

Bryn Mawr College

## Scholarship, Research, and Creative Work at Bryn Mawr College

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Mirabile Dictu: Newsletter of the Bryn Mawr  
College Libraries

Bryn Mawr College Publications, Special  
Collections, Digitized Books

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2018

### Mirabile Dictu: Newsletter of the Bryn Mawr College Libraries 21 (2018)

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# *Mirabile Dictu*

*Newsletter of the Bryn Mawr College Libraries*



*Alex Katz, Jessica, 1994.  
Gift of Jacqueline Koldin Levine, Class of 1946,  
and Howard H. Levine. 2012.27.508*

**Fall, 2018**

**Issue 21**

# Calendar

## Camp Pause: A 4-channel video installation by Tania El Khoury & the Dictaphone Group

September 12–December 14, 2018

Class of 1912 Rare Book Room, Canaday Library

### Opening Events:

Conversation with Tania El Khoury and her assistant Abir Saksouk, co-moderated by Azade Seyhan, the Fairbank Professor in the Humanities, and Chair and Professor of the German and Comparative Literature Departments, and Laurel McLaughlin, PhD student in History of Art. September 12, 5pm, Class of 1912 Rare Book Room, Canaday Library

“Understanding the Question of Palestine as an Anti-Racist Struggle,” a lecture by Noura Erakat, Assistant Professor of Legal Studies, International Studies, and Social Justice/Human Rights at George Mason University. September 14, 6pm, Carpenter B21, introductory remarks by President Kim Cassidy

### Closing Event:

“On Art of the Middle East,” a lecture by Omar Kholeif, curator of the 14th Sharjah Biennial, the largest biennial exhibition in the Middle East and South Asia, and author of *Goodbye, World! Looking at Art in the Digital Age and The Artists Who Will Change the World*. November 27, 6pm, Great Hall

## Friends of the Library Board Members 2018–2019

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Jane Miller Unkefer '55  
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## Spring Exhibitions

### Early/Modern Temperaments

February 7–June 2, 2019

Class of 1912 Rare Book Room, Canaday Library

### Byzantine Textiles from the Collection of Thomas Jefferson University

April 8–June 2, 2019

Eva Jane Romaine Coombe '52 Special Collections Suite Gallery, Second Floor, Canaday Library

## Friday Finds

For the Fall Friday Finds schedule, see page 5.

For more information, reminders, and photos of events, follow us on social media:



<https://www.facebook.com/Bryn-Mawr-College-Special-Collections-20527439722>



@curatorbmc



Unknown Coptic Egyptian maker, Clavus Band, 500-600. Gift of V. Margaret N. Wilber (BMC 1965). 1980.2

## From the Director

It has been a joy this year to work with new Friends of the Library Board Chair, Dale Kinney, who has brought energy and commitment to the goal of engaging new members who can contribute to the existing strengths of the Board and to the vibrant programs of the Bryn Mawr College Libraries. You'll find in these pages of *Mirabile* an exciting array of upcoming exhibitions, student curation projects, collection development activities, and opportunities to engage with Bryn Mawr's outstanding Special Collections and exceptional community of cultural heritage stewards and enthusiasts.

This year's highlights include a thriving Museum Studies program with twelve courses offered across disciplines last year and twenty-two upcoming in 2018-19. In only its third year as a minor, the program graduated five student minors this Spring, all of whom are pursuing museum fellowships or graduate study in the History of Art. Students held internships this year at such sites as the African-American Museum in Philadelphia, the American Museum of Natural History, the Barnes Foundation, the Museum of Contemporary Art Beijing, the Philadelphia Museum of Art, and a nonprofit arts organization led by Wit Lopez '15 called Till Arts. The College's Mellon grant on "Promoting the Value of the Humanities" funded faculty members' development of new courses, including Sylvia Houghteling's "Textiles of Asia" and Kalala Ngalamulume's "Museums, Historic Sites, and Houses in Africa," and enabled us to bring an international visiting scholar, Professor Kwame Labi from the University of Ghana, to teach "Perspectives on African Art," as well as a visiting faculty member in History, Stephen Vider, to teach public history, archival research, and curation, both physical and digital.

As part of Park Science renovations, Collier Science Library is now graced with additional group study spaces, a new seminar room, and expanded study space on the reading room balcony. We'll open a new MakerSpace at Park this fall as a site for curricular and co-curricular "critical making" projects across disciplines. Together with the Digital Media & Collaboration Lab at Carpenter Library, the MakerSpace will support robust programs for students and faculty around new forms of scholarly production and analysis.

