

newsletter

ICOM'S INTERNATIONAL COMMITTEE FOR UNIVERSITY MUSEUMS AND COLLECTIONS

SEPTEMBER 2012



UMAC
University Museums
And Collections

ICOM
INTERNATIONAL COMMISSION OF MUSEUMS
COMMISSION INTERNATIONALE DES MUSEES



hugues dreyssé

Dear Colleagues in UMAC,

On August 25, the UMAC Worldwide Database of University Museums & Collections displays 3069 entries, an increase of 20% as compared to last year.

It is a clear indication of the variety and richness of the university collections and museums. We have seen with pleasure that this database is used more and more by researchers as by curious persons, making it a showcase and a portal to university collections and museums (<http://publicus.culture.hu-berlin.de/collections/>). But this effort is not finished and the extension of this database will be pursued.

FROM THE CHAIR

As usual you will find in this new edition of the Newsletters, presentations of various initiatives all over the world. It's a real encouragement to see that the efforts of UMAC to establish connections all over the world and to make visible the university collections and museums lead to tangible results. For instance, I'm very pleased to see the large participation of museums from South East Asia to our next annual conference which will be held in Singapore in October. The 2013 UMAC conference will be in Rio de Janeiro during the triennial ICOM conference. Note the dates: 10 to 17 of August, 2013.

Many initiatives have been undertaken and it would be difficult to mention all of them here. However I would like to acknowledge the efforts of our colleagues from Italy who have organized three workshops already in 2012, helping the development of university museums network in that country.

Our collections are very useful for research and I'm very happy that has been established in Germany a "Coordination Body for Scientific University Collections". Their brand new website (<http://www.wissenschaftliche-sammlungen.de/en>) is already a very useful tool for everyone.

UMAC has decided to create a peer-review journal (UMACJ) with international standards. This journal is available on the web (<http://edoc.hu-berlin.de/browsing/umacj/>) and UMACJ 4 with selected proceedings of the Shanghai 2010 conference has been published. The next edition should be available soon, thanks to the precise, highly professional and patient work of the editing team.

This year two eminent members of the board have resigned their duties. I would like to thank sincerely Aldona Joanitis and Peter Tirrell, who are now retired, for their roles in the creation and the development of UMAC. They have been present from the beginning of UMAC and we keep in mind their service to the board. We will miss them and wish them good luck. You can read more about Aldona and Peter in the UMAC people section towards the end of this newsletter.



UMAC President, Hugues Dreyssé meets his match at the interactive display at University Museum of Traditional Chinese Medicine in Shanghai

museumsstudiesmacquarie's photostream

on the cover > Maharishi Devendranath Tagore established a place called Shantiniketan in 1863. The name suggests it as an abode of peace or hermitage. The son of Maharishi, named Rabindranath Tagore the famous poet who later on became a Nobel Laureate; transformed this Ashram as an experimental open-air school. This is his painting of a ten year old boy. A full story on the school is in this newsletter, beginning on page 27.

lyndel king



Dear Colleagues in UMAC,

The AAMG, the Association of Academic Museums and Galleries, held its annual conference in 2012 in Minneapolis, at my museum, the Frederick R. Weisman Art Museum. I

wasn't able to attend all of the conference, but I understand that it was quite successful. Our president, Hugues Dreyssé, attended the meeting and I believe there were substantive conversations about holding a joint conference of AAMG and UMAC some year. I think it would be a great opportunity to get more American universities involved in UMAC.

I came back to work half time on May 1, after a five month medical leave. I am now recovering from the successful (so far) treatment for cancer, and will be back full-time in September. Unfortunately, I am not going to be able to attend this year's UMAC conference in Singapore, but I am planning for next year in Rio.

The situation of university collections, especially art collections, continues to be difficult in the United States. Fisk University, in Tennessee, was allowed to break the will of their donor, the artist Georgia O'Keeffe, and sell a partial share of the collection she left to the University. Supposedly, the collection will be on display at the University every two years, after being most of the time at a new museum, the Crystal Bridges Museum, founded this year by discount store heiress Alice Walton.

The money the University receives will be used to prop up its floundering finances. It will not necessarily be used to support the museum. It was a very sad day when this ruling came down, because it meant that a final ruling had been made that allows Universities to sell their collections to put the money in the central coffers of the University.



As university museums, we do understand that, as part of larger organizations, our collections really do not belong to the museum, but to the university at large. However, we are concerned that if our museum collections are perceived as instant cash machines, they will, after a few years, be stripped bare and we will no longer be able to fulfill our mission.

The Corcoran Gallery in Washington, D.C., which also operates an art school, is also contemplating selling its building and possibly its collection to rescue the financially strapped art school. The same thing is contemplated at an art school in Memphis, Tennessee.

The difficult economic times are causing this situation in the United States. It is primarily the smaller, private, not public, universities and schools that are able to do this, but we are afraid that the trend will spread.

I would be interested to hear from colleagues internationally if this is becoming an issue for you. Is this phenomena confined to the United States? Have any of you experienced this or had your collections threatened? Let me know by email at umacicom2011@gmail.com of your experiences.



Painting by the American artist Georgia O'Keeffe that was part of the collection of Fisk University



The UMAC XII Annual Meeting will be held from 10-12 October 2012. We welcome participation and papers from museum professionals, academics and students.

A Southeast Asian first, the XII Annual Meeting is an excellent opportunity for Southeast Asian university museums, students, academics and museum-heritage industry professionals to engage with the global university museums community. The theme of the accompanying conference

in Singapore is "Encountering Limits: The University Museum". Drawing on perspectives in museum studies and practice, this conference seeks to explore the evolving tensions that inhabit the condition of globalization as it poses new challenges to the practice of museology within the university landscape. Exploring the 'limits' of the 'university museum project', the conference will reconsider strategies adopted by university museums and galleries by drawing on the experiences of museum professionals.

THE NEWS

To organise the Annual Meeting and its accompanying conference the NUS Museum works alongside the members and Chair of the UMAC Board, Dr Hugues Dreyssé. Dr Dreyssé's call for greater regional dynamism to foster diverse and contextual approaches is significant as NUS Museum and others within Southeast Asia attempt to develop practices that situate distinct conditions within a wider universal setting of museological concerns of collecting, preserving, and exhibition making.

Conference website: <http://www.regonline.sg/builder/site/Default.aspx?EventID=1072834>.

Prof. Apinan Poshyananda, Deputy Permanent Secretary, Ministry of Culture, Thailand, will be giving the keynote address at the 12th Annual UMAC Conference in Singapore. A renowned curator and writer, Prof. Apinan Poshyananda is the author of books on art in Thailand, most notably *Modern Art in Thailand* (Oxford University Press, 1992) and *Contemporary Art in Asia: Traditions/Tensions* (The Asia Society, 1996). He has also curated exhibitions on contemporary art in Asia, Australia, Europe, and USA. Prof. Apinan Poshyananda was appointed Director General of Departments of Cultural Promotion and Office of Contemporary Art and Culture, Ministry of Culture as well as Acting Director, Office of Knowledge Management Development, Prime Minister's Office. Before joining the Ministry of Culture, he was chief curator of The Art Centre, Chulalongkorn University.



National University of Singapore Museum



National University of Singapore

LEIDEN DECLARATION ON HUMAN ANATOMICAL COLLECTIONS

by **thomas söderqvist**> Members of UMAC are encouraged to sign The Leiden Declaration on Human Anatomical Collections, concerning the conservation and preservation of anatomical and pathological collections. Read more here: <http://www.museion.ku.dk/2012/03/save-the-human-anatomical-heritage>.

Thomas Söderqvist

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INFORMATION ABOUT MUSEUM NETWORKS AND ASSOCIATIONS REQUESTED

by **marta c. lourenço**> I am compiling information about university museums and collections associations around the world (mission, number and types of members, geographical and national scope, etc, etc). I have a lot of information already and I think I have the major institutions already, however:

Do you know about any formal or informal university museums and collections association or network, anywhere in the world, either at national or regional level?

If so, would you write me at mclourenco@gmail.com or mclourenco@museums.ul.pt. Of course, any bibliography will be most welcome too.

NEW ARTICLE ON VISITOR CENTERED APPROACH IN MUSEUMS PUBLISHED BY UNIVERSITY OF OKLAHOMA

by **michael mares**> A new article published by Andrea Barnett on the importance of developing a visitor-centered approach in museums is now available free of charge on the website of the CLS Journal of Museum Studies of the University of Oklahoma <http://jms.ou.edu> and http://www.ou.edu/content/cls/jms/current_issue.html. Please download the article and forward this email to all museum or natural history listserves, colleagues, and friends who might find the article enjoyable.

The CLS Journal is an ejournal that is designed to develop topics on museology and share these freely with the world's museums and collections personnel, including curators, educators, administrators, museology students, and others. Articles may be copied and used as need requires for classes sharing with colleagues, etc.

UMAC UKRAINE ORGANIZES

by **liliya kazantseva**> After the international conference held in Kiev in October 2011, the group has established personal contacts with many of the curators of the university museums and collections in Ukraine and with the museum community organizations. Therefore has been initiated a survey of the university museums and an analyze of the general trends and problems. One goal is to build a database of university museums and collections in Ukraine.

Moreover the proceedings of the 2011' conference have published. A series of articles in the media have been published with several appearances on radio and on television about the university museums (and their problems!).

In the autumn of this year will be held a "round table" on the organization of our museums.

For any contact: Dr. Liliya Kazantseva

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CHECK OUT
THE WEBSITE
OF THE
AMERICAN
ASSOCIATION
OF ACADEMIC
MUSEUMS AND
GALLERIES AT
[HTTP://WWW.
AAMG-US.ORG/](http://www.aamg-us.org/)

UNIVERSITY OF NORTHERN IOWA MUSEUM BUILDING CLOSED

by [cathie peterson](#)> On Feb. 23, the University of Northern Iowa announced the UNIMuseum building will close by June 30, saving the university \$200,000 annually in addition to capital funds for necessary renovations, according to a Feb. 27 Northern Iowan article. After the building closes, the museum's collections will move to various campus and community locations.

According to Sue Grosboll, director of the UNI Museum, the university has yet to give the museum a space to display its collections after the building closes. "Things will be closer, but probably more dispersed around campus," Grosboll said. Grosboll said this will make it harder for students to see everything in the collections.

"If you're a student that spends most of your time in one particular building, but you don't go into another building, you won't see exhibits that are in that building, whereas if you came here you'd get to see everything all at once," Grosboll said.

Grosboll said they expect to be able to move collections onto campus after they refine the museum's collections to include only those that relate to university curriculum, a task the museum staff has been undertaking for the past five years. After refining the collections, the staff will then try to find either different museums to give the unrelated collections or institutions to "trade" collections with.

When the museum closes, two staff positions (out of six current staff currently employed at the museum) and student internship positions will be eliminated, according to Grosboll. Grosboll said giving students internship opportunities and watching those students grow has been "one of the best experiences" of her 20-year career at the museum.

"You want to go out, and you want to be in your field; you want to make a living; you want to do something to make a difference, to do something exciting professionally," Grosboll said. "We gave students internships that helped students do that, and it was the most satisfying thing in the world."

Jennifer Wynstra, who teaches at Valley Lutheran High School, said she feels the closing of the museum to the public "will be a loss for the community." "It's something that enriches the community," she said. Wynstra has taken her own children and her students to the museum and said she values everything it does for its visitors. "I know it's a small place, but it's packed full of so many interesting, scientific things and historical things and cultural things that I don't think some kids in Iowa would get to see that close (if not for the museum)," Wynstra said.



MATT FINN/Northern Iowan

Both Grosboll and Wynstra said they feel the university could have saved the money without closing the museum. While she said she understands that UNI must be financially responsible, Wynstra feels that, compared with other university programs, the museum "gives so much for so little."

Grosboll said she didn't have an opportunity to give her opinion regarding whether the museum should close.

