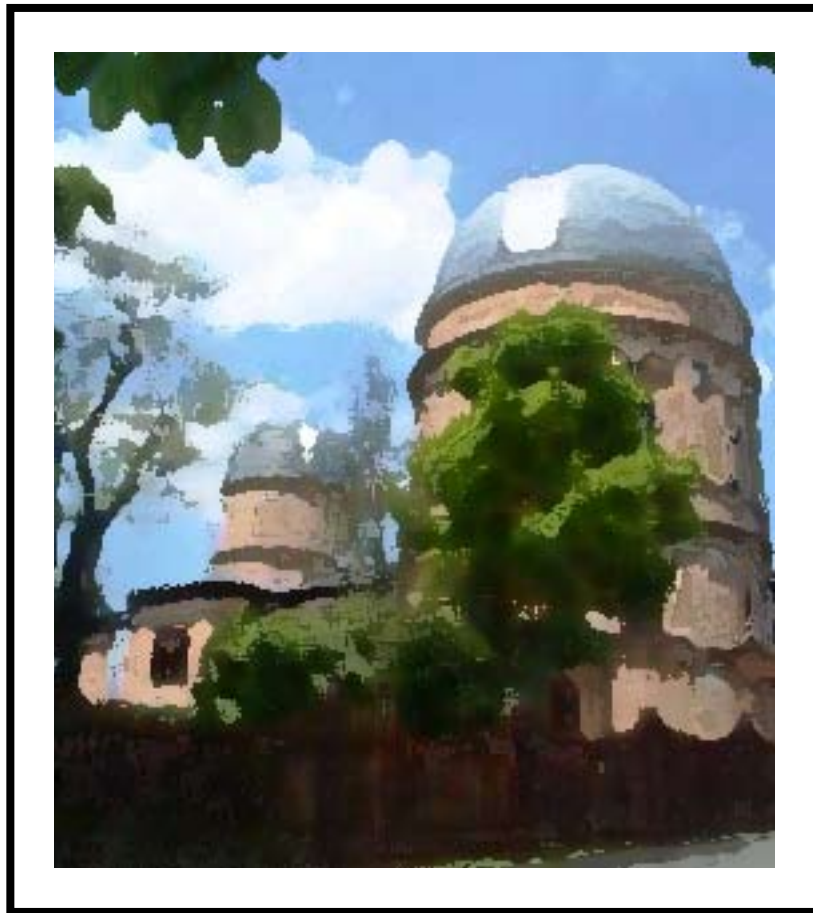


newsletter

ICOM'S INTERNATIONAL COMMITTEE FOR UNIVERSITY MUSEUMS AND COLLECTIONS

MARCH 2008



UMAC
University Museums
And Collections

COM
INTERNATIONAL COUNCIL OF MUSEUMS
CONSEIL INTERNATIONAL DES MUSEES



cornelia weber

FROM THE CHAIR

Happy Spring! 2007 was a successful year for UMAC. We won many new members and we had a great conference in Vienna with 81 delegates from 29 countries: Australia, Canada, Columbia, Europe, Iran, Korea, Mexico,

Nepal, Philippines, Russia, Singapore, and USA. Nearly all presentations given at the conference are now available at: <http://publicus.culture.hu-berlin.de/umac/2007?id=presentations>

One of the most important results in Vienna at the Annual General Meeting of UMAC was the adoption of the mission and vision statement. For more information on the strategic plan please see: <http://publicus.culture.hu-berlin.de/umac/strategicplan/>

For the publication of proceedings UMAC just started the initiative to produce an electronic journal. This will allow everybody in the world the ability to download and read our conference papers for free. Additionally, it will be possible to order paperback

copies (print on demand). Right now we are checking the general set-up. We hope to publish the peer-reviewed papers of the Vienna conference in spring 2008.

In 2007 we received many requests concerning the need of expert knowledge which shows that UMAC is already recognized as international forum for university museums and collections. This led to the decision to develop a database with information about UMAC members who are willing to act as expert or consultant. Maybe you would also like to become a UMAC member? To participate fully in UMAC's activities it is necessary to join ICOM. You can find more about ICOM, including the address of your National Committee, on: www.icom.museum.