Phase Two of the Park renovations will include creation of an experimental classroom at Collier to support both library research instruction and broad pedagogical innovation across the sciences. A major focus

for this year will be articulating a compelling vision for Canaday Library renovation as this venerable building nears its fiftieth anniversary. We envision both a celebration of all Canaday has meant to generations of Bryn Mawr students and a design project to ensure that this scholarly heart of the of the College will continue to serve the intellectual and cultural pursuits of our community long into the future.

This summer, student interns worked with our research and instruction librarians to design an interactive scavenger hunt that provides an orientation to library facilities and resources for new students. The librarians are partnering with academic programs to integrate foundational and advanced research skills into the curriculum, ensuring that first-year students are oriented well to college-level research and that advanced students are better prepared for their capstone work.

In the TriCollege Libraries consortium, we are implementing a state-of-the-art library services platform this Fall and preparing for migration to Islandora, a repository for managing and preserving our burgeoning digital collections.

We hope you'll be able to visit our phenomenal Fall and Spring exhibitions and that you'll partake of opportunities to experience our programs on campus and online. We're thankful for all you do to make these opportunities possible for the College and our community of learners and scholars!

All my best,  
Gina



# Tania El Khoury

This Fall's exhibition in the Class of 1912 Rare Book Room features a 4-channel video installation by a Beirut-based artists' collective. *Camp Pause* by Tania El Khoury and the Dictaphone Group follows four Palestinian residents of the Rashidieh Refugee Camp in coastal Lebanon on their everyday journeys between their homes and the nearby sea. The video installation weaves together their narratives about the sea which connects them to Palestine; the history of the land; their arrival; their struggle to build; and their lives in a camp that is far from the city, bordered by agricultural fields, the sea, and a checkpoint. This piece joins three other works at Bryn Mawr to form *ear-whispered: Works by Tania El Khoury*, the artist's most extensive exhibition to date.

Tania El Khoury has developed an innovative



Tania El Khoury, photo by Ibrahim Fakhri

performance and installation-based art practice, which she identifies as “live art” to underscore the importance of active audience engagement, even collaboration, with the work. She is invested in the ethical implications of such encounters. El Khoury splits her time between London and Beirut, where she is affiliated with the artist collectives Forest Fringe and Dictaphone Group, respectively. Her PhD research, completed at Royal Holloway, University of London, focused on the political dimension of interactive live art in the wake of the Arab uprisings.

“While the whole world is busy discussing what they call the ‘refugee crisis,’ we hope to remember the importance of listening to those who are really in that crisis. We also hope to remember that leaving people in limbo with few resources and rights is not a solution but an absence of one.”

— Dictaphone Group

Four of El Khoury's interactive performance-based artworks will take place on campus from September 12–23, but *Camp Pause* remains on view through the Fall semester. An extensive roster of weekly Friday Finds programs, exploring themes of immigration, memory, feminism, and social justice in the Middle East, accompanies the exhibition. The simultaneity of these live art performances during El Khoury's extended residency demands many collaborators, including weekend assistance from undergraduate students. Working closely with El Khoury and her team, nine paid interns—Rachel Adler, Akili Davis, Tanjuma Haque, Maryam Jahanbin, Claire Knight, Dalia Mahgoub, Talia Shiroma, MacK Somers, and Maya Stucky—will assist with the implementation and maintenance of each of the four artworks on campus. They will reflect on their experiences in Special Collections blogposts, through social media, and in a public conversation as part of the Friday Finds programming series.

Major support for *ear-whispered: Works by Tania El Khoury* has been provided to Bryn Mawr College by the Pew Center for Arts & Heritage. This project is presented in association with FringeArts. Support for *Camp Pause* and its affiliated programming is provided by the Friends of the Bryn Mawr College Library, along with the programs in Middle East Studies, Museum Studies, the Center for Visual Culture, and the departments of English, History, History of Art, and Political Science.



Installation view of *Camp Pause*, photo by Tania El Khoury

## Friday Finds

Friday Finds are a series of informal lunchtime chats about historical and cultural objects held in Bryn Mawr's Special Collections, or about ongoing exhibitions. All events are Fridays at noon in the Rare Book Room on the first floor of Canaday Library, and last about an hour. Snacks provided. Bring your own lunch!

