

Chau Chak Wing Museum
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Corner of University Avenue
and Parramatta Road,
opposite the Quadrangle and Fisher Library
Camperdown Campus
The University of Sydney

The Chau Chak Wing Museum
is named after principal donor
Dr Chau Chak Wing, Chinese-Australian
businessman and philanthropist.

The Chau Chak Wing Museum comprises:

- Nicholson Collection: antiquities
and archaeology
- Macleay Collections: natural history,
ethnography, historic photography and science
- University Art Collection

Education programs

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including tours and workshops.
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April 2022

This issue contains names and images of people
who have died. We acknowledge that, for some
people and communities, these may cause
distress and sadness. Where possible, cultural
permission to publish has been sought.

A MESSAGE FROM OUR DIRECTOR

WELCOME TO THIS EDITION of *Muse*, inspired by themes
underpinning many of our exhibitions and outreach programs, and much
of our research: the nexus between vision, perception, and interpretation.

In this issue, you can read about the Museum's Object Based Learning
program, which equips students with the essential and transferable skill of
interrogation through 'deep looking'; it was taught to over 17,000 students
in 2021 alone. Works from our major temporary exhibition, *Light & Darkness*
are explored in detail. Light, its absence and the liminality between are
celebrated by artists inspired by as diverse muses as the first dog to orbit
the earth, and the fleeting visibility of frost before it melts.

The powerful symbol of the eye in ancient art is examined – from the
deadly outcome of gazing upon Medusa, to conversely the protective
role of eyes to avert evil. The wedjat eye, or Eye of Horus symbol gives
us insight into ancient Egyptian metaphysics, and reveals the power of
symbols to convey messages, from regeneration to the triumph of justice.

The discovery of X-rays, by Wilhelm Röntgen, in 1895 was a revolution in
seeing, so much so that within seven months of its discovery in Germany a
lecture was given at the University of Sydney, as evidenced by material in our
historic photography and scientific collections. And, via our natural history
collections, discover the role of camouflage in animals and plants, and the
influence on the design of military equipment in Australia during WWII.

It is a delight to see students once again in great numbers on campus.
Bookings for our Object Based Learning classes are outpacing capacity,
and overall visitation is gaining every day as we see a relaxing of public
health orders, and a return of public confidence. We look forward to
seeing you soon in the Museum.

David Ellis is away taking a well-earned long service leave and will
return in time for the next *Muse*.

DR PAUL DONNELLY, Acting Director
Chau Chak Wing Museum



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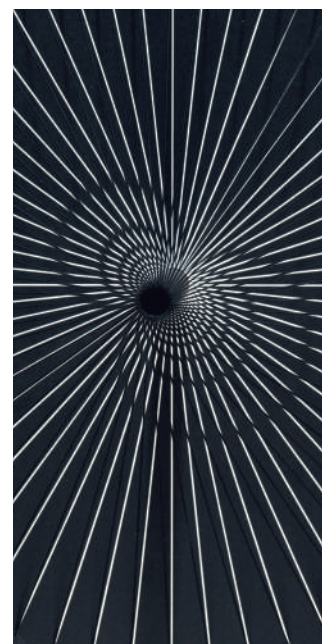
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THE EYES HAVE IT

In the ancient world, the eye was an important symbol, sometimes used to heal, sometimes to harm.



What's on

NEW EXHIBITIONS



KAMAY SPEARS

OPENING 8 APRIL

On April 26 1770, Dharawal people saw HMB *Endeavour* sail into Kamay (Botany Bay). During the first day, the *Endeavour* voyagers removed many spears from a campsite. Three of these spears are visiting Sydney for the first time since they were taken in 1770. Also on display is a set of contemporary spears, made in the 21st century through knowledge passed down by Dharawal men. Their

presence is a demonstration of the continuous use of this technology.

Kamay spears is a partnership between the La Perouse Local Aboriginal Land Council, the Gujaga Foundation, the Chauk Chak Wing Museum and the DVC-ISS at the University of Sydney, the Cambridge Museum of Archaeology and Anthropology, and the National Museum of Australia.

