University of San Francisco
Mary and Carter Thacher Gallery

Where creativity, scholarship, and community converge

2017 Instructor Resource
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Introduction to Thacher Gallery

Mission & Vision

A public art gallery in the University of San Francisco’s main library, the Mary and Carter Thacher Gallery is a forum where creativity, scholarship, and community converge.

Each year the gallery presents a series of diverse, high-caliber art exhibitions that probe aesthetics, stimulate dialogue, and reflect the urban Jesuit University’s commitment to social justice. With a focus on art from California, the Thacher Gallery shows emerging artists, Bay Area icons, and major collections.

Thacher Gallery’s programs include docent tours, artist talks, scholarly lectures, panel presentations, and hands-on demonstrations.

Thacher Gallery works to be a resource across disciplines, and our ultimate goal is to ensure that all USF students experience the gallery in an academic setting at least once during their time at the University.

Faculty and Student Engagement

Faculty, students, and classes currently engage with the gallery by:

- attending events;
- participating in docent-led tours;
- leading “Focus On” tours using a specific discipline or class theme as a lens through which to interpret an exhibition;
- creating “Pop-up” exhibitions (class projects) that tie in with current exhibitions;
- performing music, dance, creative writing readings, or theater in the gallery;
- collaborating on linked events or programs; and
- working with gallery staff to coordinate class visits with exhibiting artists.
Thacher gallery is a good place to experiment with new teaching methods inside and outside of the classroom, and to practice analytical methods or develop connections beyond a specific field of study. Art can often be used as a primary source for historical or cultural inquiry. Art connects with a variety of disciplines and teaching techniques such as visual literacy, critical observation, and as a source for discussion topics, free-writing exercises, and writing prompts. Many of these ideas are expanded upon in the Teaching Models and Sample Projects and Assignments sections of this document.

It is our hope that this resource will be useful across many fields of study. This is a working document; please help us to expand its reach and depth by sharing your gallery experience with us.

Planning a Trip to Thacher Gallery

When planning a class trip to the gallery, please keep the following in mind:

- Schedule your class visit with Glori Simmons (simmons@usfca.edu) to be sure that there are not multiple classes in the gallery at the same time.
- Consider scheduling a docent-led tour. We work with faculty members to tailor our tours according to your time restraints and the subject of the class.
- Remind students to bring their ID to gain access to the library.

Thacher Gallery Contact Information

https://www.usfca.edu/thacher-gallery

Glori Simmons, Director
415.422.5178
simmons@usfca.edu

Nell Herbert, Gallery Manager
415.422.4692
ncherbert@usfca.edu
The Depravities of War: Sandow Birk and the Art of Social Critique
Nov. 10, 2016-Feb. 19, 2017
Featuring Sandow Birk’s monumental print series of the Iraq War alongside historical source materials, this exhibition celebrates the longevity and persuasive power of socially-engaged art. Birk’s designs are exhibited with reproductions of Callot’s 17th-century Miseries of War prints. Curated by the M.A. in Museum Studies Curatorial Practicum class.

Carry On: the Art + Architecture Faculty Triennial
Mar. 6-Apr. 13, 2017
In Carry On, faculty from the Department of Art + Architecture present recent work and share the words of the teachers who helped to shape their art and teaching practices.

Superstruct: New Work by Eric Hongisto
Mar. 6-May 21, 2017 (Kalmanovitz Hall Sculpture Terrace)
Superstruct, a new body of work by Eric Hongisto, explores DIY sculptural forms inspired by the art of skateboarding. Incorporating mathematical patterns and curves and painted with repetitive stripes using minimal color theory, these sculptures are influenced by marks found in nature that may incite danger and risk, such as animal camouflage.

18th Thacher Art + Architecture Annual
May 5-June 25, 2017
From video games to sculptures, from architectural models to digital photographs, this annual juried exhibition showcases juniors and seniors in the Department of Art + Architecture.

Something from Nothing: Art and Handcrafted Objects from America’s Concentration Camps
Aug. 21-Nov. 5, 2017
Something from Nothing features over 100 objects created by incarcerated Japanese Americans during World War II. Included are handmade objects, historical artifacts, and photographs from the collection of the National Japanese American Historical Society (NJAHS) as well as two contemporary art installations by Barbara Horiuchi and Marlene Iyemura.
Ways to Use the Gallery

Entering an exhibition for the first time can be compared to opening a new book. It’s helpful to establish the authors (artists and curators), the genre (art form and medium), and the themes that may be apparent in the exhibition. Like essays, most art exhibitions utilize rhetorical tools to convey a narrative about an artist, a group of artworks, or specific themes. (See p. 13 for common art and museum terms.)