September 21 – Storytelling Workshop with Christiana Dobrzynski, College Archivist

September 28 – Reflections on *ear-whispered: Works by Tania El Khoury* with undergraduate interns

October 5 – Conversation with Tarfia Faizullah, poet (Tarfia Faizullah reads October 3 at 7:30pm in Goodhart Music Room, as part of the BMC Reading Series.)



*Spring 2018 Friday Finds with Professor William Williams of Haverford College*

Laurel McLaughlin, PhD student in History of Art and Ridgway Curatorial Fellow to Special Collections, has spent the summer developing a series of programs to accompany the Fall semester's exhibition of *Camp Pause*. To do so, she has collaborated with Carrie Robbins, Curator/Academic Liaison for Art & Artifacts; Lisa Kraus, Coordinator of the Bryn Mawr College Performing Arts Series; Alicia Walker, Associate Professor in History of Art; and artist Tania El Khoury, among many other partners. The resulting series features scholars and curators from the Tri-Co community and beyond whose research and practice intersect with key themes in Tania El Khoury's performance and video works: feminism, migration, and memory in the Middle East.



October 26 – “‘Toppling’ Saddam Hussein in London: Media, Meaning, and the Construction of an Iraqi Diasporic Community,” Zainab Saleh, Assistant Professor in Anthropology, Haverford College

November 2 – Performed Stories by Nimisha Ladva, Visiting Assistant Professor of Writing, Haverford College

November 9 – Student Symposium (11am–2pm) with Keynote Lecture “Metaphor and Politics under Authoritarianism” (12pm) by Sofia Fenner, Assistant Professor in Political Science and Middle Eastern Studies

November 16 – “The Remembered Dead: Burial Practices in the Ancient Near East,” Jennie Bradbury, Assistant Professor in Classical and Near Eastern Archaeology

November 30 – “Loss and Memories in Textiles,” Sylvia Houghteling, Assistant Professor in History of Art

December 7 – “Diaspora, Migration, and Identity: Medieval Perspectives on Modern Experiences,” Alicia Walker, Associate Professor in History of Art and Middle Eastern Studies

For more information, reminders, and photos of events: Bryn Mawr College Special Collections on Facebook and on Instagram – @curatorbmc

Through conversations, lectures, and workshops, on Fridays at noon throughout the Fall semester speakers will share their work from fields as varied as archaeology, anthropology, history of art, poetry, comparative literature, political science, and legal studies. McLaughlin also appreciates the intersections of this artist's work with her own scholarship on “migratory aesthetics” within contemporary performance art. She says, “This opportunity to work alongside professionals throughout the college to build conversations concerning urgent political and aesthetic issues has proven to be an invaluable experience in programming curation.”

# Early/Modern Temperaments

The Exhibition Seminar in History of Art continues to be a popular course, one that also fulfills a core requirement of the Museum Studies program. This year, there is a second option beyond the 360° model: HART 374/674, a cross-listed History of Art and Museum Studies course aimed at both undergraduate and graduate students. Co-taught by Christiane Hertel (Katherine E. McBride Professor in the History of Art) and Carrie Robbins (Curator of Art & Artifacts), this course leads students through the practical experience of organizing an exhibition: conceiving a curatorial approach, articulating themes, writing didactics, researching a checklist, designing gallery layout, producing print and web materials, developing programs, and marketing an exhibition.

This semester’s topic, “Early/Modern Temperaments,” explores the representation of the four principal human dispositions or personality types—melancholic, choleric, sanguine, phlegmatic—in the graphic arts of the early modern period. Students will learn to recognize the iconography associated with each type, even as this changes across time and in new contexts. They will also identify the modern legacy, overlap, and extension of these concepts in contemporary print representations.

The slow, calm phlegmatic temperament, variously stubborn and lazy, but also patient and perceptive, acquired the ambiguous attribute of a turtle in the 1645 edition of Cesare Ripa’s *Iconologia*. Earlier, in 1566, Maerten van Heemskerck locates the phlegmatic type instead among fishermen, extending this ambiguity across multiple representations. While one calm fisherman waits patiently on the bridge, his rod already cast, others work hard, pulling and tending to fishing



Herman Jansz Müller (after Maerten van Heemskerck), *Phlegmatici*, from the Set of the Four Temperaments, late 16th century. Engraving. Gift of Dale Kinney. 2009.19.4

nets and waterfowl traps. Juxtaposing this print and its temperament iconography with Robert von Neumann’s *The Four Net Menders* helps us recognize the strenuous



Robert von Neumann, *The Four Net Menders*, 1934. Woodcut. Gift of Mary Patterson McPherson. 2018.35.26

physical labor involved in the patient attention of fishing. Both artists seem to honor this disposition, perhaps even identifying their own artistic labors with it.

