protagonist inspiring a broad unity of style in the sphere of art. Unfortunately, the extant specimens of lithic art belonging to this early phase of history are sparse in eastern India, but a very large number of terracotta sculptures unearthed at different archaeological sites adequately demonstrate that the artistic activity of the region was far from negligible even in as early a period as the third century B.C.

Some specimens in this Museum have definitely pushed back the traditions of Eastern sculptures to a much earlier date and have made the regional variations in Bengal sculptures evident to the discerning eye. Thus research made possible by the museum collection helped to alter opinions about the history of Indian art.

As a University museum its objective is to serve the university community, but it is also open to the public.



Pre-historic copper anthropomorphic figure



Heroine elopes (a scene from Laur Chanda), Uttar Pradesh, ca. 1450-75 A.D.)

It plays a meaningful role in providing academic aid to the teaching faculties of the University particularly to students of Ancient Indian History & Culture, Islamic History, Sanskrit, Bengali, Pali, and Museology .

BHARAT KALA BHAVAN

The nucleus of Bharat Kala Bhavan began in January 1920. Its first Honorary Chairman (for life) was poet and Nobel



Yaksha-Yakshi Gold Repousse, 1st century B.C., Patna

laureate Rabindranath Tagore and its Hon. Vice-Chairman was the poet's nephew Silpacharya Abanindranth Tagore, a sculptor. But in reality the credit for the origin and subsequent development of this museum goes to Padmavibhushan Late Rai Krishnadasa, a renowned writer in Hindi and a pioneer among Indian art historians.

It was founded on January 1, 1920 as Bharatiya Lalitkala Parishad near Godowlia in the heart of town, later shifted to the Central Hindu School and then to the Kashi Nagari Pracharini Sabha. In 1950, it became a part of Banaras Hindu University, an early and prominent institution of higher education of India and now a central university.

With total holdings of more than hundred of thousands of objects comprising prehistoric materials, sculptures, terracottas, coins, seals, beads, potteries, copper plates, textiles, jewellerys, arms, archival documents, literary works, personal collections, Indian philately and archival materials, this Museum is particularly renowned for its excellent collection of miniature paintings, early textiles and rare specimens of decorative

CONTINUED ►



Bharat Kala Bhaven Gallery

arts. Its collections are historically important, aesthetically beautiful and many are unique objects.

The museum extends its services to the students, research scholars, alumnus and teachers in their higher education and research. It provides source materials, particularly to the following disciplines.

- Ancient Indian History, Culture and Archaeology
- History of Art
- Tourism and Travel Management
- Museology
- Faculty of Visual Arts
- Faculty of Performing Arts
- Faculty of Indian Medicine
- Department of Hindi
- Department of Sanskrit
- Department of languages – Persian, Arabic, Urdu

Though the museum's target visitors are university students, alumni, research scholars and teachers, it also serves as a regional museum and attracts a large number of visitors from outside the university.

Bharat Kala Bhavan is considered as a prominent University Museum in India. There is no university in India which has a museum of this dimension. There are approximately six hundred museums in India today and even among these museums of diverse nature Bharat Kala Bhavan has permanently carved its niche and is considered among the seven-eight significant museums in the country. The museum is fully dedicated to the cause of higher education and multidisciplinary research. The academic possibilities of this museum are immense; it has acquired the status of a university museum of national importance.

UNIVERSITY MUSEUM, VALLABH VIDYANAGAR

The Museum of the Sardar Patel University is one of the multi-disciplinary museums in the country. Its previous name was "Museum of Art & Archaeology." It was established in 1949 by Charutar Vidyamandal and assimilated into the University on July 1, 1960. Its collections as well as its educational and research activities have been expanded, since it became a university museum. The Late

Shri A.V. Pandya (1949-1969) was the first curator of the museum.

University Museum is a storehouse of objects like Bronze sculptures, a palanquin, stone and wooden sculptures, coins, carpets, some original paintings and many other things.

It is famous at an international level for Thoothi collection of bronzes. The late Dr. N. A. Thoothi-Reader in Sociology in University of Bombay collected about 2,600 metal antiquities and works of art from various countries of South-East Asia and donated his life-long collection to this Museum.

The collection also includes specimens of minerals, rocks, fossils, palaeoliths, microliths, old bricks, pot-shreds, manuscripts, herbarium sheets, specimens of stuffed birds and organs and fetus of human.

There is a gallery on the life and works of Sardar Patel. There are letters of felicitations of Vithalbhai Patel- the first elected President of Indian Legislative Assembly and also of Bhaikaka- the Founder of this educational township and the first Vice-Chancellor of the University. There are original paintings of Kalaguru Ravishankar Raval.

'Touch and Feel Programmes' are held frequently for blind persons. The Museum is located in the heart of the University campus. Temporary exhibitions on topics of academic interest are held occasionally at this museum.

ART-SCIENCE INSTALLATION "AN AGEING WORLD"

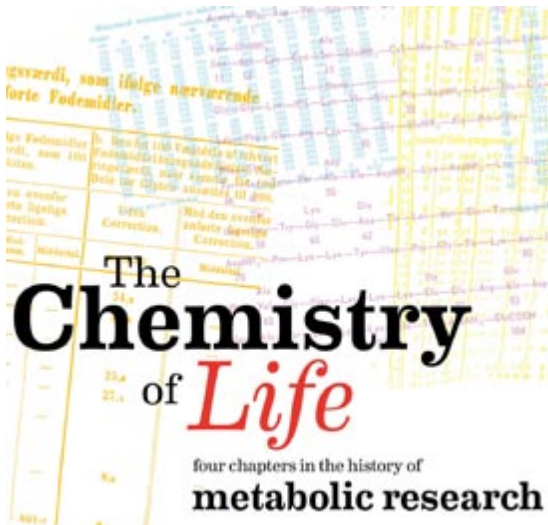
THE NEWS

by **thomas söderqvist** > As a university museum, Medical Museion tries to engage in the daily life of its owner, the Faculty of Health Sciences at the University of Copenhagen. In connection with a conference on "Ageing, Longevity and Health" organized by the Faculty in early October 2010, the museum created a public art-science installation in the lobby of the Faculty's main building.

The idea for the installation, called "An Ageing World", emerged from the changing patterns of age structure diagrams presented in the "Oldetopia" exhibition at Medical Museion a few years ago. That installation, in turn, was inspired by the early 20th century German philosopher of science Otto Neurath's notion of "pictorial statistics", which were put to practice in the Deutsche Hygiene Museum in Dresden in the interwar years. The curatorial team for "Oldetopia" took Neurath's idea a step further by creating physical age structure diagrams to illustrate global demographic change.

