

# MUSEUM OF CULTURE & COMMUNICATION

A Student Journey for  
2 Universities, 6 Weeks  
in Museums around the World

# What We Leave Behind: Legacies of Our Past

## Foreword

We are very happy to present with this museum brochure, titled "Museum of Culture and Communication," the output of the spring 2024 sessions within the Virtual Exchange project developed in cooperation with Christine Angel, Ph.D. from St. John's University (SJU) in New York, USA and Alexandra Schreiber, MA from the University of Goettingen (GOE) in Goettingen, Germany.

In this fourth iteration of this project, graduate students from SJU's Division of Library and Information Science (DLIS) program and graduate and undergraduate students from five different faculties at Goettingen University worked together within their interdisciplinary and intercultural teams during a seven week period - from March through April 2024 - in order to acquire and hone their transversal tools and skill-sets.

Through the personal selection and guided comparison of museum artifacts from online museum collections worldwide and by working together in diverse *Quest Teams*, students learned about their own and each other's culture within the chosen learning context of museums. Each chapter has been carefully curated by each student-led team to shed light onto new and hidden aspects of culture and connectedness and to open the floor for new thoughts and interactions with the reader.

Through the construction of this museum brochure, students demonstrate their ability to collaborate virtually and effectively across geographical distances and time zones, utilizing their verbal and written communication skills, knowledge, and an open-mindedness to successfully build intercultural competencies and reflect upon their own cultural patterns and behavior.

Sincere and huge thank you's to all students in this course for sharing their views and perspectives and for their commitment for intercultural learning on this journey, as to Tonia Wiatrowski (Illustrasia Design, Braunschweig) for her subject matter input and continuous support in connecting the topic of this Virtual Exchange project to relevant real-life contexts for students.

Goettingen/New York, April 2024

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## Students participating

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Jennifer Fannin ..... Thandizo Kawerama  
..... Brian Sperber ..... Hyun Kyu Lee .....  
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# Pieces of the Past

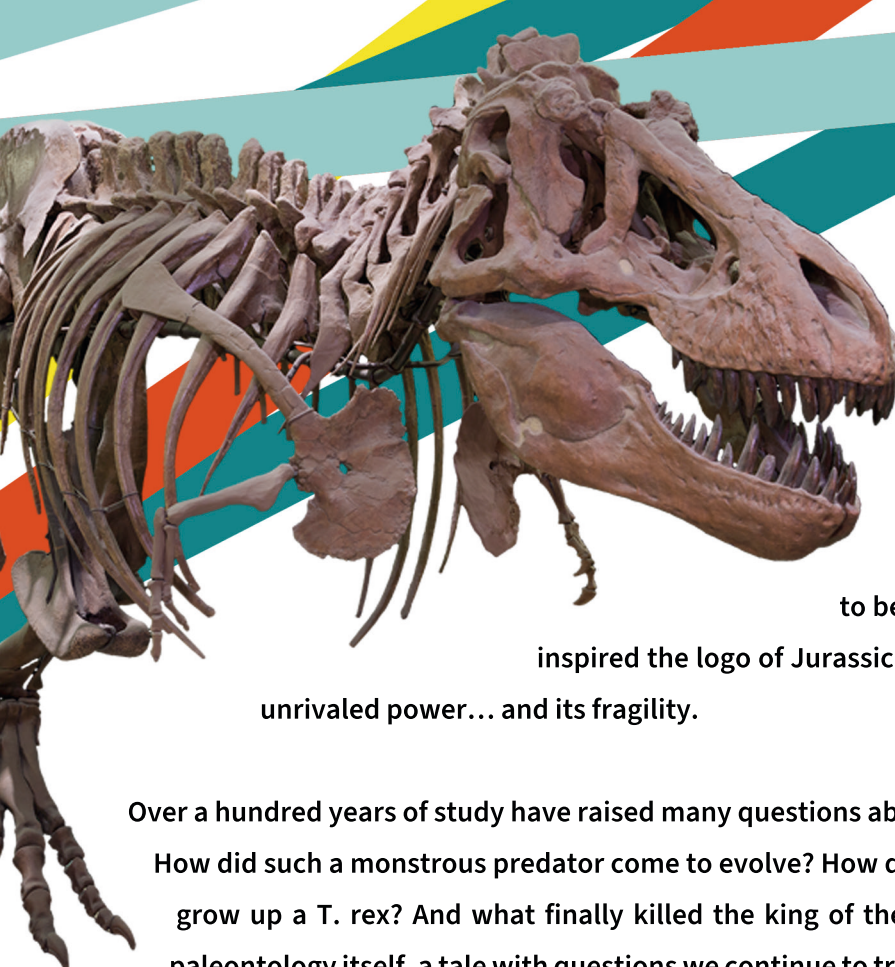
# *Pieces of the Past*

After several observations and discussions, our objects connected through the common theme of symbolism expressed through our objects. Whether it be a symbolic representation of the ideal world of the gods with the Gilt-bronze Incense Burner of Baekje; the symbolic depiction of the enormous power of one of the largest theropod dinosaurs that ever existed, the Tyrannosaurus Rex; the symbolic portrayal of a peaceful environment meant to emphasize faith in Friedrich's painting; or the symbolic distinction heralded by the sewing of patchworks as a social practice of 1970s jeans.

In addition, our objects relay autobiographical narratives from various points of view, from the handmade aspect of its maker to excavated artifacts from its discoverer and personal connections with its viewer, they are a memory bank of imprints that reveal layers of storytelling.