Garrara (fishing spears) 2019
made by Rod Mason, Gweagal
clan, Dharawal peoples

SENTIENT PAPER

OPENING 11 JUNE

The communicative power of paper, as ancient enlightening technology, as embodiment of knowledge, and as an expressive artistic medium, is revealed in this new exhibition in the China Gallery.

Paper is a supple yet robust medium, both materially and intellectually, deeply connected to the classical arts of China. It continues to be utilised today across many forms,

examples of which are displayed including ink paintings, calligraphy, rubbings, prints, posters, sculptures and photographs.

Mian Cheng, *Evening examination*,
1965, relief print, University
Art Collection, UA2001.15



Splachnidium rugosum,
seaweed, glass plate
negative, Macleay
Collections, HP84.7.16.5

AUSTRALIAN SEASHORES

OPENING 6 AUGUST

Coastal areas are some of the most highly impacted and vulnerable environments in the world, particularly in Australia. This exhibition utilises stunning material from the Museum's historic photography and natural history collections related to *Australian Seashores*, an important textbook published in 1952. The book had a major impact on knowledge of and teaching about the coastline.

Visit sydney.edu.au/museum
or follow us on Instagram,
Twitter and Facebook
[@ccwm_sydney](https://www.instagram.com/ccwm_sydney)

D HARDING WITH KATE HARDING: THROUGH A LENS OF VISITATION

OPENING 9 JULY

A descendant of the Bidjara, Ghungalu and Garingbal peoples, much of D Harding's multilayered practice is motivated by the cultural inheritances of the artist's families, who originate in the Fitzroy Basin and the sandstone belt of central Queensland.

Harding's works pay homage to the stories and presence of matrilineal figures, specifically to the artist's mother's Country

of Carnarvon Gorge. The exhibition includes a new commission and first-time collaboration with the artist's mother, Kate Harding, a textile artist.

This exhibition is co-produced with Monash University Museum of Art, Melbourne and supported by Arts QLD.

D Harding, installation view,
Monash University Museum
of Art, Melbourne



ONGOING

ALL LEVELS

Riji (pearl shell ornament),
c.1930, Karajarri people,
Western Australia, Macleay
Collections, ETA.2009



Ambassadors

Eight nations of Aboriginal
Australia are introduced
through cultural objects.

LEVEL 1

UNTIL 29 MAY

Auspicious: motifs in Chinese art

Discover how auspiciousness
permeates Chinese
culture and daily life.

UNTIL 26 JUNE

Sarah Goffman: Applied Arts

Applied Arts is an immersive
deep dive into the playful
interdisciplinary art practice
of Sarah Goffman.

UNTIL 24 JULY

Pacific Views

Historical photographs and
poetry from across from
across the Pacific.

Coastline

More than 40 artists from the
collection explore the space
where land meets sea.

Ancient cultures of the Middle East

Encounter some of the earliest
cities, forms of writing, and
religions in human history.

Crossroads: Ancient Cyprus

With artists working across
clay, stone and metal, explore
how Cyprus became a cultural
powerhouse of antiquity.

Natural selections: animal worlds

Some of the most intriguing
bird, mammal, fish and
shell specimens from the
Macleay Collections.

What's on

ONGOING



LIGHT & DARKNESS

LEVEL 4

This evocative exhibition unites 70 artworks from the Power Collection, exploring luminosity, colour, movement, and race and politics across three decades of late modernism. It spans the luminal, op and kinetic works of the 1960s; the political and conceptual

art of the 1970s, to the rise of postmodernism in Australian and New Zealander art in the 1980s.

Above: Installation view of *Light & Darkness* featuring Peter Sedgley's *Chromosome*, 1967, Power Collection, PW1967.22

Below: *Stalactis calliope* (Linnaeus, 1758)
South America, Macleay Collections, NHEN.51600

LEVEL 2

The Egyptian Galleries: *The Mummy Room and Pharaonic Obsessions*

From 19th century Egyptomania, to cutting-edge science revealing new ideas about life in ancient Egypt.

Mediterranean Identities: *across the wine-dark sea*

Wonders from the Nicholson Collection explore the ancient cultures that thrived on the shores of the Mediterranean.