Students will organize an exhibition from materials in Special Collections. The exhibition opens in the Class of 1912 Rare Book Room on February 7 and runs through June 2, 2019.

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Kat Ford, PhD Student in History of Art and Friends of the Library Graduate Intern, has spent the summer preparing course materials to support this Fall’s exhibition seminar “Early/Modern Temperaments.” She began by exploring Bryn Mawr’s extensive rare books collection for references to the four temperaments across a variety of fields, including astrology, alchemy, religion, literature, herbalism, and psychology. She developed this research into a checklist of prints and illustrations for the class to consult alongside works on paper in the Art & Artifact collections. She has joined the course instructors during viewing sessions and for discussions of how to shape the seminar and its syllabus. Ford says, “Delving deep into archival research in my own field of early modern studies alongside other specialists has been an invaluable opportunity to simultaneously further my own curatorial, research, and pedagogical skill sets.”



## Textiles in Context

Special Collections and History of Art have collaborated on a new 360° Course Cluster. “Textiles in Context: Analysis, Interpretation, and Exhibition” combines courses in History of Art, Chemistry, and Museum Studies to analyze and interpret a collection of Byzantine textiles on loan from Thomas Jefferson University. The multidisciplinary approach will expose students to technical analysis, historical interpretation, and museum display.

In the Fall semester Marianne Weldon, Collections Manager, will teach “Analysis of Art: Early Byzantine Textiles.” In this chemistry course, students will perform technical analysis, including microscopy, thin-layer chromatography, high performance liquid chromatography and X-ray fluorescence spectroscopy and learn to identify fibers and production techniques, including weaving and dyeing processes. This technical evidence will be tied to function, social meaning, and public display.

Professor Alicia Walker will teach “Byzantine Textiles in Life, Death, and Afterlife.” The history of art class will address topics around the uses and meanings of textiles in early Byzantine culture, such as social status, individual or group identities, the iconography of textile decoration and its relation to cultural and religious values, and the role textiles played in local production and long distance trade in a pre-modern



*Unknown Coptic Egyptian maker, Clavius Band, unknown date. Gift of Hobson Pittman. HPH.1972.641*

“globalized” system. Students will also explore the fraught history of excavation, collection, sale, and display of these textiles in the modern and contemporary eras.

Field trips during the fall semester will include visits with curators and conservators at Thomas Jefferson University’s Design Center, The Metropolitan Museum of Art, and its Ratti Textile Center. Over Fall Break, students will travel with faculty to Washington D.C. to visit textile collections and storage facilities at Dumbarton Oaks, George Washington University’s Textile Museum and Conservation Laboratory, and the American Indian Textile Conservation Laboratory.

In the Spring students will step into the role of exhibition curators, in “Topics in Exhibition Strategies: Byzantine Textiles,” co-taught by Carrie Robbins and Alicia Walker. They will research past exhibitions of Byzantine textiles and develop original documentation of objects for Thomas Jefferson’s online, publicly accessible collection database. They will collectively determine a curatorial agenda, produce didactic materials, develop public programs, script tours for different audiences, and install an exhibition of approximately 20 early Byzantine textiles (mostly fragments). The student-organized exhibition will open in the Coombe Suite Gallery on the second floor of Canaday Library on April 8 and will remain on view through June 2, 2019.

## Park Science Renovation

Renovations to Park Science have added new display opportunities for collections materials. Carrie Robbins and Monique Scott (Director of Museum Studies) have already begun partnering with faculty to develop exhibition assignments that utilize the new display cases. Selby Cull-Hearth in Geology will adapt her Mineralogy/Crystal Chemistry course (GEOL 202) this Fall to generate a student-organized exhibition in the new cases. The course is cross-listed with Museum Studies and will include trips to the Smithsonian Museum of Natural History and classes with our exhibition professionals. Such collaborations

help Cull-Hearth demonstrate her longheld view that “Geology is a Liberal Art.”



