Overview of current research, teaching and exhibitions at The Fitzwilliam Museum

This guide aims to give colleagues across the University of Cambridge information on current and upcoming research, teaching and exhibitions at The Fitzwilliam Museum.

Please contact our Research Facilitator Dr Jo Vine if you would like to know more or collaborate with us.

Overview of The Fitzwilliam Museum

The Fitzwilliam Museum is a non-schools institution of the University of Cambridge. The Fitzwilliam’s mission is to contribute to society through the pursuit of research, education and learning at the highest international levels of excellence, by preserving and extending the University’s world-class collections, and by offering exhibitions and public programmes to engage as wide an audience as possible. Research informs strategic decisions about acquisitions, loans, conservation and display in the permanent galleries, drives temporary exhibitions, conferences and publications, supports teaching and enriches public engagement.

The collections are preserved and researched in the Museum’s five curatorial departments: Antiquities; Applied Arts (AA); Coins & Medals; Manuscripts & Printed Books (MSSPB) and Paintings, Drawings & Prints (PDP). Curatorial and conservation expertise ranges across artistic media, including Egyptian papyri and sarcophagi, metalwork, ceramics, illuminated manuscripts, paintings, sculpture and art works on paper. In addition, the Fitzwilliam has a paintings conservation department, the Hamilton Kerr Institute (HKI). It pursues research into the conservation of easel paintings, their materials and techniques, and offers a Postgraduate Diploma and other training for paintings conservators. The HKI holds unique archives on artists’ materials and the history of conservation.

Existing projects and expertise

Research informs all aspects of work at the Fitzwilliam Museum, from exhibitions and conservation to university teaching and public engagement. Our research includes: study of the museum’s collections, and areas linked to the collections, including conservation, heritage science, learning and engagement. Research informs strategic acquisitions; feeds into our continuous programme of exhibitions and rotating displays; creates multi-volume academic catalogues that are standard reference works for international scholarship; establishes new ways of engaging audiences; and conserves and studies heritage for future generations. Our research projects cover the breadth of our wide-ranging collections, ranging from Egyptian coffins, Cypriot antiquities, medieval rood screens and polychrome sculpture, illuminated manuscripts and early printed books, Renaissance and modern bronzes, coins, drawings, paintings and prints. Our collections inspire us to pursue newly emerging opportunities at the interface with engineering, biology, social sciences, the physical and medical sciences.

Working with the Fitzwilliam Museum

Opportunities for collaboration with the Fitzwilliam – and other University of Cambridge Museums – go beyond partnering on exhibitions. We are very interested in collaborating on research projects. Through bringing your research to our audiences, the reach and impact of your project will be enhanced. We can also provide specialist expertise around audience engagement and measuring impact. Our audiences will benefit from new experiences and knowledge from your research and we will gain new ways of interpreting our collections, and engaging our audiences. Possible activities could include online exhibitions, podcasts and videos. Partnerships could be developed with the relevant Keeper, conservators, research scientists, museum educators or digital humanities specialist.
Smaller-scale involvement in the Museum is also possible: for instance, researchers can deliver a lunchtime talk on an aspect of our collections, offer a gallery tour or get involved in a CamLate (late night opening at the Fitzwilliam in which we offer public-facing engagements in galleries).

These ideas are not exhaustive so please get in touch with us – preferably at pre-award stage – and we will discuss how we might be able to work together. We will work with you to consider the relevant Museum resources required to support your project and review costings at the outset so our partnership achieves the project’s objectives.

If you would like to hold an exhibition in collaboration with us, please get in touch with our Exhibitions Manager. Please get in touch with us at an early stage as possible, as we start planning exhibitions several years in advance. We are also very happy to offer input on including a realistic budget for exhibitions in project proposals. In addition, we would be pleased to work with you regarding collaborative philanthropic opportunities to support these initiatives.

