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Participant Presentations

Academic Art Museum and Library Summit (Coral Gables: January 2016)

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ACADEMIC ART MUSEUM AND LIBRARY SUMMIT
JANUARY 27-29, 2016
CORAL GABLES, FLORIDA – UNIVERSITY OF MIAMI

PARTICIPANT PRESENTATION DESCRIPTIONS

ONE: COLLABORATIVE TEACHING & LEARNING

• Alan Boyd and Andria Derstine, Oberlin College

Oberlin College, represented by the Allen Memorial Art Museum (AMAM) and Oberlin College Libraries, presented an overview of recent collaborative efforts, with an emphasis on teaching and learning. AMAM staff, and staff of the Main and Art libraries, as well as Oberlin College Archives and Special Collections (housed in the Main library) regularly collaborate on special programs, exhibitions, and teaching sessions with faculty and students.

• Karin Trainer and James Steward, Princeton University

Presenters briefly described and illustrated two Library/Museum collaborations that have involved exhibition, publication, and public programming—one looking at one of the most important Persian illuminated manuscripts, the other considering Jewish identity and cultural contributions in the early American Republic. Presenters then offered a few observations about some of the characteristics that link us in mission and function at Princeton, and concluded with the articulation of a few obstacles or challenges to deeper collaboration and impact that might stimulate discussion among other participants.

• Marta Brunner and Ian Berry, Skidmore College

Ian Berry opened this presentation by situating the Tang Museum and Lucy Scribner Library in the history and trajectory of Skidmore College's approach to liberal studies. He briefly described the former Liberal Studies Program that later gave way to the current First Year Experience model, noting the museum's role in supporting collaborative learning in these courses. Marta Brunner took us forward, describing a feature of Skidmore's proposed General Education curriculum revision that provides fertile ground for more deeply engaging the library and museum in collaborative teaching and learning. Proposed "bridge experience" courses provide an opportunity for the Tang and the Library to function as labs in a real sense. Our hope is that we can, in the process, realize deeper library-museum collaboration as a result.

• Diane Parr Walker and Charles Loving, University of Notre Dame

Presenters discussed two recent exhibitions co-organized by the Snite Museum of Art and the Hesburgh Library. The exhibitions were presented to support instruction within specific Notre Dame classes.

PLENARY TWO: COLLECTIONS SHARING AND EXHIBITIONS

• Deborah Jakubs and Sarah Schroth, Duke University

*Duke's presentation was comprised of two parts: a focus on a 2009 collaboration among the Libraries' Archive of Documentary Arts, the Nasher Museum of Art, and the Center for Documentary Studies, *Beyond Beauty*, which featured an exhibit and a book; and a plan for a future joint commission for a visual artist who will base new work on the extensive archive of Rabbi Abraham Joshua Heschel, an internationally known scholar, author, activist, and theologian.*

• Sarah Pritchard and Lisa Corrin, Northwestern University

*Presenters gave perspectives on exhibition collaborations that have been ongoing for a decade. Dean Pritchard outlined how collaborations have been initiated, what kinds of collections and exhibitions have been the focus, what have been the key factors for success, and how these activities laid the foundations for the exhibition, *A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s-1980s*, which opened on January 16, 2016. Lisa Corrin provided an overview of the mechanics of this ambitious collaboration including*

exhibition research, planning and execution, the development of a scholarly publication, engagement programming across the humanities, and marketing/communications. She concluded with an analysis of outcomes including courses being taught at Northwestern and other area universities, interdisciplinary involvement across university academic departments, and the buy-in of high level university administration.

- [Ed van Gemert and Russell Panczenko, University of Wisconsin](#)

Russell Panczenko and Edward Van Gemert discussed their institutions' long history of collaborative projects as well as several initiatives being planned for 2016. These projects explored a rich diversity of subjects ranging from letter excerpts shared between two holocaust survivors and embroidered on linen napkins to a rare look at Shakespeare's First Folio.

- [Andrew Ashton and James Mundy, Vassar College](#)

Presenters discussed the importance of the location of their departments and the way it fosters collaboration. They then discussed briefly some successful moments of collaboration and resource sharing. Finally they described a few future collaborative projects that they have been exploring.

PLENARY THREE: STRATEGIC ALIGNMENTS/VALIDATING THE WORK OF GLAMS

- [Toby Graham and William Eiland, University of Georgia](#)

Presenters discussed the Hudson Collection and Archive, a proposal to establish a collection of LGBTQQ-related scholarship, teaching, and learning with an emphasis on the use of a nationally significant collection of artwork and library holdings.

- [Adriene Lim and Jill Hartz, University of Oregon](#)

Presenters offered a four-part brief presentation that focuses on why libraries and museums should align, what their current alignments are at the UO, future UO alignments, and future alignment suggestions for the field.

- [Lorraine Haricombe and Simone Wicha, University of Texas \(Austin\)](#)

Presenters identified campus-wide goals and priorities for shared collections that focus on deeper collaboration (with acquisition, research, or program development strategies) that amounts to more than the sum of our parts to advance the university's mission of research, teaching, and learning. Two recent case examples from The University of Texas at Austin were reviewed: (1) an important collection of Spanish colonial art that was being discussed as a potential acquisition by the Blanton Museum of Art became the focus of a campus-wide conversation with partners from various disciplines; and (2) a significant collection of the work of African-American artist Charles White brought to the Blanton and Benson's attention by a faculty member in African and African Diaspora Studies.

- [Susan Gibbons and Jock Reynolds, Yale University](#)

Presenters discussed new and emerging ways that GLAMS support the teaching, learning and research mission of universities, including teaching classrooms, student docents, internships, and partnering in classroom curriculum development. They also discussed how GLAMS can contribute, in less traditional ways, to university goals such as student yield and retention, faculty recruitment and retention, using collections to foster campus conversations, strengthening sponsored research applications, strengthening the humanities and stewardship of digital assets.

CLOSING: AN INTERNATIONAL PERSPECTIVE

- [Jeremy Upton, University of Edinburgh](#)

The presenter – who serves as Director of Library and University Collections at the University of Edinburgh – discussed the advantages that accrue in an institution with an integrated approach to stewarding library and museum collections.