

Hunterian Museum and Art Gallery

Annual Review

1 August 2008 - 31 July 2009

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Director's Report

Exhibitions and Loans

In what will be my last Director's Report for the Annual Review, it gives me particular pleasure to draw attention to the continued increase in visitor numbers to the Museum. The bicentenary refurbishment and redisplay, and the special commemorative events in 2007, provided a massive boost to our efforts in attracting visitors. This performance was maintained and indeed even improved last year. To our delight, figures for the year here being reported have enjoyed a further healthy growth. In short, our efforts have paid off with cumulatively higher numbers, including both new and repeat visitors.

However, and as reported last year, visitor numbers to the Art Gallery have rather lingered, doubtless a consequence of the heavy skewing of resources and attention towards the Museum. In the early part of this year, that pattern continued, albeit this time as a direct consequence of the continued closure of the Mackintosh House. There, new fire safety provisions, including an upgraded exit route, are being installed. We have taken advantage of this enforced closure to reschedule other work (specifically, treatment of external walls, new security measures, and internal refurbishment) in order to limit, so far as possible, future disruptive closures. Of course, as the single biggest attraction to the Hunterian Art Gallery, this work has left many visitors disappointed, and impacted negatively on their numbers. Notwithstanding all of that, however, the end of the year has seen a very substantial increase in visitor numbers, with the opening of the exhibition of forty works by Munch (including the lithograph of *The Scream*), and an excellent and popular smaller display of works by Alexander Stoddart, the *Queen's Sculptor in Ordinary*.

Last year, I outlined actions we were planning to raise Art Gallery visitor numbers, including the establishment of an Exhibitions and Events Working Group, and the commitment of more resources to Audience Development. I believe we are already seeing the fruits of those actions, not least in outperforming the sector generally. With the achievement of VisitScotland 4* rating for the Museum and 3* rating for the Art Gallery, reinforced by almost universally favourable feed-back from those visitors, our efforts will continue.

Much of this improvement is attributable to the exhibitions and displays, their selection, interpretation and manner of installation, but we have also depended fundamentally on our improved Marketing and Visitor Services, and I wish to record formally my thanks to colleagues working in this vital area, for their superb contribution to The Hunterian's excellent performance in building our reputation, and with that, our visitor numbers.

The full list of exhibitions, together with an analysis of our visitor numbers, are detailed elsewhere in this Report, and I urge you to read them. However, I would like to highlight some displays in particular. On 5 September 2008, we opened in the Art Gallery an excellent small display, entitled 'Mackintosh Re-interpreted'. It took as its starting point some original Mackintosh sketches for textile designs, then used digital techniques developed at The Glasgow School of Art's Centre for Advanced Textiles, to produce distinctly eye-catching, and imaginative designs (with some having been used to produce merchandise for the GU Heritage Retail outlets). I believe strongly that it provides a model which can lead to the development of similar collaborative ventures, again making use of the University's collections, and incorporating IT facilities in an imaginative and highly accessible manner.

This exhibition was followed shortly (29 September) by the launch of the exhibition 'Boucher and Chardin: Masters of Modern Manners', when the French Ambassador attended to lead the official opening ceremony. Again, the exhibition is a collaborative venture, this time with the Wallace Collection in London, and one which took several years to reach fruition. It has been critically very well received, and appropriately so, in my view. A third form of collaboration was exemplified with the opening of an outstanding exhibition of etchings by James McNeill Whistler. It was one outcome of a major collaborative AHRC-funded project in the History of Art Department, and I'm delighted to report that it was also the first of a series of exhibitions which the University of Glasgow's Chancellor's Fund has supported financially.

Finally, on the topic of exhibitions, I must mention 'Edvard Munch: Prints' (opened 11 June 2009), a major exhibition which attracted a record-breaking audience, and went a long way towards meeting our ambition of restoring visit numbers to the Art Gallery, benefitting as it did from considerable press interest. It was the most substantial display of Munch prints to be exhibited in the UK since 1973 and was accompanied by a fully illustrated publication and a lively events programme. Some of these prints will not again be loaned by the Oslo Museum, and it was our ability to exchange some of the Whistler print collection that enabled this prestigious incoming loan. To complete the partnership, the exhibition then moved to the National Gallery

Ireland, thus promoting the University in Norway and Ireland, on the back of the superb collection cared for by The Hunterian.

I should also like to draw attention to some smaller loans made from the University's collections, which have also served to promote the wider institution. Perhaps most prestigious of all was the loan of 'first contact' material from the South Pacific, to the Musée du Quai Branly in Paris, for the exhibition 'Polynésie; arts et divinités 1760 – 1860'. This proved a considerable success, with well in excess of 100,000 visitors attending. This followed directly from a closely similar loan for the exhibition 'Pacific Encounters', at the Sainsbury Centre, and the British Museum. And to complete the tale, the material next went to the Beyeler, in Switzerland. Together these have played a significant part in raising the profile of the Hunterian's holdings onto an international stage and I think we will reap the benefits in many ways.

To these can be added loans to Tate Britain (for the exhibition 'Van Dyck and Britain'), and others to three Japanese venues, contributing to the 150th anniversary celebrations of the development of political relations between the UK and Japan. A full list of loans is appended to this Review; it is impressive at many levels, not least because of the illustration of the demand for the loan of important material, but also because of the work they have generated for staff here.

Finances and Resources

Though we have succeeded, once again, in operating to budget, questions about our capacity remain, notably in relation to our ability either to deliver to our potential, or to take risks and seize opportunities. The effective use of our resources is a matter for our constant attention.

Now, the funding basis for university museums is under review by the Scottish Funding Council, once again, and we await their decision on how, and how much, resource will be distributed across the university sector. The announcement of Council's decision is expected as this Review goes to press, but it is extremely important to Scotland's heritage that allocations acknowledge both the burden of care placed on, and the opportunities available to, universities by their collections. I'm confident that this is a topic to which we will return, when funding streams are determined, as the Futures Group was unable to do early in 2009, as part of its remit 'to review the nature of current funding arrangements'.

Of course, we have continued applying for grants (as we have done very successfully over several years now), and pursue sponsorship opportunities where they emerge (albeit in an extremely difficult financial environment). Without such resources, our wish to exploit the collections to their full potential, on the University's behalf, will be seriously hampered over the long term. More troublingly, not only are our ambitions in jeopardy, but we may not adequately meet our custodial responsibilities to future generations.

It is perhaps that perception, shared by others, that has generated donations to The Hunterian. From amongst many examples (detailed elsewhere in this Review), I must mention the generosity of the Reverend Urie, from Aberdeenshire, whose bequest to The Hunterian this year amounted to some £213,000. It can be used for the benefit of the collections, and will therefore help to make them available for future generations of scholars and visitors alike.

Internally, we are also required to deliver long-term salary savings of 3% by 2009/10 and to look for savings of 5% beyond that time. This in the context of posts, including senior posts having been lost already, and over the course of the year here reported significant long-term sickness absences. Cumulatively, this is not a picture that can be sustained, without risk to the University's collections.

On the income generating side, the current year's profits have seen a sharp decline, in large part because of the loss of Mackintosh House receipts, but also from the impact upon sales from the Photo-Library as industry generally, and advertising particularly, appears to have reduced its demand for images. Income flow in 2009/10 will also be seriously disrupted by the loss of the Kelvin Gallery for venue hire purposes.

Some relief may be found in increased collaborative work, with colleague departments here, but externally also, whether within the museum and gallery sector, or with cognate sectors (incl. RCAHMS, Historic Scotland, Creative Scotland, etc.). Perhaps one example would serve to illustrate the point; with colleagues in University Museums in Scotland we have been able to attract significant funding in the form of an SFC award of c. £280k. under the SPIRIT initiative. These funds are to be used in the delivery of Collections Level Descriptions for university artefacts, and while the Hunterian is further ahead in this process than any other Scottish university, we also have far bigger collections than any other. Therefore, these funds will help

accelerate a process to which we are committed, but for which we have been seriously under-resourced; a welcome outcome, indeed.