Medical Museion's exhibition curator Bente Vinge Pedersen and director, professor Thomas Söderqvist further developed this idea by putting the age structure diagrams on a three-dimensional world map, such that geographic and demographic data were captured simultaneously. This made it possible to show, in a glance, the large demographic changes over time and especially the large differences between rich and poor countries. The physical age structure diagrams were constructed from acrylic plastic and illuminated by fibre optics, and the map of the world was presented quite unconventionally as a disc, with China, Japan and Papua New Guinea in the center of the earth, and with Europe and North America in the periphery.

The installation immediately became a magnet for researchers, staff, students and visitors passing through the Faculty lobby, many of whom has gathered spontaneously in small groups to discuss global ageing. The installation has now been moved to other venues at the University of Copenhagen, and the museum has received inquiries from other European universities as well. More information on "An Ageing World" can be found at www.corporeality.net/museion/2010/10/05/an-ageing-world-a-science-design-installation-about-global-demography.



THE CHEMISTRY OF LIFE

Medical Museion at the University of Copenhagen opened 'The Chemistry of Life' in the museum's external exhibition venue in the main building of the Faculty of Health Sciences. With 80 objects from Medical Museion's rich historic collections, supplemented with graphical collages of historic pictures and texts, the exhibition focuses on how historical developments of physiological measuring instruments relate to our understanding of metabolism.

The exhibition takes us through the history of metabolism, from Santorio Santorio's attempt, in 17th century Padua, to measure the functions of the body, to Peter Panum in the 1800s and August and Marie Krogh in the 1900s. It ends with modern molecular metabolic research in the 21st century. Despite appearing to be complete, the exhibition is designed to allow visitors to revise it. Over the next couple of months, the museum will be inviting researchers, technicians and students at the Faculty of Health Sciences to collect objects from laboratories and clinics and join in a dialogue about how to interpret the recent history of metabolic research.

'The Chemistry of Life' is curated by Assistant Professor in Science Communication, Adam Bencard and Emeritus Consultant Sven Erik Hansen, both Medical Museion (www.mm.ku.dk). For a trailer, see <http://www.corporeality.net/museion/2010/12/17/exhibition-teaser-the-chemistry-of-life> and for further information and photos, see <http://www.corporeality.net/museion/2010/11/29/introduction-to-the-chemistry-of-life-exhibition>

THE POLO MUSEALE OF UNIVERSITY OF ROME "LA SAPIENZA"

by vincenza ferrara >

Sapienza University of Rome has a rich scientific and cultural heritage which is preserved in 20 museums.

THE NEWS

The Botanical science with the Botanic Garden characterized by historical fountains and buildings and many rare and endangered species cultivated outdoors and in the historical greenhouses. The Herbarium, originating in 1872, consists of numerous collections comprising overall an estimated 1,000,000 specimens in five herbaria: Romano, General, Cesati, Anzalone and Montelucci.

The Archeological Science with the Classical Art Museum preserves a collection of plaster casts of Greek statues (using original artifacts and Roman copies) as an effective tool for education; the Etruscan Italic Antiquities Museum, the Near East Museum and the Origin Museum have collections from excavations in different places inside and outside of Italy.

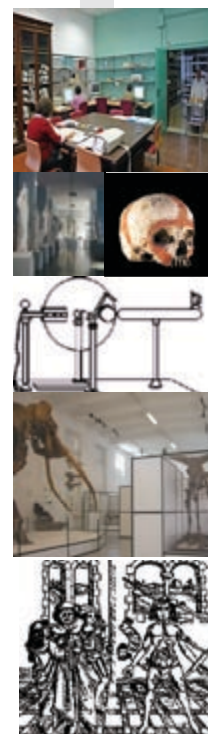
The instruments collection includes used by the "Boys of via Panisperna" including samples to be radiated, Geiger-Müller counters, ionization chambers and other items. The Boys of via Panisperna was a group of young scientists led by Enrico Fermi. In Rome in 1934, they made the famous discovery of slow neutrons which made later possible the nuclear reactor, and then the construction of the first atomic bomb. The nickname of the group comes from the address of the Physics Institute at the University. In the Chemistry Museum there are collections of chemical substances and documents belonging to Stanislaw Cannizzaro and his group which date back to 1872. A collection of historical instruments for elemental analysis, colorimeters, spectroscopes and the coloured teaching charts devised by G. and J. von Schroeder in the late 19th century to show the latest chemical industrial processes are also there.

The Earth Sciences are represented by Geology Museum with collections of ancient marbles including the prestigious Tommaso Belli collection of around 550 marbles which were removed from remains of ornamental stonework unearthed during excavation of Ancient Roman sites; by the Mineralogy Museum (was instituted in 1804) with a collection of 33,000 specimens of minerals and some special collections: minerals from Lazio, meteorites, single crystals, natural and synthetic gemstones and the famous Dactylolitheca: 388 rings donated by Pope Leo XII; by the Paleontology Museum that preserves more than 100,000 fossils unearthed in Italy and abroad. In the Museum there are two spacious exhibition halls with exhibits of more than 1,000 fossils of plants, invertebrates and vertebrates.

The Anthropology Museum, founded by Giuseppe Sergi in 1884, features thousands of exhibits concerning the variability of contemporary man and the natural history of Homo Sapiens and other primates; The Comparative Anatomy Museum shows a variety of collections organized in the first half of the 17th century. Among the exhibits there is a collection of skeletons from large vertebrates, including one of a blue whale and another of a sperm whale; the Zoology Museum which after many changes has now been transformed into an "Insect House" with magnificent collections of insects from all over the world and a splendid entomological library with thousands of volumes (from the 18th century up until today) as well as an archive collection of more than 800 specialist magazines including some 500 of which are today actively exchanged.

The Museum of History of Medicine and the Pathological Anatomy Museum feature an impressively rich collection of historical-medical exhibits which can help trace developments in medical knowledge from prehistoric times up to gnomonic medicine and allow the preservation of material which may be subject to scientific analysis. Other museums are Art and Mineral Deposits related to Department of Chemical Engineering-Materials and Metallurgy, Commodity Science located in the Faculty of Economics and Hydraulics. At the end we find the laboratory of contemporary art which aims to promote, safeguard, study, enhance and raise awareness of international contemporary art.

Through the URL [HTTP://www.musei.uniroma1.it](http://www.musei.uniroma1.it) it's possible to access to information of 20 museums. The Portal allows to obtain information concerning the heritage, opening hours and contacts, museums activities and connecting to on-line catalogs. The Web Portal has been translated in English and Spanish and it's in progress translation in Bulgarian and Turk.



REPORT ON THE MEETING OF UNIVERSITY MUSEUMS OF THE MERCOSUR

by **graciela weisinger**> Meeting of University Museums of the Mercosur, October 2010 – Santa Fe – Argentina, National University of the Litoral – Secretary of Culture – Museum and Historical Archive “Marta Samatán” of the City of Santa Fe. The Mercosur is an economic and political organization generated by Argentina, Brazil, Paraguay, and Uruguay.