**Case study**

Dr Nick White (Faculty of Modern and Medieval Languages) won an AHRC Networking Grant investigating ‘The Art of Friendship in France, 1789-1914’. Through meeting with Jane Munro (Keeper of Paintings, Drawings and Prints at the Fitzwilliam) who was curating an exhibition on Degas, *Degas: A Passion for Perfection*, it became clear that there was an opportunity to join up the exhibition and AHRC project. Jane bought in Dr Kate Noble from our Education Department who suggested that Nick’s research could be part of a new resource for A Level Extended Project Qualification students. The Museum had already developed the necessary IT infrastructure and established the need for this resource so provided a clear route to impact for the AHRC-funded research, as well as providing benefit to the Museum.

**Current and recent research projects**

**A History of the Fitzwilliam Museum**

To mark the Fitzwilliam Museum’s bicentenary, the Museum commissioned research into its own history, hitherto no more than cursorily treated in the prefaces to general Museum books or catalogues. The research involved in-depth investigation and assimilation of the contents of the Museum’s own archive, besides documents preserved in the archives of the University and national and regional archives. The principal output of this project has been Lucilla Burn’s publication, *The Fitzwilliam Museum: a History*.

**Ancient Egyptian Coffins**

This project takes an integrated look at both the iconography and structure of Ancient Egyptian coffins, drawing together curatorial, conservation and scientific research, and experimental archaeology. This approach will result in a more complete history of each object.

**Cambridge Illuminations Research Project**

Researching the nearly 4000 illuminated manuscripts and incunabula preserved at the Fitzwilliam Museum and the Cambridge Colleges, this project is internationally recognised for unearthing new evidence about manuscript production, patronage and use.

**Codebreakers**

This interdisciplinary research and exhibition project brought together curators and researchers across the Fitzwilliam Museum, Museum of Classical Archaeology, Faculty of Classics and Faculty of...
Mathematics. There was an accompanying publication, *Codebreakers and Groundbreakers: From Breaking the Enigma Codes to the Decipherment of Linear B*.

**Conserv’d**
Supported by grants from the Charlotte Bonham-Carter Charitable Trust and the Marlay Group, the CONSERV’D project plans to transform documentation procedures and practices within the Conservation Department at the Fitzwilliam Museum. This will significantly improve the efficiency and sustainability of our work and, ultimately, the accessibility of the collections for scholars, students and the public.

**Degas: A Passion for Perfection**
Degas’s pursuit of the mastery of his creative means is evident in his relentless experimentation with technical procedures throughout his long career. Our recent exhibition drew on the extensive but still little-known collections of the Fitzwilliam Museum to examine Degas’s practice and processes in the wide range of media in which he worked. It also resulted in a scholarly multi-authored, interdisciplinary volume.

**Designers and Jewellery 1850-1940: Jewellery and Metalwork from the Fitzwilliam Museum**
This project will result in a beautifully-illustrated publication that will explore the Museum’s rarely-seen and exceptional collection of jewellery and metalwork, dating from 1850 to 1950. Focusing on individual designers, and often reproducing the original designs for the Museum’s objects, this book will act as a guide to the variety of styles that evolved during this dynamic period. Its publication is timed to coincide with an Octagon exhibition of the same title.

**Early Medieval Corpus Single Finds of Coins in the British Isles, 410-1180**
A project to gather together into a single database all of the single finds of coins minted 410-1180 found in the British Isles.

**Embedding and demonstrating the value of technology-enhanced cultural impact measurement for arts and culture organisations**
The University of Cambridge Museums are collaborating on an AHRC grant led by Warwick University and the National Gallery. Educators on the Children and Young People’s Programmes will test and implement robust methods for audience research and evaluation through the innovative use of automated systems under the guidance of a team of social scientists and technologists.

**Learning research**
The Museum’s Learning team undertake research to inform their work, create an evidence base around it, improve visitors’ experience and contribute to the development of practice in the museum sector, sharing its findings at sector conferences. They collaborate with researchers in museology, cultural policy and education.

**Material Cultures in Public Engagement**
A collaborative project involving the Fitzwilliam Museum and a network of European museums housing important Ancient World collections. The project – and subsequent publication of an edited volume – seeks to contribute to the advancement of public archaeology as a theoretical discipline as well as a practice within Museums. This is being achieved by shedding light to a vast range of current practices across important European Museums and institutions and by adding nuance to our understanding of the ever-evolving theoretical discourses and debates of public archaeology.