Roman Spectres

Discover the vibrant Roman world through ghostly remnants recorded in stone.



Animal Gods

Ancient Greek epics are retold using natural specimens. Discover how early taxonomists drew on Classical myths and legends for inspiration.

Impressions of Greece

Ancient Greek artefacts meet the landscapes of modern Greece, photographed by classicist and curator William J Woodhouse.

LEVEL 3

Object/Art/Specimen

An introduction to our diverse collections through six evocative themes. Antiquities, artworks, scientific objects and cultural materials are united to create thought-provoking opportunities to understand the world.



LEVEL 4

The Human Calculator

Artworks by JW Power, an Australian artist whose geometry-inspired paintings saw him join the avant-garde scene in 1930s Paris.

Instrumental: *collections from science*

This display focuses in on historic optical instruments that use and analyse light.

Left: Model of a pea pod (*Pisum sativum*), 20th century, transferred from the School of Biological Sciences, 2017, Macleay Collections, SC2017.4

Behind the scenes



Preparators Szymon Dorabialski and Lionel Bawden installing the 'timeline' in *Light & Darkness*, a summary of historic events juxtaposed with artworks made at the time.



Too long even for our massive 6 metre-deep goods lift, when this *lipalipa* (canoe) came off display at the end of our *Djalkiri* exhibition, it had to exit the building the same way as our visitors: through the front doors!



WE ARE THRILLED to share a short film featuring artist Sarah Goffman, whose installation *Applied Arts* is on display in the Penelope Gallery until 26 June.

Filmed by production company Art/Vid and commissioned by CCWM, the video playfully explores Goffman's

unique practice, its relation to the Chau Chak Wing Museum's collections, as well as the artist's quirky sensibilities.

Watch the video here: sydney.edu.au/museum/sarah-goffman



In the photography lab at Sydney College of the Arts, artist Barbara Campbell used one of the Macleay Collections historic bird specimens, a 140-year-old curlew 'skin', to create a photogram for her Geelong Gallery exhibition, *ex avibus*.



Faience *wedjat* eye,
Nicholson Collection,
NM62.663

The symbol of the
Eye of Horus is central
to Ancient Egyptian
belief systems.

EVE GUERRY

LOOKING DEEPLY

THE NICHOLSON COLLECTION holds more than 60 *wedjat* eye, or 'Eye of Horus' amulets. One of the most recognisable symbols of Ancient Egypt, these small, portable artefacts are abundant in the archaeological record and widely held in museum collections. In modern popular culture, the Eye of Horus symbol has become synonymous with luck or protection, but this obscures the much more innovative symbolic meaning encapsulated by the Ancient Egyptian *wedjat* 'healed' eye of Horus, the falcon god.

Wedjat eye amulets occur frequently in daily-life and funerary contexts from the Old Kingdom (c.2686–2160 BC) until the Roman Period (30 BC – AD 395), spanning over 3000 years of Egyptian history. They often have a hole, indicating that they were strung and worn, and are regularly encountered inside mummy wrappings. Amulets associated with the myth of Osiris were extremely popular in funerary contexts. The myth revolves around the death of Osiris, the divine king, at the hands of his brother, Seth. Osiris' wife Isis, assisted by her sister Nephthys, magically

rejuvenates Osiris long enough to conceive their son Horus. Osiris then enters the netherworld and becomes the king of the dead, while Horus eventually battles and defeats his uncle Seth to avenge his father's death and take his rightful place as king on earth. During this final battle, Horus' eye is wounded by Seth, who represents force and strength. Horus, as the son of the murdered king, represents legitimacy and justice. He ultimately prevails and emerges the victor in this battle of might versus right, and his eye is subsequently healed by Thoth, healer and guarantor of justice. The restored eye of Horus is a powerful symbol of triumph over death and adversity. *Wedjat* means 'what is whole, sound' and the *Wedjat* eye refers to that which was injured or broken being restored. The bearer of the amulet hopes to elicit protection and healing, while also appealing to the divine precedent of regeneration in the afterlife (Osiris) and justice upon earth (Horus).