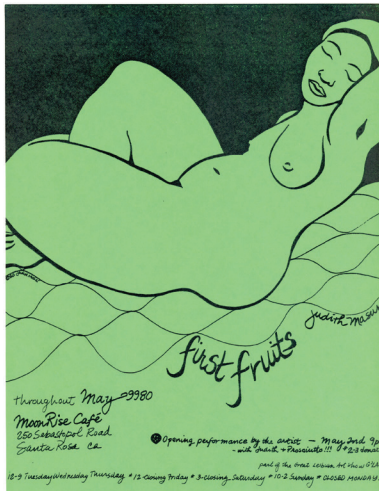
*New cases in Park Science, waiting to be filled!*



## A “Seriously Irreverent” Collection

**S**eriously Irreverent (February–September, 2018, Special Collections Coombe Suite) highlights the College’s recent acquisition of the art and archives of Bryn Mawr alumna, Judith Masur (1968), a Jewish lesbian artist, writer, performer, filmmaker, and activist. The collection of her art, personal and professional papers, photographs, and Bryn Mawr ephemera, testifies to her life of advocacy, her journey towards self-love, and her intersectional identity.

*Seriously Irreverent* includes a selection of the collection’s resources on lesbian feminism and its intersections with fat



Poster, by Judith Masur, for an exhibition of her work

politics, disability rights, and Judaism. My work for Special Collections focused on making the collection more accessible. I have been fortunate to be able to talk with Judith, and to understand who she is and how her collection was created.

I photographed, cataloged and rehoused Masur’s art, spanning fifty years. The figures in her works are all female, all fat, and intentionally strong, empowered, defiant, and free. Her t-shirts say “Fat Power,” “Lesbian Uprising,” and more. The archival material provided context for Masur’s activism and how it intertwined into her life. Her poetry for Fat Lip Readers Theatre and the Jewish Lesbian Writer’s Group expresses the negativity she encountered, and how she countered it with her own positivity.

Her art shows the intersectionality and body positivity she also represents with words and performance. Her educational and professional documents and illustrations background the themes that her personal art amplifies, specifically of lesbianism. She was a young adult in a time when it was difficult to reveal herself at school or at work. Unable to outwardly choose her truth as a Jewish lesbian during the earlier parts of her life, she used art to speak out.

Now part of the College’s permanent collections, Masur’s collection represents one person’s story, but one that is important to acknowledge and celebrate as the Bryn Mawr community moves forward into greater acceptance and support of, and for, each other.

**Tatiana Perez** (2020), Friends of the Library Intern for Art & Artifacts

## Museum Studies Interns—BMC to the Great Beyond

An Interview with Olivia Porte (BMC 2018) by Monique Scott, Director of Museum Studies

*What are you doing at the Whitney?*

I am interning for the 2019 Biennial team. We’ve been doing research to prepare for 100+ studio visits and catalog essays, and planning the layout of the show. The program also hosts a weekly symposium where we tour different shows and learn about different museum departments.

*What was the first museum you worked in during your time at Bryn Mawr? And what motivated that experience?*

It was at the Penn Institute of Contemporary Art (ICA) as a development and communications intern, turned curatorial intern, during my junior year. I had received the Mellon Mays Fellowship, which lit a fire under me to do anything and everything that would inform my research. After taking your “Introduction to Museum Studies” class I thought, “I need to see what’s going on in there,” and so I infiltrated the museum and have been bouncing around ever since.

*What other museums have you worked at during your years at Bryn Mawr?*

I have maintained a strong connection with the ICA and will continue to do research for their Assistant Curator, Meg Onli, through the coming year. I also worked at the Philadelphia Museum of Art and the African American History Trust, and I co-curated a show with the Philadelphia-based artist and BMC alum, Wit Lopez (2015).

*After working in such diverse positions, what have you learned? And what have you gathered about your own career goals?*

I have learned how cutthroat things can be as well as the rewards of teaching via art objects, and the importance of maintaining institutional memory. It is important to be critical and have room to act upon the change you imagine. I am applying to grad school and want to work in curatorial or education departments in museums. I have learned to keep reading! It never stops and is crucial. I see this field as an opportunity to expand my perception of the world and I grow by staying informed. I have learned to orient my career goals around this goal instead of a specific museum.



Olivia Porte with Wit Lopez

# College Women and More—Digitizing Collections

In the summer of 1891, Bryn Mawr sophomore Susan Walker wrote to her fellow students proposing the system of self-governance that became SGA, the first student-run organization in the country for making and enforcing rules for student behavior. Thirty-three students responded with thoughtful,



Susan Fitzgerald of Boston, Mass. speaking at a suffrage street meeting. Susan Walker Fitzgerald, from the C.C. Catt photograph albums

positive letters, and those letters are now available online through *Collegewomen.org*, a collaborative project of the libraries of the former Seven Sisters Colleges, and funded through two grants from the National Endowment for the Humanities. Bryn Mawr led the project, with Evan McGonagill (2010) as project manager and Eric Pumroy, Director of Special Collections, as project director. By the time the NEH grant project ended in April, more than 75,000 pages of student letters, diaries, and

scrapbooks had been digitized, cataloged, and loaded onto the site.