Thacher Gallery can be thought of as a “creative lab”—a space for observing, analyzing, developing practical skills, and meeting course learning objectives. While there are many ways to use and interact with the gallery, the following section includes six general teaching models (adapted from an instruction manual developed by the Allen Memorial Art Museum at Oberlin College).

These teaching models can serve as a framework for developing class visits, assignments, and activities at Thacher Gallery. Interactions with the gallery can be based on a single model, or incorporate elements from multiple teaching perspectives.

Teaching Model 1: Visual Literacy

Thacher Gallery is an excellent space for students to learn how to look at images actively and critically. Through the careful study of artworks, students learn how artists use the elements of composition and design to communicate a particular mood or message.

The critical observation skills that are necessary in the analysis of artwork are applicable to coursework in many fields of study. For example, through writing and public speaking assignments, students learn how to translate what they see into a persuasive argument, and how to use concrete visual details as supporting evidence.

Courses from the following disciplines work well with the Visual Literacy learning model:
Architecture, Art History, Biology, Chemistry, Comparative Literature and Culture, Cultural Anthropology, Dance, Design, English, Environmental Science, Film Studies, Fine Art, Mathematics, Media Studies, Rhetoric, Theater

Visual Literacy sample assignment by Eleni Stecopoulos, p. 10
Teaching Model 2: Cultural Content

Since artists often respond to the world around them, their work offers us a lens through which to view and understand the place and time in which they create.

The works included in Thacher exhibitions can serve as visual aids, facilitating a deeper understanding of the cultural context of historical periods, particular locales, or significant political, cultural, or social movements covered in course materials.

The gallery’s exhibitions often engage the fields of philosophy, history, communication, and social justice, referencing writings that range from studies in astronomy to slave narratives, John Muir’s journals to Octavio Paz’s poetry.

Courses from the following disciplines work well with the Cultural Content learning model:

Cultural Content sample assignment by Gerard Kuperus and Marjolein Oele, p. 11

Teaching Model 3: Conceptual Framework

Art can also serve as a visual framework for aiding in the understanding of what can sometimes be abstract or complex concepts studied in class, such as philosophical theories or general concepts such as race, culture, identity, environmentalism, spirituality, and intersectionality.

The focus on a specific artist’s point of view and visual interpretations of these subjects allow students to explore challenging topics in a new context. For example, the 2016 exhibition Once Upon a Time by Jamil Hellu presented self-portraits that grapple with the artist’s multi-faceted identity as a queer, Arab man.
This learning model is applicable across a wide range of disciplines, and is particularly effective for those students with a **visual learning style**.

**Courses from the following disciplines work well with the Conceptual Framework learning model:** Art History, Comparative Literature and Culture, Critical Diversity Studies, Environmental Studies, Gender and Sexuality Studies, Philosophy, Politics, Social Justice, Sociology, Theology

**Conceptual Framework sample assignment by Eleni Stecopoulos, p. 11**

**Teaching Model 4: Artwork as Primary Text**

In this teaching model, we consider **artwork as a primary text document**: a direct tool for analysis, research, and learning.

The use of artworks as primary text sources can be especially powerful when viewing art and objects created in the past and/or by cultures with traditions of passing on information and knowledge through art. An example of this was the Native American baskets featured in the 2015 exhibition *Interwoven: Native California Basketry Arts from the Missions Forward*, which provided proof and examples of specific traditions and daily practices.

**Courses from the following disciplines work well with the Artwork as Primary Text learning model:** Art History, Comparative Literature and Culture, Critical Diversity Studies, Cultural Anthropology, History, Journalism, Philosophy, Sociology, Theology and Religious Studies

**Artwork as Primary Text sample assignment, p. 12**
Teaching Model 5: Art as Creative Focal Point

Art has a way of forcing us to see and think about familiar subjects and concepts in a new light. At its best, art can invoke in us a sense of surprise and wonder; emotions which can spark our own creativity and desire for self-expression.