"We were just told they were going to close this building, and that was that," Grosboll said. According to Grosboll, the museum costs around \$420,000 to maintain each year, most of which goes towards the salaries of the six professionals who currently work there. In its 120 years of existence, Grosboll said this is not the first time the museum has been without a building. "It could very well come back, if there's a will for it," Grosboll said.

UNI Museum also maintains the Marshall Center School one-room schoolhouse on the corner of Indiana St. and West 23rd St. That building will remain open for campus activities, but most likely not for the public. "It's been a good museum, and we've got a great collection," Grosboll said, "and I just hope we're given really good space on campus."

A FIRST FOR TRONDHEIM MUSEUM

by **tove eivindsen**> A glass goblet adorned with grape vines, a folding golden crown, and delicately carved ivory plaques dating from more than 4000 years ago were among some of the stunning artifacts on exhibit at NTNU's Museum of Natural History and Archaeology this summer. Previously shown in New York, Berlin, Paris and London, one of the most spectacular travelling exhibitions in the world visited Norway. From May through August, Trondheim exhibited two thousand year-old treasured objects which for years were hidden from war and plunder.

Secret oath

The exhibition "Afghanistan – Hidden treasures" consists of 231 objects from the National museum of Afghanistan. Many of these object vanished from the museum in Kabul at the end of the 1980s. Fortunately, the objects weren't stolen or melted, as the rumors claimed. They were hidden by a select group of people sworn to secrecy. Throughout the civil war and Taliban rule, they kept their secret. It wasn't until 2003, after the American led allied invasion, that the chests in the vaults resurfaced and were finally opened in 2004.

First university museum

The exhibition has previously been shown in major museums in New York, Washington, Paris, Bonn and London, among other cities. This was the first time "Afghanistan – Hidden treasures" was hosted by a university museum, a fact that makes director Axel Christophersen proud: "It is a great honor for us to have the government of Afghanistan entrust us with their amazing artifacts. For us to be able to host this exhibition on behalf of Norway is a great responsibility, but also a unique opportunity to show that the university museums are a vital part of the museum and heritage sector."

For a better world

The director – and professor of historical archaeology – continues: "For us, being part of a university, science and research is always top of mind. Using our opportunities to show a different side to Afghanistan's history helps us achieve our university's goal of providing knowledge for a better world. That might sound like an ambitious goal, but it's what we work towards every day. As a museum, we can reach the public in different ways from the other departments – this exhibition is a considerable example of that."

Lasting value

Hosting the priceless objects presented new challenges for the museum in Trondheim. The security systems had to be upgraded, close cooperation with the police was established and new routines were implemented. Conservation, exhibition design, PR and marketing, hosting and educational staff all had to deliver to the highest standards. This, and the considerable effort that went in to international diplomacy and contacts, has served to further professionalize the museum's staff: This has been a huge project for us, costing the museum and the university time, money and other resources. But a great deal of value remains – we now have a staff experienced in handling projects on this scale. That's an important lasting result", concludes director Axel Christophersen.

Photos at: <http://www.flickr.com/photos/vitenskapsmuseet/sets/72157629650413940/with/7164612036/with/7164612036/>



Elizabeth Peacock from the Museum's conservation staff.



Director Axel Christophersen gets interviewed by national media in the exhibition. The media attention has been massive

BACK TO BASICS: RESEARCH BY THE UNIVERSITY OF PRETORIA MUSEUMS

THE NEWS

by sian tiley-nel>The University of Pretoria Museums house some of southern Africa's finest and most representative collections of South African art and sculpture, the largest Chinese ceramic collection and art archive in South Africa, as well as the world acclaimed nationally significant Mapungubwe archaeological collection. About fifty-six university collections consisting of ancient Chinese, Dutch, African and contemporary ceramics, sculptures, paintings, other artworks, furniture, archaeological ceramics, trade glass beads, organics such as stone, bone, ivory and precious metals, bronze including numismatics and associated documentation are available for teaching, research, publication, exhibitions, training and conservation purposes. Research, teaching, training and learning are regarded as core business to the Department of UP Arts which manages the Museums. The museums have a developed annual research strategy which is also structured into a five year museum forward plan which in turn is linked to the University 2025 academic strategy.

The Museums are actively engaged in the research and teaching activities of the academic departments represented by its extensive art and heritage collections. The Museums also enhance knowledge of South African sculpture, South African art, archaeological and cultural heritage collections, and archives, ancient and contemporary ceramics as well as actively engage in objects-conservation. The Museums also provide research access to the archives and collections for faculty, departments, centres, students, and visiting national and international researchers. The Museums also develop practical training modules, scheduled research visits and lectures on collections and the museum environment, conduct objects-based and conservation research and effectively respond to any research enquiries.

Research, teaching and training remains central to the Museums supportive role within the University. The Museum collections are utilized by the Department of Anthropology and Archaeology, The Department of Visual Arts and the Department of Historical and Heritage Studies with courses and modules which emphasize South African art and sculpture, material culture, museum documentation, archaeological collections management and conservation practices and ethics. Museum staff also contributes significantly to the Post Graduate Museum Science Diploma and to Visual Arts which draws upon the art archive and extensive university art collection.

The following core areas can be summarized and underpin museum research:

Collections-Based Research

- Museum programme, design and development
- Current museum research projects
- Research visits (requests, protocols and applications)
- University modules and courses



Museum object analysis using Microscopy



A museum conservators workspace

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UNIVERSITY OF PRETORIA

Student support

- Digital research repository & Collections database
- Museum facilities

Museum teaching and training

- Scheduled museum modules in academic courses
- Practical hands-on sessions for students
- Museum visit schedules
- Collections management and care training
- Placement of foreign interns
- "Learnerships" volunteering
- Hosting multi-disciplinary workshops
- Preventive conservation training
- Training in conservation principals, ethics and methods
- Materials analysis
- Conservation-based objects research



Preventative care and storage of medal research collection.

It is imperative that the Museums function and operate within the academic environment and alignment of museum research with University core values and a 2025 strategy are priority supportive areas. The Museums support the University by means of providing:

1. Enabling environment to ask questions about museum objects, pursue objects based research and generation of new knowledge in the fields of sculpture, art and ceramics.
2. Support students engaged in graduate studies to encourage pursuance of post graduate studies and eventually full time employment in the professional museum environment or heritage sector.
3. Support international research collaboration by providing access to collections for visiting researchers, joint accredited publications
4. Museum archives, documentation, literature is an invaluable research resource to both internal and external researchers and students
5. Museum publications and research outputs aligned to accredited contributions and research subsidies.

THE NEWS The University of Pretoria Museums have a commitment to collections-based research as they continue a rich 104-year-old research tradition, making use of the art and heritage collections fundamental to the daily professional management of the Museums. Students and researchers are served by the museums by means of practical classes, collection visits to storage and exhibitions, specialized museum tours and research opportunities for post graduate studies. The Museums also partner with many departments, faculties, scholars and students, as well as with several external institutions even beyond campus, to encourage collaborative and supportive research. If you wish to make contact with the University of Pretoria Museums for research purposes please contact us via email: museums@up.ac.za

UNIVERSITY OF PRETORIA MUSEUMS DELVE DEEPER INTO CERAMIC COLLECTIONS FROM STORAGE

by sian tiley-nel> The Department of UP Arts at the University of Pretoria in South Africa cares for, curates and conserves one of the greatest and most comprehensive collections of ceramics in southern Africa. It comprises nearly 25 000 ceramics that have been accumulated over nine decades. The University of Pretoria Museums, managed by the Department of UP Arts is delving deep into its storage collections to re-ignite collections-based research and bring ceramic collections to the light of day for a six month temporary exhibition. The exhibition is titled, "Fine porcelains and antique tea wares: Ceramic Collections of the University of Pretoria Museums" and was successfully launched as a High Tea afternoon event on the 24 May 2012 at the University of Pretoria.

The concept for the ceramic exhibition was initiated about five years ago in 2008, when the museums began a major restructuring and consolidation plan for the 18 art and heritage collections of the university under its curatorship. Most of the temporary exhibitions, now held annually in winter and generally spring are conceived years in advance, with the main aim of targeting university

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UNIVERSITY OF PRETORIA CONTINUED ►

collections in storage which are rarely seen and to showcase the diversity of ceramics, sculpture and artworks. The number of temporary exhibitions held every year has been reduced, to pave way for more re-focused curation of collections highlighting objects conservation and research on these permanent collections. Two temporary exhibitions (including hosting at least one international exhibition) are held between managing the main permanent museums for which the University of Pretoria is most well-known for: the Mapungubwe archaeological collection, the Van Tilburg, Edoardo Villa and Van Wouw collections. The Museums are also currently in the midst of museum upgrades to exhibition spaces, improving research facilities, and benchmarking the museums against international standards so as to improve the quality of service, research access and use of the museum collections. The priority aim for 2015 is to create a single University of Pretoria Museum and by 2025 to house under one roof the three key-stone collections of ceramics, sculpture and art unique to the University. The 'High Tea' fine porcelain and tea wares concept in particular, came about almost a decade ago; when the University received a generous bequest from the well-known South Artist, Christo Coetzee (1929 - 2000). Over 3000 ceramics were relocated from the Western Cape Province to Pretoria in Gauteng, a majority of which were tea cups, teapots and related tea wares to add to the exceptionally large and still growing ceramic collection.

The tea wares ceramic exhibition has been exceptionally well-received as it testifies to the wealth of ceramic collections, which form an integral history of the permanent art and heritage museum collections. The high-quality exhibition displays more than one hundred themed tea wares consisting of tea cups, tea pots, saucers, sugar bowls, milk jugs, and related tea

paraphernalia. Fine examples of ancient Chinese porcelain tea bowls, stonewares, and celadons, ranging from Ming and Qing Dynasties, as well as 19th, 20th and to 21st century, French, German, English and Dutch ceramics are also on display. Included are also commonly recognized tea wares such as the Fine Bone China of Royal Albert, English Grindley, German Meissen and John Sadler. More recent and contemporary ceramic wares such as English novelty teapots in unusual animal shapes and a well-known Zulu Ardmore Zebra teapot and a traditional African Venda terracotta tea service can also be viewed on exhibition. Complementing the exhibition is a beautifully illustrated research publication, titled, "Antique porcelains and fine tea wares: Ceramic Collections of the University of Pretoria Museums" which further details the discovery of tea and its history, the origins of ceramic tea wares and further highlights the spread of tea from East to West. This museum publication covers all the tea wares on exhibition, and includes household advice on caring for your precious porcelains as well as how to brew and pour the perfect cup of tea.



"Ceramic tea wares and fine porcelain: The museum ceramic collections of the University of Pretoria" exhibition is curated by the Department of UP Arts, and will be available for public viewing until 15 November 2012, within the UP Arts Gallery in the Old Arts Building on the Hatfield Campus.. For more details on the publication, which is available directly from the Museums please contact:

museums@up.ac.za2968 or visit the website: www.up.ac.za/uparts.

THE NEWS



Collections on display 2012



Visitors at the new exhibit

OBJECTS OF KNOWLEDGE – THE COLLECTIONS, MUSEUMS AND GARDENS OF THE UNIVERSITY OF GÖTTINGEN

by **cornelia weber**> The importance of academic collections for the creation and enhancement of knowledge is presently in the process of being rediscovered. The University of Göttingen's 30 collections, museums and botanical gardens today not only count among the most important of their kind but also among the oldest. Their objects of knowledge – on display for the first time under one and the same roof to celebrate the 275th Anniversary of the University – give eloquent testimony to the value of scientific and academic collecting. Fascinating exhibits illustrate the scientific and historical importance of the collections and offer a glimpse into the various options available for their utilisation in current and future research and teaching.