And finally ...

As the first decade of the 21st Century draws to a close, it is instructive to recall some of the fantastic achievements seen in The Hunterian. Instructive, particularly, because it is a testament to the abilities, teamwork and commitment of the staff who are employed here. Following, is a sample, nothing more:

- Refurbishment of the Kelvin Gallery
- Refurbishment and re-display of the Museum (incl. exhibitions commemorating Lord Kelvin and the History of Medicine at Glasgow University)
- HLF-funded Zoology Insect Project
- Fantastic improvements to our Front-of-House Services, putting audiences first and thereby winning 4* VisitScotland status for the Museum
- A quantum shift in our marketing professionalism
- Wonderful exhibitions, from 'Walking with Dinosaurs' in 2001, through the Whistler centenary (incl. 'Whistler's Mother') in 2006, to the Munch exhibition (incl. the lithograph of 'The Scream') in 2009
- Glasgow Science Festival
- As a direct consequence of all the above, very gratifying increases in visitor numbers
- Research output of the very highest RAE standard
- Hunterian Scholarships
- Successful separation of Education and Multi-media activities, enabling growth for each of the functions that would not have been possible otherwise
- Museum Registration, and subsequently Accreditation; now taking a prominent role in the development of its next level, Quality Improvement System
- **Recognised** Collection of National Significance
- Successful and key engagement in UNESCO WHS bid for the Antonine Wall
- Lead partner in City-wide Mackintosh Festival
- Balanced budgets in difficult circumstances
- Ferguson Bequest funded Open evenings for University staff
- KT-CE Metrics
- Sector leadership
- Frequent consultation and advice to Government and others

In a decade, can there be a highlight? Perhaps if that decade includes the bicentenary of Scotland's oldest public museum and gallery. The celebrations associated with the bicentenary of the Hunterian Museum concluded in September this year, with the Hunter Conference, focussing on the 'Art and Science of 18th. Century Collecting'. This fascinating event successfully 'book-ended' our activities marking 200 years of the Hunterian. They may be said to have begun with the opening of the 'Lord Kelvin' exhibition, in 2005, and incorporated the 'Healing Passion' exhibition, the full re-display of the museum's galleries, the Art Gallery exhibition entitled 'My Highest Pleasures', the publication of the history of William Hunter's museum, the commissioning and delivery of the Hunter Cup, and countless other events and activities (detailed in the Bicentenary Review). None of it was easy, but the effect has been extraordinary. No less have been the contributions from staff, inside and outside the Hunterian, past and present. I want to seize this opportunity to express my sincere congratulations and appreciation to one and all.

Ewen D. Smith
Director, Hunterian Museum and Art Gallery

Highlights of the Year

Exhibitions

Edvard Munch: Prints

The exhibition of Edvard Munch's prints, borrowed from Oslo's Munch Museum, is already considered to be the highlight of the year, and looks like it will be one of the Gallery's most popular exhibitions. At the time of this report, the exhibition had attracted many visitors and wide-ranging press coverage. As the first exhibition of Munch's prints in Britain for more than 35 years, the exhibition aims to demonstrate that Munch was a great printmaker not just the painter of 'The Scream'. The exhibition has been organised by the Hunterian and will also be shown at the National Gallery of Ireland, Dublin, 19 September – 6 December. The show is part of a cultural exchange which will see the Munch Museum in Oslo exhibit fifty-three Whistler etchings from the Hunterian between October 2009 and January 2010.

The exhibition has been supported by the University's Chancellor's Fund, the Norwegian Embassy, London, The Scottish Government in conjunction with Arts & Business, Museums, Libraries and Archives Council (MLA), The Cosman Keller Art and Music Trust, J & J Denholm Ltd, Glasgow, and Mrs Fiona Hope Johnstone and Mrs Patricia Johnstone Jackson.

A richly-illustrated catalogue with essays by Peter Black and Magne Bruteig, Acting Director of the Munch Museum, has been published in partnership with Philip Wilson Publishers. The exhibition is also accompanied by a lively programme of events and educational activities.

Among the positive feedback from many visitors are the following:

'A truly wonderful exhibition, I am very grateful for the opportunity to view this exhibition in my home town. Many thanks.'

'Congratulations to the curators of the Hunterian for bringing this powerful exhibition of Munch's prints to Glasgow. I'll go to Oslo now!'

Mackintosh Textiles: Original to Digital

'Mackintosh Re-interpreted: Original Sketches to Digitally Created Fabrics' was a pioneering new display at the Hunterian Art Gallery from 5 September 2008. It presented original Mackintosh textile design sketches from the Hunterian collections alongside new interpretations developed by the Centre for Advanced Textiles (CAT), The Glasgow School of Art, through an innovative combination of state-of-the art digital technology and archival research.

CAT was established in 2000 and provides cutting-edge fabric printing facilities and expertise to a wide range of clients from fashion and accessory designers (Giles Deacon, Alexander McQueen, Mulberry), interior designers and manufacturers to bars and restaurants, museums, artists and photographers.

Charles Rennie Mackintosh's architecture and furniture designs are well documented, but the textiles he designed at the end of his career are largely unknown. His organic and geometric patterns show characteristic flair and inventiveness and are among the most progressive textile designs of the period in Britain. Over 100 survive and the majority are part of the collection at Hunterian Art Gallery.

The surviving paper designs rarely show a finished form ready for print, but present variations in design and colour. In addition, the watercolour medium presents tonal subtleties which could not have been reproduced with the printing techniques then available. These variations provide great scope for re-interpretation.

The research and resulting exhibition were funded with support from The Monument Trust, The Glasgow School of Art and the Hunterian Museum and Art Gallery.

Alexander Stoddart

This new exhibition opened at the Hunterian Art Gallery in May 2009 and featured the work of Alexander Stoddart - the Queen's official sculptor in Scotland.

The exhibition, titled 'Alexander Stoddart: Drawings and Models', took place in the Hunterian Art Gallery and was the first gallery exhibition devoted to Stoddart's work.

Alexander Stoddart is one of Scotland's most thoughtful, and at times controversial, sculptors. He was born

in Edinburgh in 1959 and trained at the Glasgow School of Art. His heroic-scale statues and monuments enjoy a prominent public profile and many celebrate great Scottish minds and innovations, for example, his statues of David Hume and Adam Smith on Edinburgh's Royal Mile.

The new exhibition was selected by the artist and gave a rare insight into the processes involved in the creation of such national monuments. The often tiny 'first thoughts' – expressed in notebook drawings and rapid terra-cotta studies, as well as full working maquettes and one-to one scale studies, documented the creative process.

Featured works included Stoddart's Adam Smith statue and the James Clerk Maxwell monument, both in Edinburgh, and studies for a new monument to the Glasgow Enlightenment to be located near the High Street in Glasgow. A series of works on Ossianic subjects were also included.

Whistler: The Gentle Art of Making Etchings

This informative exhibition showcased the outputs of a five-year project, led by the University, to produce an online catalogue raisonné of Whistler's etchings. Titled 'Whistler: The Gentle Art of Making Etchings', the exhibition was drawn entirely from the University's world-famous Whistler collection, which includes not just art, but the artist's working tools, copper plates, and rare archival material.

Focusing on the discoveries and questions that arose during the project's first four years, the exhibition explored Whistler's innovative creative processes, from unmarked copper plate to finished print, and provided an illuminating picture of the working artist and his distinctive technique.

Whistler's titles provide clues as to the subject of his works, but these were often clearer to a Victorian connoisseur than to 21st century viewers. The project's research team checked each etching, identifying models and sites, history and fashion, and the symbols and stories that underlie the compositions.

The exhibition was supported by a range of events including lectures, lunchtime talks and a special events day.

'Whistler: The Gentle Art of Making Etchings' was led by Professor Margaret MacDonald, Project Director, Department of Art History, University of Glasgow, with input from project staff Meg Hausberg, Chicago; Dr Grischka Petri, Bonn; Graeme Cannon (HATII), Dr Joanna Meacock and Sue Macallan, University of Glasgow.