Doing memory of the educational, scientific and cultural practices of the University

One of the grounds that promoted this meeting of University Museums was the existence of a wide and diverse group of entities within universities. Some of these museums have been created by the aim to consolidate the institutional memory. They gather and disperse heritage that has been created by the academic and scientific practices of an academic unit. Universities in the Mercosur include museums of science and technology, arts, history and archaeology, among others. Also, there are education, pedagogic and school museums, created by the university from the didactic materials generated by different pedagogic models in the school area.

Linking university museums in this area with their local, national or international colleagues is a great challenge. Information sharing and collaborations contribute a lot to initiatives still in formative stage. New ideas and models for exhibitions, education, fundraising, technology, and cultural and educational tourism could be very helpful to museums in this area. An example of an existing network that promotes information sharing and collaboration is the network of Museums of the University of Buenos Aires, the program of Museums of the National University of Córdoba, and the network of Museums of the Universidad Nacional de la Plata, as well as UMAC, of course.

To transcend old models, demands that university museums concentrate on interdisciplinary and interactive work. The incorporation of more cultural managers, educators, conservators and social media specialists becomes essential.



The aims of the Meeting were:

- To know and to recognize the experiences of the university museums of the Mercosur, in whose diversity is an inestimable cultural contribution.
- To share strategies that makes possible more successful management and financing decisions of the university museums.
- To establish updated criteria to achieve a successful connection between museum and society.
- To evaluate the possibilities of new communication strategies.
- To arrive to a consensus about action regarding the conservation of historical and cultural university wealth.

The Meeting was structured around five points:

1. Experiences in the constitution and creation of university museums.
2. Museum management within the framework of the university—structure, financing, legal framework, institutional relations, exchanges and lending with other university programs, national or international programs.
3. Communication of University Heritage. Communication strategies, information technologies, publications, interactive media.
4. Collections management—space needs, preventive conservation, classification and record keeping, exhibition, storage space, the dimension of the intangible thing.
5. Networks and other forms of association and cooperation—strengths and weaknesses, trans- and inter-disciplinary experiences.

The meeting was organized by Dr. Roberto C. Brandao (President ICOM Brazil Director of the Museo de Zoología de la USP); Prof. Susana Meden (President of Fundación Patrimonio Histórico de Rosario-Argentina); Prof. Beatriz Espinoza (President of ICOM Chile / Museo de Arte Contemporáneo de Chile); Lic. Nelly Decarolis (President de ICOM-ICOFOM) and Lic. María del Carmen Maza (President de ICOM Argentina / Museo de Ciencias Jurídicas UBA).

THE NEWS

CONTINUED ►

MEETING OF MUSEUMS OF THE MERCOSUR CONTINUED ►

Associations participating

- ICOM Argentina ICOM Brazil
- ICOM Chile ICOM-ICOFOM
- ICOM-CECA Argentina Asociación Trabajadores de Museos (ATM)
- Red de Museos de la UBA

As a result of three intense days and with the aim to give a formal frame to the initiatives that encourage the development of a fruitful activity between the diverse university museums, a Letter of Intent of the University Museums of Argentina was written. It states:

The Museums, networks of Museums and related entities, dependent on Public Universities of Argentina propose as principal aim to generate a space that allows sharing experiences of formation, organization, management, investigation, conservation and communication of the university heritage.

The goal is to include all the University Museums of the Mercosur and incorporate other countries of Latin America and the Caribbean in the future, with the hope of consolidating institutional memory and gathering and spreading the heritage that arises from the academic, scientific practices, and cultural activities of universities.

And considering:

That the heritage of the universities is representative of the history of the peoples and their environment, that it constitutes an alternative for the recognition of institutional identities and the critical reflection on the relationship of these identities with the political, social and cultural processes of our country.

That university museums understand paradigms and practices in research and teaching of universities.

That they have contributed to the construction of knowledge, and to its democratization and popularization.

That in recent times university museums have defined their identity, recognized the value, the singularity and the importance of the preservation of university heritage.

That national and international recommendations recognize, value and support the existence and the development of the university museums.

That university museums have a rich experience and that they plan and implement programs that communicate and spread ideas about ethical conduct based on knowledge.

That the university museums may not carry out formal or traditional methods of education, but they coordinate and complement formal education.

That the experiences offered by traveling exhibitions allow spreading heritage in remote and small communities that lack other options.

That there are university museums located in buildings of high historical and patrimonial value (declared Historical Municipal, Provincial and National Monuments, including sites declared Cultural Heritage of the Humanity for UNESCO) and these museums are guardians of these sites and responsible for their conservation.

It is proposed that university museums:

- Adhere to the present letter of intention.
- Encourage joint activities of exchange and cooperation.
- Recognize in ICOM Argentina the coordination of ongoing efforts and collaborate to produce a directory of museums.

It is proposed that University authorities:

- Increase the academic, technical and economic support to their museums in the short, medium and long term.
- Facilitate the professionalization of the staff by offering and encouraging ongoing formal and informal training opportunities.





from **marta c. laurenco**> The University of Lisbon announces that the 2011 UMAC annual conference will be included in the included in the Commemorations of its Centennial Year. The meeting is at the Museum of Science, University of Lisbon, 21-25 September 2011. The theme of UMAC 2011 is **University Museums and Collections: University History and Identity**, though papers on other topics are welcomed too. Graduate students are especially encouraged to attend.

University Museums and Collections: University History and Identity

Collections and museums of university history typically present memorabilia, portraits of former professors, institutional uniforms, and seals and sceptres. Likewise, intangible university heritage has been limited to the whole array of academic and student culture and traditions.

CONFERENCES

However, in a broader and more interesting sense, university history is the history of innovation and creativity. Intangible university heritage is in fact more appropriately related to our collective memory of knowledge. Ever since the Renaissance, university museums and collections mirror the development of knowledge in the different sciences, humanities and the arts. Since the nineteenth century, and more particularly during the twentieth century, university museums across the world have also reflected a wider role played by universities in the public sphere. Today, the public sphere is the main rationale for many university museums, which are important vehicles for university public relations in local communities or at a national scale.

The creation, recognition, management, and closure of museums and collections have been shaped

and are still being shaped by what universities think about themselves, knowledge and society.

How have university museums and collections reflected fluctuations in teaching, research and university identity? How much impact has an increasingly relevant university social role in university museums in the past and present? How have universities used their museums as vehicles for social and cultural affirmation? What impact does this have on collections policies, public exhibitions and educational programmes?

Paper presentations are limited to 20 minutes, including 5 minutes for discussion. The conference language is English.

Please send abstract proposals of no more than 200 words to the email address below before 15 April 2011. Use abstract template at: <http://www.mc.ul.pt/agenda/umac1011>

Include a short biography highlighting main research interests (no more than 50 words).