The website for our next conference "University Museums and the Community" in Manchester, United Kingdom, September 17-19, 2008, is available at: <http://www.meeting.co.uk/confercare/umac2008/>. The Call for Papers is already open. I am looking forward to welcome you!

UMAC Vienna, August 2007



lyndel king



Once again, I apologize for the delay in getting this newsletter published. I hope you will agree that the wait was worthwhile. Our newsletter has now been professionally designed, and I have a template that I hope will make it easier and faster to do the newsletter in the future.

I have made hyperlinks, so that if you read the newsletter on the screen, you will be able to click the links and they will take you to the page indicated. I apologize in advance if some of the hyperlinks don't work exactly right. I did my best, but it's my first effort, and in a few cases, I know it isn't right, but I just can't get it fixed. Most of them should work.

Compiling the newsletter would take less time if you would all send me press releases, with photos. Now, it takes quite a bit of time for me to search your websites for news and photos. I am determined that our newsletter will be something you want to read, and look at, not just another email that you do not

UMAC Vienna 2007



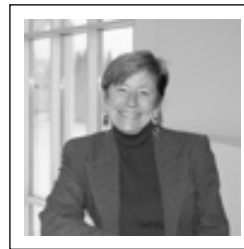
pay any attention to.

So, please put me on your lists to receive your press releases. Send an email to me at kingx001@umn.edu, and put UMAC newsletter as your subject. I'll look forward to publishing it more often in the future, with your help.

I hope that you have all signed up to attend the UMAC conference in Manchester this fall. I plan to be there, so I will look forward to meeting many of you. UMAC is a great way to

meet colleagues internationally, and to share ideas. I find the interdisciplinary network a wonderful advantage of UMAC. UMAC encourages me to take ideas from my colleagues internationally, in natural history museums, as well as art museums. It makes me think about the tradition and history of university museums worldwide, and how it is the same and how it differs from region to region. I am working, now, with an intern, Chris Bataglia, to compile background for an article on university museums that I hope to have finished within a year, and will give it as a paper at an upcoming UMAC conference. Chris has already been in touch with some of you in UMAC and I thank you for sharing information with him.

aldona jonaitis



I am very happy to greet you as the secretary of UMAC. If you are not already a member, I encourage you to join UMAC. To do this, you have to be a member of ICOM and designate

UMAC as your international committee. <http://icom.museum/membership.html>.

I encourage you to join a working group, as well. Our working groups are:

Directories> This group aims to collect basic information about university museums in many countries

Staffing> This group has compiled staffing data from Australia and Europe.

Advocacy> This group aims to prepare a "tool kit" that can be used to show the value of university museums and collections and to help them improve their position or situation.

Strategic Planning > This group was established in 2005 to develop a strategic plan for UMAC.

Research Development> This group aims to create and maintain a network of information exchange for researchers and students concentrating on issues related to university museums and collections.

Publications> This group will develop guidelines for the publication of conference proceedings.

You can find more information about the working groups and how to join them at <http://publicus.culture.hu-berlin.de/umac/working.html>.

If you have any questions about UMAC, please feel free to email me at secretary@umac.icom.museum.

KRESGE MUSEUM, MICHIGAN STATE UNIVERSITY, ANNOUNCES ARCHITECT

by **mariah cherm** > Michigan State University in East Lansing, Michigan, announced on January 15, 2008 that London-based Zaha Hadid has been chosen as the winning architect in the competition to design the new Eli and Edythe Broad Art Museum. Funded in part by a significant \$26 million donation from the Broads, well-known as art collectors and philanthropists, the building is expected to open in 2010. Mr. Broad is alumnus of the university. The Kresge Art Museum, the university's art museum founded in 1959, will become the Broad Art Museum with the move to the new building. The encyclopedic collection will be on view while special exhibitions will focus on modern and contemporary art.