Art can be used as a source of inspiration for class assignments, taking the form of research papers, creative writing, musical compositions, presentations for language or rhetoric classes, and more. Assignments can be structured around one or more pieces of art, an entire exhibition, or a particular theme or idea.

In addition, the processes of how artworks are made—the materials used, planning and construction—are another way to approach exhibitions and to inspire and guide students in their own creative pursuits. Artists and conservators are excellent speakers on these topics.

Courses from the following disciplines work well with the Creative Focal Point learning model: Architecture, Art History, Comparative Literature and Culture, Dance, Design, Engineering, English, Film Studies, Fine Art, Math, Media Studies, Music, Rhetoric, Theater

Teaching Model 6: STEM / STEAM

Aside from the dynamic intersection of science-based art, some ideas for using art in STEM disciplines include discussing processes and how materials react to each other; examining art to explore questions around random occurrences and patterns; using artworks to visually illustrate mathematical concepts such as differences in scale or the curvature of shapes; and using three-dimensional art objects as models for calculating weight or volume.

Thacher Gallery is interested in finding ways to engage faculty and students in the STEM areas, and encourages instructors in these disciplines to think of the gallery as an alternative lab space. This area is new to us, and we are seeking faculty collaborators.

Sample Projects and Assignments

1. In-depth Visual Literacy assignment designed by Eleni Stecopoulos

**Theme:** Rhetorical Power of Art, Political Art  
**Class:** Rhetoric 131  
**Exhibition:** Taller Tupac Amaru: A Decade of Radical Printmaking, Spring 2013  
A political poster exhibition by three Bay Area Xicana printmakers.

**Readings assigned and discussed before the gallery visit:**
- Excerpts and visual texts by poet/artist/activist Raúl Zurita
- Excerpts from the documentary film Nostalgia for the Light by Patricio Guzmán
- Documentary film Ai Weiwei: Never Say Sorry by Alison Klayman (Human Rights Film Festival at USF)
- Excerpt from Plato's Republic on the danger of poets

Earlier in the semester the class discussed contemporary social movements including Idle No More, and claims about the relationship between social media and social change (for instance, Malcolm Gladwell's "Small Change: Why the Revolution Will Not Be Tweeted").

**After the gallery visit,** in a unit on maps and visions, the class read and discussed Dominguez, Carroll et al’s "Transborder Immigrant Tool" as both activism and art.

**Thacher Gallery Visit**

1. Introduction of the exhibition by Gallery staff.  
2. After the introduction to the exhibition, spend some time viewing the artworks and take notes on several pieces you find particularly interesting, complex, and effective.  
3. Choose 2 works and return to them. Respond to each of them by doing the focused freewrite assignment below. Allow enough time to do this.  
4. Reconvene to discuss findings.

**Writing assignment:**
For each work, give title and artist, and write as much as you can for 5 minutes, on the following:
Write about the visual as well as verbal rhetoric in the print. Describe as many concrete elements of the work as you can. Elements may include design, images, use of color, perspective, scale, portraiture (figures, faces), use of expression and gesture, photographs, the use (or absence) of text.

Address at least 2 of the following questions:
- How do the artist’s choices express a political argument?  
- What contemporary or historical issue(s) does the work reference?  
- How does the work engage culture, identity, and/or history?  
- In the works with text, what rhetorical figures are used, and to what effect?  
- In works without text, what means does the work use to convey its message?  
- Regarding this work, what do you now think about the rhetorical power of art?
2. Cultural Content sample assignment designed by Gerard Kuperus and Marjolein Oele

**Theme:** Philosophy and the environment  
**Class:** FYS: Philosophy of Art  
**Exhibition:** Strange Attractors: New Work by Mark Baugh-Sasaki, Jan. 18-Aug. 4, 2013

Mark Baugh-Sasaki, a San Francisco native, unites elements of industrial and natural landscapes in his sculptures in order to investigate the relationships, adaptations, transformation and conflicts that arise in this hybrid environment.

**Prompt:**
Mark Baugh-Sasaki explores the influence of man on nature through his industrial-like structures. In his artist statement he states:

> We as humans exist in a place where the natural landscape has been transformed through its relationship with the industrial and the industrial landscape is being transformed through its ties to the natural. This bond between the natural and industrial landscapes has created a new hybridized landscape. This link creates relationships, adaptations, transformations and conflicts for balance within this new hybrid environment. My sculptures use a combination of industrial and natural materials and processes to create fantastical objects that are inhabitants of or illustrate the evolving systems and interactions in this new landscape. I want to make the viewer more aware of their environment and their connection to it.