Team 4 : Brian Sperber, Hyun Kyu Lee, Annika Lindemann, Nicole Rivas



## **Meet the King of the Dinosaurs: Tyrannosaurus**

- Brian Sperber

This mighty predator needs little introduction and has been known by many titles; our Tyrannosaurus skeleton, however, is in a class of its own. This enormous dinosaur was one of the first T. rexes to ever be discovered, and the first to be mounted for public display. It is this skeleton that inspired the logo of Jurassic Park, and to this day remains a symbol of nature's unrivaled power... and its fragility.

Over a hundred years of study have raised many questions about Tyrannosaurus rex and answered just as many. How did such a monstrous predator come to evolve? How did it live its life from day to day? What was it like to grow up a T. rex? And what finally killed the king of the dinosaurs? The story of Tyrannosaurus is one of paleontology itself, a tale with questions we continue to try and answer; a tale that's told only at the museum!

## **Timeless Whispers: The Gilt-Bronze Incense Burner's Secrets**

- Hyun Kyu Lee

The Gilt-bronze Incense Burner of Baekje, originating from Korea's ancient Baekje kingdom, is a timeless masterpiece crafted in the 6th to 7th century. It showcases the kingdom's advanced casting skills and is adorned with intricate symbols of spiritual reverence. Acting as a conduit between the earthly and divine realms, it holds deep spiritual significance as a link to Taoist or Buddhist beliefs. This revered relic embodies not only craftsmanship but also a profound connection to ancient spiritual practices.

Forgotten until discovered by an archaeologist, the burner now becomes a storyteller, its metal surface revealing layers of history. It serves as a living testament to symbolism, connecting past and present, creators and viewers. In its presence, we're transported to an era of ancient enigmas and eternal truths, where each detail whispers a tale.





***Moonrise by the Sea -  
Caspar David  
Friedrich***

- Annika Lindemann

Caspar David Friedrich, born on September 5, 1774, in Greifswald, Pomerania (now in Germany), stands as one of the eminent figures of the German Romantic movement. His paintings resonate with a sense of awe, mystery, and contemplation, inviting viewers to grapple with the sublime forces of nature.



In the heart of the Romantic period, Friedrich's canvas became a stage for profound emotions and existential reflections. Friedrich masterfully captures the essence of Romanticism—a movement that celebrated nature, emotion, and the sublime. The moonrise symbolizes mystery, introspection, and the eternal cycle of time. The painting has been held by the Berlin National Gallery since 1861.

***...Clothes are ALWAYS  
more than “just  
clothes.”***

- Nicole Rivas

Clothing and body adornment are the most visible emblems of personhood as it communicates information, decodes messages, and are repositories of embodied historical knowledge for cultural heritage. These early 1970s handmade denim patchwork jeans explore the multifaceted nature of object-based research.

Like an artwork on permanent exhibition, a patchwork's reader could examine it for meanings, could select and focus on the social value of their favorite colors and pattern pieces, could fantasize about them, and so supply personal interpretations for them. The sartorial artifact rejects the prevailing ethos within museums which are primarily devoted to the decorative arts as it concentrates on real clothes worn by real people, making them potent resources ripe for academic and public research.



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<https://www.emuseum.go.kr/detail?relicId=PS0100100300100533300000>
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# Nature's Legacy

# Nature's Legacy

Our chapter focuses on the theme of nature. Each of our objects embodies a profound connection to nature, evident through their symbolism, materials, and/or subject matter, going beyond the boundaries of time and culture. The Ushabti, with its depiction of agricultural tasks, symbolizes humanity's enduring bond with the land, even in the afterlife. The bracelet, crafted from brass, showcases the use of natural resources in adornment, reflecting an intimate relationship with the environment. Carpets adorned with motifs inspired by nature not only serve as functional pieces but also as expressions of Armenians' reverence for the earth and its beauty. Lastly, the lithograph portrays a girl immersed in natural activity, her presence alongside a butterfly net evoking a sense of wonder and engagement with the outdoors. Each artifact shows how humans are naturally connected, across cultures and time.

Maite Bücken  
Taline Janikian  
Jennifer Fannin  
Thandizo Kawerama

## *Ushabti with Inscription - Maite Bucker*

Found in Saqqara, this Ushabti can be dated to the end of the 26th Dynasty or the beginning of the 27th Dynasty, during Petubastis III's reign in 522 BCE. Carved by hand, it is fashioned from a blend of ceramic and glass components. Quartz sand mixed with clay, metal oxides, lime, and alkalis produces a distinctive blue-green glaze. As burial gifts, Ushabtis played a significant role in ancient Egyptian funerary practices. Symbolizing the cycle of life and death, the figurines are linked to nature: A tomb would contain 365 Ushabtis, embodying nature's rhythm by representing a single day in the annual cycle. Their primary function was to serve the deceased in the afterlife by performing labor on their behalf. There, the Ushabti answers to Osiris, the god of death. An ancient spell, inscribed from the forearms to the ankles, awakens the object to life when recited by the departed soul. In this role, the Ushabti symbolizes the interconnectedness of life, death, and the natural world.

"Ushabti with Inscription" Wissenschaftliche Sammlungen der Georg-August-Universität Göttingen, [https://sammlungen.uni-goettingen.de/objekt/record\\_kunieweb\\_1290372/](https://sammlungen.uni-goettingen.de/objekt/record_kunieweb_1290372/), is licensed under Creative Commons: <https://creativecommons.org/licenses/by-sa/4.0/deed.de>



## *Vaip, Armeenia NSV - Taline Janikian*

Crafted in 1950, this USSR Armenian Carpet is a testament to Armenia's rich tradition of carpet making, which dates back to the 5th century BC. Renowned for their exquisite designs and vibrant colors, Armenian carpets hold deep cultural significance, serving as a reflection of the nation's history and identity. Influenced by folklore and religion, the intricate patterns woven into the fabric tell stories of Armenia's past, embodying its cultural heritage. What sets these carpets apart is their use of natural dyes, a tradition passed down through generations. Each hue is derived from elements found in nature, further enhancing the carpets' connection to the earth and emphasizing the importance of sustainability in Armenian craftsmanship. As a cherished piece of art and history, this USSR Armenian Carpet carries with it the enduring spirit of Armenian culture and craftsmanship.