The exhibition and extensive accompanying programmes are aimed at both: The University and the general public. The framing activities present national and international symposia, talks and cultural events. The generously illustrated companion book "Dinge des Wissens" is being published by Göttingen's Wallstein Verlag (Göttingen 2012, ISBN 978-3-8353-1064-3). The exhibit is on display until October 7, 2012, at the University of Göttingen, located at Paulinerkirche, Papendiek 14, 37073 Göttingen, Germany. Contact: Dr. Susanne Ude-Koeller sude@gwdg.de or see www.dingedeswissens.de



OBESITY – WHAT'S THE PROBLEM? AT UNIVERSITY OF COPENHAGEN MEDICAL MUSEION

by **bente vinge pedersen**> It would be putting it mildly to say that obesity is one of the top health issues of the day. In everyday life we are constantly confronted with lifestyle advice, headlines reporting new research on how and why to fight the fat, and numerous television programmes about heavily obese people striving to lose weight before it is too late. Again and again we are told that it is a simple matter of math, a question of energy balance: fat is accumulated energy that we for one reason or another did not use. It is as simple as that. Or is it?

Well, the question might be simple, but one thing is for certain: the answer is not... In October 2012 Medical Museion, University of Copenhagen, will open the exhibition "Obesity – what's the problem?" The title poses a rhetorical question, and the exhibition doesn't attempt to provide a final answer. Instead it offers an examination of obesity that draws out some of the complexities, unknowns, and new perspectives emerging at the intersection of medical treatment and research.

At the heart of the exhibition is the Roux en-Y Gastric Bypass operation. In 1999 it was discovered that the operation not only caused weight-loss but also immediately cured Type-2



Curator Bente Vinge Pedersen and exhibition designer Ane Pilgaard Sorensen examine materials for 'Obesity – What's the Problem?' at Medical Museion

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Diabetes in some patients. Interacting with research into gut hormones, this discovery opened a new field of research tracing a deeper understanding of the role of hormones in controlling metabolism, appetite and weight loss.

The exhibition takes the Gastric Bypass operation as a starting point for examining three different levels on which people are trying to provide solutions to the problem of obesity: surgery, treatments, and scientific research. In the tradition of Medical Museion, we examine recent metabolic research and surgical practice from a material perspective, using our collections, new acquisitions, and design, to show how this research is performed and experienced. The connections between medical practice, obesity treatment and frontline research emerge as more closely linked than one might think, emphasizing how complex the question of obesity actually is.

CLOSE ENCOUNTERS OF THE MATERIAL KIND...AT THE UNIVERSITY OF COPENHAGEN MEDICAL MUSEION

by *louise whitely* > Medical Museion at the University of Copenhagen is interested in examining medical science as science-in-the-making, and in engaging audiences with the processes, sensations, and experiences that lie behind media soundbites reporting on new treatments and lifestyle risks. The aim of communicating the process of medicine has interesting resonances with another major focus of the museum: the materialities of medicine and of visitors' embodied encounters with the objects that throng our buildings.



A visitor getting acquainted with a gene chip

In the 'Body | Medicine | Object' event series Spring 2012, we experimented with different kinds of material encounter, building an event around each of three current exhibits, and involving university researchers from across the sciences and humanities.

In 'Making Balanced Bodies: From Leeches to Pills', accompanying the exhibition 'Balance and Metabolism', three practitioners, representing biomedical, alternative, and humoral understandings of the body, spoke to an audience clustered in our old surgical dissection theatre. We asked each speaker to include three objects used in their practice, and acupuncture needles, blood-letting cups, biopsy kits, and slips of paper bearing affirmative statements were handed around.

In 'Look Again... Exploring Medical Objects Through Art', accompanying the opening of Experiences of Ageing, we invited



Sketching rollators through a view finder in Lucy Lyons' exhibition at Medical Museion

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UNIVERSITY OF COPENHAGEN CONTINUED ▶

guests to investigate some of the overlooked aspects of medicine and its presentation in the museum with their pen, lens, and hands – sketching mundane medical devices, photographing overlooked spaces, and handling – then smashing! – china twigs that echoed the fragility of bones in our collection. You can watch a short film of the event [here](#).

And in ‘A Genetic Crystal Ball? From Spit to Data’, inspired by the installation ‘Genomic Enlightenment’, we broke down the process of turning a spit sample into genetic predictions for health and disease, at five hands-on stations where spit tubes were filled, a PCR machine hummed, and centrifuge whizzed. A short film of the event is available [here](#).



Stages on the journey from spit to genetic data

These three events don't form a neat category – the relationship between objects, participants, and speakers was different in each – but several common characteristics emerged. Across all three we were surprised by the atmospheric effect of simply handing something around, providing a reason for audience members to acknowledge and chat to each other, and also providing a shared experience they were all ‘qualified’ to discuss. The transplanting of objects into unusual, seemingly inappropriate locations also provided a frisson that seemed to shake people out of lecture mode.

The exploration of the object as an object, of its material qualities and uses, was much harder to maintain. People still want to talk, to hear from experts about what things mean and where they come from, which encourages the use of objects as props for stories and discussions rather than as complex, mysterious, and meaningful in their material qualities. Activities such as drawing that intrinsically forced people to ‘be material’ help, but it also became clear to us how important it is to support the presenters as much as the audience in using objects differently. We're looking forward to developing the event series further, and fleshing out a taxonomy of approaches.

EUROPEAN ACADEMIC HERITAGE DAY 18 NOVEMBER 2012

European universities host outstanding libraries, archives, museums, collections and monuments of historic, scientific and artistic interest. This heritage embodies the universities' 900-year contribution to the advancement of science and knowledge and is a major component of European identity and culture. In order to raise awareness to the importance of university heritage, UNIVERSEUM, the European University Heritage Network, has established 18 November as European University Heritage Day.



On this day, European universities celebrate their common cultural heritage through special activities, debates, conferences and access to their museums, collections and monuments. All events will be announced through UNIVERSEUM website.

The theme for 2012 is: Objects in context? Embedding objects that are part of University heritage in their original

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ACADEMIC HERITAGE DAYS CONTINUED ▶

context(s) is always enriching. However, such objects may also be examined and “read” from different point of views, thus raising new, unexpected and often stimulating issues. For 18 November 2012, Universeum encourages reflection and the development of initiatives around this theme.

Programmes should be sent until 15 October (pdf) to: UNIVERSEUM - Sofia Talas (sofia.talas@unipd.it)

UNIVERSITY OF OKLAHOMA ANNOUNCES FALL CELEBRATION OF JAMES T. BIALAC NATIVE AMERICAN ART COLLECTION

by **michael bendure**> The collection, a gift from James T. Bialac of Arizona, contains more than 4,000 works representing indigenous cultures across North America, especially the Pueblos of the Southwest, the Navajo, the Hopi, many of the tribes of the Northern and Southern Plains and the Southeastern tribes. There are approximately 2,600 paintings and works on paper, 1,000 kachinas and 100 pieces of jewelry representing major Native artists such as Fred Kabotie, Awa Tsireh, Fritz Scholder, Joe Herrera, Allan Houser, Jerome Tiger, Tonita Pena, Helen Hardin, Pablita Velarde, George Morrison, Richard “Dick” West, Patrick DesJarlait and Pop Chalee.

As part of the opening, the museum will offer complimentary admission Saturday, Sept. 22. A community celebration is scheduled from 1 to 6 p.m. Sunday, September 23, featuring artist demonstrations by Tony Abeyta, Anita Fields, Benjamin Harjo Jr., Linda Lomahaftewa and America Meredith. A special performance by the OU School of Dance, created by professors Derrick Minter and Austin Hartel, will feature choreography inspired by works from the James T. Bialac Native American Art Collection. The opening celebration is complimentary and open to the public.. In addition to the Fred Jones Jr. Museum of Art, works from the collection will be on display at the Sam Noble Museum of Natural History, the Donald E. Pray Law Library at the College of Law and the Charles M. Russell Center for the Study of Art of the American West each will showcase works from the collection, bringing a combined exhibition space of more than 40,000 square feet dedicated to the collection on OU’s Norman campus. The Sam Noble Museum opens a second exhibition of the works Friday, Oct. 5.

In 1964, Bialac purchased a painting by Robert Chee (Hashke-Yil-Cale), the first of what would become a nearly 50-year journey into collecting art. As a successful lawyer over the past few decades, he has become close friends with many prominent artists



Helen Hardin (U.S., Santa Clara, 1943-1984), Winter Awakening of the O-Khoo-Wah, 1972, Acrylic on board, 14 3/4 x 29 1/2 in.

Fred Jones Jr. Museum of Art, the University of Oklahoma, Norman; James T. Bialac Native American Art Collection, 2010, © The Helen Hardin Estate

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UNIVERSITY OF OKLAHOMA CONTINUED ►

through his legal practice, including Houser, a Chiricahua Apache artist whose sculpture Sacred Rain Arrow is now reproduced on the Oklahoma state license plate, Houser's sons Bob and Phillip, Hopi artist Charles Loloma and others.

Bialac also has served as a juror for many of the more important exhibitions of contemporary Native art, including the Santa Fe Indian Market.

"It was truly a pleasure to work with Mr. Bialac throughout this process, as his first requirement was education and the use of the collection for this purpose," said Ghislain d'Humières, the Wylodean and Bill Saxon Director of the Fred Jones Jr. Museum of Art. "We hope the community will join us for an exciting celebration of Mr. Bialac's lifetime collection and his contribution to the university and the state of Oklahoma."

Works from Bialac's collection have appeared in many books and periodicals, such as National Geographic magazine and Smithsonian publications. On the whole, his lifetime collection spans 100 years of Native culture in a wide variety of media from across North America.

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"It is an honor to share the James T. Bialac Native American Art Collection with our museum patrons because not only is it an example of the collector's passion and generosity, but the work represents many of the best artists from and cultural diversity of Native America," said Heather Ahtone, James T. Bialac Assistant Curator of Native American and Non-Western Art at the museum.

Bialac's gift elevates the museum's strong Native art collection, said Mark White, Eugene B. Adkins and Chief Curator.

"The Bialac Collection offers a comprehensive survey of 20th-century Native American art," White said. "Every artist of influence or importance from the beginning of the century onward is included this collection. It is invaluable as a teaching resource. With the addition of the Bialac Collection, the Fred Jones Jr. Museum of Art and the University of Oklahoma will become one of the most important centers for the study of modern Native American art and culture in the nation."

The Bialac Collection will complement other outstanding Native and Southwest collections held by the Fred Jones Jr. Museum of Art, including the Eugene B. Adkins Collection, which is jointly stewarded with Tulsa's Philbrook Museum of Art, and the Rennard Strickland Collection, both of which were given in the last few years.

Additional collections include the Richard H. and Adeline J. Fleischaker Collection, the museum's first major collection of Taos art; the Thams Collection of Southwestern masterpieces; the Tate Collection of masterworks by the Taos Society of Artists; and the R.E. Mansfield Collection by some of the world's most celebrated Native American artists. The exhibition is on display through December 30, 2012.

MEDICAL EXPOSITION: A METAPHORICAL IMAGE OR COLLECTION OF OBJECTS ON VIEW IN MOSCOW, RUSSIA

by maria kuzybaeva> Today an exposition is seen as an essential part of museum communication. Its design, development and operation, especially on such a complex subject as medicine, requires serious methodological development based on modern principles of museology. It is not surprising that when analyzing the work of medical museums in Russia and the Soviet Union, we will find very few examples of a successful solution for temporary and permanent exhibitions devoted to the subject in question.

A pleasant exception to this situation is the permanent exposition of the Museum of the Russian Scientific Center of Surgery (RSCS) created by academician B. V. Petrovsky, with the active participation and support of Boris Petrovsky, the "patriarch" of Russian surgery.



Artificial heart on exhibit

The idea of creating a museum at the RSCS came up in the early 1980s. A great deal of effort went into organization of the new division from a member of the Russian Academy of Medical Sciences E.,N. Vantsyan and professor G. E. Chesnokova, the latter became the first director of the Museum.