**Medieval European Coinage**

September 2018
Medieval European Coinage is a major international work of reference for medieval numismatists, archaeologists and historians. The series of some 20 volumes, published by Cambridge University Press, will cover the coinage of Europe c. 450 to c. 1500, region by region. The MEC Project is producing the first comprehensive survey of European medieval coinages since the Traité de numismatique du moyen âge of Engel and Serrure (3 vols, 1891-1905). Each volume of MEC provides an authoritative, up-to-date account of the coinage of an area, written by experts in the field.

Michelangelo Discovery: The Rothschild bronzes
Unsigned and undocumented, yet evidently by a great Renaissance master, the Rothschild bronzes were loaned to the Fitzwilliam Museum from mid-2014 until late 2015 and became the centre of an international, interdisciplinary research project led by Dr Victoria Avery (Keeper, Applied Arts) and Professor Paul Joannides (Emeritus Professor of Art History, University of Cambridge). Visual, anatomical and technical analysis combined with archeo-metallurgical reconstructions and circumstantial evidence have permitted the Principal Investigators to propose that they are early works by Michelangelo, datable to c. 1506-08. A multi-authored volume, Michelangelo Sculptor in Bronze will be published in summer 2018.

MINIARE: Manuscript Illumination: Non-Invasive Analysis, Research and Expertise
This project is transforming our understanding of medieval painting by using non-invasive analytical methods to identify the materials and techniques in illuminated manuscripts. By creating the first facility for the comprehensive non-invasive analysis of manuscripts in the UK, the project has brought bespoke analytical instruments and advanced expertise to Cambridge.

“Please Do Not Touch”: Risk Mitigation and the efficacy of touching deterrents
This research project is looking at the effectiveness of different touching deterrent methods used for the collections on open display at The Fitzwilliam Museum.

Polychromy Revealed
We are planning a large-scale research project which will enable us to investigate, interpret, conserve and display the Museum’s exceptional collection of medieval wood sculptures, largely polychrome, made across Western Europe c.1300-1550.

Re-approaching Ancient Cyprus
A re-contextualisation and redisplay of the Fitzwilliam Museum’s collections of Ancient Cypriot artefacts to reflect the close affinities of the island of Cyprus with its neighbours, particularly the Aegean, Near Eastern and North African cultures, across time. The project will also bring to light the fundamental role the island has played in trade across the Mediterranean region, as well as the way its insularity has shaped a unique cultural identity, allowing indigenous cultural forms to be preserved and transmitted whilst new ideas and external influences are simultaneously assimilated. Supported by the A. G. Leventis Foundation.

Secrets of a Silent Miniaturist: Technical Analysis of Isaac Oliver’s Miniatures
The portrait miniature is a rare art form that was brought to perfection in Elizabethan and Jacobean England by Nicholas Hilliard (1547-1619) and Isaac Oliver (c.1565-1617). The surviving miniatures, of which the Fitzwilliam holds a collection of national importance, together with a small number of contemporary treatises produced by practitioners of the art, allow a unique insight into a formative period in the development of the country’s visual and political culture.

Sylloge of Coins of the British Isles
The British Sylloge project was first promoted in the early 1950s by Christopher Blunt and other members of the British and Royal Numismatic Societies. An informal committee was formed under
the chairmanship of Sir Frank Stenton, who in 1956 secured its admission as a Committee of the British Academy. The first volume, on Anglo-Saxon coins in the Fitzwilliam Museum, Cambridge, was published by the British Academy in 1958; almost 70 further volumes have since been published, covering more than two hundred national, university and provincial museums, as well as select private collections, in Britain and Ireland and of museums in Scandinavia, Germany, Poland, Latvia, Estonia, Russia and the United States of America.