"Vaip, Armeenia NSV." Estonian History Museum. Licensed under Creative Commons Corporation. © 1950 Estonian History Museum. All rights reserved.



## *Untitled (Girl with Butterfly Net)* - Jennifer Fannin

This lithograph of a young girl with a butterfly net was created in 1870 by Henry Schile in New York City after he immigrated from Germany. The practice of creating lithographs was invented in Germany around the year 1796. The term lithograph means “stone drawing” and was created by using crayon on slabs of limestone. The new art style helped speed the process of making large quantities of drawings. The girl portrayed in this lithograph is presumably out to catch butterflies but appears to be captivated by its beauty. The lithograph is a reminder that the enchantment and beauty of nature can be enjoyed by everyone regardless of their age, wealth, or race. The wonder we experience while in nature is something that ties humans together.

“Untitled (Girl with Butterfly Net)” @ 1870 National Museum of American History, Smithsonian Institution. All rights reserved.



## *Brass Bracelet* -Thandizo Kawerama

A bracelet belonging to the Ngoni/Nguni people, crafted circa 1885, made from brass and natural fibers such as leather. During the crafting process of jewelry and adornment in the Zulu Kingdom, blocks of brass were melted in a cauldron made of coarse sand-stone. The cauldron was then sunk into lit charcoal. The bellows worked repeatedly until the metal liquidised. The metal liquid was then poured into moulds that were formed in hard soil. After time passed and the metal solidified into a softened moulded state, it was then beaten into shape. Small clay moulds were used to mould beads and other decorative shapes. The bracelet is here positioned as a representation of the relationship between the Ngoni/Nguni people of south-east Africa, and the natural environment; in the face of the effects of Mfecane, a forced migration that saw the Nguni people disperse from the Zulu Kingdom to southern and south-east Africa.



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"Untitled (Girl with Butterfly Net)" @ 1870 National Museum of American History, Smithsonian Institution. All rights reserved.

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"Vaip, Armeenia NSV." Estonian History Museum. Licensed under Creative Commons Corporation. © 1950 Estonian History Museum. All rights reserved.

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# Craftmanship in Everyday Life

# *“Craftsmanship in Everyday Life”*

OUR CHAPTER WILL START WITH A PLACE THAT CONTAINS EVERYDAY OBJECTS AS WE DELVE INTO THE REALM OF WHAT THESE ENIGMATIC CRAFTS AND EVERYDAY OBJECTS CAN MEAN TO PEOPLE. THEREFORE, THE INITIAL STARTING POINT OF OUR CHAPTER IS TALKING ABOUT A PLACE AND THE HISTORY THESE OBJECTS CAN HOLD AND TELL AS THEY’VE BEEN USED BY MILLIONS OF UNFAMILIAR FACES OVER TIME. THE NEXT OBJECTS LOCATED IN THIS CHAPTER REPRESENT DIFFERENT PARTS OF THE WORLD AND THEIR USE AS AN EVERYDAY OBJECT. WITH THIS, WE’LL SEE HOW THEY’VE CHANGED AND DIFFERED OVER TIME AS WELL AS WHAT THEY REPRESENTED TO THE PEOPLE OF THE TIME AND PLACE THEY’RE FROM.

AYŞE BAKIŞ

LEA MIESNER

NATALLIA ALIOSHYNA

PAIGE JOHNSTON

VICTORIA UNZ

# Berestye Archaeological Site

by *Natallia Aliashyna*

THE ARCHAEOLOGICAL SITE OF BERESTYE IN BREST, BELARUS, DISCOVERED IN 1968 DURING CONSTRUCTION, PRESENTS A CAPTIVATING GLIMPSE INTO MEDIEVAL SLAVIC LIFE. ITS WELL-PRESERVED WOODEN STRUCTURES, SUBMERGED IN MARSHY GROUND, REVEAL ANCIENT LOG CABIN ARCHITECTURE AND PROVIDE INVALUABLE INSIGHTS INTO DAILY LIFE. THROUGH EXTENSIVE EXCAVATIONS, ARTIFACTS RANGING FROM POTTERY TO CLOTHING HAVE BEEN UNEARTHED, ENRICHING OUR UNDERSTANDING OF THE REGION'S CULTURE. TO PROTECT THIS HERITAGE, A MUSEUM COMPLEX WAS ESTABLISHED ON-SITE, FEATURING RECONSTRUCTIONS OF THE BUILDINGS ALONGSIDE DISPLAYED ARTIFACTS.



BERESTYE SERVES NOT ONLY AS AN ARCHAEOLOGICAL TREASURE BUT ALSO AS A CULTURAL SYMBOL, DRAWING VISITORS TO EXPERIENCE THE MEDIEVAL PAST AND CELEBRATE BELARUSIAN IDENTITY. ITS SIGNIFICANCE LIES NOT JUST IN ITS HISTORICAL VALUE BUT IN ITS ABILITY TO TRANSPORT VISITORS BACK IN TIME, SHOWCASING THE RESILIENCE OF SLAVIC CIVILIZATION.