The project was funded by the University of Glasgow, the Arts and Humanities Research Council, and private foundations. It is being carried out in collaboration with the Hunterian, the Freer Gallery of Art, Washington, DC, and the Art Institute of Chicago, with support from other institutions including Colby Art Gallery, Maine; the Library of Congress, Washington, DC; and the British Museum. The exhibition also received financial support from the University of Glasgow's Chancellor's Fund.

The exhibition was subsequently loaned to the National Museums Liverpool, Lady Lever Gallery, 3 July – 20 September 2009.

A show of 'Modern Manners' at the Hunterian

A new exhibition dedicated to two of the greatest French painters opened at the Hunterian Art Gallery on 24 September 2008. Given four stars by The Scotsman art critic Duncan McMillan and described as an "exquisite exhibition" in the national press, 'Boucher & Chardin: Masters of Modern Manners' was developed by the Hunterian in conjunction with the Wallace Collection, London.

At the heart of the exhibition were two masterpieces by two of the greatest French painters: Jean-Siméon Chardin's iconic 'Lady taking Tea' and François Boucher's, 'Woman on a Daybed'. On display in Britain for the first time in 70 years, Boucher's 'Woman on a Daybed' was on loan from the renowned Frick collection, New York.

The 30 works in the exhibition included paintings, drawings, prints and decorative art objects and provided the background to the two works which were examined from a number of perspectives beyond traditional art history. The inclusion of works by British artists and decorative art objects, some from the Hunterian's own collection provided an opportunity to address the underlying social history themes.

The exhibition also included a number of exclusive additional loans, such as the superb 'Woman fastening her Garter' by Boucher from the Museo Thyssen Bornemisza, Madrid; a charming drawing by Marcellus

Laroon from the National Gallery of Scotland; and decorative art objects from the Burrell Collection and the Hunterian Museum.

Loans

Visual Encounters in Basel

In January 2009, the Hunterian loaned two objects to a very prestigious exhibition at the Fondation Beyeler in Basel, Switzerland. The exhibition, titled 'Visual Encounters – Africa, Oceania and Modern Art' ran from 25 January until 28 June 2009 and featured works of art from Africa and Oceania, displayed beside modernist European paintings.

This was the first time that works of art from Africa and Oceania formed the centre of a Fondation Beyeler exhibition. The exhibition was based around a small group of sculptures brought together by Museum founder Ernst Beyeler and is supplemented by around 180 outstanding loans from 50 public and private collections.

The Hunterian items on loan were both unique objects collected on the voyages of Captain Cook. The first, a carved wooden figure, is thought to come from a canoe stern from the Cook Islands, and the second, a wooden staff, is also from the Cook Islands. The Hunterian was the only Scottish lender to the exhibition, and joined the ranks of other museums with world-class collections who have contributed.

Visual Encounters showcased the unique contribution made by the art from Africa and Oceania to the history of world art, and at the same time presented the art of these cultures and European modernism on a basis of equality. The Hunterian was delighted to be represented in this exhibition which formed part of Art 40 Basel, one of the world's premier international art shows, held in Basel in June 2009.

Darwin's beetle goes to Rome

2009 is the 200th anniversary of Charles Darwin's birth and also marks the 150th anniversary of the publication of his great work 'On the Origin of Species'. Celebrations of this great naturalist, scientist and philosopher's life and work are being held all over Britain and further afield.

The Hunterian has a single beetle specimen collected by Darwin during the famous voyage of the Beagle (1831 – 1836) when he visited the Falkland Islands. The species proved to be new to science and was described in 1843 as *Lissopterus quadrinotatus*.

The beetle is normally on permanent display in the Hunterian Museum but between February and May 2009 was on loan to the Palazzo della Esposizioni in Rome as part of the Darwin 1809-2009 exhibition. This spectacular international exhibition was organised by the leading natural history museums of the world including the American Museum of Natural History in New York and the Natural History Museum in London.

The Darwin beetle was found eight years ago in the Hunterian Zoology Museum collections in the midst of thousands of other beetles. These beetles, of various different kinds, came from around the world and were originally donated to the University of Glasgow in 1926 by local business man Thomas Bishop.

Bishop was an amateur entomologist who collected beetles himself but also bought other often older collections at auction in London and other places. Exactly how the Darwin specimen made its way into Bishop's collection remains a mystery

The beetle returned to the Museum at the end of May and then featured as the 'In Focus' object in the Entrance Gallery.

Acquisitions

The Harry Kelly Bequest

Harry Kelly (1931 - 2008), a graduate of the University of Glasgow, was one of the leading authorities on Scottish ceramics. A passionate collector for many years, his bequest of ceramics to The Hunterian has added to his many donations and we now have Scotland's largest collection of this kind. It will be extensively used for teaching and research purposes, something Harry found particularly pleasing having been a teacher himself for many years.

A large pottery-making industry flourished in central Scotland during the 19th and 20th centuries. Many well-known Scottish potteries produced a wide range of wares which can be studied by many people in different

ways. The designs and styles of the pottery are of interest to students of decorative arts, social history and archaeology. Scottish pottery was exported all over the world and Harry's last publication, 'Bell's Glasgow Pottery', was acclaimed by archaeologists world-wide who can now identify pottery wares from excavations on sites of this period.

Pottery collectors and historians of the pottery industry have in recent years shown great interest in these wares, as have interior designers. Harry's donation also contains some artworks, notably of the twentieth-century Scottish painter John Duncan Fergusson.

Lucy Skaer

An installation by Turner Prize-nominated, Glasgow-based artist Lucy Skaer was acquired by the Hunterian Art Gallery this year and went on display from 25 June 2009. The installation, entitled Leonora, is inspired by the veteran artist and Surrealist muse Leonora Carrington. The acquisition of Leonora was made possible with help from independent charity The Art Fund, the National Fund for Acquisitions and the Scottish Arts Council.

Leonora is a mixed media work, including a 16mm film featuring an encounter between Skaer and Leonora Carrington, aged ninety, made when Skaer paid a visit to the artist's Mexico City home in 2006. The film focuses on details of the elderly artist's appearance and the objects in her home. The installation also involves drawings on paper and wooden three-dimensional forms made by Skaer, inspired by her meeting with Leonora.

Lucy Skaer is one of the four artists nominated for this year's Turner Prize, to be awarded in October 2009.

Other Highlights

Hunter Conference

E Geoffrey Hancock, Curator of Entomology, coordinated a conference in partnership with History of Art Department as the final contribution to the Hunterian's bicentenary celebrations. Nineteen speakers and poster presentations plus 52 delegates from 5 countries were in Glasgow on 3-5th September, 2009, examining the theme of 'William Hunter and the Art of Eighteenth Century Collecting'.

Seven Ages of Britain

The BBC came to film some sequences for a new arts series called the Seven Ages of Britain, presented by David Dimbleby and to be screened in late 2009. Anatomical specimens, the obstetrical casts and the Jan Van Rmysdyck Gravid Uterus plates and Hunter's book from the University Library Special Collections were featured in the filming. The series looks at our history through focussing on extraordinary objects and the 18th century episode will feature some of William Hunter's obstetrical specimens and art works as a means of exploring the intellectual and social life of Enlightenment London.

Coin Cabinet

The Council of the International Numismatic Commission held its annual meeting in March at the Hunterian in preparation for the XIV International Numismatic Congress Glasgow 2009 to be held in September. The INC *Compte Rendu* was published during the summer and was devoted to Scotland with articles on William Hunter, Professor Anne Robertson, a former Keeper of the Hunter Coin Cabinet, and numismatic collections in Scotland.

The transfer of the published records of the Roman Imperial coins collection to the Hunterian INCA database was successfully completed with the aid of a Museum Galleries Scotland Recognition grant thus greatly widening access to this internationally important collection.

Exhibitions

In addition to our permanent exhibitions, the following temporary exhibitions took place in the period 1 August 2008 - 31 July 2009.

