

THE HUNTERIAN



2014 Hunterian **Impact Report**



University
of Glasgow

Highlights of our year

170,523 visitors

to our Museum and Gallery spaces

20% increase in our visitors

from 2013 and 42% increase from 2012

126 of our objects on loan

to 16 museums and galleries across the world

1,165,000 global audience

for our objects on loan

6,593 followers

on social media

448,886 unique pageviews

to our website, a 14% increase on the previous year

1,479 public gallery tours

delivered by 51 University of Glasgow students

137 University of Glasgow students

engaged in our research and in delivering our Public Programme

438 items acquired

for our collections

£355,000 raised

to support research and exhibition projects



Connecting locally and globally

The Hunterian is an interdisciplinary research resource, a leading university museum and one of Scotland's most important cultural assets.

Our world class collections, special exhibitions, permanent galleries and extensive loans programme attract visitors and scholars from around the world, contributing to our international profile and extending the global reach and reputation of the University of Glasgow.

In 2014, the Hunterian welcomed 170,523 to its venues, a 20% increase on 2013, which itself had seen a 22% increase from 2012. A fuller programme of exhibitions and imaginatively interpreted changing displays in the Museum and Art Gallery has contributed to steadily rising numbers. The successful opening in 2013 of The Hunterian Art Gallery and Mackintosh House between Christmas and New Year was repeated, enabling 1128 people to visit over four days and take advantage of free entry to *Mackintosh Architecture*.



EXHIBITIONS

Scottish Gold, a major exhibition in The Hunterian, from March to June 2014, examined the sources, exploitation and use of gold in Scotland over some 4000 years. It featured multiple loans from around the British Isles, including the largest known hoard of torcs from the Iron Age, re-assembled for the first time in 150 years. Golden treasures associated with Robert the Bruce, Mary Queen of Scots, Charles I and Queen Victoria told the story of Scotland's economy, politics and society from medieval to modern times. Scotland's 19th century gold-rush and earlier mining ventures were explored, alongside the craft of goldsmithing in Scotland today. The exhibition was accompanied by the book *Scottish Gold: Fruit of the Nation* by Hunterian curator Dr Neil Clark.

Mackintosh Architecture, the first major exhibition on the architecture of Charles Rennie Mackintosh featured over 80 architectural drawings, many never exhibited before, and drawn from collections across the UK, together with specially-commissioned film and models, archival material and a supporting display of Mackintosh's travel sketches. Drawing on the first authoritative survey of Mackintosh's architecture, the exhibition adopted a wider perspective than usual, by presenting the practice of Honeyman, Keppie & Mackintosh, introducing the contractors and clients, and outlining the building process, from planning permissions to final inspections. *Mackintosh Architecture* moved to the Royal Institute of British Architects galleries in London in 2015.

A distinctive feature of The Hunterian as a university museum is that exhibitions are often driven by academic pursuit. Research partnership with colleagues around the University and beyond create new knowledge, which is then communicated through exhibitions and public engagement events.

Picturing Venus was a collaboration with the University's History of Art department on images of the Roman goddess Venus, known as Aphrodite in ancient Greece. The exhibition featured some of the most beautiful engravings from the Hunterian collection, including Dürer's *Adam and Eve* and Marcantonio's *Judgement of Paris*. A statue of Venus, on loan from The Glasgow School of Art, showed how plaster casts from the ancient world still promote the Renaissance notion, explored in this exhibition, that our ideal images of human beauty derive from classical sculpture. The publication *Picturing Venus in the Renaissance Print*, by Hunterian curator Peter Black and Genevieve Warwick, accompanied the exhibition.

Mackintosh Travel Sketches presented a selection of Charles Rennie Mackintosh's watercolours and sketches, showing the range of his travels and interests - in tower houses, churches, vernacular architecture - and how his draughtsmanship built on rigorous analysis of these subjects.

Lucy Skaer was an exhibition of works by the Turner Prize-nominee who creates visually compelling and elusive art using drawing, sculpture, film and installation. Skaer probes the connection between representation and reality and her works often relate abstraction to the material nature of objects. The exhibition was part of the GENERATION series tracing the development of contemporary art in Scotland over the last 25 years.