THE GUTENBERG BIBLE WAS ORIGINALLY DEVELOPED IN MAINZ, GERMANY, AND IS KNOWN AS THE FIRST SUSTAINABLE BOOK PRINTED. THE ORNATE AND LARGE MANUSCRIPT WAS MEANT TO BE BIG ENOUGH TO BE LEGIBLE IN MONASTERIES. VELLUM WAS TOO EXPENSIVE AND GUTENBERG REALIZED THE PRICE COULD GO DOWN EVEN MORE BY USING PAPER THAT WAS NEWLY INVENTED IN CHINA. PAPER HAD MORE ECONOMICAL POTENTIAL COMPARED TO VELLUM WHEN CREATING COPIES WAS NEEDED. RATHER THAN USING WATER-BASED INKS, GUTENBERG USED OIL-BASED INK TO CREATE A HIGH GLOSS FINISH ON THE PAGES. THE PRESSWORK DONE FOR THE PRECISION OF THE LETTERING IN THE BIBLE WAS DIFFICULT BUT WELL ACHIEVED. THE CRAFTSMANSHIP OF THIS BOOK WAS INTELLIGENT AND CREATIVE. THE PRINTING OF COPIES OF THE GUTENBERG BIBLE DEVELOPED THE FIRST PRINTING PRESS, KNOWN AS THE GUTENBERG PRINTING PRESS. NOW, WE DON'T THINK TWICE ABOUT HOW MANY BOOKS ARE PRINTED EVERY DAY, BUT TO THINK OF THE PRECISION AND CREATIVITY THAT WAS NEEDED TO DEVELOP THIS BEAUTIFUL MANUSCRIPT IS SPECIAL.



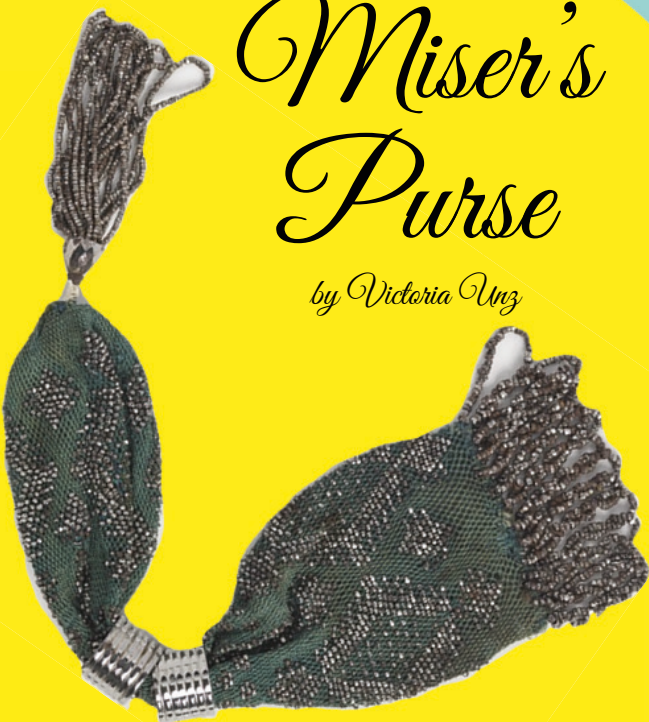
# Gutenberg Bible

by Paige Johnston

KNOWN BY MANY NAMES INCLUDING MISER BAGS, RINGS, STRING PURSE, LONG PURSE AND STOCKING PURSE, THE MISER'S PURSE DATES TO ITS INTRODUCTION IN THE LATE 18TH CENTURY AND AT ITS MOST POPULAR, THE EARLY 1900S. A MISER'S PURSE WAS MOST KNOWN FOR BEING NAMED AFTER ITS OWNER, KNOWN AS A MISER. THIS PERSON WOULD BE KNOWN FOR SPENDING VERY LITTLE AND HOARDING THEIR MONEY. THEREFORE, THE VERY SMALL OPENING IN THE MIDDLE OF THE PURSE TOWARDS THE METAL RINGS IN WHICH IT WOULD BE DIFFICULT TO RETRIEVE A LARGE AMOUNT OF MONEY. TYPICALLY MADE BY WOMEN, THESE PURSES COULD, HOWEVER; BE GIFTED TO AND USED BY BOTH MEN AND WOMEN DAILY. AN ODE TO WHERE MONEY USED TO BE KEPT; A STOCKING, THIS PURSE CAN BE ROUNDED ON BOTH ENDS OR ROUND ON ONE AND SQUARE ON THE OTHER WHILE BEING CAREFULLY CONCEALED IN MEN'S JACKETS AND WOMEN'S SKIRTS AS THEY WENT ABOUT THEIR BUSINESS. IF ROUNDED ON BOTH ENDS, AS IN THE PURSE ABOVE, ONE POCKET WOULD END IN A TASSEL AND THE OTHER WITH LOOPED FRINGE TO DIFFERENTIATE THE TWO SIDES AND WHAT MONEY WOULD BE LOCATED WHERE. THESE PURSES, NOW TYPICALLY FOUND IN THE COSTUME OR TEXTILE COLLECTION OF MUSEUMS, CAN TELL MUCH ABOUT THOSE WHO USED THEM AS IT BECAME THE MOST COMMON PURSE USED DURING THE 19TH CENTURY.