For proposals and inquiries: umac2011@museus.ul.pt

Registration, programme, travel & accommodation info and call for papers available at: <http://www.mc.ul.pt/umac2011/home> and <http://www.mc.ul.pt/umac2011/travel-accommodation>, <http://www.mc.ul.pt/umac2011/registration>

September 20: Open Session about Portuguese University Museums and Collections. The Programme will include visits to the Universities of Lisbon, Porto and Coimbra.

by david alan robertson> Association of Academic Museums and Galleries (AAMG) announces its 2011 conference, May 21, 2011 at the Blaffer Art Museum, University of Houston, Houston, Texas.

Who's Muse? Challenges to the Curatorial Profession in Academic Museums

Curatorial practices in academic museums and galleries are sometimes highly experimental. Faculty members from a wide variety of fields and with limited curatorial experience periodically recommend and help lead exhibition projects. The organization of exhibitions likewise engages graduate as well as undergraduate students, museum education professionals, librarians, and even area school classes in project leadership roles. These exhibitions offer unorthodox approaches to curatorial planning and execution. Appropriate to our scholarly mission, they can stretch disciplinary boundaries, cross-fertilize disciplinary methodologies, and generate wholly new paradigms for knowledge. Our academic museums and galleries thus become vital centers of original research, interdisciplinary dialogue, and participatory learning.

CONFERENCE

While this democratic and laboratory approach to curatorial practice contributes in significant ways to the groundbreaking research and all-important teaching missions of our universities and colleges, it can also challenge conventional standards of the curatorial profession.

Through the presentation of outstanding case studies and lively roundtable discussions, the 2011 AAMG Annual Conference will explore the



pros and cons of the broad curatorial approaches found in academic museums and galleries.

To register: http://www.aamg-us.org/conference_reg.php

NEW FOR 2011! HOT TOPICS SESSION

This year, AAMG will include a late-morning, lunch-period session on current topics in the field of academic museums and galleries. Submit ideas for HOT TOPICS with your AAMG Conference Registration, VOTE, and select a HOT TOPIC Table for lunchtime conversation.

Conference Program

Welcoming Remarks

Claudia Schmuckli, Director and Chief Curator, Blaffer Art Museum
 Brent Tharp, Vice-President, AAMG
 AAMG Updates and Opening Remarks
 David Alan Robertson, President, AAMG

Paper Presentations

The Giuseppe Vasi Project: James Gordon Harper, Associate Professor of Art History, and Jill Hartz, Executive Director, Jordan Schnitzer Museum of Art, University of Oregon

Mining the Collection: Layered Histories:

Carin Jacobs, Director, Center for the Arts, Religion and Education, and Doug Adams Gallery, Graduate Theological

Union

Whose Muse? Web, Media, Popular Culture: N. Elizabeth Schlatter, University of Richmond Museums, Virginia

Lunch and Hot Topics

Paper Presentations

From the Classroom to the Gallery: Two Student Curators' Perspectives: Anna-Claire Stinebring & Franny Brock, Curatorial Assistants, Allen Memorial Art Museum, Oberlin

College

A Successful and Groundbreaking Curatorial Project at Middlebury College involving lay-curators, i.e. undergraduate students: Emmie Donadio, Ph.D., Chief Curator, Middlebury College Museum of Art

Student Curating Across Venues: The Yale University Art Gallery and the David C. Driskell Center Collaborate on an Exhibition of African American Art: Pamela Franks, Deputy Director for Collections and Education, Yale University Art Gallery

Freedom and Authority in the Museum: Academic Exploration in a Public Context: Jessica Hunter-Larsen, Curator of Interdisciplinary Arts, Colorado College; Jane Murphy, Professor of History, Colorado College

Architects, Engineers, Motorcycle Tank Artists and Underground Cartoonists: The Pros and Cons of working with Academia Co-curators Versus Lay Co-curators versus Professional Curators
 Sam Yates, Director, Ewing Gallery of Art & Architecture, University of Tennessee

Conference Wrap-up and Cocktail Reception

UNIVERSUM'S ANNUAL MEETING TO BE HELD IN TRONDHEIM

by tove eivindsen> The Museum of Natural History and Archaeology in Trondheim, Norway, has recently joined Universeum, and has already been accepted to host the annual meeting in June 2012. The Museum is a university museum and a unit at the Norwegian University of Science and Technology in Trondheim. It was named Museum of the Year in Norway in 2010.

The Museum of Natural History and Archaeology joined Universeum after being asked by the Norwegian University of Science and Technology to register the university's vast collection of scientific instruments. A plan was proposed by the museum in autumn 2010, with works starting as early as January 2011.

The Norwegian University of Science and Technology (NTNU) is Norway's primary institution for educating the nation's future engineers and scientists. The university also has strong programs in the social sciences, teacher education, the arts and humanities, medicine, architecture and fine art. Over the last century the university has accumulated a large collection of scientific instruments, many rare and very significant in the development of the nation's technological expertise.

The museum will be in charge of setting up a new data base to register the instruments, creating a data set which will enable research on the objects. There will also be a tailored motivational seminar, to stimulate the faculties and departments to get started with the registration work.



The sculpture "Reflections" outside the Museum's main building was unveiled by HM King Harald V in March 2010.

Photo by Axel Christophersen / The Museum of Natural History and Archaeology

CONFERENCES

HARN MUSEUM OF ART EXHIBITION FEATURES AFRICAN TEXTILES

by amelia bell> Beginning February 8, 2011, more than 50 objects from Africa, including high-fashion garments, and textiles worn as masquerade costumes will be on display at the Harn Museum of Art at the University of Florida as part of the exhibition Africa Interweave: Textile Diasporas. The exhibition includes five newly commissioned works from African artists and showcases African textiles, garments and other works of art from regions throughout the continent. On view through May 8, 2011, the exhibition demonstrates the aesthetic power of textiles which is enhanced by diverse local and regional ideas, materials and techniques. The works also illustrate how global influences affect the production, meanings and use of textiles.

The exhibition demonstrates the continuity of African artists' fascination with textiles, and the interrelationships of textiles across cultures by juxtaposing traditional and contemporary textiles, garments, paintings, sculpture and photography. The five newly commissioned pieces show how contemporary garments often borrow from traditional methods. The commissions include an embroidered woman's cotton robe with traditional embroidery patterns in silk from Mali, a kente cloth commemorating a visit to Ghana by Bill Clinton in 2009, an Ebonko masquerade ensemble and Ekpe chief's attire from Nigeria, and a man's cloth with adinkra patterns from Ghana.

Susan Cooksey, Harn Curator of African Art, curated the exhibition in collaboration with four University of Florida students. The students worked with Cooksey to develop the content for the exhibition. Working closely with African artists and textile producers, UF students, Dr. Courtney Micots and Ph.D. candidates Jordan Fenton, Christopher Richards and MacKenzie Moon Ryan researched, procured or commissioned works specifically for the exhibition and the Harn's permanent collection.