**The Glynn Collection of Parian Ware**
The Fitzwilliam Museum has recently been allocated the David Glynn collection of English parian ware statuary, totalling 360 pieces. Parian, a type of bisque porcelain imitating pure white marble from Paros in Greece, was invented around 1845, and had the advantage over marble in being cheaper and easier to mass reproduce. Planned outcomes include a conference and a publication examining the manufacturing processes and social context of 19th-century parian ware, as well as the creation of a teaching collection.

**University of Cambridge Museums Nursery in Residence**
In October 2017, 9 children under the age of four spent five mornings ‘in residence’ at the Fitzwilliam Museum and Cambridge University Botanic Garden exploring our spaces and collections.

**‘To be Treasured for a Thousand Years’: Chinese Bronzes at the Fitzwilliam Museum**
The Fitzwilliam Museum has a significant collection of Ancient Chinese bronzes, which are little known and currently understudied. This project aims to catalogue and research them, examining how the objects were cast and used, as well as their cultural influences.

**Research areas for future development**

The Fitzwilliam Museum is home to a diverse collection so we do not have experts working in all areas of our collections. We particularly welcome interest from researchers active in the following fields:

- Archive of 19th–20th century artists’ materials
- Arms & Armour (European and Asian, 15th–19th century)
- Botanical collections of paintings, drawings and miniatures
- Ceramics (especially Parian ware, British studio pottery)
- Chinese and Japanese Drawings
- Chinese Blanc-de-Chine
- Clocks and watches
- Contemporary art
- Corpus of British Panel Paintings (with History of Art)
- Enamels
- British and French literature (literary autographs, early editions, 18th–20th century)
- British and Oriental textiles (16th–19th century)
- Fans (including the recently acquired Lennox-Boyd collection)
- Furniture
- Glass (including the recently acquired Batchelor collection)
- HKI technical archives spanning 40 years of object-based research
- Icons
- Islamic art
- Methodological conservation research

September 2018
- Music (scores and instruments, 16th–20th century)
- Sculpture (especially 1450-1750)

Please contact our Research Facilitator or the relevant Department for further information on any of these areas.

Future exhibitions
Exhibitions are carefully planned to cover a variety of traditions, media and themes, and to engage local, regional and international audiences with the Museum’s collections and research in line with the Fitzwilliam’s strategic role as the biggest cultural provider in the East of England. The temporary exhibitions are also intended to strengthen the Museum’s and the University’s commitment to accessibility and social inclusion. They increase community involvement and give local audiences the opportunity to see internationally important artefacts. Exhibitions play an important role in strengthening the Museum’s financial resilience, by ensuring the Museum can meet its attendance and income generation targets. Currently, temporary exhibitions are free of charge, but the Museum envisages introducing admission charges for exhibitions in the near future.

If you are interested in collaborating on an exhibition at The Fitzwilliam Museum, please contact our Exhibitions Manager.

2018

Floral fantasies
The Museum’s exceptional collection of botanical watercolours and drawings include an array of posies, bouquets and elaborate floral arrangements. Magnificent roses, hyacinths, magnolias, peonies, fuchsias and irises jostle for attention in the works of Gerard van Spaendonck (1746-1822) and Pierre-Joseph Redouté (1759-1840). The floral motifs seen in the designs and illustrations of Walter Crane (1845-1915) and Clarence Bicknell (1842-1918) similarly draw their inspiration from garden flowers. Complemented by floral miniatures, jewellery, Sévres porcelain and children’s books from the wider collection, the watercolours in this exhibition reveal how artists’ everlasting passion for flowers has manifested itself into a variety of creative forms.

An amateur etcher of distinction: prints by Francis Seymour Haden from a private collection
2018 marks the bicentenary of the birth of Sir Francis Seymour Haden (1818-1910), successful surgeon, wealthy member of London society, distinguished print collector and highly successful amateur etcher. He is now less well-known than his brother-in-law James McNeill Whistler, but Haden played a major role in the etching revival and in scholarship on Rembrandt as a printmaker, mounting a ground-breaking display of 214 of Rembrandt’s etchings at the Burlington Fine Arts Club in London in 1877. This exhibition at the Fitzwilliam comprises a special group of Haden’s prints, revealing the full range of the artist’s preoccupations and the development of his style and including unrecorded proof impressions to demonstrate his manner of working.