She took an active part in the formation of Museum collections. The Museum of Medicine has been developing as a repository for scientific and cultural heritage of the past, thus contributing to the continuity of traditions by new generations

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Transplantation of a kidney. A fragment of an exposition

of doctors. This became one of the motivations for its acquisition and exhibition work.

Boris Petrovsky pointed out “While turning the pages of the chronicles, one can see how the historical traditions and achievements of Russian science and culture, their continuing validity and value of the formation and education of doctors have merged”. This statement formed the basis for the scientific concept of future exposition.

Its main goal was stated as follows: “teaching medical history and achievements of modern times through artifacts.”. National health care specialists with higher and secondary medical education have been improving their knowledge since the establishment of the Centre for training of scientific and medical personnel of higher qualification in the RSCS.

The educational function of the Museum is being fully carried out through the exhibition and guided tours on a high professional level.

Academician B. V. Petrovsky, the Center’s director, personally supervised the work of the team of medical scientists and museum staff members in the 1980s. He drew attention to the fact that in addition to heritage conservation and popularization of modern achievements of medicine in the recognition



Tool collections are interesting to modern surgeons.

and treatment of many diseases, the museum can present the Center as the largest multi-profile surgical research and clinical institution.

In order to train doctors for practical health care in Russia, exchange experience, and discuss topical issues, the RSCS Center holds scientific congresses, conferences, symposia and seminars. The participants of these events make up a significant number of museum visitors.

The permanent exposition of the Museum has existed for over 15 years, with some modifications and additions. It is a living and scientifically original embodiment of tasks and ideas formulated by academician B. V. Petrovsky.

Exposition as a metaphor... no, as a synthesis of techniques!

Updating of the collection exhibit became possible for the Museum using modern museum technologies of the end of the late 20th century. The artistic embodiment of the exposition in the scientific museum determines the success of all work done. The selection of exhibits, as well as the preparation of general and topical sections was carried out by scientific staff. They held off a flight of creative ideas of designers and artists whose decisions violated the integrity of carefully designed and built exhibition complexes. The only possible artistic solution of the future exhibition was elaborated in disputes and discussions.

As a result, the metaphorical figurative approach was applied in the decoration of halls and in presentation of a large

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MEDICAL EXHIBIT IN MOSCOW CONTINUED ▶

number of exhibits in the RSCS Museum. Specially designed constructions played an important role in the organization of the exposition. Smaller rooms are divided by partitions. These partitions have become the unifying element for numerous exhibition complexes. Pictures and other objects grouped around them became a symbolic image, a spiritual metaphor of surgical operation.

For instance, a significant part of the heart transplant section is given to the demonstration of artificial heart created in the USSR. Here the viewer can see a collection of original Russian surgical stapling instruments, artificial heart valves, pacemakers. A special place in the display cases is given to the tools designed by the Centre's staff: a unique needle clip by B. V. Petrovsky for resection of aneurysm of heart, ultrasonic tool kit for operations in the pleural cavity, a set of silicone prostheses of trachea and bronchi, radiopaque esophageal bougies, nitinol endoprostheses of I. Kh. Rabkin, which were used for the first time in 1984 for iliac artery endoprosthetics for the severe limb ischemia.

Where can the viewer "get in touch" with the operating microscope for microsurgical operations? Only in the RSCS museum! Lighting highlights the main exhibits. It gives the opportunity to observe closely the radiographs. Numerous photographs, maps of operations, scientists' portraits, copyright certificates, personal items belonging to the RSCS researchers, saturate the exposition and engage the viewer in the wonderful world of high-tech medicine, demonstrate the intense rhythm of everyday work.

The concept of using many objects in the exhibits is quite justified and appropriate. One must not forget that the RSCS Museum is oriented to a specialized, numerous audience, which consists of individuals who are improving their knowledge and skills in surgery at postgraduate level, besides senior students and nursing. They are not only resident doctors, interns, postgraduate students, but also practitioners from across the Russian Federation.



Sculptural portrait of academician B. V. Petrovsky.



Interns and doctors in the museum. The second on the right is the doctor of medical sciences Rabinovich

The RSCS is not only a practical guide in domestic and world health care innovation, but also widely promotes health care, helps doctors understand and apply innovations by organizing master classes and special education training cycles.

How do the objects "speak" today? Some kind of conclusion

Today's challenges actualize the museum community's mission to make a medical exposition highly interactive, making the displayed objects engage with the audience, to develop a special language that is understandable by both professionals and the lay public.

We believe that, by using advances in science and technology, based on the proven methodology of exhibits in the museums of the leading research institutes of the Russian Federa-

tion, it is possible to create an museum exposition of medical specialization that responds to the early 21st century.

Possibilities of modern medicine, particularly high-tech telecommunications and Interventional use of such sophisticated surgical techniques as "reverse remodeling" of the human heart are the main trends and themes of the new exhibition of the Museum Center. One thing is clear – the main focus will be given to museum objects, which have been most recently the conventional tool of clinical practice. Once in the Museum, they got a different status and value, got their specific language and started 'talking' with the visitor. The language of the dialogue between the museum exhibits and the public in the Museum Center is expressive and simple at the same time. The main carrier of the multilayered meanings in such discussions are objects, interpreted by the museum staff for the targeted audience.

POSTCARDS OF THE WIENER WERKSTÄTTE: SELECTIONS FROM THE LEONARD A. LAUDER COLLECTION
EXHIBITION ON VIEW AT THE WOLFSONIAN-FLORIDA INTERNATIONAL UNIVERSITY NOVEMBER 15, 2012-
MARCH 31, 2013

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by [tommy gomez](#)> The Wolfsonian-Florida International University presents Postcards of the Wiener Werkstätte: Selections from the Leonard A. Lauder Collection, the first major museum exhibition in the U.S. devoted exclusively to the postcards produced by the Wiener Werkstätte. The exhibition was organized by the Neue Galerie New York and curated by Christian Witt-Döring.

“These postcards are exceptional works of art as well as a wonderful representation of the Wiener Werkstätte’s philosophy of creating well-designed, beautiful objects to be used as part of everyday life,” notes Wolfsonian curator Silvia Barisione. The exhibition at The Wolfsonian complements this extraordinary selection of approximately three hundred postcards with holdings from the museum’s collection, including Wiener Werkstätte textiles, decorative arts, and printed materials.

The Wiener Werkstätte (Vienna Workshop) was a cooperative for artists and artisans founded in 1903 by the architect Josef Hoffman and the painter and designer Koloman Moser, both members of the Vienna Secession, with financial support from textile industrialist Fritz Wärndorfer. The objective of this enterprise was to produce high-quality products based on the principles of the Arts and Crafts movement and modeled in part on the British Guild of Handicrafts. Every aspect of daily life was to be designed, eliminating the distinction between high and low art and allowing for the creation of a Gesamtkunstwerk, or total work of art.



Wiener Werkstätte Postcard 5, 1910, Josef Hoffmann

From 1907 until 1919, the Wiener Werkstätte dedicated itself to the production of artists’ postcards, printing 925 postcard motifs by 57 known artists. The purpose of expanding the production line with the design of postcards was to confer the idea of the Gesamtkunstwerk onto this media. All of the major designers and painters who worked for the firm were contributors, among them Carl Otto Czeschka, Josef Hoffmann, Emil Hoppe, Oskar Kokoschka, Bertold Loeffler, Dagobert Peche, and Egon Schiele. Some of the most exceptional designs were produced by women artists, including Mela Koehler and Maria Likarz. A variety of thematic cards were produced, designed to appeal to different interests and audiences. Together, the series bring to life the rich social fabric of turn-of-the-century Vienna, including its cafes, architecture, fashion, urban types, and humor. The postcards were among the most profitable products of the Wiener Werkstätte, along with the fabrics designed by the textile department, which was established in 1910. Since their creation, the postcards have been in great demand as collectors’ items.

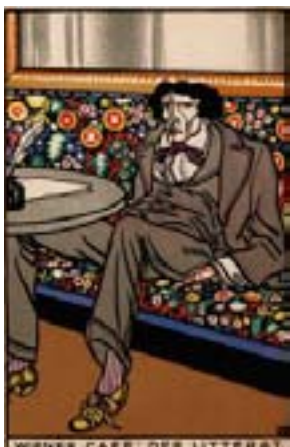
The exhibition at the Neue Galerie was organized to coincide with Leonard A. Lauder’s promised gift of nearly one thousand of these postcards to that institution. In addition to his generosity to the Neue Galerie, Mr. Lauder also has been a longtime supporter of The Wolfsonian. He has made significant donations of posters and ephemeral items, many from the Second World War; a selection of those materials were on view in The Wolfsonian’s permanent collection galleries in 2008. Among his donations were Norman Rockwell’s 1943 “Four Freedoms” posters, which sparked The Wolfsonian’s 2008 exhibition Thoughts on Democracy.



Exhibition Catalog

The exhibition is accompanied by a fully illustrated catalogue, edited by Elisabeth Schmuttermeier and Christian Witt-Döring and published by Hatje Cantz. The first catalogue raisonné on Wiener Werkstätte postcards to be published in English, it features new research from several leading scholars including Witt-Döring, Schmuttermeier (Curator of Metalwork and the Wiener Werkstätte Archive at the Österreichisches Museum für angewandte Kunst, Vienna), Detlef Hilmer (independent scholar and specialist on postcards of the Wiener

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Wiener Werkstätte Postcard 532
1911, *Viennese Café: The Man of Letters*, Moriz Jung, The Leonard A. Lauder Collection



Wiener Werkstätte Postcard 494,
1911, *Herr Hampelmann/Mr. Jumping-Jack*, Josef Divéky, The Leonard A. Lauder Collection

Werkstätte), and Janis Staggs (Associate Curator at Neue Galerie New York). The 336-page catalog (\$75) will be available in The Wolfsonian Museum Shop. To purchase, contact paola@thewolf.fiu.edu or 305.535.2680.

About the Neue Galerie

Neue Galerie New York is a museum devoted to German and Austrian art and design of the early twentieth century. It is the home for major works by artists Gustav Klimt, Egon Schiele, Oskar Kokoschka, Max Beckmann, and Otto Dix, designers Josef Hoffman and Koloman Moser, as well as many others. Visit it online at www.neuegalerie.org.

About The Wolfsonian–Florida International University

The Wolfsonian is a museum, library, and research center that uses objects to illustrate the persuasive power of art and design, to explore what it means to be modern, and to tell the story of social, historical, and technological changes that have transformed our world. The collections comprise approximately 120,000 objects from the period of 1885 to 1945—the height of the Industrial Revolution to the end of the Second World War—in a variety of media including furniture; industrial-design objects; works in

glass, ceramics, and metal; rare books; periodicals; ephemera; works on paper; paintings; textiles; and medals.

About Florida International University

Florida International University is one of the twenty-five largest universities in the nation, with more than forty-two thousand students. Nearly one hundred thirty thousand FIU alumni live and work in South Florida. Its colleges and schools offer more than two hundred bachelor's, master's and doctoral programs in fields such as engineering, international relations and law. As one of South Florida's anchor institutions, FIU is worlds ahead in its local and global engagement, finding solutions to the most challenging problems of our time. FIU emphasizes research as a major component of its mission. The opening of the Herbert Wertheim College of Medicine in August 2009 has enhanced the university's ability to create lasting positive change in our community. For more information about FIU, visit www.fiu.edu.

COORDINATION BODY FOR SCIENTIFIC UNIVERSITY COLLECTIONS IN GERMANY

by [cornelia weber](#)> We are pleased to inform you about the new Coordination Body for Scientific University Collections in Germany which has launched its two-year starting phase recently. The project is funded by the German Federal Ministry of Education and Research (BMBF) and based on the 2011 Recommendations on Scientific Collections as Research Infrastructures of the German Council of Science and Humanities.