CONTINUED ►

THE NEWS

HARN MUSEUM OF ART EXHIBITION FEATURES AFRICAN TEXTILES CONTINUED ▶

Jordan Fenton, a UF Ph.D. candidate studying African art history, is researching the Ekpe society's art and masquerades. He was initiated into the Ekpe society and given the title isung mbakara, overseer of all rituals and functions, while conducting fieldwork supported by the Fulbright-Hays doctoral dissertation research abroad program. While in Nigeria, Fenton commissioned an Ebonko masquerade ensemble by Ekpenyong Bassey Nsa and an Ekpe Chief's attire especially for this exhibition. Masquerades are central to ceremonies, especially for chiefs. Each piece in the masquerade is symbolic and is carefully chosen for the occasion. The Ekpe chief ensemble is representative of chiefly dress in Calabar today.

Christopher Richards and MacKenzie Moon Ryan, UF Ph.D. candidates studying African art history, also contributed to the exhibition. Richards is researching contemporary fashion in Ghana and brought two Kente cloths to the U.S. that will be featured in the exhibition. One of the textiles is commemorative of a visit by President Obama to Ghana. Richards interviewed the weaver, Samuel Cophie and discusses the work in his essay for the exhibition catalogue. Ryan researches Kanga, an affordable, machine printed, mass produced textile. Kanga are often printed with proverbs and are used as women's clothing, newborn wraps and funeral shrouds.

The works acquired by the students demonstrates the continuity of textile traditions in new, innovative forms that, in some cases, have not been exhibited in the U.S. or acquired by U.S. museums. The student involvement provided an opportunity for the museum to gain access to works that no one else could provide based on the students' recent field research.

The student collaborators' research will be published in a catalogue featuring their essays exploring prints and politics in Ghana; the emergence of Kanga in Tanzania; Kweku Kakanu's Asafo flags in coastal Ghana; and chieftaincy dress and the Ebonko costume from Calabar, Nigeria. The catalogue will also include essays by Cynthia Becker, Susan Cooksey, Sarah Fee, Suzanne Gott, Robin Poynor and Victoria Rovine.

Africa Interweave: Textile Diasporas is organized by the Harn Museum of Art at the University of Florida and made possible by The

1923 Fund, The 20th Anniversary Event Fund, the Harn Program Endowment, and the UF Center for African Studies, and Mary Ann and Richard Green. Some works are on generous loan from the Norton Museum of Art and private collections. Admission to the Harn Museum of Art is free. For more information visit www.harn.ufl.edu or call 352-392-9826.



Photograph by Russ Bryant, courtesy of the University of Florida Foundation

Above: Jordan Fenton with commissioned Ebonko Masquerade Ensemble by Ekpenyong Bassey Nsa of Nigeria

Left: Kuba people, Democratic Republic of Congo, Woman's Dance Skirt, 20th century Rafia fibers, natural dye, Gift of anonymous donor

JOURNAL HERITAGE MANAGEMENT WILL BE RENAMED HERITAGE & SOCIETY

by **stefania van dyke**> Beginning in Spring 2011, the journal *Heritage Management* will be renamed *Heritage & Society*. *Heritage & Society* will be edited by Elizabeth S. Chilton and Neil A. Silberman with the University of Massachusetts Amherst, and will feature a new editorial board.

Heritage & Society will be a global, peer-reviewed journal that provides a forum for scholarly, professional, and community reflection on the cultural, political, and economic impacts of heritage on contemporary society. We seek to examine the current social roles of collective memory, historic preservation, cultural resource management, public interpretation, cultural preservation and revitalization, sites of conscience, diasporic heritage, education, legal/legislative developments, cultural heritage ethics, and central heritage concepts such as authenticity, significance, and value.

The journal will provide an engaging forum about tangible and intangible heritage for those who work with international and governmental organizations, academic institutions, private heritage consulting and CRM firms, and local, associated, and indigenous communities. With a special emphasis on social science approaches and an international perspective, the journal will facilitate lively, critical discussion and dissemination of practical data among heritage professionals, planners, policymakers, and community leaders.

Heritage & Society will include peer-reviewed research on policy, legislation, ethics, and methods in heritage management and will showcase exemplary projects and models of public interpretation and interaction. A peer-reviewed Forum section presents position statements and responses on key current issues. The journal also includes reviews of books, web pages, exhibits, and innovative heritage projects throughout the world.

Editorial Focus: *Heritage & Society* publishes original research that contributes to the theory and practice of Heritage as it impacts on wider contemporary society. In general, the journal is aimed at both working heritage practitioners and scholars concerned with evolving heritage theory and its application in real-world situations. The journal will provide resources both for ongoing heritage initiatives within nation-specific legislative frameworks as well as more theoretical research papers with international or cross-cultural significance.

Exemplary case studies, project reports, heritage management theories, and technological or technical innovations will be featured in the Journal's Resources Section, which offers

readers a selection of evolving heritage tools and techniques. The Forum Section will be devoted to opinion and carefully formulated position papers on contentious subjects of current heritage policy and law.

Heritage & Society welcomes submission of original manuscripts of no more than 30 double spaced pages that focus on management of the world's heritage resources. All manuscripts are subject to anonymous peer review by knowledgeable scholars and professional practitioners and, if accepted, may be subject to revision. Materials submitted to *Heritage & Society* should not be under consideration by other publishers, nor should they be previously published in any form.

Submissions should include an original manuscript sent via email in MS Word or RTF format to hs.editor@sbs.umass.edu. Manuscripts should be submitted with low resolution illustrations that can be easily be transmitted via email They should include a title page that has the article title, names and full contact information of all authors; and an abstract of no more than 200 words. Manuscript style generally should conform to Society for American Archaeology Style Guide <http://www.saa.org/Publications/StyleGuide/styframe.html>. Non-conforming manuscripts will be returned to the author(s) for revision.

Additional details concerning preparation of final manuscripts accepted for publication can be located elsewhere on this website or from the editors. For other questions and correspondence, contact one of the co-editors at:

Heritage & Society
c/o Center for Heritage & Society
Gordon Hall
University of Massachusetts Amherst
418 North Pleasant St.
Amherst MA 01003 USA
413-545-2221
hs.editor@sbs.umass.edu

THE NEWS

THE NEWS

A GIANT LEAP FORWARD IN THINKING FOR THE UNIVERSITY OF PRETORIA MUSEUMS, SOUTH AFRICA

by sian tiley-nel> In 2010 the Department of UP Arts launched the first phase of their museum consolidation plan, as part of a strategic five-year plan. This year brought about many major changes, from changes in curatorial portfolios, to the consolidation of museum functions and a proposed amalgamation of all the university's art and heritage collections.

heritage collections for the next few years will be led by the Museums unit within the Department of UP Arts. The long term objective is to serve the university's core business by means of consolidating the museums and collections into a single cohesive University of Pretoria Museum by 2015.