# Miser's Purse

by Victoria Unz



ICELANDIC NAPKIN RING (APPARENTLY MADE FOR TOURIST TRADE) ca. 1927, NATIONAL MUSEUM OF NATURAL HISTORY  
ICELANDIC NAPKIN RING (APPARENTLY MADE FOR TOURIST TRADE) COLLECTION, CA. 1927  
[https://www.si.edu/object/icelandic-napkin-ring:NMNH:ANTHROPOLOGY\\_8457899](https://www.si.edu/object/icelandic-napkin-ring:NMNH:ANTHROPOLOGY_8457899)

THIS WOODEN NAPKIN RING COMBINES THE BEAUTY OF CRAFTSMANSHIP WITH THE HISTORY OF ITS ORIGINAL COUNTRY ICELAND. THE CARVED VIKING SHIP IS AN ODE TO THE COUNTRY'S FIRST SETTLERS WHO MADE THEIR WAY FROM NORWAY ON SHIPS LIKE THE ONE REPRESENTED ON THE RING. NOT ONLY DOES IT REPRESENT THE COUNTRY'S HISTORY BUT IT SIMULTANEOUSLY REFLECTS THE PASSAGE OF COUNTLESS FAMILY GATHERINGS AND CHERISHED TRADITIONS. ONCE A FIXTURE ON BUSTLING HOUSEHOLD TABLES, THE NAPKIN RING HELD VARIOUS FORMS OF NAPKINS IN PLACE AND CAUGHT STORIES AS WELL AS LAUGHTER OF LOVED ONES. EACH CUT, COLOR AND CONTOUR BEARS THE MARK OF A DEDICATED CRAFTSMAN WHILE SPEAKING VOLUMES OF THEIR PURSUIT OF PERFECTION AND REPRESENTATION IN EVEN THE SIMPLEST OF OBJECTS. TRADED WITH TOURISTS, THE NAPKIN RING WITNESSED INTERCULTURAL DIFFERENCES THROUGHOUT ITS VARIOUS OWNERS LIVES, ITS PRESENCE SLOWLY BECOMING A CONSTANT REMINDER OF THE BEAUTY FOUND IN LIFE'S SIMPLEST PLEASURES. THIS BEAUTIFULLY CRAFTED NAPKIN RING CONTINUES TO TELL ITS TALE - A HISTORY OF TRADITION, CRAFTSMANSHIP, AND THE ENDURING CHARM OF EVERYDAY LIFE.



# Napkin Ring

by Lea Miesner



# Kohl Tube

by Ayşe Bakis

METROPOLITAN MUSEUM OF ART HAS A RELIC FROM ANTIQUITY THAT WHISPERS TALES OF ANCIENT BEAUTY RITUALS AND CULTURAL SOPHISTICATION - THE GLASS COSMETIC FLASK, COMMONLY KNOWN AS A KOHL TUBE. DATING BACK TO THE 4TH CENTURY CE. ONCE FILLED WITH KOHL, A COSMETIC POWDER USED FOR ENHANCING THE EYES AND OTHER MYSTERIOUS BEAUTY RITUALS THAT WE DON'T KNOW, THE FLASK SERVES AS AN INDISPENSABLE TOOL IN THE BEAUTY RITUALS OF ANCIENT CIVILIZATIONS. IT WAS CHERISHED BY INDIVIDUALS WHO SOUGHT TO ENHANCE THEIR NATURAL BEAUTY AND EXPRESS THEIR STYLE. WHETHER USED IN DAILY RITUALS OR RESERVED FOR SPECIAL OCCASIONS, THE FLASK REPRESENTS THE CRAFTSMANSHIP IN DAILY LIFE

GLASS COSMETIC FLASK (KOHL TUBE) 4TH CENTURY CE, METROPOLITAN MUSEUM OF ART - 1881.  
<https://www.metmuseum.org/ark:/collection/56/AR/H/245537>

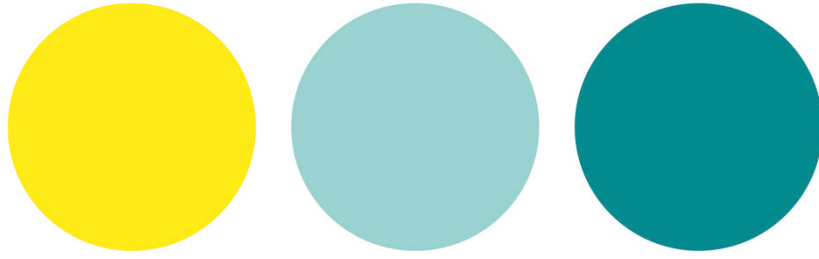
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# Shifting the Balance

Traditions affected by  
Consumerism



# SHIFTING THE BALANCE

## TRADITIONS AFFECTED BY CONSUMERISM

Have you ever stopped to wonder how much of our daily lives are dictated by consumerism? Step right up and witness our exhibit exploring how economic stability and consumerism affected traditional practices and crafts. See the captivating fishing gear, stunning beadwork, and exquisite quilt that were once symbols of a simpler time. Witness the dramatic shift in meaning as economic hardships took their toll, and these objects became vital tools of economic survival. This exhibit is an unmissable experience that will leave you with a newfound appreciation for the power of human creativity and adaptability.

Nikole Ballen (SJU)  
Kari Gardo (SJU)  
Irene von Bulow  
(GOE)

## **George Catlin, *Ojibwe Spearing Salmon by Torchlight*, 1846-1848**

The Ojibwe were centered near the Great Lakes, so fishing was a large part of their daily routines, whether it was for food for themselves or trading.

George Catlin painted this piece while in Paris from 1846 - 1848. The subject matter itself is accurate in that spearfishing was often done at night by torchlight. It's a rather large painting, done in oil, meaning that it would have been commissioned by someone wealthy and wanting this image to be a statement piece and conversation starter.