*College Women* is one of four multi-institution digital projects which are helping make our collections increasingly accessible to students, scholars, and alumnae worldwide. One project has direct Bryn Mawr connections:



M. Carey Thomas, Mary Garrett, and friends, as teenagers

*In Her Own Right*, led by Temple University, focuses on the women's rights movement of the 19th and early 20th centuries. Our contribution will be the voluminous correspondence between M. Carey Thomas and her partner, Mary Garrett, from 1883, when Thomas became Dean at Bryn Mawr, through the 1890s. The project received a grant this Spring from the Hidden Collections Initiative of the Council on Library and Information Resources (CLIR), supported by the Andrew W. Mellon Foundation.

We are also participating in two other CLIR grant projects: *Bibliotheca Philadelphiensis*, an initiative that will result in a digital library of all the medieval and Renaissance manuscripts in the Philadelphia region (<http://bibliophilly.pacscl.org/>) and *Manuscripts of the Muslim World*, a project led by the Free Library of Philadelphia to digitize manuscripts from Islamic countries held by the Free Library, UPenn, Columbia, Haverford, and Bryn Mawr.



A page from the 19th-century *Shanameh* in Bryn Mawr's collection

## Student Contributions

In Spring 2018 Nicole Joniec and Christiana Dobrzynski worked with Museum Studies Fieldwork Seminar Praxis students Anne Schreck (2018) and Emma Rutenberg (2019), who contributed to the *College Women* project. Both students worked on diaries by Dorothy Burr Thompson (1923), the first Bryn Mawr student to attain a degree in classical archaeology, who went on to become a prominent archaeologist. With each student focusing on one diary, they were able to read, digitize, and describe the entries, as well as reflect with each other on their findings. Their work can now be found on the *College Women* website as well as Triptych, the TriCollege's digital library.

## Making Information-Finding Easier

The TriCollege Libraries have been working to improve our tools for finding information and storing and preserving the digital resources we create and steward. We will implement two new systems this year. We expect that most of our students, faculty, and researchers will have no difficulty with the transition. It should just be easier to find a book or an article, to get to the right database to do research, or to access streaming video—or an alumna photo album.

We have been using an electronic library catalog, called Tripod, for nearly thirty years. It took its current form in the late 1990s when the Web became available, and we have upgraded every decade or so to the next-generation technology. Our readers today need to move between print books, electronic books and journals, and digital tools, and find their way among the vast numbers of scanned and born-digital resources the libraries provide. Our current system is no longer being upgraded and it is increasingly difficult to make it interact with newer databases and digital libraries. TriCo staff have made a careful exploration of replacements, and settled on the Alma library system, which will come online in late December 2018. We will continue to be busy throughout the Fall with user testing and training staff to use the new system for ordering and cataloging.

We are also implementing a new digital asset management system, which will help us store, preserve, and access digitized and born-digital content. This system represents a major step forward for us in taking care of collections like scanned copies of College yearbooks, C.C. Catt's photographs documenting the American women's suffrage movement, Mary Whitall Worthington's diaries, or historic film of the College. The management system will let us handle hundreds of diverse collections like this together so we can access all of them from one catalog, support them with the same programs, and do uniform back-ups and other preservation tasks to ensure access into the future.

For more on Alma see <https://www.exlibrisgroup.com/products/alma-library-services-platform/>  
For more on Islandora, see <https://islandora.ca/>

## Information Literacy and the Curriculum

It is a common misconception that today's students, having grown up with the Internet and smartphones, arrive for their first year of college already possessing the ability to locate and evaluate information effectively and efficiently. The truth is, students are often overwhelmed by the amount of information that is available to them, both online and in the physical library, and struggle with knowing how to begin the rigorous research process for an academic assignment.