A Renaissance Master: Prints by Parmigianino

28 April – 30 August 2008

Hunterian Art Gallery

Francesco Mazzola, also known as Parmigianino, was one of the most important printmaking artists of the Renaissance. Parmigianino was a remarkable painter and superb draughtsman who, unusually for the period, drew for pleasure. This display of prints included examples of his celebrated etchings, along with some beautiful examples of chiaroscuro woodcuts.

Rubens to Mackintosh: Drawings from the Hunterian Art Gallery

1 May – 6 September 2008

Hunterian Art Gallery

A selection of the best drawings belonging to the University of Glasgow, featuring works by Guthrie, Fergusson, Mackintosh, Rubens and Whistler to name just a few. This exhibition demonstrated the strength of the drawings collection and presented a selection that integrates artists and periods according to a single criterion: quality.

Mackintosh Re-interpreted: Original Sketches to Digitally Created Fabrics

5 September - 6 December 2008

Hunterian Art Gallery

This exciting new collaborative exhibition displayed original textile designs by Charles Rennie Mackintosh alongside new interpretations, created and presented by the Centre for Advanced Textiles at The Glasgow School of Art.

Boucher and Chardin: Masters of Modern Manners

24 September - 13 December 2008

Hunterian Art Gallery

This beautiful and ground-breaking exhibition focused on two pictures: Jean-Siméon Chardin's iconic 'Lady Taking Tea' and François Boucher's, 'Woman on a Daybed'. Through paintings, applied and decorative works, drawings and prints, the background to the two works were examined from a number of perspectives beyond traditional art history.

The Glasgow Boys: Drawings and Watercolours from the Hunterian Collection

13 December 2008 – 16 May 2009

Hunterian Art Gallery

A selection of works by the Glasgow Boys, the informal grouping of artists who, inspired by progressive French painting of the day, produced some of the most decorative and adventurous painting in Scotland at the end of the 19th century. This display was mounted as part of Homecoming 2009.

James McNeill Whistler: The Gentle Art of Making Etchings

23 January – 30 May 2009

Hunterian Art Gallery

Whistler's wide-ranging output included some of the most beautiful and influential etchings of the late 19th century. This exhibition showcased an exciting research project at the University's Department of Art History, in collaboration with the Freer Gallery of Art, Washington, and the Art Institute of Chicago. The project explored Whistler's creative processes through a detailed investigation of making, presentation and marketing and revealed the extraordinary complexity of the etchings through a detailed examination of subject-matter.

A New Perspective

4 April - 3 October 2009

Hunterian Art Gallery

Over the last five years, through the National Collecting Scheme for Scotland, the Hunterian has developed an important group of works by leading contemporary artists. Works by Christine Borland, Ilana Halperin, Mat Collishaw and Mark Dion featured in this display selected from the permanent collection.

Alexander Stoddart: Drawings and Models

23 May - 12 September 2009

Hunterian Art Gallery

This new exhibition, selected by the artist, gave a rare insight into the processes involved in the creation of his works. The often tiny “first thoughts” – expressed in notebook drawings and rapid terra-cotta studies, as well as full working maquettes and one-to-one scale studies, documented the creative process. This was the first gallery exhibition devoted to his work and was mounted as part of Homecoming Scotland 2009.

Edvard Munch: Prints

12 June - 5 September 2009

Hunterian Art Gallery

This major loan exhibition from the Munch Museum, Oslo, was dedicated to prints by Edvard Munch - Norway's greatest painter. Featuring 40 of the finest prints from throughout Munch's career, the works were specially chosen to illustrate his development as a graphic artist, as well as the important themes of his art. This was the most substantial display of Munch prints to be exhibited in the UK since 1973 and was accompanied by a fully-illustrated publication and a lively events programme.

The Hunterian would like to acknowledge the generosity of the University of Glasgow Chancellor's Fund in supporting our exhibition programme.

Partnership

Glasgow's Leading Attractions

The Hunterian is a founding member of the Glasgow's Leading Attractions (GLA) group, set up to develop a unified marketing relationship and to promote the member attractions to a wider audience. Over the past year the Hunterian has continued its active involvement with the group, which continues to go from strength to strength. In October 2008 Harriet Gaston, Publicity and Marketing Manager at the Hunterian, was appointed Vice Chair of the group. Kirsten McGurk from Glasgow Museums took over as Chair. Harriet also continued to lead on the Web sub-group, responsible for the development of a new GLA website. Susan Ferguson, Head of Marketing and Development at the Hunterian, continued in her role as lead on the Fundraising sub-group, which looks at development opportunities for the group. Susan also developed a new Five Year Plan, looking at the strategic development of the group.

Mackintosh Heritage Group

The Mackintosh Heritage Group had a productive year and progressed the goals outlined in its Five Year Plan 2008 – 2012. These included the development of staff training sessions, upgrading of its website, piloting of a hop-on hop-off bus tour, publication of an Education Resources leaflet, and the launch of a new range of merchandise. The Group secured funding from Event Scotland towards its programme of events celebrating the centenary of the Mackintosh building at the Glasgow School of Art – 'Mackintosh 100' - and funding from VisitScotland for marketing to audiences outside Glasgow. The Hunterian played a lead role in many of these initiatives.

Mhairi Douglas, Visitor Services Manager at the Hunterian continued to serve as a member of the Mackintosh Heritage Group Visitor Services Sub-Group. Harriet Gaston, Publicity and Marketing Manager at the Hunterian continued to serve as a member of the Mackintosh Heritage Group Marketing Sub-Group.

Whistler at the University of Glasgow

Under the leadership of the Hunterian, an ambitious Five Year Plan was drawn up with the History of Art Department and Glasgow University Library, Special Collections. The plan aims to develop the University's outstanding Whistler resources and their related activities in relation to collections, research, learning and teaching.

UMIS SPIRIT Project

University Museums in Scotland (UMIS) have been awarded a grant of £240k by the Scottish Funding Council, under their SPIRIT funding stream, to help develop strategic knowledge exchange in Scotland. Having the largest and most wide-ranging collections, the Hunterian has been awarded £82k of this.

Although we currently have by far the most extensive online catalogues of any Scottish museum, given the scale of our collections, it will be decades before every object can be individually computerised. Accordingly, UMIS-SPIRIT is concentrating on Collection Level Descriptions (CLDs) as an achievable way of providing finding aids for large collections. We will be employing staff to create new CLDs covering our entire holdings across all our sites. We already begun creating the technical infrastructure to make these data automatically and sustainably shareable and harvestable via the Open Archives Initiative Protocol for Metadata Harvesting. By summer 2010, public and academic users should have access to a mixture of Collection Level Descriptions, and object-records covering all the main University collections in Scotland.

Coin Cabinet

Collaboration was maintained between the Coin Cabinet and Treasure Trove Advisory Panel at the National Museums of Scotland. The recording of coin finds from Scotland is a joint project with the same institution on behalf of the Society of Antiquaries of Scotland and work continues on the period 2006-2010. The Ashmolean Museum, Oxford, extended its loan of a coin cabinet belonging to William Hunter. The Hunterian also works closely with the International Numismatic Commission.

Friendship Beyond Boundaries

A collaborative programme titled Friendship beyond Boundaries formed part of Japan-UK 150, a series of events in the UK organised to celebrate 150 years of friendship between the two countries. Research and Enterprise, Archives, the University Chapel and the Hunterian worked together on the 'Human Bridge' photographic exhibition in the Chapel, supporting events some of which formed part of the Glasgow

University Science Festival, and the opening ceremony which was hosted by the Principal and attended by Mr Shin Ebihara, Japanese Ambassador to the UK, and Mr Kenichi Suganuma, Consul General of Japan in Edinburgh, together with other invited guests. Building on from the success of this collaboration, the Hunterian has secured funding from Awards for All to deliver an outreach programme in response to our Japanese collections over the next six months.

Geology

Dr John Faithfull has worked with Geological conservation and access: Strathclyde RIGS group – Rouken Glen Park, and Mull. He has also worked with the National Museums of Scotland on rescue of Colin Currie agate collection and the British Geological Survey on rescue of borehole material from Carboniferous Sills in Saltcoats.