Nikole Ballen

## Beads of Traditional Kenyan Communities: Arm Band 1940

Beadwork is a beautiful art form that carries rich cultural symbolism. This arm band from a Kenyan community made in 1940 showcases the intricate patterns and colors of the beads used, reflecting the socio-cultural context of the community. Women traditionally make beads, which helps preserve cultural heritage. Although beadwork has evolved and is now used for commercial gain in some industries, it remains an important art form that reflects the history and traditions of many Kenyan communities.



(Nzuki, P., Gibsphotography; National Museums of Kenya)

Irene von Bulow



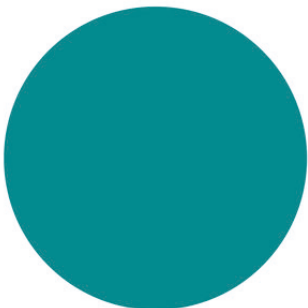
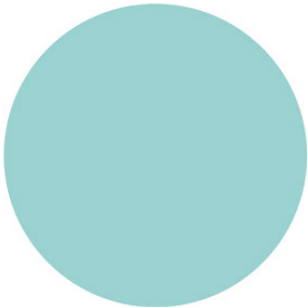
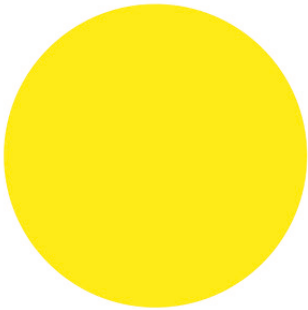
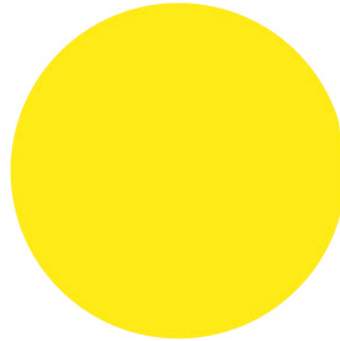
## 39c Bars and String-pieced Columns single, 2006

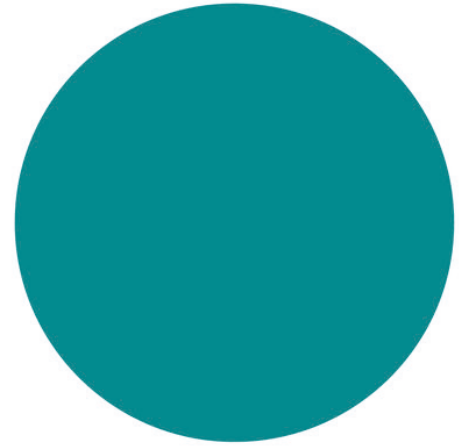
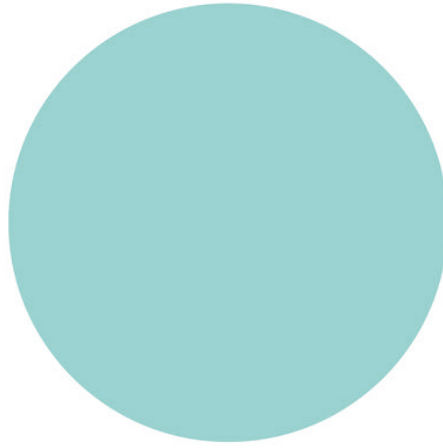
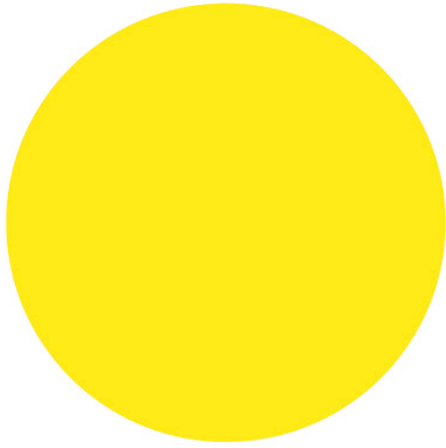
As early as 1800, inspired by traditional African patterns, the slave women of Gee's Bend, Alabama began sewing scraps of old clothes together in intricate patterns in order to create bedspreads, or quilts. Originally a cotton plantation, men and women slaves used old scraps to create clothing and bedding to survive colder temperatures. This tradition became a survival effort that is still practiced today, but is used for monetary gain rather than basic needs. In 1965, when Martin Luther King Jr. led his political march through Alabama, many residents of Gee's Bend joined, forfeiting their jobs in the process. To financially stay afloat, women began selling their beautiful quilts. Because of their beauty and functionality, these quilts became a worldwide phenomenon. Today, you can find them hanging in the Smithsonian, on mass produced bedding and clothing at Macy's, and on postage stamps. Despite all of these organizations capitalizing on this art form, Gee's Bend, Alabama is considered one of the most impoverished cities in the United States. The postage stamp pictured here is one of many examples of how consumerism and capitalism has swallowed our society and forgotten about the origin of survival.



Kari Gardo

The values of these objects have shifted over time, tilting the balance from tradition to consumerism. Through this exhibit, we hope to spark a conversation about preserving traditions and their impact on communities.