The Lost Tomb of Robert the Bruce celebrated the 700th anniversary of the Battle of Bannockburn and displayed the first complete 3D digital model of the tomb, lost in Dunfermline Abbey during the Reformation. In 1818 the grave and fragments of carved and gilded stone were discovered beneath the Abbey and given to The Hunterian and the National Museums of Scotland. This exhibition explored the process of archaeological reconstruction and re-united all the fragments of the lost tomb, for the first time since their discovery. This project was a collaboration between The Royal Commission for Ancient and Historic Monuments of Scotland (RCAHMS), Historic Scotland, The Hunterian (University of Glasgow), the National Museums of Scotland, Fife Cultural Trust, the Abbotsford Trust, the National Records of Scotland, the Digital Design Studio (Glasgow School of Art) and received research grant funding from the Society of Antiquaries of Scotland. The Hunterian Museum welcomed 48,753 visitors during the exhibition, a 20% increase on the previous year.



PUBLIC PROGRAMME



Hunterian activities offered to the public include talks, tours, visits, readings, concerts and field trips. The popular Insight programme of Tuesday lunchtime talks continued, with popular topics in 2014 including *Down the plughole: Bathing with the Romans in Scotland and Turkey Red: Glasgow's Colourful Textile History*.

Events related to major exhibitions included a visit to Cononish Gold Mine, a gold panning field trip, and a full-day symposium aimed at students and emerging silversmiths. A book-reading by Esther Freud introduced her latest novel, which features Charles Rennie Mackintosh. Contemporary architects presented Sunday events on themes drawn from *Mackintosh Architecture*. A detailed walking tour of Sauchiehall Street and its buildings, with a focus on Mackintosh designs, was developed. (www.sauchiehall.arts.gla.ac.uk)

Closer collaboration with the University's Centre for Open Studies delivered short courses in support of exhibitions, including *Drawing Inspiration from Charles Rennie Mackintosh* - a full day of art practice - and a half-day course on the geology, mining, working and uses of gold in Scotland, through the ages.

A host of other Hunterian public events included: *Mapping the Campus*, which explored the geology of the grounds; *Zoofest Science Sunday* in support of Glasgow Science Festival; Malaria Science Showcase events which engaged both researchers and the public; book-readings to launch the new anthology *Miscellaneous: Writing Inspired by The Hunterian*; and an evening of conversation about the archaeology of warfare in the time of Robert the Bruce.

The Hunterian supports a wide range of University initiatives that are open to the public. Scottish Opera presented a 20 minute taster of Mozart's Don Giovanni in the Museum and Art Gallery. In collaboration with the Cottier Chamber project and as part of the West End Festival, a series of 10 lunchtime concerts *Bite Sized Bach* were held in the Hunterian Art Gallery. Each attracted an audience of over 100. The Glasgow Science Festival attracted 6,743 visitors to the Museum for science engagement events and activities.



HUNTERIAN FRIENDS

Friends make an important contribution towards new galleries, acquisitions and exhibitions, as well as to our education and conservation efforts. The events programme for Friends expanded in 2014 and included for the first time a trip to another gallery and exhibition featuring an item on loan from The Hunterian.

At the National Gallery of Modern Art, Friends joined curator Alice Strang on an exclusive tour of *The Scottish Colourist Series: J D Fergusson*, an exhibition that featured one of The Hunterian's most famous paintings - Les Eus. At Windyhill, a private home designed by Charles Rennie Mackintosh, Friends were given a rare personal tour, led by owner David Cairns and accompanied by Professor Pamela Robertson.

Within The Hunterian, the Friends programme blended behind-the-scenes visits with curator-led private tours of our major exhibitions, including *Mackintosh Architecture*, *Scottish Gold* and *Picturing Venus*. Friends studied some of the highlights of our world class print collection. They handled rare objects from Captain Cook's voyages and heard their stories from curator Dr Sally-Anne Coupar. They saw the results of the restoration of the Lister and Kelvin portraits which they helped fund.