Our aim is to coordinate scientific university collections in Germany. We recognize university collections as heterogeneous and decentralized research infrastructures and want to create a stable network that allows coordinated projects and strategies on a federal level. In many ways, this project requires the exploration of new academic frontiers: comparable projects exist neither in Germany nor on an international level. We will provide location- and discipline-independent support for university collections in Germany and in particular advice for collection officers, coordinators, curators and

academic institutions in general.

Further Information:

<<http://www.wissenschaftliche-sammlungen.de/en>>

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AMUSINE

by [andrew simpson](#)> I run a museum studies program in conjunction with our campus museums at Macquarie University in Sydney, Australia. I'd like to introduce you to our student ezine. The latest edition of aMUSine, themed "New Arrivals", is now available. It's our winter edition as we do seasons differently from you guys in North America and Europe.

You can access it at <http://museumstudiesatmacquarie.org/>. The ezine is produced entirely by past and current museum studies students at Macquarie University. Archived editions are also available from the site.

UNIVERSEUM PROCEEDINGS PUBLISHED: ARRANGING AND REARRANGING: PLANING UNIVERSITY HERITAGE FOR THE FUTURE: NEXT MEETING ANNOUNCED

by sofia talas> The proceedings of the XIII Universeum Meeting have been published with the title "Arranging and rearranging. Planning university heritage for the future" (edited by S. Talas and M. C. Lourenço). The volume compiles examples of innovative management models that have recently been established in European universities to promote and organise their cultural heritage. It discusses and clarifies some of the risks, challenges and opportunities. It also seeks to examine how we can preserve, study, interpret and increase access to academic heritage in ways that harmoniously accommodate the missions, needs and strategies of contemporary universities.



The volume can be bought at the address: www.libreriauniversitaria.it/arranging-and-rearranging-planning-university/libro/9788897385264. From the beginning of September, Universeum members will have the opportunity of downloading the volume in pdf for free.

We are glad to announce that the next Universeum Meeting will be held in Valencia:

XIV Universeum Network Meeting
6-8 June 2013
University of Valencia, Spain

GEORGIA MUSEUM OF ART AT UNIVERSITY OF GEORGIA, ATHENS, GEORGIA, USA, TO DISPLAY CONTROVERSIAL AGRICULTURE MURALS

by michael iachowski> The Georgia Museum of Art at the University of Georgia will soon display four controversial murals that were removed from the Georgia Department of Agriculture's building in downtown Atlanta last year. In 1956, George Beattie, an Atlanta-based artist, painted a series of eight murals that hung at the Department of Agriculture until 2011. The four that will be on display at the museum Aug. 1, 2012, to Jan. 7, 2013, address the state's history of agriculture, beginning with a representation of the American Indians who originally lived in the region and including two that address slavery.



George Beattie (American, 1919-1997), *Cotton Gin*, 1956, Georgia Museum of Art, University of Georgia; Transfer from the Georgia Capitol Museum, a department of the University of Georgia Libraries

When newly elected agriculture commissioner Gary Black took office, he decided to remove the murals from the walls of the building, saying, "I think we can depict a better picture of agriculture."

Rather than allow the works to languish in government storage, the museum

offered to take them and to mount the display to promote discussion about what the murals portray, how they portray it and why they are controversial. Chief curator and curator of American art Paul Manoguerra believes they are an important component of the state's art history as well as of its political one.

"As the official state museum of art and as an academic institution, the Georgia Museum of Art believed it was important to preserve this aspect of Georgia's history,"

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UNIVERSITY OF GEORGIA EXHIBIT CONTINUED ►

said Manoguerra. "The murals present one artist's attempt to address the complex history of agriculture in our state in 1956."

Undeniably idealized, the figures of the slaves are stoic and muscular, bearing more resemblance to the work of Michelangelo than to reality. The faces of all the people the murals take as their subjects are generalized, and the American Indians (both men and women) wear only loincloths, exposing and sexualizing their bodies. One that focuses on the founding of the state of Georgia, as evident from its inclusion of James Oglethorpe, relegates American Indians to background material, literally receding from view.



George Beattie (American, 1919-1997), American Indians, 1956, Georgia Museum of Art, University of Georgia; Transfer from the Georgia Capitol Museum, a department of the University of Georgia Libraries

In an effort to contextualize the murals, the museum has produced a series of short videos, in which academics examine the works' problematic approach to sensitive issues. James Cobb, Spalding Distinguished Research Professor in the UGA Department of History; Laura Adams Weaver from the UGA Institute of Native American Studies; Valerie Babb, professor of English and African American studies and director of the Institute for African American Studies; and Manoguerra lent their talents to the effort, discussing the context for Beattie's murals and the complex historical and cultural issues they raised in the 1950s and today. Those videos will be mounted next to the murals, for visitors to watch, and available on the museum's YouTube page.

"I don't think you learn anything by hiding history. I think it's very important to have conversations both about why these panels were painted in the first place and why they were taken down as well as what that reveals about the way we as a culture and a society have changed," said Babb.

Born in Ohio, Beattie studied at the Cleveland Institute of Art and was trained in a social realist style. He moved to Atlanta, Georgia in 1948, where he taught at the High Museum of Art, Georgia Tech's School of Architecture and Georgia State University. He served as director of the Georgia Council for the Arts and created other murals in the Federal Post Office in Macon that also focus on regional history. Far from unknown, Beattie received a Fulbright award and had his work included in exhibitions at the Metropolitan Museum of Art, the Whitney Museum of Art and the Smithsonian Institution.

This exhibition is sponsored by the W. Newton Morris Charitable Foundation and the Friends of the Georgia Museum of Art.

THE NEWS FROM THE ESTENSE ASTRONOMICAL OBSERVATORY TO THE GEOPHYSICAL-METEOROLOGICAL OBSERVATORY IN THE DUCAL PALACE OF MODENA

by elena corridini> The reopening to the public of the historical Geophysical Meteorological Observatory of the University of Modena will give special relevance to the activity played in nineteenth century by the historical Astronomical Observatory.

The Observatory is the only non-military institution of Estense tradition that is still present in the Ducal Palace, which since 1860 has become the seat of the military academy.

The tradition of astronomical studies in Modena dates back to the half of XVIIth century, when Cornelio Malvasia - general under the Duke Francesco I Este and passionate scholar of astronomy - founded the two first private observatories: the first one in the castle of Panzano - a village near Modena - where Giandomenico Cassini made his

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UNIVERSITY OF MODENA OBSERVATORY CONTINUED ►

observations; the second one in his personal house located in Ca' del Vento at the San Marco Bulwark.

Some observations were also carried out on the top of the Ghirlandina, the high city tower built between XIIIth and XIVth century and located in the very city center, next to the romanesque cathedral.

The Geophysical Meteorological Observatory, which is currently composed of a station for the harvesting of meteorological and geophysical data and of a museum of scientific instruments, has maintained its historical location that had been decided by Duke Francesco IV of Austria Este.

The project for the Astronomical Observatory of Modena was accomplished after the return in Modena of the Austria-Este Dukes because of Restoration, and in particular thanks to Archduke Massimiliano, brother of the reigning Francesco IV, who was very interested in the study of astronomical sciences. Giuseppe Bianchi, a young Modenese scholar who graduated in Padua and worked at the Observatory with prof. Santini, was called to direct the Observatory in Modena. In 1814 he received a funding by Francesco IV to attend the Observatory of Brera in Milan directed by Cesaris and Oriani. In 1818 Giuseppe Bianchi was called in Modena and he was appointed to teach Theoretical Astronomy; until 1831 he availed himself of the collaboration of another famous Modenese citizen, Giovanni Battista Amici - who was a mathematician, a botanist, a physician and an optician – then Amici was appointed director of the Observatory of the Physics and Natural History Museum of Florence. Concerning the seat of the Observatory, Francesco IV granted the University the free use of the east-wing tower of his Palace, where the Observatory has been officially created on 14th January 1826 and the first observations started on 17th October 1827, as stated in his "Acts of the R. Observatory".

The Observatory is the only non-military institution of Estense tradition that is still present in the Ducal Palace, which since 1860 has become the seat of the Military Academy.

During the XIXth century the observatory was on the cutting edge of Europe, especially thanks to the instruments it had been equipped with – in particular those linked to the studies in optics led by Giovan Battista Amici which are still present in the Observatory – the most important of which have been recently restored.

Under the direction of Giuseppe Bianchi - who was also the secretary of the Italian Society of Sciences, based at the Estense Library - astronomical observations were constantly carried out through optical instruments that were at the cutting edge like the Meridian Circle of Reichenbach and Ertel, or astronomical pendulum.

In the registers of meteoric observations, which are still preserved at the Observatory, were daily recorded not only astronomical observations but also observations on meteors (rain, snow), the temperature (originally measured with old temperature scales, but after a few years in degrees Celsius), the atmospheric pressure, wind and then solar radiation. There were recorded also earthquakes that afterwards would be recorded by seismometers.

At the same time the Observatory also became a Metric Workshop for the introduction in the Estense duchy of the



Modena, the Estense Ducal Palace. The Observatory was established in the east-wing tower.



Modena, Geophysical Meteorological Observatory: the Giovan Battista Amici room equipped with two telescopes built by him; at the center the Fraunhofer telescope which dates back to 1815. On the left, the bust of Pietro Tacchini who, in 1859 succeeded to Bianchi and became director of the Observatory until 1863, when he moved to Palermo



Modena, the Estense Ducal Palace. Back side of the Observatory tower: the meteorological balcony. At present it is still used for meteorological registrations

UNIVERSITY OF MODENA OBSERVATORY CONTINUED ►
 metric system, in order to uniform the multitude of weights and measure that were different from place to place. The metric workshop also had to supervise and verify the precision of new measures. A specific commission - of which also Bianchi and the physician Stefano Marianini were members - was charged of buying the necessary machines and tools to verify and divide the weights and measure.

In the second half of the XIXth century, after the removal of the Este Dukes and the Unification of Italy, astronomical observations had become increasingly complicated and difficult because of the lack of modern equipment, but also because of the development of the city in which light pollution, fog and dust made almost impassable the astronomical observations from urban areas.

Since 1863, under the direction of Domenico Ragona meteorological measurements increasingly became the main activities of the Observatory, especially after 1866 when the Italian government asked Cantoni to create a network of meteorological Observatories. In 1876 a Royal Decree officially stated the new name of Meteorological Observatory.

As in 1892 the direction passed to Ciro Chistoni, ground-based observations were also carried out and its name became the present one: Meteorological Geophysical Observatory. In 1896 was built the astronomical dome in copper, which has been recently rebuilt. The daily meteorological time series, carefully observed at the Observatory, which continued to be recorded in the registers are a good basis to highlight any changes in climate.

Starting from the last century, the scientific activities of observation have maintained a good level also under the direction of Carlo Bonacini: in Europe started large-scale weather forecasting on special maps that include also data coming from the Geophysical Observatory of Modena. The Observatory takes part in the udometric (rainfall measurement) national network. Meteorological observations are daily performed with precision, in order to allow the construction of a daily accurate series which is still continued, with the use of automatic equipment. Meteorological observations are also performed on other sites, mainly located in the Apennines of Modena as Sestola, Pavullo and Monte Cimone.

Time series of temperature, pressure, rainfall and snow have been analyzed with particular attention: they allowed to draw statistical models over long periods of continuous observation. The time series of daily minimum temperatures has clearly shown a steady increase over time, consistent with the urbanization of the city and then with the increasing urban heat island, but also with global climate change.

CONNECTING COLLECTIONS AT THE UNIVERSITY OF AUCKLAND

by **andrew clifford**► Findings from a Universitas21 (U21) Scholarship were one of the factors behind a project to document the many and varied cultural collections of The University of Auckland.

In 2010 Andrew Clifford, Curator at The University of Auckland's Centre for Art Research (including the Gus Fisher Gallery), visited museum collections at other universities including fellow U21 members, Edinburgh, Glasgow, Singapore and Melbourne. In particular he explored the initiatives around special collections and museums which have generated interest and support in the wider community.