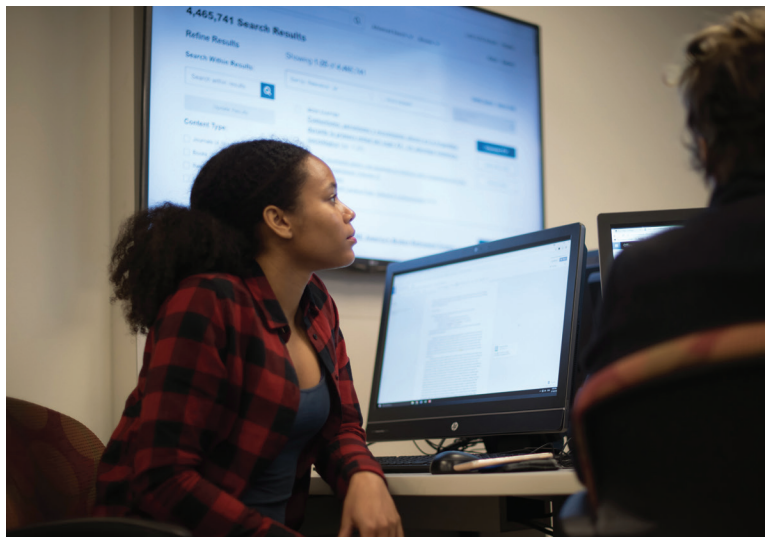
The Research & Instructional Services (RIS) librarians have for many years been committed to helping students become more sophisticated, critical users and creators of information by teaching course-integrated and standalone workshops and by meeting with students in individualized research appointments. This past academic year, RIS librarians taught a total of 117 workshops and held 224

appointments. These are significant numbers and are climbing each year. However, the fact remains that these efforts unfortunately do not reach most students at crucial developmental moments in their academic trajectory.

To address this disparity, RIS

librarians are launching an effort to strengthen pedagogical partnerships with faculty, working department by department to identify key disciplinary information literacy learning goals as well as high-impact courses in which to integrate targeted instruction. The result will be a more systematic and scaffolded approach to helping students develop their research skills, critical thinking, and authorship over the course of their major. The departments of English and Psychology have already signed on as early partners in this endeavor with several other departments expected to come on board this academic year.

**Alex Pfundt**, Research and Instruction Librarian/  
Coordinator of Information Literacy

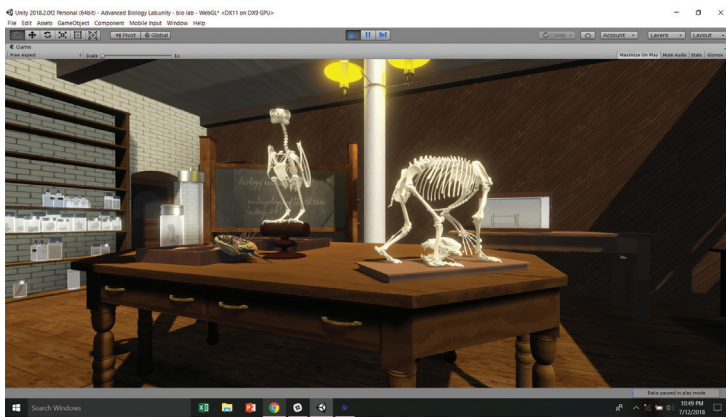


*Students in information literacy workshop—“4,465,741 Search Results”!*

## Digital Scholarship Program—Year Two

The Digital Scholarship (DS) Program, now in its second year, sponsors opportunities for faculty, staff, and students to collaborate and share their digital scholarship research.

Over the course of the past year, postdoctoral fellow Jessica Linker led DS Research Assistants Mimi Benkoussa, Courtney Dalton, Jocelyn Dunkley, and Linda Zhu in producing a model of Dalton Hall's historical chemistry lab. This will be added to the pilot site for the *History of Women in Science Project*, where a variety of 3D technologies recreate and contextualize historical spaces where women practiced science.



Digital model of the Dalton Hall biology laboratory

2018 DS Summer Fellows Elia Anagnostou, Tanjuma Haque, Arianna Li, and Linda Zhu are also contributing to this project. They spent most of their summer constructing a model of the Advanced Biology Laboratory, circa 1904, in Dalton Hall. To prepare them to complete the project, the team traveled in early June with DSSF Program Director Linker and Assistant Director Stella Fritzell to Occidental College for the Institute for Liberal Arts Digital Scholarship (ILiADS). Back in Philadelphia, they visited a variety of institutions, including the Library Company, where they created a mini project on colonial printing blocks.

Bryn Mawr was awarded a Pennsylvania Consortium for the Liberal Arts Opportunity Grant that brought together researchers from six institutions. The project culminated in a symposium, held July 13th, where forty-four undergraduates from eight colleges and universities across Pennsylvania shared their completed and ongoing digital scholarship projects through digital poster presentations. Our Educational Technology Interns Romy Dangol, Tiana Evelyn, Leslie Goloh, Julie Gonzales, and Megan Pemberton explained their work in “Building Digital Competencies at BMC,” while the Summer Fellows presented “Modeling the Past: An Object-Oriented Approach to the History of Women in Science.”