At the *Hunterian Science Showcase*, Friends celebrated 100 years of isotopes, discovered at the University of Glasgow by Frederick Soddy, and explored a 3D digital model which revealed the subsurface under Glasgow's streets.

NATIONAL AND INTERNATIONAL LOANS

Lending opens a museum up to visitors from around the world and creates fresh perspectives on objects and cultures. In 2014, the Hunterian collections supported exhibitions across the UK and in Japan, Hungary, France, Germany, Australia and the USA and created a global audience of 1,165,000.

Battersea Reach from Lindsey Houses was one of four works loaned to the Freer Gallery of Art, Washington DC, for its exhibition *An American in London: Whistler and the Thames*. Looking across the river, made mysterious by daytime fog, this oil painting illustrates Whistler's talent for finding beauty in everyday London.

A Rembrandt sketch for *The Entombment* showing Christ's body being lowered by silent figures lit by a single candle is one of the gems of the Hunterian Art Gallery. It was lent to the Museum of Fine Arts, Budapest for its 2014 exhibition, *Rembrandt and the Dutch Golden Age*, which attracted over 235,000 visitors.

An exhibition devoted to artist and author Mortimer Menpes - a devotee, like Whistler, of *l'art pour l'art* - included *Dolce Far Niente* and three other works from The Hunterian. Around 50,000 people visited the exhibition at the Art Gallery of South Australia, Adelaide.

Closer to home, The Hunterian loaned the Newcomen Engine that James Watt improved to kickstart the Industrial Revolution to Kelvingrove Art Gallery and Museum, for its exhibition *How Glasgow Flourished: 1714 to 1837*. Mackintosh watercolours were sent south to the Sainsbury Centre for Visual Arts in Norwich, for *Masterpieces: Art and East Anglia*, which attracted over 46,000 visitors.

Les Eus, one of the most important Scottish paintings of the early 20th century, was loaned to The Scottish National Gallery of Modern Art, Edinburgh for its exhibition *The Scottish Colourist Series: JD Fergusson*, which attracted 30,000 visitors.



JAMES MCNEILL WHISTLER RETROSPECTIVE



The first major retrospective of James McNeill Whistler's work in Japan for over 30 years was significantly enhanced by one of the largest loans ever of material from The Hunterian. Over 60 items, including oil paintings, etchings, lithographs, artist's materials, and Chinese porcelain and silver owned by Whistler went to the National Museum of Modern Art in Kyoto, from September to December, 2014, then on to the Yokohama Museum of Art, from December 2014 until March 2015.

After his death, much of Whistler's own art, as well as his artistic collections, were gifted or bequeathed by his family to the University of Glasgow. Today the Whistler Collection comprises 80 oil paintings, several hundred drawings, watercolours and pastels, and over 1,500 impressions of his etchings and lithographs - as well as over 4,000 letters and extensive holdings of his artist's materials. A realist in his early years, Whistler was strongly influenced, in his mature style, by the delicacy and subtle compositions he found in Japanese art. As a result, interest in Whistler is high in Japan.

The exhibition attracted huge interest with 58,000 visiting in Kyoto and a further 81,000 in Yokohama.

INTERNATIONAL PARTNERSHIPS

The Hunterian maintains a number of longstanding and productive international research relationships, for example in Whistler studies. We are currently developing a series of new international partnerships which aim to extend the research potential of our collections. These partnerships are particularly centred on The Hunterian's strategic objective of re-positioning and re-animating our uniquely encyclopaedic core Enlightenment collections. Gathered from around the world as the raw material for Enlightenment enquiry into the science of both Man and Nature, and representing a unique link in the development of modern

museums as factories of knowledge, the Hunterian's collections are attracting renewed levels of global scholarly attention.

The Hunterian has joined an Enlightenment research group centred on the Lichtenberg-Kolleg at the Georg-August Universität, Göttingen. A Hanoverian foundation, with a major (though now dispersed) Enlightenment collection at the core of its early teaching and research, Göttingen has strong associations with the Enlightenment in Britain. The other partners are the Universities of Edinburgh and Uppsala.