With the help of a Vice-Chancellor's Strategic Development Fund, Andrew teamed up with Elizabeth Nichol, Records Management Programme Manager at Alfred Nathan House to document the scope and scale of the University's collections. "Library, archival, scientific, artistic and museum collections reflect and illustrate the diversity and strength of the University's research and collecting traditions," says Elizabeth.



Elephant skulls from the McGregor Collection

CONTINUED ►

UNIVERSITY OF AUCKLAND CONTINUED ►

The Cultural Collections review follows in the footsteps of a similar and successful project that took place at Edinburgh University from 2006. It also looks to nearby Melbourne University, where a Collections Coordinator oversees more than 23 formalized collections and museums.

Last October the team recruited a half-time project worker, Stephanie McKenzie, for a year to survey and document the collections developed by the University and develop some ideas for future coordinated promotion and stewardship. They have also enlisted Vivian Ward from Biological Sciences to join the steering group to represent the interests of the McGregor Museum, which includes historical artifacts and biological specimens, and Special Collections Librarian Stephen Innes.

Aspects of the built environment, including architectural details, form part of the survey along with the various collections including computer history and Chinese furniture. With project funding ending in October, so far more than 40 collections have been reviewed, with the assistance of collections staff that range from professional or semi-professional, to those with very little museum background that have had to learn on the job.

“Relationship management with curators and other staff looking after collections has become a large part of the project,” says Stephanie, who has found many of them eager for further support and advice.

It is hoped that past and present staff involved in the care or creation of unique collections, whether they are in book, rock or any other format, will contribute to the audit process and help reveal their diverse stories.

Please email Elizabeth Nichol e.nichol@auckland.ac.nz for further information.

THE NEWS

UMAC HAS A
SEARCHABLE
DATABASE OF
UNIVERSITY
COLLECTIONS
UMAC AT
HTTP://
PUBLICUS.
CULTURE.HU-
BERLIN.DE/
UMAC/

COMMUNICATING FORENSIC SCIENCE – THE MUSEUM OF CRIMINOLOGY AT THE UNIVERSITY OF GRAZ

by christian bachhiesl> The Hans Gross Museum of Criminology at the Karl-Franzens-University Graz, originally founded 1912 as a part of the Institute of Criminology, was reopened in 2003 and quickly found its niche in the museum landscape in Austria. As a very small museum with rather restricted financial and personnel resources, we developed three central assignments:

1. conserving the unique collection of more than 3000 corpora delicti and instruments of criminal investigation
2. communicating the history and the sociopolitical implications of criminology
3. doing research work in the field of scientific history and especially in the genesis of criminological theory and practice.

As documented some years ago (UMACJ 1/2008, <http://edoc.hu-berlin.de/umacj/1/christian-bachhiesl-99/PDF/christian.pdf>), our communication work was well known within a few years in the region of Styria, and today the Museum of Criminology is a well established part of the museum scene in Graz. We started with about 2,300 visitors in 2003 and now count 5,700 visitors and more than 300 guided tours per year. Very popular with the



Exhibition at the Criminology Museum

CONTINUED ►

MUSEUM OF CRIMINOLOGY CONTINUED ►



Uncertain Nights in Ancient Rome, lecture by Dr. Ursula Lagger

visitors and well observed by the media are our special events: book presentations, readings, theatre plays, cabaret evenings, and public lectures.

During the semester, we try to organize one special event per month. These events pick out central themes of criminology and its history, for example, the fate of political prisoners, the history of death penalty, questioning psychology, the role of physiognomic theories and criminology as an instrument of social disciplinary policies. Most of these events deal with Austrian topics, but we also present international lecturers, like in March 2011, when Russian police colonel Dr. Tatiana Shukova informed the audience about police and police reform in the Russian Federation. Crowd pullers are also the lectures dealing with crime in medieval times and in antiquity – topics like “Imperial Murder”, “1001 Nights with Robbers, Murderers and Sex Fiends” or “Insecure Nights in Ancient Rome” always

guarantee a full house. We will continue this way of publicly well recognized communication of actual criminological as well as criminal-historical topics, thus presenting established scientists and criminologists to the audience, but also giving young scientists the possibility to present their research results to a broader public.

One coming highlight will be the lecture “The Tutor” by Michael Hagner, professor for scientific history at the ETH Zürich, in November 2011. In his lecture, Hagner will present a case of so called educator sadism which cost the life of a Berlin banker’s son at the turn of the 19th century. The most important event in every year is the “Long night of Museums”, organized by the Austrian broadcast company ORF, taking place on the 1st Saturday in October. In 2010 we counted more than 1800 visitors in that one night, which is an incredible number when considering that the Museum of Criminology covers only about 100 square meters.

As important as the communication work, but less well known, is the research work of the Hans Gross Museum of Criminology. Scholarly work must underpin all the exhibits of the Museum. And so the list of publications produced by authors working at or associated with the museum grows longer. We also organize scientific congresses documented in omnibus volumes. In November 2009 the conference “Criminological Theory and Practice” took place at the University Graz (the volume “Kriminologische Theorie und Praxis” will be published end of September 2011). And from October 14 to 16, 2011, the International Otto Gross Congress will take place in Graz, organized by the Hans Gross Museum of Criminology in cooperation with the International Otto Gross Society and the Universalmuseum Joanneum. In this congress the dramatic father-son-conflict between Hans Gross, the “father of criminology”, and the Freudian psychiatrist and anarchist Otto Gross will be in the focus. We also are cooperating with the Folk Life Museum Graz in researching the various superstitious subcultures and their criminological implications – the exhibition “Superstition”, accompanied by a congress, will start in November 2011.

For more information on the events organized by or taking place at the Hans Gross Criminological museum, see: www.uni-graz.at/kriminalmuseum, and the performance record of the Universitätsmuseen, https://online.uni-graz.at/kfu_online/webnav.ini.

The museum’s activities are carried out with imaginable slim personnel resources: The staff consists of the author of these lines and of two part time guides (employed 3 to 5 hours/week). The director of the Museum is Dean Prof. Dr. Gernot Kocher. In 2009, at the University of Graz the organizational unit “University Museums” was founded (see www.uni-graz.at/universitaetsmuseen/). The Museum of Criminology now is part of that organization that comprises diverse collections integrated in academic institutes (e.g. an archaeological collection, a collection of antique coins, a psychological collection etc.) and three publicly operational units: Haus der Wissenschaft (House of Science), UniGraz@Museum (a university museum with the main focus on the physical-historical collection), and the Hans Gross Kriminalmuseum. It would be desirable that now the budget and the



Poster from the presentation on Police in Russia, special police unit

UNSUSPECTED BEAUTIES OF RESEARCH - DRAWINGS IN THE UNIVERSITÉ LIBRE DE BRUXELLES COLLECTIONS AT THE SALLE ALLENDE

by nicole gesché-koning> This exhibition, on view from 13 January - 10 March 2012, was organised by the Network of Université libre de Bruxelles museums within a wider project, Dessiner - Tracer, which grouped institutions from the North/Pas-de-Calais region.

It allowed the showing of a great variety of drawings kept in the various museums of the university. Conceived thematically, it confronted in three main themes -research, teaching, and diffusion- topics like fine arts, archaeology, zoology, botanical drawings, anatomy, sciences, astronomy showing for each of them the importance of drawing as well as their similarities. Art works can sometimes be very close to science sketches and cartography graphs put together become works of art.

THE NEWS

In order to prepare the exhibition, each museum started by inventorying its collections of drawings, printings, and painted material. This was a very useful exercise and was the basis of the publication accompanying the exhibition. After the inventory, it became clear that some drawings needed restoration before their presentation to the public.

The restoration that was revealed by the inventory and preparation for the exhibit will help preserve university heritage and also helps confirm its value to the university. Most drawings are related to research done by university scholars both within the institution and in partnership with other universities and research centres. The exhibition showed how important drawings also are as teaching devices but also as means of spreading knowledge.

The drawings exhibited were witnesses of reality observed, of research hypothesis, and of various theories leading to knowledge. They also allowed viewers to observe how precise drawings were prior to the discovery of photography and modern reproduction techniques. The public was amazed to discover what a rich unsuspected heritage the university has and how valuable it is historically, scientifically and artistically.

The Allende Room, named after the former Chilean President, was established in 1979. It is one of the principal galleries at the Free University of Brussels (ULB). Situated at the heart of the Solbosch Campus, it occupies an important cultural place within campus life and the city. The room is devoted to two objectives. It illustrates the University's missions and values by evoking social questions and beliefs of contemporary artists. Secondly, its exhibits give insight to the University's diverse research centers through didactic exhibitions that promote intercultural dialogue.



Drawing from the exhibit



an open air classroom



Shyamali – one of the five houses in which Tagore lived towards end of his life



Chatimtala (grove of chatim trees)- venue for functions. A university convocation is held here where the students are presented a few leaves along with their certificate.

by r.v. ramana> On the eastern part of India in a state named Bengal an enlightened and visionary person called Maharishi Devendranath Tagore established a place called Shantiniketan in 1863. The name suggests it as an abode of peace or hermitage. It is located in Birbhum district. Shantiniketan as envisaged is quiet and tranquil even now. Peace as the world knows now better has become premium and the most sought after aspect with the passage of time.

Son of Maharishi, named Rabindranath Tagore the famous poet who later on became a Nobel Laureate; transformed this Ashram as an experimental open-air school. The school started in 1901 with 5 boys and 5 teachers and was called 'Brahmacharya Ashram'. Tagore invited Brahmabandhob Upadhyay, the distinguished convert to the Roman Catholic faith, to take charge of organizing the Brahmacharya Ashram along with his Sindhi disciple, another Catholic convert, Revachand.

These two set up the school with rudimentary features, investing the enterprise with the character of a monastery for the very young. The name was changed the following year to Brahmavidyalaya, as did several features of its functioning, especially in emphasizing the minimalism of its curriculum and the maximalism of its varied forms of activity with the 'idea of happiness' pervading the students. As Tagore put it, "The mind is greater than education, vigour greater than information; under the weight of the printed word no energy is left in us to make use of our minds". Having started as a school for boys it admitted girls in 1908 but the experiment was discontinued soon thereafter to be revived not before 1922, due to financial and ideological problems.

There are men who think that by the simplicity of living introduced in my school I preach the idealization of poverty which prevailed in the medieval age. The full discussion of this subject is outside the scope of this paper, but seen from the point of view of education, should we not admit that poverty is the school in which man had his first lessons and his best training?...Poverty brings us into complete touch with life and the world, for living richly is living mostly by proxy, thus living in a lesser world of reality. This may be good for one's pleasure and pride, but not for one's education. Wealth is a cage in which the children of the rich are bred into artificial deadening of their powers. Therefore, in my school, much to the disgust of the people of expensive habits, I had to provide for this great teacher – this bareness of furniture and materials – not because it is poverty, but because it leads to

SHANTINIKETAN CONTINUED ►

personal experience of the world.

Rabindranath Tagore, 1922.

THE NEWS

Tagore had to sell many of his possessions including his wife's jewellery, his gold watch and chain, (a wedding gift) and his seaside bungalow at Puri, to start the school. The students were not charged tuition fees and financial difficulties beset the school as well as Tagore who had to borrow money for the upkeep of the school. Later, Rabindranath took to touring the country with his dance-dramas to raise funds.

Some of the original and unique features of Pata Bhavana(school), however, remain and maintain its distinctness. These include open-air classes and the mobility of the students moving from class to class, the additional classes every week, in music, dance, painting and handicrafts as also training in wood work, metal work and weaving. The Ashram Sammilani is another feature of PB which gives the students a sense of responsibility in collective work and it is a matter of pride for the school that a group of PB students can be entrusted with the organizing of a cultural programme quite spontaneously within a short period of 10 - 15 minutes.

(Most of the educational institutions commenced during colonial times in India that evolved into universities later or universities to begin with, have schools affiliated to them. This feature is evident at the famous Benaras Hindu University and The Maharaja Sayajirao University of Baroda, which was the Baroda College of 1896.)