The shape, material and colour of the amulets all hold symbolic meaning. Faience is the most common material due to its accessibility and functionality for mass production. This is reflected in the Museum's collection of *wedjat* eyes where 45 of the 63 are faience. Two clay moulds speak to the method of manufacture (NM64.288 and NM64.301.1), whereby

Faience *wedjat* eye, Late Period to Roman Period (712 BC–AD 364), Nicholson Collection, NM2017.93



Carnelian *wedjat* eye, Middle Kingdom to Ptolemaic Period (2030–30 BC), Nicholson Collection, NM75.97



faience paste is pushed into a mould before being turned out for firing. The green colour represents regeneration. Two golden *wedjat* eyes (NM65.66 and NM68.25) represent immortality and the flesh of the gods, while red amulets, including those made of jasper (NMR.214.2) and carnelian (NM2007.138, NM68.25, NM75.97) reference the importance of might, power and Seth.

As a symbol of broken parts reassembled to make a whole, the *wedjat* eye is also related to Ancient Egyptian mathematics. Each part of the eye represents a fraction in the series $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{16}$, $\frac{1}{32}$, $\frac{1}{64}$, the *heqat* fractions used for measuring the volume of goods. As Horus the falcon is a sky god, his eyes are also associated with the sun (right eye) and moon (left eye); the waxing and waning of the moon is born out in Horus' eye becoming whole again in an eternal cosmic cycle. Through the power of symbol, these small objects allow great insight into Ancient Egyptian inventiveness where mythology, religious beliefs and practices, anatomy, cosmology, science and mathematics are intertwined and pervasive in all aspects of life. The prevalence and longevity of *wedjat* eye amulets attest to their importance and desirability to private, elite and royal Ancient Egyptians.

Dr Eve Guerry is Academic Engagement Curator, Chau Chak Wing Museum.

PRODUCTION OF WEDJAT AMULETS

MANUFACTURING

Amulets were commonly mass produced using clay moulds. (NM64.301.1)



Right: Pottery mould, Amarna Period (1352–1323 BC), Nicholson Collection, NM64.301.1



MATERIALS

Amulets were produced in a mix of precious stones, metals, and more commonly accessible materials like faience (left).

45

OF THE 63 IN THE
COLLECTION
ARE MADE OF FAIENCE



THE WEDJAT EYE

The Eye of Horus is comprised of six parts, each representing a *heqat* fraction in the series used for measuring the volume of goods.

SYMBOLIC PROPORTIONS



1/2



1/4



1/8



1/16



1/32



1/64



COLOUR

The colour and material held symbolic meaning in Ancient Egypt.