In preparation for The Hunterian's Tercentenary celebrations of the birth of William Hunter in 2018, a major research and exhibition partnership has been developed with Yale University through the Yale Center for British Art. In November 2014, funding from the Royal Society of Edinburgh enabled the partners to bring a group of over 20 international scholars to The Hunterian for an intensive three day Research Workshop, pursuing research themes both for the 2018 exhibition and to establish broader strategic fields of enquiry emerging from Hunter's collections.

Inspiring our Students

Student involvement with The Hunterian is widely recognised as highly effective and innovative. Public engagement opportunities have increased in recent years, with the appointment of a Student Engagement Officer and a shared lectureship with the College of Arts.

Hunterian collections are used for teaching a range of subjects, from Biology and Critical Studies to Technical Art History and Zoology. Hunterian staff provide direct teaching and supervision in Earth Science courses, support these with teaching material from the collections and take part in student field trips. The Master's programme in Museum Studies, embedded in The Hunterian, is

amongst the largest in the College of Arts. In the academic year 2013/14 The Hunterian provided placements for students on a variety of Masters courses, including History of Art, Scottish Language and Literature, Museum Studies and Material Culture. All placements were supervised by Hunterian staff.

Our students are actively engaged in delivering The Hunterian's public programme. Fifty one Museum University Student Educators (MUSEs), forty five undergraduate and six postgraduate, delivered tours to 4,422 visitors in 2014 and took part in behind-the-scenes research and object handling with Hunterian staff.



HUNTERIAN ASSOCIATES PROGRAMME

Cutting-edge research by postgraduate students can often connect, in interesting and unexpected ways, with the Hunterian collections. By devising creative methods of presenting their ideas to a wider audience, postgraduates gain new perspectives on their own research.

Projects take many forms, from gallery talks and tours, to podcasts on particular artefacts, web-based exhibitions, installation or interpretive performance. Anything that can engage a non-specialist audience is considered. Ten new associates designed and delivered projects in 2014.

Object Lessons was a podcast series about our changing relationships with museum objects: "The Hunterian houses countless artefacts that began life as teaching materials. They used to be handled, passed around and closely scrutinised – maybe even poked and prodded. But now they exist behind glass, which frames them in ways that often reflect only one aspect of their functions and former lives."

Silver Fork Novels compiled an etiquette compendium from dozens of examples of this popular 19th century genre, designed to deliver insights into high society and guidance on upper-class manners. Examples include "Who, Sir, in the name of decency, ever eats cheese?" and "A true aristocrat should never reveal where he purchased his clothing."

Other HAP projects in 2014 included: *Painting Flesh*, a technical examination of portrait skin tone and how "faces were crafted to stare out at us over hundreds of years"; *First Crusade Fictions*, which explored fact and fantasy in an epic 16th century poem and its illustrations; and *Small Change, Big Games* which surveyed images of games and festivals on Roman coins in the Hunterian collections.

All Hunterian Associate projects are highlighted in the Learning section of our website

"I thoroughly enjoyed the experience...I learned so much and gained really valuable skills for a career with an emphasis on public engagement."

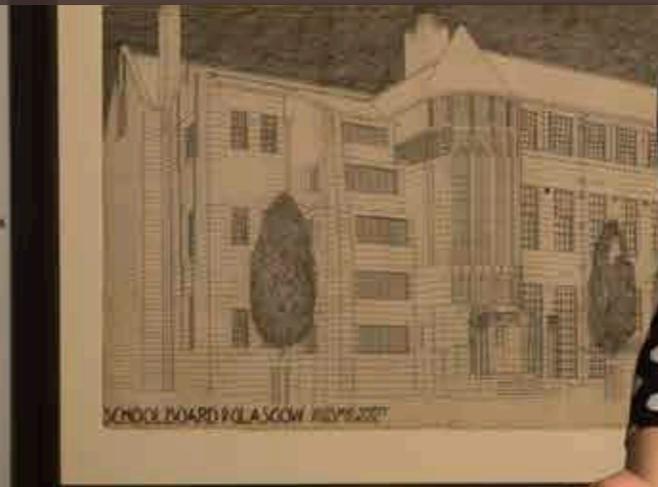
Kirsty Strang, PhD researcher, Scottish Literature and Hunterian Associate



Building and sharing our knowledge

The Hunterian collection is an encyclopaedic, cross-disciplinary research resource, ranging from the fine arts and humanities to the natural, physical and medical sciences.