Cultural hub of the University of Pretoria, the Old Arts Building a national monument

This new way of thinking—strategic planning and in some cases hoping for giant leaps of faith in the university museums—will ensure the sustainability and longevity of the University's valuable and unique collections.

The University is custodian to over 52 collections, of which four are permanent museums. Collectively known as the art and heritage collections, these keystone collections are mainly ceramic and sculptural including the largest archaeological gold collection in South Africa not to mention a vast art and Chinese ceramic collection. The priorities for the art and

This is pivotal change for the University of Pretoria where in the past; collections were managed in isolation, resulting in overcrowded storage spaces, lack of public exhibitions and few qualified human resources to manage the vast university collections. With these changes also came the establishment of a Heritage Committee, the first of its kind in South Africa at a university level aiming to promote, conserve and manage all the cultural, historical, archival, natural and geological collections from a faculty and departmental approach via the University of Pretoria Executive. Another key development was the founding of the UP Arts Objects Conservation Facility which serves all the conservation needs in-house, from preparation of exhibitions, preventive conservation of museum spaces and storage to a practical and research facility for post graduate students. This facility is a much needed resource for the Gauteng Province and greater Tshwane Municipality for the City of Pretoria.

This forward way of thinking aims to set out the context in which the museums and university collections operate, considers the minimum needs and standards of its collections, users and services, as well as all the resources available, and recommends policies, actions and priorities for the next five years. This enormous plan by the Department of UP Arts, the first of its kind at this university, is intended to provide direction and guidance on day-to-day decisions and to inform the University, donors,

internal and external stakeholders of its intentions, to meet a collective and common purpose. The will to improve service to the public, to meet the social needs of the community as well as museum standards is transforming the University of Pretoria Museums and will set a good benchmark for other university museums on the African continent.

THE NEWS



Better quality and improved exhibitions, the temporary 101 ceramic winter exhibition



The cover of the new exhibition catalogue series

UNIVERSITY COLLEGE LONDON MUSEUMS & COLLECTIONS PUBLISH GOOD PRACTICE GUIDE FOR WORKING WITH PRIMARY SCHOOL CHILDREN

by **celine west**> Lessons in Learning" is a free to download publication by UCL Museums & Collections. It is the result of an evaluation by Culture:Unlimited <<http://www.cultureunlimited.org/>> of the UCL Museums & Collections primary schools outreach programme. <http://www.ucl.ac.uk/museums/learning/he>

THE NEWS

We present a good practice guide for working with primary school children, including the strategic background to such projects. The key to effective and engaging outreach is discovery-based learning, from an exploratory model.

Outreach programmes for school children are delivered by the majority of UK universities, but fewer engage with primary-aged children and fewer still use their museums to do it. Outreach is also well practised in the museum sector.

Museums experience challenges in how to increase the diversity of entrants; how to support those people less fluent in culture; how to engage a demographic that perceives museums as exclusionary and not for people like them, and how to fund themselves in a climate of declining financial investment per user, yet



University College London Museums and Collections outreach May 2010

maintain equitable access for everyone. These challenges are also faced by higher education institutions themselves.

There are many benefits of working with primary-aged children. By introducing young children to the higher education institutions through their museums, perceptions of it as exclusive and forbidding can be addressed. The curriculum is less confined at the primary level, allowing for more interdisciplinarity and development of activities more closely aligned to the specialisms of the deliverer. Starting to raise aspirations early can only have a positive effect on the pupils' opinions and ambitions.

UCL Museums & Collections' outreach work around zoology and geology, using object-based learning linked to the primary school curriculum, is the focus of the Lessons in Learning guide. Programmes are delivered by a UCL outreach educator who takes museum artefacts into schools and delivers workshops of about an hour with a class of up to thirty children. The artefacts are inspirational focal points around which curriculum topics are discussed, along with discussion of university life.

Each workshop is flexible enough, and the educator is skilled enough, to adapt each session to the particular school and individual children in each class. All the sessions are currently free to the schools involved. Activity is targeted at schools



with pupils from lower socio-economic backgrounds which also have low rates of participation in higher education.

Culture:Unlimited consultants investigated these questions in their evaluation:

1. To what extent do the outreach sessions assist in developing students' confidence?
2. To what extent, and in what ways, have they affected students' perception of university/higher education?
3. To what extent and in what ways do they deliver Generic Learning Outcomes?
4. To what extent and in what ways do they engage students with science?
5. To what extent and in what ways are they enjoyable?
6. To what extent do they raise aspiration for the specific subjects?
7. To what extent do they raise aspiration for education more broadly?
8. Is it appropriate for the sessions to introduce the concept of higher education and if so how might this best be done?

Teachers' comments included:

"This kind of hands-on work shows you that children find their inspiration and confidence from things that engage them in ways that we simply can't do in a classroom setting."

"[The outreach educator's approach to children's questions and praising their effort rather than their accuracy to be right/wrong has been a joy to watch. It's terrifying that children as young as this are already feeling pressure to be right or not attempt an answer. You have given them the green light and the confidence to be 'wrong' but to enjoy trying."



by cornelia weber >

Cornelia Weber
is former chair
of UMAC.

A report on the symposium of the Helmholtz Center for the Kulturtechniken, Humboldt University of Berlin, in cooperation with the Berlin Medical Historical Museum, Charité Scientific Chair: Cornelia Weber, Humboldt University; Klaus Mauersberger, Technical University Dresden, Germany
Funded by VolkswagenStiftung
Berlin, Humboldt University, February 18-20, 2010
<http://universitaetsmuseen.hu-berlin.de/>

The majority of German universities holds collections which are used in teaching and research and (or) have museum functions (see publicus.culture.hu-berlin.de/sammlungen). However, despite their immense cultural value, they seldom enjoy the public visibility of regular museums.

Generally speaking, the situation of university museums and collections in Germany has to be regarded as critical, if not disastrous. As long as a collection fulfills its assigned purpose in teaching and research, it is integrated into academic practice, but this does not necessarily entail its adequate funding and maintenance. If its original task is canceled, it may even be permanently neglected. Numberless valuable objects have been lost in this way: due to methodological shifts in teaching and research, the abandonment of specialized research areas, the closing of departments or even economic and restructuring measures.

If university collections have been able to attract increasing attention in recent years, then this is due not least to the growing field of science communication. Nonetheless, a critical appraisal makes it quite clear that the involved institutions and responsible staff are often unable to provide the necessary support required for the professional handling of collections. So far, topics such as up-to-date indexing, appropriate maintenance, effective integration into current teaching and research as well as initiatives towards a more coordinated science communication have not been pursued persistently enough.