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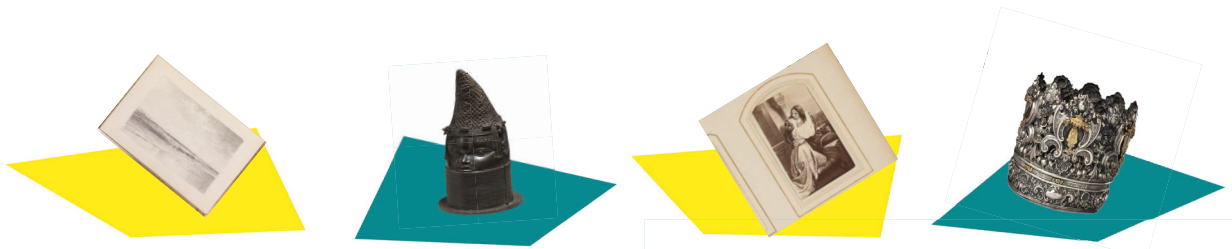
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# Legacies of Love and Strength



# LEGACIES OF LOVE AND STRENGTH

This is the story of four special artifacts that tell us of love, strength, and resilience. "Romeo and Juliet's Photo-reproduction" shares a timeless love story that overcomes challenges. The "Memorial Head of a Queen Mother" from ancient Benin honors a powerful leader. "Serene Beach and Ocean Scene" captures peaceful memories of a North Carolina beach. Lastly, the "Torah Crown" symbolizes devotion in Jewish tradition. Together, these artifacts show how love and strength endure through time. Join us to explore these stories of love and resilience, connecting us all.



**By Ruby Edet,  
Lennese Prince,  
Linda Nibert,  
Nancy Reesman**

## Romeo and Juliet's Photo-reproduction

Romeo and Juliet's Photo-reproduction" captures the famous love story by Shakespeare. It shows Romeo and Juliet's longing for each other despite challenges. The artwork portrays their strong emotions, reminding us of the enduring power of love.



**Linda Nibert**

## Memorial Head of a Queen Mother

The Queen Mother Head (Iyoba) is a bronze sculpture from ancient Benin. It honors the influential Queen Mother, who held power in the kingdom. The sculpture showcases her strength, wisdom, and importance through intricate details and symbols. It's a reminder of her lasting impact and the cultural richness of the Benin Kingdom.



**Ruby Edet**

## **Serene Beach and Ocean Scene**



"Serene Beach and Ocean Scene" is a graphite sketch capturing the tranquility of a North Carolina beach. It evokes memories of peaceful mornings by the shore, with gentle waves and glittering sands. The artwork reflects the artist's love for the beach, rooted in childhood experiences and resilience through hurricanes. It highlights the beauty of nature's creations, from seashells to sand dunes, shaped by the rhythm of the waves.

**Nancy Reesman**

## **The Torah Crown**



The Torah Crown is a symbol of reverence in Jewish tradition. Adorned with intricate designs, it decorates Torah scrolls during religious ceremonies. This crown signifies devotion to God and the importance of the sacred text in Jewish culture. It's a visual reminder of the eternal bond between the Jewish people and their faith, cherished for generations.

**Lenese Prince**

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**Home: A traumatic,  
contentious, and  
peaceful place:  
How environment,  
background, and  
perspective make  
meaning, art, and  
culture.**



## **Home: A traumatic, contentious, and peaceful place: How environment, background, and perspective make meaning, art, and culture.**

Our museum brochure is based around the concepts of home, environment, place, individual, and perspective as all things that make meaning, culture, and art. Our collective terms and narratives indicate that (for our museum brochure) home can be a traumatic, peaceful, and/or trying (criticizing) place. We wanted to convey a variety of art objects that treat home, environment, and place in a variety of ways. Anastasiia's and Liz's paintings portray home and culture as traumatic and defined by the turmoil of war. While Changyue's (Ariana's) painting/landscape portrays home as fecund, prosperous, and peaceful in China. Mazantu (Mazel's) painting depicts home as a base of criticism. Our brochure depicts home/culture/and environment as a varied and multifaceted experience/reality defined by culture – one we aim to capture (and represent) with our images and narrative/s.

**By Elizabeth Macaluso, Anastasiia Brovchenko, Changyue Zhang (Ariana), Mazantu Mashiyakhova (Mazal)**

***The Girl I Left Behind Me*, Eastman  
Johnson, 1872 – Elizabeth (Liz) Macaluso –  
SJU  
Smithsonian**



This painting, *The Girl I Left Behind Me*, by Eastman Johnson (1872), explores the subject of the American Civil War by depicting a young married woman on a promontory waiting for her husband to return home from the war. The tumultuous and stormy background to the painting reveals the division and discord the nation experienced at this time. The girl's wedding ring glints in the light signifying her union with her husband but also the potential for unity in the nation as well. The young girl represents all Americans as they enter uncharted territory in their collective future. What will life be like after the war? Will it be sustainable or filled with tragedy? This depiction of a young innocent brings hope to a new nation that desperately tries to repair the rift between the North and the South after so much trauma. Home becomes fraught with this trauma even as hope does exist for those who believe in the power of innocence to prevail over conflict.