The architectural competition began in June 2007. The other finalists were: Coop Himmelb(l)au (Vienna and Los Angeles); Morphosis (Santa Monica, Calif.); Kohn Pedersen Fox Architects, PC (New York); and Randall Stout Architects, Inc. (Los Angeles). Selected by a distinguished jury, Hadid's design for a 41,000-square-foot building comprises three levels. It will be constructed of steel and concrete with an aluminum and glass exterior and be adjoined by an expansive outdoor sculpture garden to the east. The museum will stand on the northern edge of the MSU campus, across the street from the main shopping area of East Lansing and near a major campus entrance. As the only art museum in the mid-Michigan areas, this new location will bring prominence to museum as a cultural gateway to the campus.



The museum will include more than 18,000 square feet of space for special exhibitions; modern and contemporary art; new media; photography; works on paper; and the permanent collection -- encyclopedic (pre-1945). Additional space will include an education center, museum shop, visitor café and gathering space and staff offices.

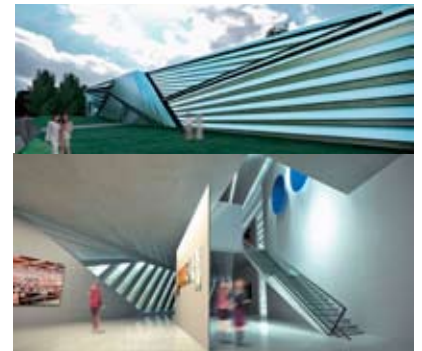
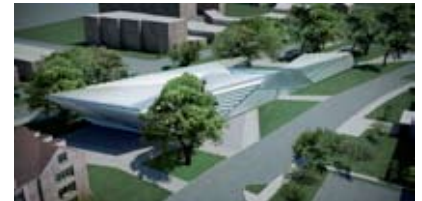
When completed, the Broad Art Museum at MSU will be Hadid's first building on a university campus and her second completed project in the United States.

For more information and high-resolution images, visit the Special Report at <http://special.newsroom.msu.edu/broadmuseum/index.php>

Ms. Hadid, who was born in Baghdad, Iraq, has designed a number of buildings in Europe and elsewhere, and she was the winner of the prestigious Pritzker Prize in 2004. "I am absolutely delighted to be building the Eli and Edythe Broad Art Museum at Michigan State University," Hadid said. "Art Museums are centers for the exchange of ideas, showcasing the art that feeds the cultural life of the community. I believe we can create buildings that evoke original experiences, inspire people and make them excited about new ideas. The sculptural folds of the Eli and Edythe Broad Art Museum's design and enigmatic qualities of its steel and glass surface follow a coherent formal logic, offering a sense of unlimited possibilities."

Ground breaking for the museum is planned for fall 2008 and completion of the project is expected in 2010.

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UMAC/](http://PUBLICUS.CULTURE.HU-BERLIN.DE/UMAC/)



Winning innings conceptual renderings from Zaha Hadid Architects



Winning conceptual rendering from Zaha Hadid Architects

SAM NOBLE OKLAHOMA MUSEUM OF NATURAL HISTORY ANNOUNCES SPRING MEETING

by peter tirrell> Join us in Oklahoma City (OKC), OK, May 13–17, 2008, for the 3rd Joint Meeting of the Natural Science Collections Alliance (NSCA) and the Society for the Preservation of Natural History Collections (SPNHC). Together, this is the largest meeting in the country dedicated to natural science/natural history collections preservation, management, and administration. The conference is being hosted by the Sam Noble Oklahoma Museum of Natural History at the Skirvin Hilton Hotel in the Bricktown district of Oklahoma's capital city. Please check the meeting website for additional information <http://www.snomnh.ou.edu/nsca-spnhc/>

THE NEWS

The 2008 joint meeting between NSCA and SPNHC is a reflection of the common goals of these two professional societies. The theme of the meeting is: Collection Stewardship: Challenges in a Changing World, with a focus on subjects and topics relevant to the challenges faced by natural history collections, museums, and the museum community in fulfilling their mission.