Having grown to over 1.3 million objects, the collection offers rich opportunities to researchers at the University of Glasgow and beyond. Collections research is at the heart of The Hunterian's strategy, directly informing and shaping our public galleries, special exhibitions, publications and programming.



MACKINTOSH ARCHITECTURE

In 2009, The Hunterian won a research grant of £650,000 from the Arts and Humanities Research Council, to fund a detailed, systematic investigation of the architecture of Charles Rennie Mackintosh. The aims were to assess his development and achievements as an architect and to investigate the wider context of clients, colleagues, contractors and suppliers.

As a lasting legacy of this first authoritative survey, the website Mackintosh Architecture, Context, Making and Meaning was created. Besides a richly-illustrated catalogue of all known architectural projects by Mackintosh himself, this unique research resource lists entries for projects by Honeyman, Keppie & Mackintosh during the Mackintosh years (1889–1913). It provides images and data from office record books, biographies and analytical and contextual essays. There is a timeline, a glossary, a bibliography, an interactive map and a catalogue raisonné of over 1200 drawings.

The website has already had wide-ranging impact, having been used to support a number of conservation programmes and providing the backbone for an audit of the Mackintosh built heritage, funded by The Monument Trust and led by The Hunterian and the Charles Rennie Mackintosh Society, with input from Historic Scotland.

Mackintosh Architecture, a major exhibition at The Hunterian from 18 July 2014 to 4 January 2015, showcased the findings of the four-year research project. Architectural drawings formed the core of this exhibition, sponsored by Turcan Connell, while the wider context and the buildings themselves were presented through specially-commissioned scale models of unbuilt house designs and films. The Hunterian and the Mitchell Library were the major contributors to the exhibition with additional material borrowed from public and private collections across the UK, including The British Museum, Scottish National Portrait Gallery, Glasgow Life, Victoria and Albert Museum and a number of private collections.

A wide-ranging public events programme supported the exhibition, including lunchtime talks, a study day, book readings, *Architects in Conversation* sessions, film screenings, an international symposium and an online walking tour. The events programme contributed to Glasgow's Commonwealth Games 2014 cultural programme, Homecoming Scotland 2014 and to the Creative Mackintosh Festival, October 2014. *Mackintosh Architecture* attracted 11,000 visitors and widespread media interest.



‘...a remarkable exhibition ...it would be a pity to miss this extraordinary exhibition’

Architecture Today



HUNTERIAN SCIENCE SHOWCASE

Using objects from the collections, the Science Showcase introduces visitors to the latest discoveries and advances in scientific and medical research at the University of Glasgow. Each showcase provides a programme of events on a specific theme, including displays, gallery talks, demonstrations and interactive public engagement activities.

Topics in 2014 included *Born in Glasgow: 100 Years of Isotope Science* and *What's Under our Feet: Exploring Glasgow's Sub-surface*. The deadliest human parasite featured in *Malaria: Killer Disease*, which looked at the work and outreach activities - including books, comics and podcasts from Africa - of the Wellcome Trust Centre for Molecular Parasitology.

LEVERHULME AWARD FOR COLLECTIONS RESEARCH

Researchers from the University of Glasgow have been awarded over £1 million for collections research. *Collections: An Enlightenment Pedagogy for the 21st Century*, financed by a Leverhulme Trust Doctoral Scholarships grant, will fund 15 PhDs over three years, from diverse subject areas, for museum and archival collections research. The grant is one of only 14 awarded by the Leverhulme Trust in a nationwide competition.