## Digital Video as Art Conservation

Collections Manager for Art & Artifacts Marianne Weldon recently presented at BMC's Blended Learning Conference about the semester-long video assignments she and co-instructor Carrie Robbins developed for their Fall 2017 360° course cluster, “Biennials and Conservation.” Students worked closely with video production professional Pat Ganley of PWPvideo to create two videos as documentation of course-related content. They combined his practical lessons in basic videography and Adobe Premiere Pro video editing software with the intellectual questions of the courses. Because contemporary art is sometimes intended to be ephemeral, as with Cai Guo-Qiang's performance, *Fireflies*, last Fall on the Benjamin Franklin Parkway, there are different strategies for preserving it. Students used video as one mechanism for permanently documenting this temporary artwork for future generations. Each pair of students answered the question of what should be preserved through their videos differently.

Students also produced a video documenting the content of the course itself. Each pair of students was responsible for representing a different week of the semester. They used video to make connections between the week's reading assignments and activities, whether these were field trips to meet curators and conservators at the Met, PAFA, Hirshhorn, or Association for Public Art. This assignment equipped students with a new set of skills and a documentary mode of knowledge-sharing. Marianne's presentation of several of the students' videos can be viewed online at: [https://repository.brynmawr.edu/blended\\_learning/2018/2018/7/](https://repository.brynmawr.edu/blended_learning/2018/2018/7/).

## Earth Week Symposium

Undergraduate and graduate students presented their research in an interdisciplinary symposium organized to support *Nature so-called...* the Spring exhibition in the Rare Book Room. Don Barber, Professor of Environmental Studies and Geology, gave the keynote lecture, “Connecting Coastal Climate Science with Local Vulnerability and Adaptation Needs.”



Professor Don Barber, at symposium

## Ellery Yale Wood Collection

This has been an important year for the Ellery Yale Wood Collection of Children's Books and Young Adult Literature. The English Department has hired a new faculty member to teach juvenile and young adult literature. Chloe Flower, who just finished her doctorate at NYU, will join the faculty this Fall. She is particularly interested in nineteenth-century British literature; in the role of objects like dollhouses, samplers, and toy soldiers in children's lives and children's literature; and in songs and music books for children. We look forward to working closely with her as she develops courses that draw on our collections.

We received a generous gift from Ellen A. Michelson P'09 to ensure that the collection is fully cataloged and ready to use by the end of 2020. Thanks to her donation, we have been able to hire a full-time cataloger, an assistant, and student helpers to ensure that the work is completed by the end of next year, making the collection



Lucy Sarah Atkins Wilson. *The India Cabinet Opened, or, Natural Curiosities: Rendered a Source of Amusement to Young Minds.* London: Harris and Son, 1823. Bequest of Ellery Yale Wood (BMC 1952)

easily accessible to students, faculty, and researchers. Our new staff will continue adding information about the books to the library catalog. With 3500 records created so far, we are already in much better shape than we were when we had 10,000 books arranged on shelves by author, with no way to find out what we had except to go look in the stacks. This cataloging will let us search and bring up lists of fairy tales, nursery rhymes, Arthurian romances, modern fantasy novels, etiquette books, tiny ephemeral chapbooks about naughty children—the whole range of works for kids and teens.

We are learning more about the collection every day. The nearly one thousand books printed before 1850 give a strong overview of the beginning of children's book publishing. And we are delighted to find books that match strengths in our existing collections, including women writers, history, science, education, household management, and child rearing—although now aimed at children rather than their parents!

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Editor and Layout: Marianne Hansen

## Works on Loan

Several works from the College's Art & Artifact Collections are on loan to major museum exhibitions this year. John Singer Sargent's *Miss M. Carey Thomas* will travel to the Nationalmuseum of Sweden for Scandinavia's first exhibition of the artist to mark the museum's grand re-opening this Fall. Romare Bearden's *Madonna and Child* will participate in a touring exhibition, *Romare Bearden: Abstraction*, organized by the Neuberger Museum of Art and the American Federation of Arts. Joris Hoefnagel's *An Allegory of the Spanish Tyranny* will be featured in an exhibition of Renaissance etching at the Metropolitan Museum of Art in the Fall of 2019. Two of Mary Cassatt's prints will return from the Philbrook Museum's *Innovative Impressions* exhibition in September.