**Questions:**
1) What does Baugh-Sasaki mean by a “hybridized landscape?” How do you find this theme present in the sculpture work *Adaptations*?

2) How does Baugh-Sasaki’s work relate to Plato? Are their approaches and/or ideas similar or radically different? What is the source of inspiration in Baugh-Sasaki’s *Adaptations*?

3. In-depth Conceptual Framework assignment designed by Eleni Stecopoulos

**Theme:** Environment and Ecology  
**Class:** RHET 130 – Eleni Stecopoulos  

The writing of John Muir alongside the paintings of William Keith, and the photographs of Carleton Watkins and Eadweard Muybridge explore early California landscape art and the beginnings of the environmental movement.

**Readings Assigned and Discussed Before Visit:**
- Darwin, from “Natural Selection; or, The Survival of the Fittest”
- Rachel Carson, "The Obligation to Endure" from *Silent Spring*
- William Cronon, "The Trouble with Wilderness; or, Getting Back to the Wrong Nature"
- Unit on Visual Literacy from *Reading the World*
In the Gallery:
1. Introduction to the exhibition by Gallery staff.
2. After the introduction to the exhibition by the Gallery staff, spend about 15-20 minutes viewing the works and note 2-3 pieces you find particularly interesting.
3. Choose 1 work and return to it. Respond to it by doing the focused freewrite assignment below.
4. Reconcvene as a group for sharing excerpts and discussion.

Writing assignment:
For the work you choose, write down the title and artist, and do a focused freewrite on the work, writing as much as you can for 10 minutes.

First, describe as many concrete elements of the work as you can. Consider elements of the composition, including but not limited to: perspective, scale, use of color (or black and white for photography), point of view, use of figures or absence of figures, and the use of light.

Then, address the following: what vision of nature is presented by the work you chose? Consider the pathos of the work: what emotions or values does the work evoke? This work is an expression of an artist’s vision. What do you see when you look at this expression of landscape?

4. Artwork as Primary Text sample assignment

Theme: Creative writing
Exhibition: Something from Nothing: Art and Handcrafted Objects from America’s Concentration Camps, Aug. 21-Nov. 5, 2017
Something from Nothing features over 100 objects created by incarcerated Japanese Americans during World War II, as well as two contemporary art installations by Barbara Horiuchi and Marlene Iyemura.

Writing prompt: Lost Possessions (adapted from Brian Komei Dempster’s 2001 book From Our Side of the Fence: Growing Up in America’s Concentration Camps)

After viewing the many handcrafted objects created in the camps, respond to the following:

1. Make a list of possessions you and your family would lose if you were forced to leave your home and relocate to a concentration camp. Try to concentrate upon those things that are the most intimate and meaningful to you.

2. Choose an item from your list. What is the story behind this possession? Imagine how you would feel leaving it behind. How and why would you miss it?

3. How would your relationship to this object change over time? Would the loss of this object still affect you 10, 20, or 30 years in the future?
Glossary of Common Art, Exhibition, Gallery, and Museum Terms

General Art Terms

Abstract: A non-representational form of art.

Asymmetrical balance: The placement of non-identical forms to either side of a balancing point in such a way that the two sides seem to be of the same visual weight.

Background: The part of a composition that appears to be farthest from the viewer.

Collage: A form of art in which a variety of materials (e.g., photographs, fabric, objects) are glued or otherwise adhered to a flat background.

Composition: An arrangement of the visual elements in an artwork. This term is often used to refer to a work of art itself.

Content: The message the work communicates. The content can relate to the subject matter or be an idea or emotion. Theme is another word for content.

Design: The organization or composition of a work; the skilled arrangement of its parts.

Digital art: Artwork created using digital technologies.

Drawing: A picture, likeness, diagram, or representation, usually drawn on paper with a pencil, crayon, pen, chalk, pastels, etc.

Focal point: The element or object in a work of art on which the viewer’s attention is focused.

Folk art: Art that is rooted in traditions that come from community and culture, and which expresses cultural identity by conveying shared community values and aesthetics. Folk art can be made of any media, and is often created for utilitarian, ceremonial, or decorative purposes.

Foreground: The part of a composition that appears to be nearest to the viewer.