***The Ninth Wave* by Aivazovsky (1850) –  
Anastasiia Brovchenko – GOE  
Russian Museum**

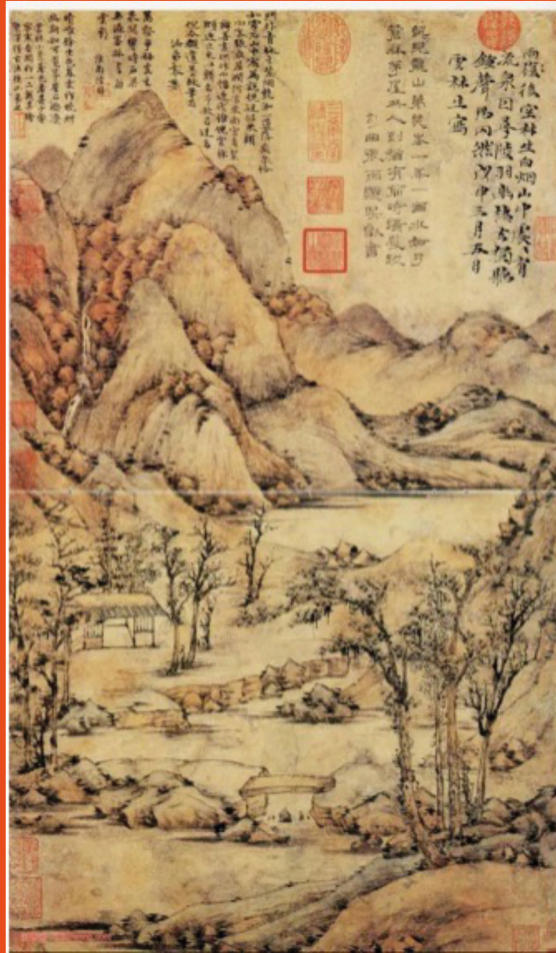


*The Ninth Wave* by Aivazovsky, his most renowned piece, was initially held at the Imperial Hermitage. It later became part of the Emperor Alexander III Russian Museum's collection in 1897. It depicts a legendary scene of impending disaster. A small group of people cling to the wreckage of the ship's mast, which seems a more reliable refuge at dawn than it did in the darkness of the night. Despite the darkness, there's a glimmer of hope as they strive to overcome the raging storm.

The painting acquired symbolic meaning for many generations, instilling faith in the victory of man, humanity and life. This scene is one of a ship braving the elements. It portrays people fighting the tempestuous waves against a tumultuous background. Clearly, the shipmates are suffering an ordeal on the high seas. There is sun in the background promising hope, but will these men ever see that sun?



***After Raining* by Ni Zan (1340's) – Changyue  
(Ariana) Zhang GOE  
China Online Museum**

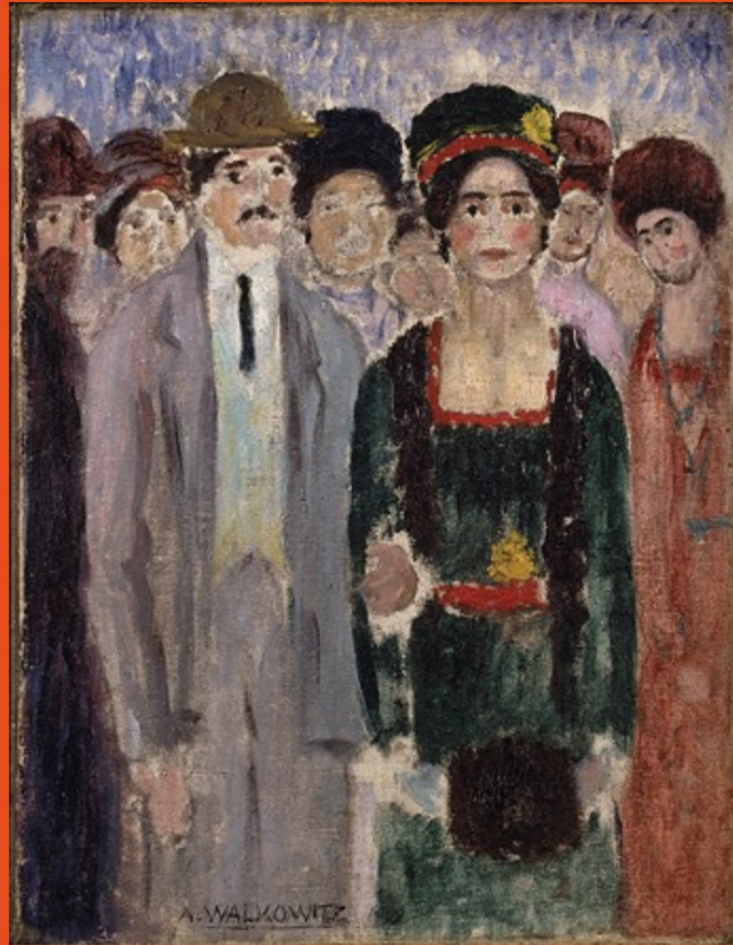


Ni Zan depicts a natural scene, one of great beauty and that captures the landscape of the Chinese countryside. This iteration of home (with its mountains, hills, and riverside) depicts China as a nation of wealth and prosperity, which also matches the artist's life in his role as aristocrat. He uses hemp fiber to paint his scene using careful brushstrokes. Home, in this painting, is one of fecundity and comfort, a stark contrast to the other paintings in our brochure. It remains a crown jewel in our collection - a reminder that home and place can be one of refuge, family, prosperity, nationhood, and serenity.

*In the Street* by A. Walkowitz (1909) - Mazantu (Mazal)

Mashiyakhova – SJU

Smithsonian



*In the Street* by A. Walkowitz depicts an insular notion of home, one defined by culture, family, and tradition. The figures are all grouped together as though they are making a special statement about society - that they take society on as a family or as one cultural group. Like the artist, the figures in the painting are well to do and provide us insight into what family and culture means. As much as there is love and unity present in these figures that dominate the painting, there is also a tone of criticism that occupies these figures as if anyone outside of this culture may not adequately understand what this culture does and/or means. The artist wishes to express this culture for its beauty and complexity and even if it is, or can be, critical.

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**Intercultural**  
Interkulturelles Lern Labor  
**Learning Lab**

**Division of Library &  
Information Science**

artwork by: Tonia Wiatrowski, [www.illustrasia.de](http://www.illustrasia.de)



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