The symposium brought these concerns together and aimed at

- Identifying new tasks for university museums and collections, and developing strategies to guarantee their continued existence. The symposium also set itself the task of framing future-oriented concepts to allow for a fuller integration of traditional university collections into established academic practice while taking into account the current requirements of teaching, research and science communication;
- Establishing a network for university museums and collections in the German speaking countries in order to provide a platform for the urgently needed exchange of experience and knowledge. Such an initiative allows the critical formulation, reflection and realization of joint strategies, cooperations and collective activities.

The academic response to the symposium was overwhelmingly positive. For the first time in Germany, 150 academics and decision makers from various fields talked on university museums and collections

from an interdisciplinary perspective. Discussion topics were chosen so as to address as many aspects of collection management and development as possible. They included reflections of the position of academic museums and collections, the handling of collections, the role of collections in teaching and research or as instruments of science communication, and the discussion of future-oriented concepts.

One of the symposium's most important results was the consensus to continue the work and establish a network not only in order to develop supra-regional concepts and strategies, but also to take a more active part in shaping academic and cultural politics. The next meeting will be held at the University of Jena in 2011. Until then, the virtual network *Universitätssammlungen* (<http://www.kulturtechnik.hu-berlin.de/content/netzwerk>) will serve as a provisional communication channel.

THE NEWS

CHECK OUT
UMAC'S
WEBSITE
AT [HTTP://
PUBLICUS.
CULTURE.HU-
BERLIN.DE/
UMAC/](http://publicus.culture.hu-berlin.de/umac/)

by jenny williams> On November 11-13, the Georgia Museum of Art and the Lamar Dodd School of Art, both at the University of Georgia, co-hosted the biennial Trecento Conference in Memory of Andrew Ladis. The conference, which was founded by the late art historian Andrew Ladis and his colleague, LDSOA art history professor Shelley Zuraw, focuses on early Italian renaissance art history and was held in memory of Ladis in the first year since his death. Its attendees also voted to name the conference permanently in his honor. Ladis was a distinguished art historian and a beloved member of the University of Georgia faculty. At the previous Trecento Conference, which was held in 2007, his colleagues and former students spoke at length about his scholarship, warmth and enthusiasm for teaching and studying art. He died December 2, 2007, at age 58 after a long battle with cancer.



Andrew Ladis

At the time of his death, Ladis was Franklin Professor of Art History at UGA's Lamar Dodd School of Art, a position he held for more than a decade. A specialist in the painting of the early Italian Renaissance, he played a prominent role in international scholarship in that field, writing or serving as general editor of 14 books and producing many articles and published lectures. Ladis was the recipient of several international awards and appointments and was a presidential appointee to the Council of the National Endowment for the Humanities. According to Hayden B. J. Maginnis of Canada's McMaster University, "Ladis was one of the world's most distinguished historians of early Italian art."

The conference opened on November 11, with the Georgia Museum of Art's Annual Alfred Heber Holbrook Lecture. Marvin Trachtenberg, of the Institute of Fine Arts at New York University, presented "Building-in-Time: Thinking and Making Architecture in the Premodern Era," a lecture based on his newly published, similarly titled book, which investigates the role of temporality in architectural theory and practice in 14th-century Italy.

Friday and Saturday were filled with presentations by scholars from universities and museums around the world such as Manchester University, UK; University of Vienna; Jagiellonian University, Crakow, Poland; Associated Colleges of the Midwest, Florence; John Hopkins University, Md.; St. Hermitage Museum, St. Petersburg, Russia; and the Opificio delle Pietre Dure e Laboratori di Restauro, Florence, among others.

Georgia Museum of Art intern Joanna Reising found the topic of a paper by Peter Scholz of the Kunsthistorisches Institut in Florence, "Creating Space and Constructing Identity: the Painted Architectures of Giusto de' Menabuoi and Altichiero" interesting in light of the research she has been doing at the Museum. She said, "This lecture is important for our own research on our Giusto panels, which are part of a dismembered polyptych. Not only did the lecture give us a better idea of Giusto's style, but it also gave us a lead on reconstructing the polyptych: the altarpiece of the baptistry seen in the third slide of the lecture looks very similar to the reconstruction that I have done on our polyptych. This could give us a better idea of what the polyptych looked like before it was dismembered."

Curator of education Carissa DiCindio found interest in a presentation by Cecilia Frosinini of Opificio delle Pietre Dure e Laboratori di Restauro in Florence entitled "New results on Giotto's panel paintings and wall paintings restoration at the Opificio delle Pietre Dure: The Ognissanti Crucifix and some preliminary remarks on the Peruzzi Chapel." Said DiCindio, "It was fascinating to see how the works of art are being restored, and the discoveries made through these restorations are very exciting." She also noted that the highlight this year was knowing that the conference will now be named for Professor Ladis, "because I cannot think about this event without thinking of his presence there."

For Dale Couch, curator of decorative arts, it was his first time attending the Trecento Conference. He provided this assessment, which nicely sums up the weekend: "It was an enriching experience both to be around so much Trecento art history, so many art historians and such incredible diversity of languages and culture. The Trecento Conference was a case study in a successful academic conference. I believe it brought something special to Athens."

by **jenny williams**> The Georgia Museum of Art (GMOA) broke ground March 3, 2009, on its Phase II expansion, designed by Gluckman Mayner Architects (New York), after raising \$20 million in external support to fund the construction. The addition to the existing facility includes more than 16,000 square feet in new galleries, an outdoor sculpture garden, an expanded lobby and additional storage space. The entire project has increased the building's area by 29,970 square feet.

The new galleries are devoted to the long-term display of the permanent collection. Light bars, structural vertical openings that extend through the building from top to bottom, allow natural light to illuminate the interior spaces. Black terrazzo marble covers the floor of the Patsy Dudley Pate Balcony, which connects the original building to the addition. The existing galleries in the C.L. Morehead Jr. Wing will continue to house temporary and traveling exhibitions.

The M. Smith Griffith Grand Hall, expanded lobby space that connects the new wing to the existing building on the ground floor, also serves as a reception venue and can seat as many as 300 people. The museum's west facade, created entirely of glass, stretches along the back of the lobby and provides a breathtaking view of the new Jane and Harry Willson Sculpture Garden. A café cart will provide coffee drinks, breakfast items and lunch in this area, where patrons can sit at tables inside overlooking the garden or on benches outside. Falling water and a collection pool are accessible by a winding path of gradually inclining terraces, and giant white pavers trimmed with lush green grass create a patio, making this a perfect venue for quiet mediation or for outdoor events and receptions. Icelandic artist Steinunn Þórarinsdóttir's installation "Horizons" will christen the cloistered garden, which is dedicated to female sculptors.

Another major addition to GMOA is the third-floor Study Centers in the Humanities, partly funded by the National Endowment for the Humanities. The Pierre Daura Center; the Jacob Burns Foundation Archives; the Henry D. Green Center for the Study of the Decorative Arts; and the C.L. Morehead Jr. Center for the Study of American Art contain archives from the museum's collections and promote study and research in the humanities. Additional teaching, classroom and work areas will increase and enhance the museum's service to the university and to the community at large. In addition to the newly expanded Louis T.