The school grew in stature to become nucleus of a University. Rabindranath Tagore, envisioned it to be a pan-global institution, where the Eastern and the Western cultures meet and blend. While espousing and extolling the virtues of Indian traditions and ethos the university seeks to imbibe the best of all other cultures. Thus, Vishva-Bharati (Universal India) was established with an aim of spreading Indian spiritualism and philosophy to the world. Many world famous teachers came to be associated with it, including C.F. Andrews and Alex Aronson.

In the words of its founder: Visva-Bharati represents India where she has her wealth of mind which is for all.

The Boy

He was about ten years old
 an orphan raised in a home that
 wasn't his own
 like a weed that springs up by a
 broken fence
 not tended by a gardener
 receiving sunlight, gusts of
 wind, rain
 insects, dust and grit;
 which sometimes a goat crops
 off
 or a cow tramples down
 which yet doesn't die, gets
 tougher
 with a fatter stem
 and shiny green leaves



At the age of 60, Tagore began to paint and created a body of work that made him one of South Asia's great modern painters. This is his painting of a boy.

CONTINUED ►

SHANTINIKETAN CONTINUED ►

Visva-Bharati acknowledges India's obligation to offer to others the hospitality of her best culture and India's right to accept from others their best.

Established to impart education that aims to refine the mind, the following is an excerpt from the song written by Rabindranath Tagore, which perhaps elucidates how close Shantiniketan was to his heart.

"She is our own, the darling, of our hearts,
Santiniketan
Our dreams are rocked in her arms
Her face is a fresh wonder of love every time
we see her,
For she is our own, the darling of our hearts"

In addition to schools/ faculties of various disciplines, the institution also has a biography museum named Rabindrabhavan, named after the late illustrious poet to convey and promote his ideology of humanism and universalism. '...our family has been a confluence of three cultures, Hindu, Mohammedan and British' (Rabindranath Tagore, Hibbert Lectures, Oxford, 1930) Rabindranath Tagore (1861-1941) is the most famous South Asian literary figure of the twentieth century.

A jewel in the crown of Indian history, Tagore was a poet, a lyricist, composer, artist, philosopher, statesman, educator, musician, patriot and above all a litterateur whose work and achievements earned him worldwide respect. He was a strong supporter of Bengali unity and opposed the region's division at the end of the British Empire.

Rabindrabhavan displays the personal collections of Rabindranath Tagore and also the gifts presented to him from India and abroad. It has a library and a general section with spectacular collection of paintings, letters written by celebrities and manuscripts are enclosed in this centre. Tagore's photographs depicting his lifestyles and voice records are also displayed here. Bichitra is a Research Centre and Museum where the poet's personal belongings, paintings and various editions of his works are exhibited.

Seven years after the sensational Tagore Nobel Prize theft in Santiniketan, Rabindra Bhavan museum, which houses the poet's memorabilia and other heritage items, is all set to get an international look. Visva-Bharati University, in partnership with Australian museum experts, will not just upgrade the existing gallery but also set up a much bigger archives that can be compared with leading museums of the world. It is part of Centre's tribute to Tagore on his 150th anniversary. Australia's AusHeritage examined the museum and prepared a brief on what the new institution should be like. Inspecting Rabindra Bhavan, AusHeritage chairman Vinod Daniel said, "Museums across the world look and feel different these days. Rabindra Bhavan was relevant at the time it had been

set up. It is just a basic building where artefacts, paintings and memorabilia have been exhibited following old display systems. There is much to be desired in terms of the way items are showcased, how restoration-conservation techniques are used to keep these priceless items in shape, the artificial atmosphere that should be permanently created and above all, security issues. Just by air-conditioning the display halls or by setting up CCTV cameras, the job doesn't get over."

Based on contemporary understanding of the concept of museum, all the above three – the place (Shantiniketan), the university (Visva-Bharati) and the museum (Rabindra Bhavan), could be collectively considered as a museum complex for the virtues these places collectively have. The place, its environs are unique and have a special charm, the university is still an Ashram and Gurukul (a concept of school in ancient India) with the community showing a great conformity and reverence to the rules and code of practices that seem to reflect the cherished ideals of the founder.



Tagore and Gandhi in Shantiniketan

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SHANTINIKETAN CONTINUED ▶

Santiniketan as an area is a large open air museum of impressive sculptures, frescoes, murals and paintings of Rabindranath, Nandlal Bose, Ramkinkar, Bindobehari Mukhopadhyaya and others, which dot and decorate the campus. Kala Bhavana, the art college of Santiniketan, is considered one of the best art colleges in the world. Tagore lived at a complex, now named as Uttarayan, which comprises a number of architecturally exceptional buildings such as the Udayana, Konark, Shyamali, Punascha and Udichi. The Kala Bhavan, Rabindra Bhavan, Uttarayan gardens are elegant and attractive. A little distance away from Santiniketan is Sriniketan, which is also established by Tagore for 'rural development'. Sriniketan is a centre of agriculture, adult education, village welfare, cottage industries and handicrafts. This in short is precursor of a blueprint of higher education in India at a later date under specialised institutes of Agriculture, Technology, Rural Management, Adult Education etc.

THE NEWS

The other events celebrated in Shantiniketan include fairs and festivals. The most important festival of Shantiniketan is Poush Mela or Poush Utsav (December). At Tagore's behest, the annual Paus utsav became an important cultural event where students and teachers of his school took an active part. Paus Mela, therefore, becomes a meeting ground for urban people and rural folk. Rural artisans bring their wares like batik printed materials, the most famous Shantiniketan Leather bags, earthen wares, paintings, etc, to the fair while urban relatives set up stalls so that rural people could buy the new industrially produced goods that was revolutionizing life in the cities. While it has not discarded its traditional value systems the educational system founded by Tagore, the place seems to evolved with changing times.

To mark the changing seasons, Maghotsab (February), Basanta Utsab (March), Varsha Mangal (July-August), Sharodutsab (October-November) are held. The other festivals are Rabindra Janmotsab, Briksharopan etc. The above are in conformity with the age old oriental thought of leading life in harmony with the nature, climate and surroundings. Some unique features of the campus are the chatim trees, which is groovy and offers a canopy and known to be source of inspiration for the Maharishi to have chosen the place. Reverently called as Gurudev, Rabindranath is known for his mellifluous and evergreen poetry. A form of music named Rabindra Sangeet was developed based on his works. During his lifetime he created some masterpieces such as Gitanjali, Saddhana and The Crescent Moon.

Now, the 150th birth anniversary celebrations of Gurudev are being held. Dozens of rare paintings by Nobel Laureate Rabindra-

nath Tagore have begun criss-crossing the world for the next seven to eight months as part of the event. Tagore's abode, Shanti Niketan has given dozens of his art works to be displayed at museums across the globe. The cities and countries, where the exhibitions are being held, were either associated with Tagore or visited by him during his life time. The exhibition titled 'The Last Harvest' will be hosted by eight museums located in Berlin, the Netherlands, France, Rome, New York, Chicago, Seoul and London.



Rabindranath Tagore, *Untitled*, c1929-30 - © Rabindra Bhavana

GEORGIA MUSEUM OF ART AT UNIVERSITY OF GEORGIA RECEIVES NATIONAL AWARDS FOR PUBLICATIONS

by michael lachowski> The Georgia Museum of Art (GMOA) at the University of Georgia received two national awards for its publications: first prize for Facet, its quarterly newsletter, in the American Association of Museums (AAM) Publications Design Competition, and first runner-up for its book "One Hundred American Paintings" from the Eric Hoffer Book Awards in the "Art" category.

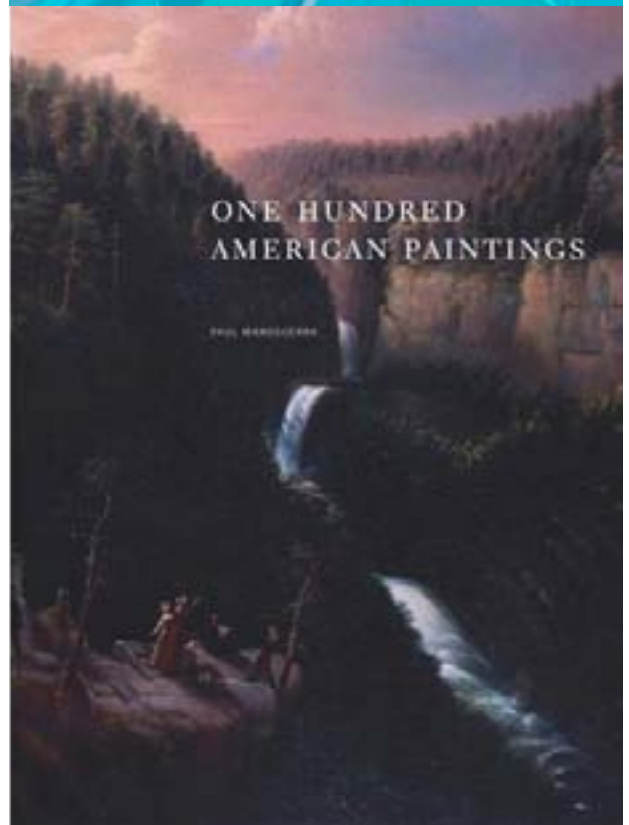
"We are thrilled but not humbled by these national awards," said the museum's director of communications, Hillary Brown. "We firmly believe that our publications stand with the best in the country, and we are pleased to have them recognized as such."

The museum has never won first prize at AAM before and competed this year against such institutions as the Jewish Museum and the Smithsonian Institution Traveling Exhibition Service (SITES). Athens firm The Adsmith redesigned the newsletter and christened it Facet when the museum reopened its expanded and renovated building in January 2011. The current format allows for significant space to reproduce works of art and original content on donors, acquisitions, exhibitions and educational programs.

The American Association of Museums has been bringing museums together since 1906, helping to develop standards and best practices, gathering and sharing knowledge and providing advocacy on issues of concern to the entire museum community. It is dedicated to ensuring that museums remain a vital part of the American landscape. AAM is the only organization representing the entire scope of museums and professionals and nonpaid staff who work for and with museums. It represents more than 18,000 individual museum professionals and volunteers, almost 3,000 institutions and 250 corporate members.

For more than 25 years, AAM has recognized and encouraged excellence in the graphic design of museum publications through the Museum Publications Design Competition, the only national, juried competition of its kind. Winners are chosen for their overall design excellence, creativity and ability to express an institution's personality, mission or special features. The panel of judges includes graphic designers, museum professionals and publishers.

"One Hundred American Paintings," by GMOA's chief curator and curator of American art, Paul Manoguerra, serves as an introduction to one of the museum's greatest strengths. The Eric Hoffer Award for short prose and books was established at the start of the 21st century as a means of opening a door to writing of significant merit. It honors the memory of the great American philosopher Eric Hoffer by highlighting salient writing, as well as the independent spirit of small publishers.



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by cornelia weber> We are pleased to announce the electronic publication of the University Museums and Collections Journal 4/2011 at: <http://edoc.hu-berlin.de/umacj/>

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Mimbres bowl depicting a bat in flight with ritual kill hole in the center, about A.D. 1050-1150, Collection of the Frederick R. Weisman Art Museum, University of Minnesota, Minneapolis. Transfer, Department of Anthropology, University of Minnesota

by ahmad mashadi> adapted from an article first published by National University of Singapore Museum> We have just updated our links to university museums and galleries in Southeast Asia. Do explore ... and send us other relevant links we would have missed out. <http://nusmuseum.blogspot.com/2011/04/updated-links-to-university-museums-and.html>

Quite an interesting diversity of collections (and their origins) and programming. Broadly, these university collections initially started as either donations/gifts or departmental study collections, at some point consolidated and formalized as a museum collection, acquiring simultaneous roles for teaching, and performing a public/corporate function (facilitating public education and engagements with university benefactors). Evolving perspectives into learning, student opportunities and campus experience, and opportunities to engage communities beyond the universities, prompted the investments into infrastructures as museums became significant features. These broad characteristics need not be surprising, common in fact when we look beyond Southeast Asia.