General meeting registration includes admission to the conference, museum tours, the Ice Breaker reception on May 14, a printed program with abstracts, "conference bag," continental breakfast and refreshment breaks during the two days of sessions on May 15-16, Vendor's Lunch on May 15, and Special Interest Groups (SIGs) lunch on May 16. Optional activities, including field trips, the pre-banquet social, the conference banquet, and workshops, require additional fees. Please explore



the other pages on the meeting website to find out more about these fun, informational, and educational events.

Members save on registration fees! To become a member of the Society for Preservation of Natural History Collections (SPNHC), please visit the SPNHC membership website. To become a member of the Natural Science Collections Alliance (NSCA), please visit the NSCA website.

To register on-line follow the links from the meeting web site: <http://www.snomnh.ou.edu/nsca-spnhc/>. To register by mail: Download and print the Registration Form from the meeting web site To register by fax: Download and print the Registration Form from the meeting web site. Fax your registration forms



UMAC members enjoy Vienna ICOM-UMAC conference, August 2007

and payment to: Natural Science Collections Alliance (NSC Alliance) Fax: 703-790-2672

Submit your registration forms and payment to: Natural Science Collections Alliance (NSC Alliance), 1313 Dolly Madison Blvd., Suite 402, McLean, VA USA 22101

Contact Lori Strong (lstrong@BurkInc.com; 703-790-1745) with questions or for more information.

Cancellation Policy: Cancellations must be in writing to Lori Strong at lstrong@BurkInc.com. Cancellation received by 10 May 2008 will be charged a \$50.00 administrative fee. Substitutions are acceptable at any time with advance notice. No refunds will be issued on cancellations received after 10 May 2008.

Conference rate cut-off date for Skirvin Hilton Hotel: April 12, 2008 <http://www.snomnh.ou.edu/nsca-spnhc/hotels.htm>

NOTICE REGARDING CONFERENCE ROOM RESERVATIONS

The contracted room block at the Skirvin Hilton is nearing capacity. Double rooms are no longer available at the conference rate; king rooms are still available for all nights. We encourage you to make your reservations as soon as possible.

The local organizing committee is working to meet your conference needs. If you have problems making hotel reservations, please contact [Marcy Revelez mrevelez@ou.edu](mailto:Marcy.Revelez@ou.edu) or [Janet Braun jkbraun@ou.edu](mailto:Janet.Braun@ou.edu) immediately

GEORGIA MUSEUM OF ART ADDS THREE NEW MEMBERS TO ITS STAFF AND ANNOUNCES PUBLICATIONS AWARD

by [johnathan mcginty](#) >

New Staff

Dr. William U. Eiland, director of the Georgia Museum of Art, recently announced the appointment of Erika Perry Lee as associate accountant, Jacquelyn Foley as an assistant to the curatorial staff and Marie A. Gayeski as an administrative assistant.

Lee received a B.A. in History and Classical Culture and a master's degree in Nonprofit Organizations from the University of Georgia.

Lee worked at Campus Information Technology Partnerships (CITP). She was responsible for the sale of departmental service contracts and purchasing equipment and supplies.

Lee interned at the Georgia Museum of Art in its art education and exhibitions departments. As an associate accountant, Lee will assist the business office in the financial management and planning of the museum.

Foley holds a B.A. in Art History from the University of Georgia and earned her Master of Arts degree in Museum Studies in 2002 from George Washington University.

Before joining the museum, Foley worked as a museum technician, specializing in collection management and registration at the National Museum of American History in Washington, D.C., from 2001 through 2005. In 2006, she worked as a serials holdings assistant at the University of Georgia Libraries.

At the museum, Foley will assist the curatorial staff in planning, developing and managing the museum's exhibitions, programming and collections.

Gayeski received a B.A. in Communication Design from Parson School of Design, in New York, and a B.A. in Political Science from the University of South Carolina. While at Georgia Southern University, Gayeski received a Master of Public Administration in Nonprofit Organizations.

Gayeski worked as the graduate assistant for the Georgia Southern State Botanical Gardens where her responsibilities varied from graphic design to public information liaison. She also previously worked as a member of the Georgia Museum of Art's security team.

As an administrative assistant for the Friends of the Georgia Museum of Art, Gayeski will assist in managing the day-to-day operations of the museum's membership organization.