HUNTERIAN FELLOWSHIP

The Hunterian launched the William Hunter Visiting Fellowship early in 2014, with the aim of encouraging research engagement with its collections, by national and international scholars. The Fellowship will help cement our research culture, by offering short-term, residential support to scholars in any discipline related to the collections. We expect to appoint our first Fellow in 2015.



Portrait of an Artist, believed to be a self-portrait by William Doughty, was purchased with support from the Art Fund and the National Fund for Acquisitions. The work shows a young artist, who was probably a student of the Royal Academy in the time of The Hunterian's founder, Dr William Hunter. Next to him is a miniature anatomical figure used by students to practice drawing the muscles of the body. The figure is a cast modelled on the life-size version Hunter created for his anatomical demonstrations. Such statuettes became an essential tool for students in the mid-1760s. The oil painting now hangs in the Enlightenment bay of the Hunterian Art Gallery

Supporters

The Hunterian relies on the support of many individuals, trusts and private companies to care for our world class collections and make them as widely accessible as possible.

In particular, we would like to thank Turcan Connell and Lyon and Turnbull, exclusive sponsors of *Mackintosh Architecture* and The Hunterian Friends respectively.

We would also like to thank the University of Glasgow, Scottish Funding Council, the Arts and Humanities Research Council, Museums Galleries Scotland, Art Fund, National Fund for Acquisitions, Historic Scotland, Royal Commission on the Ancient and Historic Monuments of Scotland, Glasgow City Marketing Bureau, Contemporary Art Society, Royal Society of Edinburgh, Creative Scotland, Alexander and Margaret Johnstone Endowment Fund, The Pilgrim Trust, Lunder Foundation, The Ferguson Bequest, The Monument Trust, Glengoyne Distillery, The Hunterian Friends, Deborah Bennett, David Cairns, The Davidson family and Duncan Shanks.

BUILDING OUR COLLECTIONS

A total of 438 objects were acquired by The Hunterian in 2014 covering the whole range of our collections.

Research material across the animal taxa were added to the Zoology collections. Particularly notable is the research collection of resin casts of marine megafauna created by Professor R. Jim Atkinson, formerly Director of the University Marine Biology Station Millport.

Following the extraordinary gift of his entire output of sketchbooks from the past 55 years, Scottish artist Duncan Shanks generously donated three paintings and related studies to The Hunterian in 2014. This acquisition adds significantly to The Hunterian's Scottish art holdings.

Amongst the most significant items to be added to our numismatics collection is a 7th century gold coin from the Merovingian dynasty - the first of its kind found in Scotland. This was allocated to The Hunterian by the Queen's and Lord Treasurer's Remembrancer. Excavated at Kelso in 2012, the gold tremissis would have started life in the Frankish kingdom and may have come to Scotland as a diplomatic gift from a visiting aristocrat.

The Hunterian was delighted to take over the management and care of *Country Surgeon: James Bouglas*, a collection and exhibition on the life and times of a Glasgow doctor, who practised as a surgeon and Medical Attendant to the Poor in 19th century Lanarkshire, until his death at the age of 84. The exhibition remains in the MicroMuseum in the Wolfson Medical School Building.



Looking ahead, 2015 and beyond

Since opening its doors to the public in 1807 as one of the first purpose built museums in the world and the oldest in Scotland, The Hunterian has been changing and evolving in relation to the needs and aims of its parent university.

Our focus in the past few years has been on providing greater access and use of our collections for research, teaching and training, and on further enriching the student experience on

campus. Glasgow's Kelvin Hall development, the next stage of our evolution, provides exciting opportunities for a major expansion in these activities and the prospect of new ventures and partnerships. The planned Hunterian facilities and co-location of university, civic and national cultural heritage partners at Kelvin Hall will not only forge new academic practice and opportunity around collections, but also create a new cultural destination for Scotland and the UK.



“The entire study collection will be co-located with the required academic infrastructure. This will be a truly world class centre for collections research, teaching and learning - encouraging experimentation and innovation.”