Dr Neil Clark has been working on The Jurassic crinoids of Scotland; a project undertaken in association with Dr Aaron Hunter of the University of Tokyo, Japan.

Dr Jeff Liston has begun a partnership with Grenoble Synchrotron group for fossil scanning.

Internal Partners

Hunterian Education has continued to work with their many partners over the past year. Internal partners within the University of Glasgow are the Equality and Diversity Unit, University Chapel, Archives, Department of Adult and Continuing Education, Institute of Biomedical and Life Sciences, Student Disability Services, Geomatics Department, History of Art Department, Faculty of Education, RAPS, FBLS, Vet School, DEEB, Setpoint Scotland and the Theology Department.

There has also been ongoing work with Dr Sally-Anne Coupar to provide placement opportunities for the widest possible variety of users and further work on projects relating to access (both physical and intellectual).

External Partners

Hunterian Education has worked with many external partners: Glasgow Anti Racist Alliance, Strathclyde University, Sense Scotland, The Bridges Programmes, Glasgow Museums, YWCA Family Centre/UMOJA INC, Community Visual, Career Scotland, Glasgow City Council, East and West Dunbartonshire Councils, Mackintosh Society/Queens Cross Church, Kelvin Clyde Greenspace, Drumchapel Woodlands Group, Drumchapel Arts Workshop (DRAW), Glasgow North College, Hyndland Local History Project, Edinburgh College of Art, Glasgow Museums, Clarence Court Care Home, Glasgow Academy, St Peter's Partick Church, Erskine Hospital, Abbey Court Sheltered Housing complex, and Laurel Bank Old Girls.

Hunterian Education also worked with various individuals including Professor John Coggins, James MacMahon and artist Alan Kain (Antonine Wall Project), Magda Ketterer (Boucher Chardin and Black History Month Programmes) and Fiona Frank (Hannah Frank Exhibition).

Working with our Collections

Research

The Hunterian Art Gallery made a significant contribution through its exhibitions and publications to the success of History of Art in the Research Assessment Exercise. It was voted top in the UK.

Zoology

Edouard Masson–Maclean, a zoo-archaeologist who works for GUARD (the University of Glasgow's Archaeological Research Division) has made extensive use of the vertebrate osteology material, particularly mammals and birds this year. Other research uses by visitors include Jason Gilchrist, a student from Napier University studying mammal skulls; Paul Dansey, an authority on molluscs studying razorshells; Holly Burns, FBLS masters student attempting DNA analysis of the bluebuck; and David Barnaby and Tim May from the Bartlett Society (on the history of Zoos) to study our thylacine material. One of our long term volunteers, Georgina Broadsmith-Brown, who assisted with collections management, conservation and research left Glasgow and will be sadly missed after a period of 12 years. Apart from regular local visitors and students, fifteen people from the UK and overseas came to use the insect collections for their research.

Geology

Dr John Faithfull's research continues on William Hunter mineral collection; Scottish xenolith and megacryst-bearing dykes; various projects on the geology of Mull, and on the petrography of Arran, and other Scottish pitchstones. A large volume of important research rock and fossil material has been transferred to the Hunterian from the department of Geographic and Earth Sciences, and work continues on documenting this, and in developing storage at Balmore so that it can be easily accessed and used. Research visit to the Natural History Museum, London to investigate archives relating to Henry Heuland and Frederick Eck material in the Hunterian mineral collections.

Dr Neil Clark's research on Jurassic crinoids in association with Dr Aaron Hunter of the University of Tokyo, continued and involved field work on the Isle of Mull. He also carried out ongoing research into an exhibition on amber that is due to open in February 2010. Preparation involved a trip to Gdansk to view the collections at the Amber Museum there and also to Malbork Castle where the bulk of the loan for the exhibition is to come from.

Dr Jeff Liston's ongoing research on William Hunter's fossil vertebrate collection and links with James Parkinson progressed, as did comparative work on modern suspension feeding chondrichthyans and cetaceans. He also carried out fossil scanning with the Natural History Museum and National Museums Scotland.

Archaeology, Ethnography and Historical Collections

Dr Sally-Anne Coupar worked with 863 objects from the archaeology, ethnography and historical collections which were used for teaching and research. There were a total of 33 research visitors and 203 collection-based enquiries.

Coin Cabinet

The British Academy *Sylloge Graecorum Nummorum* Hunterian project progresses with work well advanced on a third volume covering Asia Minor.

The editing of *A Survey of Numismatic Research 2002-2007* was completed [jointly with M. Amandry]. Further work has taken place on the coinage and currency of Scotland in the 17th century as well as on William Hunter and his coin cabinet and other early collections.

Scientific Instruments

Work has begun on the backlog of scientific instrument material acquired for evaluation purposes. A small group, with assistance from outside specialists, has been undertaking review of this material, and as appropriate, arranging for accessioning of material we wish to keep, or disposal of material which does not fit our acquisition policy.

Notable Visitors

Te Papa Tongarewa

The Hunterian welcomed a further delegation from Te Papa Tongarewa, the National Museum of New Zealand which deals with matters related to indigenous culture including repatriation of human remains.

Coin Cabinet

The Council of the International Numismatic Commission held its annual meeting in March at the Hunterian in preparation for the XIV International Numismatic Congress Glasgow 2009 to be held in September. Other notable visitors included Professor Günther Dembski, Keeper of the Coin Cabinet of the Kunsthistorisches Museum (Vienna, Austria); Alicia Jiménez from the Spanish National Research Council, Madrid, Spain; Evangeline Markou, Adjunct Lecturer in Greek History, Open University of Cyprus.

Zoology

Antonio R. Ricarte Sabater, University of Alicante, Spain, visited the Hunterian for two weeks as part of a project on the taxonomic revision of 'Quichuana', a genus of Neotropical hoverflies, in collaboration with the National Museums of Scotland. A number of manuscripts are continuing to be prepared arising from the 'Analysis of William Hunter's Insect Cabinet in a Scientific and Cultural Context' project and two are in press. Dr Neil Springate, also continuing work on Hunter's insect collection, is preparing several papers on the sawflies. A visit by the curator to the Museo Civico di Zoologica, Rome, resulted in an exchange of insects for analysis.

Archaeology, Ethnography and Historical Collections

Postgraduate student Fiona Tucker from the University of Bradford visited to take some samples for her project 'The Treatment and Use of Human Remains in the Atlantic Scottish Iron Age. Fiona was surprised to discover that our skeleton from Tiree, which is excellent condition, is Neolithic and not Iron Age. Fiona had previously studied the skeleton and found that the person had rickets, so the radio carbon dating confirms that this is the earliest known case of rickets – between 3350 - 3080 BC (approximately 5000 years ago).

The discovery of Hans von Bülow's presentation conductor's baton in the Historical Collection caused a stir in the music world. It features in the book 'Hans Von Bülow; A Life and Times' by Alan Walker an internationally acclaimed author and authority on iconic composers. Alan says 'there is much in it about Bülow's connections to Scotland, and I was glad to be able to draw attention to the fact that one of Scotland's most distinguished musicians, Frederic Lamond, was a pupil of Bülow. The picture that you sent me of the baton presented to Bülow by the Glasgow Choral Union, formerly in the possession of Lamond, makes a fine addition to the book. One day, I hope to inspect the original artifact for myself'.

Professor Martin Kemp of Trinity College Oxford visited to research our spectacular leather shield (currently on display in entrance hall). He thinks that it is a significant Renaissance object and has some connection with Leonardo da Vinci. Professor Kemp's research is ongoing but we have scanned the shield and it is in-keeping with the *cuir bouilli* (boiled leather) technique which was used to make medieval armour.