Reading Vasari, Coming Home earn top awards from SECAC

The Georgia Museum of Art is pleased to announce that two of its publications have earned top awards from the Southeastern College Art Conference.

Reading Vasari, a book that explores the rich literary character and rhetorical strategies of Giorgio Vasari's *Lives of the Most Eminent Painters, Sculptors, and Architects*, has been awarded the 2006 SECAC Award for Excellence in Scholarly Research and Publication. *Coming Home: American Paintings, 1930-1950*, from the Schoen Collection captured the 2006 SECAC Award for Outstanding Exhibition and Catalogue of Historical Materials.

Reading Vasari was co-edited by Anne Barriault, Andrew Ladis, Norman Land and Jeryldene Wood. Reading Vasari is a collection of essays that convey the vast dimension of Vasari's masterful work and encourages different generations of



Above, Georgia Museum of Art, University of Georgia, Athens Georgia, USA, and paintings from *Coming Home*, paintings Charles T. Bowling (1891-1985), *Church at the Crossroads*, 1936 and Alexandre Hogue (1898-1994), *Pecos Escarpment*, 1937

GEORGIA MUSEUM CONTINUED ►

scholars to interpret his writings in new cultural contexts. Using various methodological approaches, the essays consider poetic imagination, literary and historical Princecontexts, gender, humor and delight among other themes.

Reading Vasari is done in appreciation of Paul Barolsky, the Commonwealth Professor of Art History at the University of Virginia and the author of numerous acclaimed books on Vasari, Michelangelo and the Renaissance, and contains essays from 20 art historians from across the country and Norway. It was published by the Georgia Museum of Art and Philip Wilson Publishers, Ltd. of London and is available for purchase at Philip Wilson's web site (www.philip-wilson.co.uk) for \$52.50.

The four editors of the book are Barriault, an art historian, writer and editor for the Virginia Museum of Fine Arts Foundation in Richmond, Va.; Ladis, the Franklin Professor of Art at the University of Georgia's Lamar Dodd School of Art; Land, a professor of Italian Renaissance and Baroque art history at the University of Missouri-Columbia; and Wood, an associate professor of art history at the University of Illinois.

Reading Vasari was made possible in large part due to the generosity of C. L. Morehead Jr.

Coming Home was organized by the Mobile Museum of Art and the Georgia Museum of Art and traveled to six venues over a two-year period and included complimentary educational material for schoolteachers.

The works in Coming Home span the numerous periods that make up the American Scene from 1930 to 1950 when the influences of the Great Depression and World War II contributed to styles of art variously known as Regionalism, Social Realism, Magic Realism, Surrealism and Precisionism.

This is not the first award for Coming Home, which was honored by the Georgia Association of Museums and Galleries earlier this year as its Exhibition of the Year.

The awards were announced during the annual SECAC convention at Vanderbilt University in Nashville, Tenn., in October.

The SECAC facilitates cooperation and fosters on-going dialogue between teachers, scholars and administrators in universities, professional art schools and museums throughout the Southeast.

www.uga.edu/gamuseum

PRINCETON UNIVERSITY, CELEBRATES ITS 125TH ANNIVERSARY WITH EXHIBITION OF TREASURES FROM ITS COLLECTION

The Princeton University Art Museum is celebrating its 125th anniversary with an exhibition that brings together many of the most important works from all areas of its collection. On view he Princeton University Art Museum is celebrating its 125th anniversary with an exhibition that brings together many of the most important works from all areas of its collection. On view through June 15, 2008 is "An Educated Eye: Princeton University Art Museum Collections" also marks the publication of the museum's new handbook, which serves as a guide to its encyclopedic collection.

This academic year marks the 125th anniversary of the museum's founding in 1882. The Princeton museum is notable among university museums for the quality and breadth of its holdings, not only in Western European and American art but also in the fields of ancient Mediterranean, Asian and pre-Columbian art.

For this exhibition, curators from each of the museum's departments have selected masterpieces from the collection of more than 68,000 objects spanning ancient to contemporary art. While all works were chosen for their quality, some were also selected for their rarity, or because they represent a critical turning point within the continuum of art history.