Professor David Gaimster, Director

Funding from the Heritage Lottery Fund and the partners has been secured to help create centralised access to The Hunterian's extensive but currently dispersed research collections serving a purpose-designed Collections Study Centre at Kelvin Hall, which will foster innovative object-based research, teaching and training for the HE and wider educational sectors. An expanded collections curriculum, combining collections research, teaching and curatorial training programmes, will be delivered in state-of-the-art teaching and conference suites. The Leverhulme doctoral student cohort for collections research will take up residence in the Study Centre, the University's Open Studies programme will be expanded and enhanced through direct access to The Hunterian's collections and a new Academy for cultural and heritage skills will offer next-generation and in-service training and continuous professional development to the museum and cultural heritage sectors, nationally and internationally. The Hunterian is partnering in the Kelvin Hall development with Glasgow Museums, which will house more than 400,000 civic history, archaeology, ethnographic and design objects at Kelvin Hall, including the Mackintosh tearooms; and with the Scottish Screen Archive of the National Library for Scotland, with its 100 years of Scottish history on film and video. Due to open at the start of the academic year 2016-17, the Kelvin Hall development will create a unique knowledge matrix in its partnership between University, city and national institutions, together with a new focus for knowledge exchange and object-led education in the arts, humanities, social sciences and sciences, which will be globally distinctive.

Phase 1 of the Kelvin Hall development is now in construction and we are currently engaged with our partners in developing proposals for the next stage of development on the site. Phase 2 of the Kelvin Hall

development offers the opportunity to re-unite and re-form the University of Glasgow's nationally Recognised museum collections under one roof, whilst achieving an expansion and enhanced interpretation of Hunterian collections on show. The realisation of a New Hunterian Museum in this phase of development will create a truly world class university museum experience. True to its Enlightenment foundation, The Hunterian was established 'for the improvement of knowledge'. The Kelvin Hall project offers the opportunity to re-fashion The Hunterian as the leading Enlightenment Museum for the 21st century.

As we look towards the future we are conscious of some important milestones on the horizon. In 2018 we celebrate the tercentenary of the birth of our founder Dr William Hunter (1718-83). To mark the event we are planning a major exhibition and public programme looking at Hunter the collector and his networks that created the single greatest private collection of fine art, antiquities, numismatics, and natural and medical sciences outside the crown and aristocracy, and which led directly to the foundation of The Hunterian itself. The exhibition is the result of research collaboration with the Yale Centre for British Art, Yale University, and a number of other institutions both in the UK and overseas. The research process has been supported by the Royal Society of Edinburgh. The exhibition will travel to Yale in 2019 and its core themes will inform the concepts and ambition of the New Hunterian at Kelvin Hall. In the same year we will also be celebrating the 150th anniversary of Charles Rennie Mackintosh's birth and we are in discussion with our city partners about maximising opportunities provided by this date. Such momentous anniversaries create opportunities to forge new partnerships and extend the reach of our collections.

The Hunterian

With over 1.3 million objects in its collections, The Hunterian at the University of Glasgow is one of the leading university museums and galleries in the UK, if not the world. The Hunterian belongs to an elite group of University museums that have collected across multiple disciplines in human natural history for research and teaching. It is one of Scotland's greatest cultural assets.

Built on Dr William Hunter's founding bequest, The Hunterian's treasures today include scientific apparatus used by James Watt and Lord Kelvin; monumental sculpture and antiquities from the Antonine Wall; major earth sciences holdings; Scotland's most important print and numismatic collections; rare 'first contact' artefacts from the Pacific Ocean; and extensive collections of European and Scottish art. The Hunterian is also home to the

world's largest permanent display of the work of James McNeill Whistler, the largest single holding of the work of Charles Rennie Mackintosh and The Mackintosh House, the reassembled interiors from his Glasgow home.

The Hunterian is a central resource for research, teaching and knowledge exchange in the arts, humanities and natural and medical sciences, attracting scholars and visitors from around the world. It is a cultural asset with national and international reach, supporting the university in delivering excellent research, in providing an excellent student experience and in reaching out to the global learning community through active engagement. Through active use of our collections we can provide an intellectual and stimulating learning environment.

The Hunterian

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