Student Placements, Projects and Scholarships

During spring / summer 2009 two postgraduate students, Shan Macdonald and Laura Tancredi from the Department of Archaeology, joined Dr Sally-Anne Coupar to undertake a 10 week work placement. Responsibilities ranged from assisting collections management within the Hunterian main museum, Zoology museum and stores, to supervising eight undergraduate placements from the departments of Classics and Archaeology. 2009 marked the first year of Archaeology's involvement in the Glasgow University Science Festival. Shan and Laura were instrumental in creating and facilitating the Hunterian's family-orientated 'Prehistoric Workshop' learning activities on the day, which was extremely popular with our visitors.

'Working with the Hunterian's collections has been a brilliant experience. The sheer variety of work together with the great team at the museum meant we had a wonderful time!' **Shan MacDonald**

Cathy Fiedler was based in the Zoology Museum during the year as winner of a British Trust for Conservation Volunteers Skills Bursary, jointly managed by the Hunterian and Glasgow Museums. Following this Cathy, as recipient also of a Hunterian Summer Scholarship, was able to process 6000 bees, ants and wasp by pinning, identification and arranging in an up-dated collections management system for the

Hymenoptera. Dimitra Stefanopolous, a Masters Student from the History of Art Department, subsequent to a work placement on the same subject, conducted her thesis on Zoologist-Artists and Scientific Illustrators, using the collections as the basis for her research. Two Zoology Honours Project students working on insects and ticks in Trinidad & Tobago resulted in adding their samples to the collections.

Gail Robertson completed her 2008 Hunterian Scholarship photographing and cataloguing around 500 historical teaching models and charts. Dr Sally Anne Coupar's summer placement students spent some of their time working for the Zoology Museum. In particular Shan McDonald and Laura Tancredi, students on the Department of Archaeology's Masters in Material Culture and Artefact Studies completed several useful tasks namely evaluation and disposal of the wet dissection material; curation of the wet and dry insect collections; production of a new visitor trail for the Zoology Gallery; and pest inspection of the nest store.

Volunteers Alec Faithfull and John Hart managed to transfer most of the Alex Herriot geological thin-section catalogues into computer format, and building on this work, a scholarship student completed the digitisation. Following automated import into INCA, this project then labelled and numbered 5600 microscope slides, and is currently engaged in digital photomicroscopy of the rocks. As of 31.7.2009, over 250 images have been captured, and made available via our online catalogue (<http://tinyurl.com/klscuc>) and we hope to acquire several hundred more as part of this project.

Other placements

Hunterian Art Gallery

Vanessa Tothill, volunteer, catalogued the Hunterian's collection of Japanese prints.

Dr Sally-Anne Coupar

Karen Mailley, Department of History of Art, 10 week placement working with the Harry Kelly pottery collection.

Henna Karhapaa, Department of History of Art, 10 week placement working on the Hunterian's contribution to Japan UK 150 activities [Joint placement with Monica Callaghan, Head of Education].

Laura Tancredi and Shan MacDonald, Department of Archaeology, 10 week placement working with the archaeology, ethnography and historical collections, and with Monica Callaghan, Head of Education.

Eight undergraduates from the departments of Archaeology and Classics, 6 week placements working with the archaeology, ethnography and historical collections.

Dr John Faithfull

Scholarship student Ewan Webster working on curation of the Alex Herriot collection of geological thin sections, and Emma Fairley working on the digital backup of primary museum documentation. Level 4 Earth Sciences Student Project on a pelitic xenolith from the Loch Uisg gabbro.

Monica Callaghan, Head of Education

Michael Butler, Hunterian Scholarship student, "Access all Areas" project [joint placement with Dr Sally-Anne Coupar].

Jawdat Kaiby, Kurdish asylum seeker, Bridges Project [joint placement with Dr Sally-Anne Coupar].

Eleven students from the Department of History of Art, working on activities related to the Hannah Frank exhibition and Japan UK 150.

Three trainee teachers from Jordanhill College.

Eleven secondary school pupils from High Schools in Glasgow and Stirling.

Nine volunteers including one from Enable.

Conservation

Hunter Volumes

A Recognition grant was secured from Museums Galleries Scotland for the conservation, cataloguing, researching and digitization of William Hunter's volumes of prints. The one-year project will begin on 1 August 2009.

Zeigler Wax Models

Will Murray of The Scottish Conservation Studios completed the conservation of some Zeigler wax models of animal development. These delicate models by the premier wax modeller of the 1850's – 1930's show the stages of embryological development of a range of animals.

IPM Strategy

The Hunterian has revised its IPM (Integrated Pest Management) strategy and has purchased a -30 degree freezer as a means of treating outbreaks of insect pests.

Waterhouse Hawkins Prints

Conservation was completed on the six 1874 Waterhouse Hawkins prints of reconstructions of extinct animals, from Alfred Leeds' collection, in collaboration with Audrey Anne Wilson of the Conservation Consortium (Scotland) Ltd, using pioneering gel technique. This yielded truly outstanding results, with long-hidden colours coming to light for the first time in living memory.

Archaeology and Ethnography artefacts

C.75 Covenanter's banner, very rare banner from Cumnock, Ayrshire, Scotland
E558/2 gourd with fork, Hawaii, probably from the Cook voyages
A.1965.96 potsherds from Dun Mor Vaul broch, Tiree, Scotland
D.1925.42/1, D.1925.42/9, D.1925.42/10 Egyptian Tomb Paintings from the Rev. Colin Campbell Collection.

Other Conservation Work

General

Security copies of primary museum documentation (SMC grant).

Geology

Cleaning of the Alasdair Mackay mineral collection.
Began migration of sensitive material from Balmore to lower-humidity environment at Thurso Street.

The Mackintosh House

In order to comply with fire safety regulations, it was necessary to close The Mackintosh House to the public in July 2008 pending the installation of upgraded fire doors and escape routes. In September full closure was reduced to that of the upper floors. The closure inevitably had a negative impact on visitor satisfaction levels, visitor numbers and income. The opportunity however was taken to plan the refurbishment of the interiors and the exterior. It is expected that the House will reopen fully in the autumn of 2009.

Collections Storage

In the wake of the bicentenary redisplay, the opportunity arose for Dr Jeff Liston to rehome many palaeontological specimens that had been removed from display over the previous 9 years, and had not been properly re-homed. Similarly, resolution of the 5 year ongoing storage issues for the 2,000 George Rae trilobite specimens, and the integration of forty years of collected specimens into the Hunterian's collections with Dr JK Ingham have been particular highpoints in terms of large important collection tasks of which addressing was long overdue.

Opening up our Collections

Education and Outreach

Hunterian Art Gallery: Chasing the Butterfly

A lively interdisciplinary weekend of activities was organised as part of Show Scotland weekend in May and as part of 'Whistler: The Gentle Art of Making Etchings'. The programme included a Great Butterfly Hunt, Meet a Butterfly with specimens from the Zoology Museum, children's art classes, study sessions in the Print Room, and a special lecture by Professor Margaret MacDonald, curator of the exhibition.

Hunterian Art Gallery

A wide-ranging international series of lectures related to 'Boucher & Chardin' was organized in collaboration with the History of Art department.

Zoology

Maggie Reilly supported teaching throughout the Faculty of Biomedical and Life Sciences, particularly on the whole animal biology courses from levels one to four plus the FBLs summer school. She also supervised two Honours projects.

E. Geoffrey Hancock taught on two courses for Level 3 Zoology students, one on the terrestrial ecology field course, September 2008, the other in Insect Biology in May 2009. A session was delivered on Tropical Biology, a L4 option in Zoology, and two Forensic Science lectures as part of a L2 course and also at Strathclyde University. Two Zoology Honours student's project were supervised. Several evening talks were given to local interest groups and 'behind-the-scenes' tours to visitors on demand.

Other HEIs (Strathclyde University, Metropolitan College, Glasgow School of Art, and Clydebank College) used our collections in various ways. Various classes and groups visited the Zoology Museum in addition to the programme offered by the Education section. The Zoology Museum remains a popular venue for receptions with the Institute of Biomedical and Life Sciences, various wildlife societies and wider University functions. It was particularly pleasing to host a reception to celebrate the award of an OBE (for services to UK and international community relations) to Dr Azra Meadows, honorary lecturer in the Department of Ecology and Environmental Biology. A number of DEEB postgraduate students/staff members run wildlife interest groups for children and use the museum and/or its collections e.g. RSPB Wildlife Explorers Groups, a family event at Scotstoun primary school.