Another common historical aspect perhaps requiring some highlighting is the fact that many of these museums are personality driven. Again, this should not be surprising, given the often fluid and evolving relations between a museum and the university's immediate functions. The term 'personality driven' is not used in any pejorative way here, but rather acknowledging the crucial role of individuals in initiating, sustaining, and at times rejuvenating these museums. We should note the pioneering roles of Michael Sullivan and William Willets (University of Malaya Art Museum), T. K. Sabapathy (initiating the Universiti Sains Malaysia collection), and Roxanna Brown (Bangkok University's Southeast Asian Ceramics Museum).

We are also witnessing significant attempts in reinvigorating older university museums through a systematic reassessment of institutional functions in relation to the evolving nature of universities, newer strategies of deploying collections, and engagements within and beyond the university. The efforts of Hasnul Jamal Saidon (USM), and Patrick D Flores (University of the Philippine's Vargas Museum) should not remain unnoticed.

On the whole we should note the diverse contexts within which these museums operate. Contingencies drive perspectives and strategies, and no doubt we will observe further developments.

11TH PACIFIC ARTS ASSOCIATION INTERNATIONAL SYMPOSIUM CALL FOR PAPERS

by carol e. mayer>

Deadline October 1st, 2012
Vancouver – 5-8 August, 2013

Hosted by the UBC Museum of Anthropology, situated on the unceded territory of the Musqueam Indian band, British Columbia, Canada, in partnership with the Pacific Islands Museums Association (PIMA) and the Pacific Peoples Partnership (PPP).

Theme: Pacific Intersections and cross-currents: uncharted histories and future trends

Intersections (land-based) and cross-currents (water and air based) are migratory spaces of confluence and exchange. They are spaces where consideration can be given to where we have come from and what directions we might take, where histories, written and unwritten, visual and intangible, reside alongside new possibilities for contemporary cultural practice. They are also uncertain spaces, where creativity and our understandings of identity and place may be strengthened or transformed—and where new narratives can be created.

This conference is an opportunity for contemporary artists, cultural leaders, historians, museum and gallery curators, researchers, and collectors to engage in lively and creative dialogues that explore these migratory spaces in a spirit of true enquiry.

In addition to thematic panels, other forms of participation will include shorter Insight presentations and performances intended to generate and stimulate exchanges of ideas among presenters and audience members. The conference organizers welcome proposals for complete panels as well as individual paper abstracts that address the goal of building new and unexpected convergences between participants and topics. Please note that individually submitted papers might be added to a proposed panel if they fit within the panel's theme, and in consultation with the panel/session organizer

Along with sessions that follow a traditional 15-minute paper presentation format, we offer participants the opportunity to present as a part of Insight panels, in which each presentation is allowed 20 slides with a 20-second limit for each slide. All formats will allow for lively and engaging presentations that should engender thought-provoking interactions between presenters and audience members.

Suggested topics:

Memory – visible and intangible, revised histories, new knowledge

Sharing– publishing (in its many forms), intellectual property, copyright, repatriation, authorship, exhibitions, and collections

Possibilities – collaborations, cultural practices, festivals, performances, artist workshops, electronic media (both as an artistic tool and as a way of communicating about art and art resources).

Keynote speakers and social events will be announced as they are confirmed. If there is sufficient interest, a post-conference tour will be arranged.

Interested participants, whether panel chairs or authors of individual papers, should send a proposal of max 150 words accompanied by a max 100-word biography by October 1st, 2012 to:

Email: Carol.mayer@ubc.ca

Or mail to:

Dr. Carol E. Mayer
Curator (Oceania & Africa)
Museum of Anthropology
University of British Columbia
6393 Northwest Marine Drive,
Vancouver, British Columbia
Canada, V6T 1Z2
www.moa.ubc.ca/

Or Fax to: 604-822-2974

Travel Grant:

The PAA can offer travel grants towards travel costs, along with complimentary conference registration and banquet. For criteria and application form see PAA website www.pacificarts.org/symposia. Contact Carol Ivory, ivorycs@wsu.edu, with questions.

Speaker Requirements: Speakers must be Pacific Arts Association members. To join PAA please visit our PAA website membership page:



University of British Columbia Museum of Anthropology

TWO FOUNDING MEMBERS OF UMAC ARE RETIRING AND LEAVING THE UMAC BOARD:
ALDONA JONAITIS AND PETER TIRRELL



Aldona Jonaitis, Director Emerita, University of Alaska Museum of the North, has resigned from the board of UMAC. Aldona has been a member of the board since UMAC's foundation, eleven years ago.

Aldona was a faculty member and administrator at the State University at Stony Brook. Then, from 1989 to 1993 she was the vice president for public programs at the American Museum of Natural History in New York. She became director of the University of Alaska museum in 1993, where she was director until her retirement in 2008. She was well known as an author of books on Native American art.

Under Jonaitis' leadership, the museum's education programs expanded and exhibition space doubled. New facilities, like a lab to study ancient DNA, state-of-the-art research labs and expanded collections storage, significantly expanded the museum's research capabilities.

The museum serves as a model for web accessibility in museums, both in education programs and in the research collections. The museum's professional staff grew during her tenure, with new curatorial positions in entomology and ichthyology; collection manager positions for several of the research departments; and staff positions in development, education, public relations and visitor services.

While the museum's overall budget more than doubled under Jonaitis' tenure, the growth comes almost entirely from research grants, increased visitor revenue and private donations. State funding for the museum has remained relatively constant, but accounts for only 22 percent of the museum's operations budget, compared to 42 percent in 1993.

Aldona wrote that she remains dedicated to the future of university museums but that in retirement, she finds she cannot attend meetings and so must resign her position as secretary. Graciela Weisinger Cordero, from the Universidad del Museo Social Argentino, will replace her as interim secretary until an official election can be held.

Peter Tirrell, a founding member of UMAC, is retiring from his position of Associate Director at the Sam Noble Museum of Natural History at the University of Oklahoma at the end of 2012. He has served as a UMAC board member and Chair of the Strategic Planning Working Group.

Peter wrote about his association with UMAC:

"I first became aware of the plans for an international university museum group when I participated in a conference of the 2000 University Museums In Scotland (UMIS). I presented a paper : Is A Brush With Death Needed To Save Our Museums? I also participated in a formative meeting in Paris at the 2000 conference Managing University Museums (Organisation for Economic Co-operation and Development/Institutional Management in Higher Education Programme). The latter was held immediately after the conference in Scotland.

At these two conferences, I met many of the founders of UMAC and future friends and colleagues including Peter Stanbury, Steven de Clerq, Ing-Marie Munktell, Lyndel King, Aldona Joanitis, and others. It was a great experience! A group of us went on to form the proposal for the UMAC at the ICOM conference in Barcelona."

Peter served as a founding board member or chair of UMAC's Strategic Planning Working Group since 2001. He initiated the strategic planning process for UMAC.

He served as chair for our 2003 Conference "Engaging the Community" held in Norman, OK (US) including acting as editor of the conference publication.

Peter also served as editor and author for the 2003 ICOM Study Series that featured University museums and collections.



Peter served as peer reviewer and editor of conference papers and participated in 8 of 12 UMAC Conferences and presented papers. Peter has had additional international experience presenting strategic planning workshops in Sweden, Albania, and China and extensive experiences as an officer and board member of museum organizations in the US including board member of the American

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FOUNDING MEMBERS CONTINUED ▶

Association of Museums, President of the Mountain Plains Museums Association, and President of the Academic Association of Museum and Galleries (formerly, Association of University Museums and Collections). He has made more than 75 presentations at professional meetings and written or created more than 30 publications and audio visual presentations.

UMAC PEOPLE

Peter Tirrell was named the 2011 recipient of the Mountain-Plains Museums Association's Hugo G. Rodeck Award of Excellence on Tuesday for his service to the museum field. Recipients are noted for their contributions to the field of state, provincial and local history, art, anthropology or natural history.

Tirrell said in a press release that he was honored to receive the distinguished award. "I was a maverick," Tirrell said in the press release. "They allowed me to test out my ideas. It is the association's friendly, nurturing environment that helped shape my life."

Peter Tirrell played a pivotal role in the strategic planning, design and development of a 45-million-dollar project that included a new facility for the Sam Noble Museum. When he retired, he had more than 34 years of experience as a museum professional. At the Sam Noble Museum of Natural History, he was responsible for the Public Programs Division of Education, Exhibits, and Security and Facilities Operations. He also was Adjunct Professor of Museum Studies Program Online for the University's College of Liberal Studies. He taught the course Museum Leadership and Management.

Peter and his wife, Sally, attended most UMAC meetings and the members will miss their warm smiles and good humor. Peter wrote: "As for what I will be doing next, many of you know that I am a practicing falconer with three birds that are a joy to fly. I'm working with the North American Falconers Association and the Archives of Falconry on a couple of projects. I also have three antique vehicles to restore. I plan to keep teaching in the Museum Studies Program at the OU College of Liberal Studies and I hope to continue to perform reviews for the Museum Assessment Program (MAP) and accreditation visits for the American Association of Museums. That steel guitar I bought will get more playing time, my canoe more paddling, and my fly rod more casting. I have a book in progress about my adventures hiking the Appalachian Trail. My two grand children will keep me busy, I'm sure!"



Peter and Sally at 2007 UMAC Conference in Vienna

CURATING A NUCLEAR EGG: ROLAND WITTJE AT THE MUSE SEMINAR

by karin tybjerg > first published in the newsletter of the Medical Museion >

Roland Wittje participated in the Medical Museion MUSE seminar with a paper born out of his annoyance at an observed change in the role of the curator.

He described winds of change in the museum world. A change away from the traditional curator with close and specific knowledge of the objects and collections in their care. Curating is now more concerned with exhibitions, events (and blogging) than with a close study of the stuff in the stores.

At the same time scholars have fallen in love with the material world. New materialism is however, Wittje points out, more wordy rather than matter-of-fact (or fact-of-matter). It fêtes the idea of the material without engaging it except in the over-hygienic spaces of museums (over-hygienic referring to the way the material world is represented in museums rather than to the state of cleanliness).

What kind of knowledge should a curator possess then? In debates about whether curators of recent science should listen

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to scientists or not, Wittje argues against hard and fast distinctions. Scientists and technicians are curators themselves. Preserved artifacts are often collected by scientists (or more frequently technicians) and accessioned by museums later. The scientists' knowledge of the artifacts is crucial, but of course not everything about science can be understood through science itself.

The central case study of the talk was Germany's first nuclear reactor in the visually stunning Atomei (literally "nuclear egg"). The Atomei is heritage listed, but still radioactive – a rather uncomfortable position between science and history. It poses an acute problem to the curator: It cannot be turned into a museum, it cannot be collected, it

can only be documented. Yet images and collection of museum-sized objects will not preserve its material impact.

The materiality of the Atomei impresses itself on groups that Wittje takes for visits. Particularly the rigmarole of procedures for protection against the radiation on site brings home the fact that matter acts upon us physically.

The pool in which the reactor was kept shows the mixed nature of modern science: It combines the mysteriousness of nuclear physics with the mundane bath-tiles of everyday existence. Students find it hard to believe this low-tech manifestation of high-tech: "Its looks just like a normal swimming-pool" (but it is not advisable to use it as such).

Yet the political movements that surrounded the building of the reactor have not left material traces. Wittje's demonstrated with a personal note on his own engagement in the anti-nuclear moment that neither the scientists nor the curator is neutral.

No straightforward answers emerged on how to preserve recent scientific heritage, but we learned to look at the scientists as curators and to bring matter into materialism. After the talk, I liked to think of the effect of the material world as a (more benign) radioactivity, but I don't hold Wittje responsible for this.

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