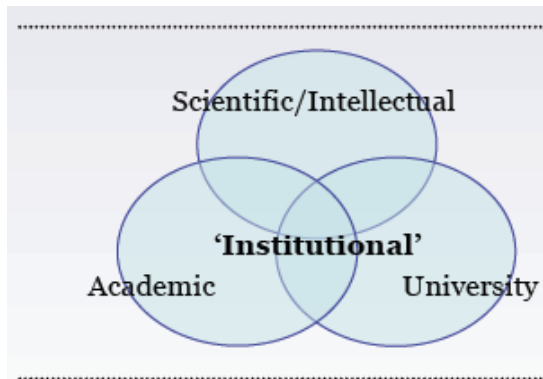
THE NEWS



Detail, Edouard Manet, *Gypsy with Cigarette*, 1861-1862

UNIVERSITY HERITAGE IN THE COLLECTIONS OF BRITISH UNIVERSITIES

by zenobia r. kozak > Over the course of my doctoral research programme, I have explored the concept of university heritage in relation to the collections of British universities. As a result, my recently submitted thesis proposes a new typology for the heritage found within universities. 'Institutional heritage' (see figure below) encompasses both disparate and parallel forms of (both tangible and intangible) heritage, i.e. university heritage (including 'university history'), academic, scientific and intellectual, to form a more conceptually cohesive and inclusive definition.



Institutional Heritage Diagram showing how the previously disparate types of heritage related to universities - academic, university and scientific or intellectual - can form a more cohesive relationship.

The proposed typological consideration allows to recognise a more complete view of their own heritage by adopting a more inclusive approach, focused on individual institutional identity, rather than those standards set by other universities.

The recognition of institutional heritage is not an entirely new concept. From the university's medieval foundation, its external image was expressed through its built and material heritage. The architecture, collections and libraries not only served academic purpose, but distinguished certain universities for their prestigious holdings and notable built environment.

Despite the seemingly recent developments in institutional promotion through fund raising events and tours of facilities highlighting institutional treasures, universities have long played host to touring scholars and visitors, serving as an early form of institutional promotion or recruitment.

THE NEWS

Those institutions embracing a more contemporary approach to 'institutional heritage' include the Utrecht University Museum, Gustavianum Museum at the University of Uppsala and the Arpeanum at the University of Helsinki, in that their displays combine historical material from across the universities' disciplines in an effort to present a wider view of the institution's history and heritage.

A blend of historic fixtures, fittings and collections with a contemporary display narrative acknowledges the progressive history of the collections and

their relationship to both their respective universities and their museum buildings, as opposed to more focused subject specific history museums (e.g. Whipple Museum of the History of Science and the Museum of the History of Science in Oxford).

British and North American university museums have yet to explore the physical integrative approach of 'institutional heritage' as a collections display possibility, though there is a growing interest in developing such projects (e.g. Museum of the University of St. Andrews, Scotland and the Victoria Building at the University of Liverpool).

A more developed exploration of 'institutional heritage' and identity can be found in my recently submitted thesis, Promoting the past, preserving

the future: British university collections and identity marketing.

For more information contact:
 Dr. Zenobia Rae Kozak
zk2@st-andrews.ac.uk
 University of St. Andrews



UMAC member enjoys university collection in Vienna at ICOM-UMAC conference, August 2007

Editorial Statement

The University Museums and Collections Journal (UMACJ) is a peer-reviewed, on-line journal for the proceedings of the International Committee for University Museums and Collections (UMAC), a Committee of the International Council of Museums (ICOM). The journal will appear at least once a year.

Goals

The goal of the University Museums and Collections Journal is not only to provide global, inclusive access and distribution, but also seeks to improve the museums, galleries and collections within universities worldwide by stimulating discussion of relevant issues and concerns.

The University Museums and Collections Journal aims to exploit the electronic medium to provide immediate archiving of the journal and an ability to search current issues and archived material. UMAC encourages authors to include audio and video files as integral parts of their articles and/or data.

There is normally no charge for receiving UMACJ.