Geology

Dr John Faithfull taught on the Earth Science Level 2 Field trip to Arran. He also jointly supervised a part-time M.Sc. project on Loch Uisg Gabbro in Mull, with Dr BR Bell, Geographic and Earth Sciences, University of Glasgow. Dr Faithfull conducted a field trip to Rouken Glen Park for the Geological Society of Glasgow and provided lectures to the Scottish Wildlife Trust on Mineral Marvels of the Glasgow District. He was the Heddle Lecturer (invited annual event) at the Scottish Mineral and Lapidary Club (30 April 2009), delivering the talk '250 years of Mineral Collecting at the Hunterian Museum'.

Dr Neil Clark took a laboratory teaching session for 1st year students from the Department of Geographical and Earth Sciences. He also provided several public talks throughout the year to Probus groups in Auchterarder, Bishopbriggs and East Kilbride as well as to the Edinburgh Geological Society, the Bearsden Fossil Group, and East Plein Primary School. He also did a dinosaur day at Edinburgh Zoo as part of the year long Darwin celebrations and a field trip for the Arran Wildlife Festival to see the fossil footprints near Blackwaterfoot.

Dr Jeff Liston delivered two lectures on vertebrate palaeontology and a third on the role of museums in communicating science to the public, in his capacity as Honorary Lecturer for Faculty of BioMedical & Life Sciences. He also facilitated a visit by the RSPB Rangers group who visited to study fossils.

Archaeology, Ethnography and Historical Collections

Dr Sally-Anne Coupar delivered two Lectures for Material Culture and Artefact Studies M.Litt., Department of Archaeology, University of Glasgow. She also took five object based tutorial sessions about repatriation/human remains for 1st year Archaeology in Contemporary Society module, Department of

Archaeology, University of Glasgow. Dr Coupar took one seminar session for M.Litt./Pg.Dip. Historical Archaeology, Department of Archaeology, University of Glasgow and another seminar session for M.Litt./Pg.Dip. Mediterranean Archaeology, Department of Archaeology, University of Glasgow. She also contributed to the Learning Programme linked to the 'Boucher & Chardin: Masters of Modern Manners' display, the temporary display and talk programme for Black History Month (October 2008), and the development of the Hunterian's placement programme. All of these are partnership initiatives were in conjunction with Monica Callaghan, Head of Education.

Hunterian Education Projects

- Glasgow West War Story (Their Past Your Future, a UK-wide educational project funded by Museums Galleries Scotland). Ongoing initiative with completion due in November 2009.
- Darwin 2009, collaboration with Citizen's Theatre.
- Glasgow University Science Festival (GUSF) (June 2009).
- Antonine Wall pilot outreach project in Drumchapel (Oct 2008).
- Black History Month October 2008, which linked into citywide and national initiatives.
- Hannah Frank Project Exhibition project (23 Aug – 11 Oct 2008).

Hunterian Education Learning Programmes linked to Temporary Exhibitions

- Boucher & Chardin
- Mackintosh Reinterpreted
- Whistler: The Gentle Art of Making Etching including 'Chasing the Butterfly' programme for Show Scotland
- Edvard Munch: Prints

Other Outreach Activities

Harvest Mice

The Horniman Museum in London opened their new displays on natural history, Nature Base, in June. The Zoology Museum was delighted to advise on a new exhibit of live harvest mice, having had a successful display of these mice for several years now and to supply the Horniman with surplus youngsters for their display.

SVP Field Trip

Dr Jeff Liston was invited by Society of Vertebrate Paleontology to organise a Scottish field trip for their Bristol September 2009 meeting. This was the first field trip to be held outside the Americas in 70 years.

Glasgow University Science Festival (GUSF)

Hunterian Education was once again delighted to participate in this initiative. The aims and objectives of the 3rd festival were shaped by the Scottish Government's learning, science, social inclusion and enterprise agendas. They included encouraging dialogue between the researcher and the public, exploring ethical implications of scientific developments, cultural and philosophical issues of importance to society.

GUSF Science Festival had 24,429 attendances, 14,728 of which took place within the Hunterian. Informal and participatory learning experiences were available for the widest audience, promoting appreciation of the University, the Hunterian's extensive collections, and science and engineering for all levels of society. This year GUSF was also integrated into the Awards for All funded Japanese inspired project Friendship Beyond Boundaries.

GUSF delivered informal, fun, and participatory learning experiences for the widest audience, promoting an appreciation of the University, the Hunterian Museum's diverse collections and of science and engineering for all levels of society. The buzz of the festival successfully demonstrated to large numbers of visitors that the University of Glasgow is a welcoming and dynamic place and that we have an incredible learning resource for the people of the city.

Conference and Meetings

Machair Conservation Conference

E. Geoffrey Hancock assisted with the planning of a conference titled 'Machair Conservation, Successes and Challenges'. The conference took place in December 2008 and was organised by Glasgow Natural History Society, the Royal Society for the Protection of Birds and the University of Glasgow Division of Environmental and Evolutionary Biology. Geoff also chaired one of the sessions which had an emphasis on bees.

EAHMH Conference

In September 2008, the European Association for the History of Medicine and Health held its annual conference in Edinburgh, based at the Royal College of Surgeons. The Hunterian welcomed delegates for a one-day session on Friday 19 September and tours of the main Museum, Zoology Museum and Anatomy Museum were provided.

Glasgow Natural History Society

The Zoology Museum continues to be a venue for the annual exhibition meetings, tutorials and other events for the Glasgow Natural History Society.

The Annual International Conference of the Palaeontological Association

This took place in December 2008 at the University of Glasgow. The event was co-organised by Dr Neil Clark in conjunction with Dr Alan Owen and Prof Maggie Cusack of the Department of Geographical and Earth Sciences.

Acquisitions and Loans

See Appendices 1 and 2 for full listings.

Hunterian Art Gallery

Homecoming: A Gift from Canada

In January 2009, the Hunterian was presented with a fine 'conversation piece', painted by Scottish artist David Allan (1744–1796). The previously undocumented painting, titled 'The Spreull Family', is a valuable addition to the Hunterian collections and a wonderful example of Allan's late family 'conversation pieces'. It was commissioned in around 1793 by the Spreull family, one of the oldest west of Scotland families with strong connections to Glasgow and the University. The painting was taken to Canada by the family's descendants in the 1920s and has remained with there until now. It was given to the University in memory and honor of Marilyn Malmquist (Spreull)'s mother, Marion Helen (Spreull) Burns, and her grandfather, George John Spreull.

David Allan was a star pupil at the famous Foulis Academy in Glasgow in the second half of the 18th century. He went on to become a successful history, genre and portrait painter, and was the first to introduce genre painting and 'conversation pieces' or group portraits, usually of families in contemporary, informal settings, to Scotland.

Stanley William Hayter Prints

The Hunterian has acquired a group of 31 prints by Stanley William Hayter. They were purchased from the daughter of the artist Anthony Gross, to whom the prints were sent as New Year Greetings cards between 1931 and 1980. The group includes prints made in support of the Republican Government during the Spanish Civil War as well as a group of technical experiments in colour printmaking from the early 1960s. The acquisition was supported by the National Fund for Acquisitions and the Art Fund.

Hunterian acquires work by Lucy Skaer

An installation by Turner Prize-nominated, Glasgow-based artist Lucy Skaer was acquired by the Hunterian Art Gallery this year and went on display from 25 June 2009. Further information can be found in the 'Highlights of the Year' section of this report.

Hunterian Museum

Harry Kelly Pottery Collection

Henry E. (Harry) Kelly (1931 - 2008) was one of the leading authorities on Scottish ceramics. His donation of spongeware and other ceramics to the Hunterian Museum and Art Gallery has allowed us to develop Scotland's largest collection of this kind. Further information can be found in the 'Highlights of the Year' section of this report.