Print Rebels – Royal Society of Painter-Printmakers
This exhibition celebrates the 200th anniversary of the birth of the founder and first President of the Royal Society of Painter-Printmakers, Francis Seymour Haden. The selection of prints, ranging from Haden to work of current RE members, will form a printmaking time-line across 138 years and reflect on the achievements of the society and the changes it has undergone. It will include work by Samuel Palmer, Whistler, the twelve RE Presidents (1880-2018) and a range of prints by a selection of current members.

September 2018
Whistler & Nature
The idea for *Whistler and Nature* comes from the Hunterian’s newly appointed Whistler expert, Dr Patricia de Monfort, whose innovative vision re-examines Whistler’s work. This new standpoint explores the context of Whistler’s influences through engineering and nature. Whistler came from a family of soldiers and engineers, as well as being a military mapmaker, which shaped his attitude towards nature. His images explore gradations between the natural and man-made worlds – rivers and wharves, gardens and courtyards – and between the ideal and the naturalistic. Expressed in works ranging from his celebrated London ‘Nocturnes’ to his coastal and pastoral scenes, his singular vision remained underpinned by his enduring understanding with the makers of railroads, bridges, and ships – the cornerstones of Victorian wealth and trade. The exhibition will also be shown at Compton Verney, Warwickshire and Laing Art Gallery, Newcastle.

Marcelle Hanselaar: voices of protest
Marcelle Hanselaar is a London-based Dutch artist who has made her name as one of the most exciting and accomplished printmakers working in Britain today. This exhibition focuses on her latest set of etchings *The Crying Game*, acquired by the Fitzwilliam in 2016. Hanselaar taught herself the technique of etching, considering its propensity for harsh bitten lines perfectly suited to her subject matter and particularly appropriate for this set of prints in its passionate response to present-day violence. Hanselaar admires other artists who have confronted war and conflict; the thirty prints constituting *The Crying Game* will be displayed with other works from the Fitzwilliam’s collection, including prints by Jacques Callot, Francisco Goya and Hughie O’Donoghue and the Chapman Brothers.

Batchelor
In 2015 the Museum received an exceptional collection of drawings, ceramics, glass and bronzes from Sir Ivor and Lady Batchelor. Professor of Psychiatry at Dundee University, Sir Ivor and his wife, Honor, spent decades collecting a wide array of fine and decorative arts, advocating that ‘One had to learn by looking, which is the best education’. The bequest includes many fine drawings by nineteenth and twentieth-century artists such as William Orpen, Dante Gabriel Rossetti, John Ruskin, Frank Brangwyn, David Muirhead Bone, Alphonse Legros, Walter Sickert, Gwen John and many more. Decorative arts include particularly fine examples of predominantly eighteenth-century salt-glazed stoneware, agateware and creamware, and a rare cache of seventeenth and eighteenth-century Spanish glass. The collection is also strong in its representation of nineteenth-century French animal bronzes. This Octagon exhibition will show highlights of the collection and will be accompanied by a richly illustrated catalogue.

Beggarstaffs
In the 1890s the painters William Nicholson and his brother-in-law James Pryde formed an artistic partnership. Though both have long been recognized as key figures in the development of Modern British art, their ground breaking graphic art and their work as painters have never been brought together. The exhibition will be a revelation, exploring for the first time the fascinating way in which their reciprocal influence and shared love of striking subject matter worked on their very different temperaments to inspire two remarkable careers.

Money, Image and Power in Tudor and Stuart England
This exhibition traces the major dynastic, political and cultural changes that occurred in England under the Tudors and Stuarts. The money and medals of this 250-year period provide a fascinating insight into broader developments in artistic expression, monarchy, nationhood, and trade, in a rapidly expanding world. In one sense, coins and medals acted as powerful agents in conveying the official image of the king or queen and commemorating the important events of the day. They also
reveal the changing role of money and economic experience through periods of conflict, exploration, civil war and the union of the kingdoms of England and Scotland.