As there is no print version (other than a single copy printed from an individual's computer for their own use), UMAC is able to avoid some of the costs that confront other journals. For the costs that remain, UMAC has a commitment of support on the part of Humboldt University of Berlin that allows UMAC to guarantee that the journal will be archived so that the information it contains will be accessible in the distant future.

If multiple copies are required (for teaching or other uses), please contact the editor.

Copyright Policy

The International Committee of University Museums and Collections expects that authors will assign copyright to the University Museums and Collections Journal. The journal then routinely grants permission for authors for subsequent use of their materials, formally transferring copyright thereto if deemed necessary.



UMAC conference attendees tour The Narrenturm, built in 1782 as an accommodation for mental patients. It now houses a museum of pathology.



UMAC conference attendees act out at Narrenturm

SYMPOSIUM OF THE SCIENTIFIC INSTRUMENT COMMISSION WILL TAKE PLACE IN LISBON IN SEPTEMBER

by [marta lourenco](#) >The Conference website is now online at: <http://chcul.fc.ul.pt/sic2008/>

The Programme includes visits to the most important collections in Portugal (about 12 - in Lisbon, Porto and Coimbra). There will also be a Workshop on Early Portuguese Navigation Instruments. Fees are established and the hotel info is on the conference website. The Organizing Committee is trying to negotiate with TAP air fare discounts for those travelling to Lisbon.

In Lisbon, we will be encouraging two main topics - the relation between instruments and spaces and communicating science to broader audiences through instruments. However, papers do not necessarily have to fit in these two themes. All papers contributing to our knowledge of scientific instruments are most welcome.

CALL FOR PAPERS

SIC2008 - XXVII Symposium of the Scientific Instrument Commission

16-21 September 2008

Museum of Science, University of Lisbon

Papers submitted to the XXVII Symposium of the Scientific Instrument Commission - SIC 2008 should address issues related to recent research on the history of scientific instruments, preservation and documentation of collections of instruments, as well as their use within the wider discipline of the history of science. SIC2008 will be particularly, but not exclusively, encouraging contributions addressing the following two themes.

INSTRUMENTS AND SPACES

Why is space important for scientific instruments? SIC2008 intends to bring together the most recent developments in this debate. Do spaces in buildings condition instruments and vice versa?

Throughout history, spaces were designed to house, use, make, store, and display instruments in contexts as diverse as teaching, research, private collecting, and public exhibitions. The relationships between instruments and spaces underwent changes - from megalithic monuments to mural quadrants in India, Persia, and China; from meridians in European churches to astronomical observatories from Tycho Brahe onward; from taverns and lecture halls to great exhibitions and burgeoning museums of science; from bench tops to cyclotrons and

modern interdisciplinary laboratory complexes. As original sites (laboratories, observatories, amphitheatres, old museums) are threatened and uses are rapidly reassigned, many feel that documenting and reserving the architecture and organization of the spaces of science are important to understanding instrumentation and its uses.

INSTRUMENTS, HERITAGE, AND SOCIETY

Why should we continue caring about the preservation of scientific instruments, and how can this be done? The SIC2008 Symposium will offer a platform to discuss and debate recent strategies, initiatives, and best practices for increasing standards of preservation and documentation of scientific instruments and for promoting access to them.

Why are some instrument exhibitions so dull? What does a 19th century vacuum pump tell a sixteen year old today? How can we engage wider audiences with scientific instruments,



Members of the steering committee meet at the ICOM-UMAC conference, Vienna, 2007

particularly children and the youth? Can this be actually done or is it an 'impossible' challenge? Is it desirable at all? Can we (and should we) communicate contemporary science through or with historical instruments? Can we mediate the importance and fascination of history of science through interpretative exhibitions of historical instrumentation? SIC2008 welcomes papers presenting innovative approaches that make instruments more meaningful to general audiences.