Found objects: A material that has not been designed for an artistic purpose.

Geometric: Design based on shapes such as rectangles, triangles, circles, or straight lines.

Horizon line: A level line where land or water ends and the sky begins. Vanishing points, where two parallel lines appear to converge, are typically located on this line. A horizon line is used to attain the perspective of depth.

Installation: A genre of art that incorporates any media, including the physical features of a site, to create a conceptual experience in a particular environment.

Landscape: A painting, drawing, or photograph that depicts outdoor scenery.

Linear perspective: A system for creating the illusion of depth on a two-dimensional surface. The system is based on a scientifically or mathematically derived series of actual or implied lines that intersect at a vanishing point on the horizon. Linear perspective determines the relative size of objects from the foreground of an image to the background.

Medium: The material(s) or technique(s) that an artist works in.
Mixed media: A form of art where an artist combines different materials such as ink, pastel, painting, collage, etc. in a single work.

Mosaic: An art medium in which small pieces of colored glass, stone, or ceramic tile are embedded in a background material such as plaster or mortar.

Mural: A large wall painting, often executed in fresco.

Negative space: Negative space refers to the “empty” or unoccupied area surrounding a shape or form, and also helps to define the boundaries of the shape or form.

Organic: A mark with length and direction that forms an irregular line or shape that might be found in nature. It is usually contrasted to inorganic and geometric shapes.

Original: This term can imply exclusivity or the idea that the work is “one of a kind” rather than a copy by any method including offset-lithography, digital printing, or by forgery. Not all paintings can be considered original since the term also refers to the image being newly created, so a painted copy of another work is not considered an original.

Painting: An illustration or artwork done with the use of paint(s).

Pattern: Repetition of elements or motifs.

Perspective: The art of picturing objects on a flat surface so as to give the appearance of distance or depth.

Photography: The art and technology of producing images on photosensitive surfaces, and its digital counterpart.

Portrait: A painting, photograph, or other artistic representation of a person.

Positive space: Shapes or forms in two-dimensional and three-dimensional art.

Printmaking: The process by which a work of art can be recreated in great quantity from a single image usually prepared for a plate. Common types of prints include etchings, lithographs, and woodcuts.

Reproduction: A copy of an artwork that is not the original.

Sculpture: Any three-dimensional form created as an artistic expression. Sculpture is primarily concerned with space: occupying it, relating to it, and influencing the perception of it.

Self-portrait: A portrait an artist makes of their self as its subject, typically drawn or painted from a reflection in a mirror or photograph.

Sketch: A rough drawing used to capture the basic elements and structure of a situation. Often used as the basis for a more detailed work.

Sound art: A diverse group of art practices that considers wide notions of sound, listening and hearing as its predominant focus.

Still life: A painting or other two-dimensional work of art representing inanimate objects such as fruit and flowers.

Style: The identifying characteristics of the artwork of an individual, a group of artists, a period of time, or an entire culture/society.
Symbol: A visual image that represents something other than itself.

Technique: Methods or approaches when working with materials in creating works of art.

Three-dimensional: Occupying or giving the illusion of three dimensions (height, width, depth).

Two-dimensional: Having 2 dimensions (height and width); referring to something that is flat.

Vanishing point: In perspective, the point on the horizon in the distance where two lines seem to converge and visibility ends.

Concepts in Art

Elements of Art: The elements of art are the building blocks of an artistic creation, a “visual language” used by the artist: line, shape, form, color, texture, space, and value.

Color: Color describes that which is perceived when light hits and reflects off an object. The three properties of color are Hue (the name of a color), Intensity (the strength of a color), and Value (the lightness or darkness of a color). The primary colors are red, yellow and blue; every color except white can be created from various blending of these three colors.

Form: A form is set apart by definite contour and takes up space; used to refer to a shape that is depicted in three rather than two dimensions.

Line: The path of a point that moves through space. Line can be described in terms of width, direction, movement, length, curvature, and even color.

Space: A two-dimensional form that encloses space within a defined contour (ie. circle, square, rectangle, triangle).

Texture: The tactile surface characteristics of an artwork that are either felt or perceived visually.

Value: The relative lightness or darkness of tones or colors. For example, white and yellow have a light value; black and purple have a dark value.

Principles of design: The basic aesthetic considerations that guide the organization of a work of art: rhythm, movement, balance, contrast, proportion, economy, emphasis, space, harmony, unity, and variety.