**EAT FEAST FAST: The Art of Food, 1500-1800**
This interdisciplinary research-led exhibition, a collaboration with the Faculty of History and Wisbech and Fenland Museum, will run for six months (Oct 2019-March 2020) and aims to build on the success of *Treasured Possessions*, focusing almost exclusively on food-themed objects in Cambridge collections (Fitzwilliam, other UCMs, UL, Colleges and some local country houses). It examines how food is produced, supplied and acquired, prepared, preserved, presented and consumed or refused (where, when, by whom, why, how). It also considers anxieties around food, diet and health, as well as the religious, political, economic and scientific aspects of food in early modern Europe, which link strongly to contemporary societal concerns about public health, GM-food, recycling, poverty. Public-programming and dedicated web-pages will help to draw as broad an audience as possible. There will be scholarly outputs (conference, articles) and a more accessible book to accompany the show.

**The Gentle Art: Friends and Strangers in Whistler’s Prints**
This exhibition focuses on people in prints by the American artist James McNeill Whistler (1834-1903), ranging from the figures emerging from the shadows in his early ‘French set’ of the 1850s, through intimate domestic scenes of friends and fellow artists in London, to the late lithographs of nudes and portraits of his sister-in-law ‘Bunnie’, made in the 1890s. Whistler’s relationships with a number of friends quickly soured as they became the victims of his sharp wit. On such occasions his butterfly signature acquired a barbed tail to match the sting of his wit, as immortalised in his collection of letters and pamphlets, ‘The Gentle Art of Making Enemies’, which is displayed in the exhibition.

**Rembrandt’s landscape prints**
Rembrandt van Rijn (1606-1669) started to make drawings of the Dutch countryside around Amsterdam in the early 1630s, but it was not until the early 1640s that he made his first group of landscape prints. The prints document the views he took in during walks: panoramas with distant cities along the skyline, farmhouses and details of life along waterways. The prints are laid out in chronological order to show the development of Rembrandt’s technical skill, when he experimented with different papers and in the inking of his plates.

**2020**

**Touched**
Drawing on the University of Cambridge Museums’ extensive collections, this exhibition will ask visitors to take a close look at marks made in or on surfaces of a wide range of objects, all of which give insight into their manufacture, use, misuse and reuse.

Museums make long-term commitments to care for every object in their collection so that each piece can by enjoyed by future generations. A balance must be struck between providing public access and keeping objects safe from potential harm caused by factors including daylight, variations in temperature and humidity, pests and even human touch. Even if clean, the skin contains oils that can mark and even corrode certain surfaces; to understand an object we must usually rely on our eyes rather than our fingers. This exhibition investigates the past lives of objects, marked and altered intentionally or unintentionally before they became part of a museum’s collection.

**Painting from Nature**
The tradition of outdoor sketching in oil paint flourished throughout the late 18th and 19th centuries, particularly among a cosmopolitan group of painters working in Italy. French artists studying in Rome
were encouraged to paint small landscape studies as part of their training and the practice rapidly spread among painters throughout Europe. Occasionally these rapidly executed sketches of atmospheric conditions or elements of the natural world were incorporated into ambitious landscape compositions completed in the studio. More often, they were private records of effects of light and weather, never intended for public exhibition; today they allow us to see the wonders of nature through the painter’s eye. The exhibition is co-curated by the Fitzwilliam Museum, The National Gallery of Art, Washington DC and the Fondation Custodia, Paris and will tour to all three venues.

**The Oil Sketch from Rubens to Pissarro**
Designed to accompany *Painting from Nature*, this exhibition highlights the role of the painted oil sketch in the creation of everything from salt cellars and frontispieces to tapestries, ceramics and mural decoration. Developing ideas for a composition in paint rather than on paper allowed the artist to experiment with design, pose and colour in a way that more fully approximated the finished result. At the same time they are executed with a brio and energy that capture the immediacy of the painter’s imagination.