Griffith Library, the third floor is also home to a new education suite, the gift of Dudley and Bernie Stevens, including a new classroom. The Shannon and Peter Candler Collection Study Room, formerly the Prints and Drawings Study Room, has moved to the second floor and is always available by appointment.

Artist Beverly Pepper's large-scale sculpture "Ascension," permanently installed outside of the museum's expanded entrance on the east side of the building, symbolizes the completion of Phase II. Like the hill on which the Performing and Visual Arts Complex sits, "Ascension" sweeps upward, above the *vita activa*, represented by UGA's Ramsey Center at the bottom of the hill, which houses the department of recreational sports, and toward the *vita contemplativa*, represented by the fine and performing arts housed in the museum, the Hugh Hodgson School of Music, the Performing Arts Center and the Lamar Dodd School of Art. At its apex, "Ascension" communes with the spiritual and invites the viewer to take part in the journey from one realm to the next, both out of doors and in the galleries inside.

THE NEWS



NEW MEMBERS

- Diego León Arango Gómez, Colombia
- Dominique Besse, Paris
- Esther Boeles, Netherlands
- Matthew Seamus Callinan, USA
- Ninoshka Coll, USA
- Elena Corradini, Italy
- Marta Dujovne, Argentina
- Fred Jones Jr. Museum of Art, USA
- Vera Kojic, Serbia
- Manchester Museum, UK
- Marion Meyer, Austria
- Florian Müller, Austria
- Museo Universitario del Chopo, México
- Museu de Ciências Naturais, Brazil
- Museum of Anthropology at the University of British Columbia, Canada
- Naughton Gallery at Queen's, UK
- Office de Coopération et d'Information Muséographiques (OCIM), France
- Oxford University Museums and Collections, UK
- Polyteekkarimuseo (Helsinki), Finland

- Museo de Artes y Tradiciones Populares, Instituto Riva-Agüero, Peru
- Jean-Aimé Rakotoarisoa, Madagascar
- Rijksdienst voor Archeologie, Cultuurlandschap en Monumenten (National Service for Archaeology, Cultural Landscape and Built Heritage), Netherlands
- Steph C. Scholten, Netherlands
- Carla M. Sinopoli, USA
- Ulla Uberg, Norway
- Universität für angewandte Kunst Wien, Sammlung und Oskar-Kokoschka-Zentrum, Austria
- University of Adelaide, University Archives, Records and Collections, Australia
- Ewa Wyka, Poland

NEW MEMBER PROFILES

Jean-Aimé Rakotoarisoa, Madagascar



Jean-Aimé Rakotoarisoa has been director of the Museum of Art and Archaeology at the University of Antananarivo, located in the capital city of Madagascar, for 30 years. Madagascar, situated in the western Indian Ocean, is the fourth-largest island in the world. About 400 kilometers from Africa, which lies to the west, the island is itself a small continent with diversity in all aspects of the environment: physical, climatic, and biological. The museum was established on January 27, 1970. It aims to contribute to the teaching of Madagascar's art, archaeology and ancient civilization and stores ethnographic objects from all across the island. The repository contains around 7,000 objects and all regions and tribes are represented in the collection. From 1999-2003 Dr. Rakotoarisoa was the treasurer of AFRICOM, the International Council of African Museums. He has published many books on the history and culture of Matagaskar.

Steph C. Scholten, Netherlands



Steph Scholten is Director of Heritage Collections at University of Amsterdam, which position he has held since 2009. He has an MA degree in Art History from the University of Amsterdam. Currently, he serves on the advisory board of The Reinwardt Academy of Cultural Heritage, a faculty of the Amsterdam School of the Art and is a board member of the n8 I stichting museumnacht amsterdam. The goal of this organization is to attract a younger audience to museums. He has worked at the National Museum of Antiquities as head of the collections department and as a project manager for several organizations. He was a presenter at the Shanghai UMAC meeting in 2010

Carla M. Sinopoli, USA



Carla Sinopoli is Professor of Anthropology and Director of the Museum of Anthropology at the University of Michigan, where she is also Curator of Asian Archaeology. Her research focuses on complex societies and political economy in Southern India. As curator of the Museum's extensive collections from Asia, Sinopoli researches and publishes on material culture and trade in South and Southeast Asian history and prehistory. The Museum has extensive collections from Michigan and the surrounding Great Lakes area, Eastern North America, East and Southeast Asia, and the Middle East. In addition to its archaeological holdings, the Museum has large ethnographic and photographic collections.

UMAC BOARD



Chair
Hugues Dreyssé, France
Hugues.Dreyse@ipcms.u-strasbg.fr



Vice-Chair
Ing-Marie Munktell, Sweden
ing-marie.munktell@gustavianum.uu.se



Vice-Chair
Peter Stanbury, Australia
Peter.stanbury@mq.edu.au



Treasurer
Panu Nykänen, Finland
panu.nykanen@tkk.fi



Secretary
Aldona Jonaitis, USA
secretary@umac.icom.museum



Board Member
Kate Arnold-Forster, United Kingdom
k.arnold-forster@reading.ac.uk



Board Member
Elena Corradini, Italy
elena.corradini@unimore.it



Board Member
Christine Khor Seok Kee, Singapore
ckhor@nus.edu.sg



Board Member
Lyndel King, USA
kingx001@umn.edu

CONTINUED ►

UMAC BOARD



Chair of the WG Publications and UMACJ Editor
Nathalie Nyst, Belgium
nnyst@ulb.ac.be



Chair of the WG Directories and UMACJ Editor
Cornelia Weber, Germany
weber@mathematik.hu-berlin.de



Chair of the WG Strategic Planning
Peter Tirrell, USA
pbtirrell@ou.edu



Chair of the WG Research Development
Andrew Simpson, Australia
asimpson@els.mq.edu.au

WE ARE PLEASED TO ANNOUNCE
THE UNIVERSITY MUSEUMS AND
COLLECTIONS JOURNAL 3/2010,
EDITED BY SALLY MACDONALD,
NATHALIE NYST AND CORNELIA
WEBER WITH 32 ARTICLES AND
209 PAGES.

UMACJ IS AVAILABLE FREE OF
CHARGE AT: [HTTP://EDOC.HU-
BERLIN.DE/UMACJ](http://edoc.hu-berlin.de/umacj)

IF YOU CLICK ON [HTTP://EDOC.
HU-BERLIN.DE/UMACJ](http://edoc.hu-berlin.de/umacj) YOU CAN
GET SINGLE ARTICLES.
IF YOU CLICK ON THE CAPTION
“UNIVERSITY MUSEUMS AND
COLLECTIONS JOURNAL” YOU
CAN GET THE FULL TEXT.