See Submission details and more information at:

<http://chcul.fc.ul.pt/sic2008/sic2008@museus.ul.pt>

<http://www.sic.iuhps.org/>

MEDICAL MUSEION, UNIVERSITY OF COPENHAGEN, ANNOUNCES OLDETOPIA, AN EXHIBITION ON AGE AND AGEING

by **thomas söderqvist**> A temporary exhibition on age and ageing opened at Medical Museion, University of Copenhagen (www.museion.ku.dk) on 12 October 2007, at the occasion of the centenary of the museum. It will be on view on Wednesdays through Fridays and Sundays at 1-5 pm until December 14, 2008 at Medical Museion, Bredgade 62, Copenhagen K.

THE NEWS

Traditionally, growing old has been understood as an inevitable biological process which affects us at approximately the same chronological age. Your passport would tell whether you were old or not. As the world population is growing older, however, traditional notions of age and ageing are changing. The new 'old youngsters' are culturally active citizens who demand their share of social and economic resources.

Such changing cultural notions of what it means to grow old are reinforced by recent developments in the life sciences. Biomedical and geriatric research is operating with less rigid concepts of age and ageing, and these ideas are currently finding their way to general practitioners, the pharmaceutical industry, and the general population. The date of birth does not any longer give any clear indication of how 'old' one is.

"Oldetopia" draws on the large artifact and iconographical collections in Medical Museion, and on newly acquired material from biomedical research laboratories, hospital clinics, and biotech companies. A special section of the exhibition – "100 Light Years" – displays 15 portraits of 100-year old Danish men and women made by Danish photographer and artist Liv Carlé Mortensen.

Illustrated catalogues in English and Danish can be ordered from service@mm.ku.dk. "Oldetopia" has been curated by a team led by Camilla Mordhorst, Head of Exhibitions at Medical Museion <mailto:cmo@mm.ku.dk>

The exhibition website (www.oldetopia.dk; only in Danish, unfortunately) contains teaching material and suggestions for further readings for high school students and for integrated teaching programmes in biology, history, social studies, and visual culture. Read more and see more pictures from the opening here: www.corporeality.net/museion/2007/10/14/oldetopia-exhibition-opened-at-medical-museion



12. okt 2007 - 14. dec 2008
Medicinsk Museion • Bredgade 62
ons-fre 13-17 • søn 13-17
MEDICINSK MUSEION
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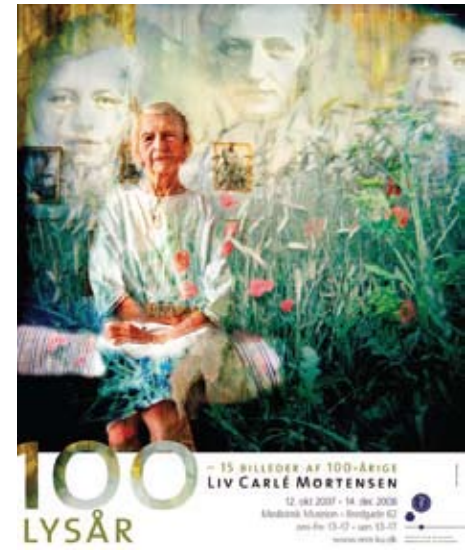


PHOTO GALLERY FROM VIENNA ICOM-UMAC CONFERENCE, AUGUST 2007

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CONTINUED ►

CONFERENCE PHOTO GALLERY CONTINUED ▶



CONTINUED ▶





Where is UMAC represented?

All Members (165) · Argentina (1) · Australia (8) · Austria (4) · Belarus (1) · Belgium (4) · Brazil (3) · Bulgaria (1) · Canada (2) · Colombia (2) · Croatia (1) · Denmark (3) · Estonia (3) · Finland (6) · France (21) · Germany (9) · Greece (2) · Iran (1) · Ireland (1) · Israel (2) · Italy (8) · Latvia (1) · Madagascar (2) · Mexico (3) · Netherlands (5) · Norway (4) · Peru (1) · Philippines (3) · Poland (3) · Portugal (3) · Russia (2) · Singapore (1) · Spain (5) · Sweden (2) · Switzerland (1) · United Kingdom (14) · United States of America (32)





Chair Cornelia Weber and former Vice-Chair Stephen deClercq welcome participants at ICOM - UMAC conference, Vienna, August 2007

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