Balance: A feeling of equality in weight, attention, or attraction of the various elements within a composition as a means of accomplishing unity. This can be achieved through symmetry, asymmetry, or radial (circular) design.

Contrast: The difference between elements or the opposition of various elements (lines, colors, shapes, values, forms, textures).

Economy: A principle of design referring to keeping only the essential elements required to achieve the desired effect or reveal the essence of a form.

Emphasis: The accent, stress, or importance of a part of an artwork. Opposing sizes, shapes, and lines, contrasting colors, closer detail, and intense, bright color are all used to emphasize, or draw attention to, certain areas or objects in a work of art.
Harmony: The unity of all the visual elements of a composition achieved by the repetition of the same characteristics or those that are similar in nature.

Movement: The path that our eyes follow when we look at a work of art.

Proportion: The relationship between objects with respect to size, number, etc.

Rhythm: The visual flow through a work of art, or a feeling of movement achieved by the repetition or regulated visual units such as lines, shapes, colors, or patterns in a work of art.

Unity: The way all the aspects work together: the organization of parts so that all elements and principles of design contribute to a coherent whole.

Variety: The use of different contrasting elements to add interest.

Museum & Gallery Terms

Accessibility: Making a site’s exhibits and programs available to all visitors.

Accessioning: The formal act of accepting an object into the category of materials that a museum holds in the public trust.

Archive: A place where documents, letters, diaries, photos, recordings, and other information are stored and can be used by researchers with special permission.

Collections: Objects, living or nonliving, which museums hold in trust for the public. Items usually are considered part of a museum’s collection once they are accessioned.

Community: Any group of people sharing a common identity based on family, occupation, region, religion, culture, gender, age, interest, etc. Each museum or gallery self-identifies the community or communities it serves. This may be a geographically defined community (such as the USF campus), a community of interest (i.e. the scientific community), a group viewed as forming a distinct segment of society, or a combination of these types.

Conservation: Maximizing the endurance or minimizing the deterioration of an artwork or object through time, with as little change to the object as possible.

Conservator: Someone who utilizes scholarship in material science and history to repair or restore objects in a collection, usually focusing on specific types of objects such as paintings, textiles, furniture, or even taxidermied animals.

Culture: A people’s ways of being, knowing, and doing.

Curator: A person who studies the history, context, and unique qualities of a museum’s subject specialty in order to improve and increase the museum’s collection, to select items for and develop exhibitions, and to publish research.

Docent: A person who conducts guided tours and discusses and comments on exhibits.

Deaccessioning: The formal process of removing an accessioned object or group of objects from a museum’s collection.

Exhibit: An object or display that is part of an exhibition.
**Exhibition:** An organized presentation and display of a collection of objects to the public.

**Heritage:** Something of value or importance passed down by or acquired from a predecessor; recognized cultural identity and roots.

**Labels:** Identifying text for an artwork or object. Label information may include the name of the artist, a work’s title and dimensions, its media, date of creation, owner, accession number, and in some cases a block of didactic (interpretive) text. Labels containing only basic identifying information are often referred to as “tombstone labels,” while labels containing interpretive information are referred to as “expanded labels.”

**Loans:** Temporary physical transfer of artworks or objects to an outside location for references, consultation, reproduction, or exhibition.

**Museum educator:** A person who designs and/or facilitates interaction with exhibition content.

**Objects:** A prehistoric or historic artifact, work of art, book, document, photograph, or natural history specimen included in a museum exhibition or collection.

**Preparator (or Fabricator):** A person who is responsible for building mounts and displays, installing and de-installing exhibitions (e.g. painting walls, hanging artworks), as well as moving objects within storage or preparing them for shipment or installation.

**Registration:** The process of identifying and maintaining records (condition reports, etc.) for objects/artworks within an institution’s collection.

**Restoration:** Returning an artifact, specimen, or artwork as far as possible (or as far as desired) to an earlier condition or appearance, often (but not always) to its original state, through repair, renovation, reconditioning, or other intervention.

**Traditions:** Knowledge, beliefs, customs, and practices that have been handed down from person to person by word of mouth or by example.

*The definitions included in this list have been adapted from the following sources:
- The American Association of Museums
- The Art Gallery of Alberta
- The International Council of Museums
- The Minnesota Association of Museums
- The Smithsonian Institute*