**Currencies of Conflict | Currencies of Dissent**
War, revolution and dissent have been defining themes in all periods of world history and have shaped national identities and impacted on material and visual culture in myriad ways. As a mass-produced medium money was (and is), a powerful vehicle for disseminating the message of the issuer to the consumer, particularly in response to stressful events. However, money was also subverted or mutilated as an act of defiance. Using the themes of wartime, emergency and revolution, and dissent, this exhibition will investigate how governments, opposition groups and individuals manipulated money in response to the challenging events of the past 500 years.

**A Show of Hands**
Hands are the part of the body through which we communicate and interact with the physical world. With them we touch, grasp, plead, caress, protect, and commit crime. The most expressive part of the body after the face, hands ‘speak’, read, and can be read. In cultures worldwide, hand gestures symbolise blessing, healing, consecration, praise, condemnation, friendship and adoration. Through an intriguing group of objects – from ancient Egyptian hieroglyphics and sculpted Buddhist mudras to anatomical drawings, manuscripts and death casts – this exhibition explores the significance of the human hand across several millennia. It also reveals artists’ persistent fascination for this ‘tool of tools’ as the primary instrument of creation.

**Late night into dawn: night scenes in Japanese prints**
Nightfall has offered a rich subject for Japanese print designers, whether shown as a backdrop, signified by small details such as fireflies, or even as a frame of mind. This exhibition from the Fitzwilliam’s collection of Japanese prints looks at the ways in which darkness in all its moods has been captured.

2021

**Being an Islander**
This exhibition aims to elucidate what defines island identity in the Mediterranean. It will explore how insularity affects and shapes cultural identity in the examples of Cyprus, Crete and Sardinia. In addition, it will provide a platform to debate cultural evolution in the islands as opposed to their surrounding mainland. This thematic will be explored in an interactive and public-engaging way, for example a way that extends to the discussion of Britain’s own (perceive or not) island identity. The
exhibition will be accompanied by an edited volume, which will include an illustrated catalogue of the exhibition, as well as selected essays by scholars in the field of Mediterranean archaeology.

Teaching expertise / current courses taught
Fitzwilliam Museum curators and other staff teach on a wide range of programmes at undergraduate and postgraduate level for Faculties and Departments across the University of Cambridge, as well as other HEIs. They also supervise MA and PhD theses for Cambridge Departments, and serve as examiners of MA and PhD theses at HEIs in the UK and overseas. University of Cambridge Departments Curators teach for include, Anglo-Saxon, Norse & Celtic, Archaeology, Classics, English, History, History of Art, MML, Theology and the Institute of Continuing Education.

Research facilities
The Fitzwilliam Museum houses six study rooms in which you can gain enhanced access to our world-leading collections for research purposes. Please email the relevant Department to arrange a visit to examine and handle particular works of art, at least 3 weeks in advance of the desired date, as the study rooms get booked up especially during Term when they are used for classes. The Applied Arts Seminar Room - fitzmuseum-applied-arts@lists.cam.ac.uk

The Founder’s Library (Manuscripts & Printed Books) - msspb@fitzmuseum.cam.ac.uk

The Michael Marks Seminar Room (Ancient World) - fitzmuseum-antiquities@lists.cam.ac.uk

The McClean Room (Coins & Medals) - fitzmuseum-coins@lists.cam.ac.uk

The Graham Robertson Study Room offers visitors access to prints, drawings, rare books and manuscript and printed music in the collections of the Fitzwilliam Museum – by appointment.

The Fitzwilliam Museum Reference Library holds a collection of materials relating to the arts, antiquities, and rare books and manuscripts, which supports the Museum in its mission to contribute to society through the pursuit of education, learning and research at the highest international levels of excellence.

Fitzwilliam Museum Departmental Contacts
Antiquities (Co-acting Keepers Anastasia Christophilopoulou, Jennifer Marchant, Helen Strudwick)
Applied Arts (Keeper Dr Victoria Avery)
Coins and Medals (Keeper Dr Adrian Popescu)
Conservation and Collections Care (Head of Conservation Julie Dawson)
Hamilton Kerr Institute (Director Rupert Featherstone)
Manuscripts and Printed Books (Keeper Dr Stella Panayotova)
Paintings, Drawings and Prints (Keeper Jane Munro)