Sir John Graham Kerr's Field Camera

Alastair Graham Kerr, grandson of Professor Sir John Graham Kerr who founded the Zoology Department and fostered the interests of the Zoology Museum, kindly donated Sir John's field camera to us. We were very pleased to accept this piece of memorabilia as there are photographs in the University Archives from John Graham's Kerr's expeditions to South America, taken using this camera.

Numismatic items

Seventy-seven items were added to the numismatic collections, fifty-two by donation and twenty-five by purchase. These included coins from Brunei to the United States, commemorative and prize medals, Scottish trade and communion tokens, a group of military miniatures and a specimen of the new United Kingdom Armed Forces Veteran's Badge. Five early 20th century Saint Gaudens gold double eagles of the United States were allocated from the G.E.M. Lewis Bequest through the Art Fund and a platinum 3 roubles of Russia dated 1833 was purchased with funds from the Walter Allen Endowment and a grant from the National Fund for Acquisitions. A French medal produced for the 1901 Glasgow International Exhibition was purchased and an early specimen of the University's Silver Prize Medal dated 1794 was gifted. The Royal

Mint presented uncirculated and silver proof specimens of the United Kingdom 2009 Robert Burns £2 piece while a proof specimen in gold was purchased.

Leedsichthys

The only known specimen of Leedsichthys from Kimmeridgian age sediments was donated to the Museum.

Geology

The acquisition and documentation of the Alasdair Mackay mineral collection. This collection of 436 specimens has been almost completely documented, cleaned, numbered and labelled. His computer database relating to the collection was recovered from an obsolete computer, and after some editing and restructuring, automatically imported into INCA, where the records are now available via the online catalogue (<http://tinyurl.com/mcy7kb>)

Significant transfer of important research collections from Geography and Earth Sciences department This includes fragments of a "black smoker", rich in lead and zinc sulphide minerals, and hydrocarbons, from 1500m depth, in the Kebrit Deep, Red Sea, plus polished sections of the same material. These specimens were used in geological research at Glasgow looking at "black smokers" as analogues for some early Earth environments where the first cellular life may have arisen. Such well-characterised research materials are a vital part of the geological evidence-base, and their preservation ensures their availability to future scientists.

Zoology

Long-tail blue after emergence from a pea pod from Kenya alongside the empty chrysalis (Hunterian Museum, Reg. No. 141277). The caterpillar, still inside the pea pod, was brought in as an enquiry to the Zoology Museum and was subsequently donated.

Major Loans

HAG

This was a very active year for the Gallery with almost 100 loans sent to 10 exhibitions in the United Kingdom, the Continent and Japan. The Whistler Collection accounted for the majority of loans, supporting major exhibitions at the Fondation Beyeler, Basel, the State Museum, Uberlingen, The Lady Lever Gallery, Liverpool, and the National Gallery of Scotland, Edinburgh.

Zoology

The highest profile loan made was the South Falklands beetle collected by Charles Darwin during the voyage of the Beagle which was lent to the Palazzo delle Esposizioni, Rome, for their exhibition 'Darwin, 1809 - 2009'. Further information can be found in the 'Highlights of the Year' section of this report.

Archaeology, Ethnography and Historical Collections

Two ethnography objects were loaned to a very prestigious exhibition at the Fondation Beyeler in Basel, Switzerland. The exhibition, entitled **Visual Encounters – Africa, Oceania and Modern Art** ran from 25 January until 28 June 2009 and featured works of art from Africa and Oceania, displayed beside modernist European paintings. Further information can be found in the 'Highlights of the Year' section of this report.

Coin Cabinet

The Hunterian loaned a rare Roman coin to a stunning new exhibition at Rome's Colosseum. 'The Triumph: Winners and Losers' ran from 5 March until 14 September 2008. The Hunterian Museum is represented by a coin of Marcus Aurelius (A.D. 161-180) showing the emperor triumphant. This rare and important coin is from William Hunter's original collection.

The Visitor Experience

This year, commitment to improving our visitor experience continued.

Familiarisation Trips for Front of House Staff

This year, members of the Hunterian front of house team took part in two familiarisation trips organised by the Glasgow's Leading Attractions group. The two trips visited various visitor attractions in and around Glasgow, including House for An Art Lover, Hampden Stadium, The Sea Life Centre at Loch Lomond and the Titan Crane at Clydebank. The aim of the trips was to give staff first hand knowledge of the various attractions in and around Glasgow, so they can pass this information on to our visitors. Members of the front of house teams from all the GLA member attractions participated, which allowed staff to meet in an informal context. Feedback from Hunterian staff was extremely positive and it is hoped that the trips will run again next year.

Staff were also given the opportunity to experience the hop-on, hop-off bus tour to Glasgow's Mackintosh venues, introduced this year.

Glasgow Tourism Service Initiative

Susan Ferguson, Head of Marketing and Development, and Mhairi Douglas, Visitor Services Manager, were invited to join the steering group of the Glasgow Tourism Service Initiative which aims to raise service standards in the city.

The Mackintosh House Closure

The limited access and periods of closure of The Mackintosh House over the past year has been inconvenient to our visitors, but entirely necessary. New fire safety provisions, including an upgraded exit route, will be installed. We have taken advantage of the enforced closure to reschedule other work (specifically, treatment of external walls, new security measures, and internal refurbishment) in order to limit, so far as possible, future disruptive closures. Unfortunately, as The Mackintosh House is the Hunterian's single biggest attraction, the work has left many visitors disappointed, and impacted negatively on visitor numbers.

Groups and Visitors

A number of regular visitors to the Zoology Museum, including Richard Weddle (Glasgow Natural History Society) and Garth Foster (Balfour-Brown Club, aquatic beetles), have helped with processing considerable numbers of unidentified specimens.

The Hunterian technical team and Maggie Reilly, Curator of Zoology, carried out the refurbishment of the 'Healing Passion' display cases and labels on the Museum main gallery balcony.

Maggie Reilly has also provided guided tours to the collections for a number of visitors.

Performance

Core Activities - Financial Year 2007/8-2008/9 actuals

	2008/9	2007/8
<u>Budget Allocation</u>	£	£
Pay	1,846,000	1,737,293
Non-pay	<u>145,000</u>	<u>122,000</u>
Actual allocation	<u><u>1,991,000</u></u>	<u><u>1,859,293</u></u>
<u>Expenditure</u>		
Pay	1,804,498	1,735,954
Consumables	<u>212,647</u>	<u>172,206</u>
Total expenditure	<u><u>2,017,145</u></u>	<u><u>1,908,160</u></u>
<u>Funded by:</u>		
SHEFC ear-marked	711,000	694,138
Other general funds	<u>1,280,000</u>	<u>1,165,155</u>
	1,991,000	1,859,293
Other income	<u>26,145</u>	<u>48,867</u>
Total	<u><u>2,017,145</u></u>	<u><u>1,908,160</u></u>

Key Supporters

The Hunterian relies heavily on the support of individuals, trusts and private companies to care for our extensive collections and ensure they are widely accessible to our different audiences. We would also like to thank our volunteers who help with a number of activities in the Hunterian Museum and Art Gallery.

Among those supporting the Hunterian during the period of this annual review are:

The Leverhulme Trust	Historic Scotland (Professor David Breeze)
Museums Galleries Scotland	HM Government Acceptance in Lieu scheme
National Fund for Acquisitions	Jennie S Gordon Memorial Fund
National Art Collections Fund	Mackintosh Heritage Group
The Oxford Society of Glasgow	Museums Galleries Scotland
University Graduates	National Fund for Acquisitions
The Paul Mellon Centre	Scottish Arts Council
Royal Commission on the Ancient and Historical Monuments of Scotland (Dr. Rebecca Jones)	The Scottish Blood Transfusion Service
Arts and Business	Scottish Enterprise
The Art Fund	Smithsonian Institution
AXA Insurance	Strathclyde European Partnership
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