GREEN

represented regeneration

GOLD

represented immortality

RED

represented power

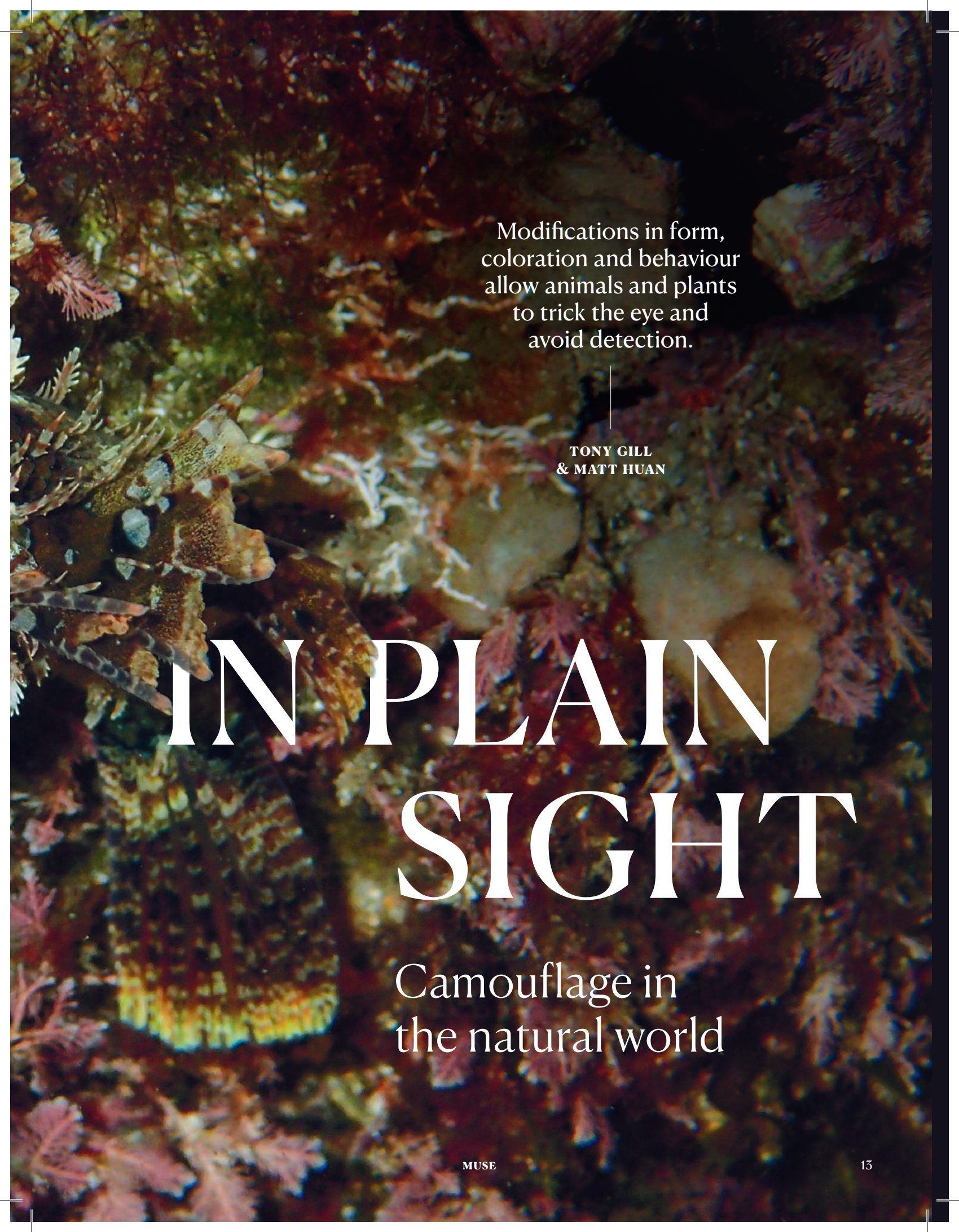
Opposite page, middle: Faience *wedjat* eye amulet, Late Period to Roman Period (712 BC–AD 364), Nicholson Collection, NM2017.98

Right: Faience *wedjat* eye, Old Kingdom to Ptolemaic Period (2649 BC–AD 30), Collection, NM2017.100

Above, left: Gold *wedjat* eye, Ptolemaic Period (332–30 BC), Nicholson Collection, NM65.66



HIDING



Modifications in form,
coloration and behaviour
allow animals and plants
to trick the eye and
avoid detection.

TONY GILL
& MATT HUAN

INPLAIN SIGHT

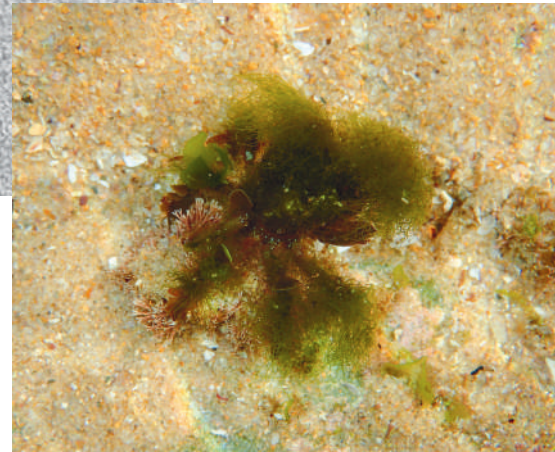
Camouflage in
the natural world



Decorator crabs
(*Naxia tumida*)
append pieces of
algae and other items
to their bodies for
camouflage

Black & white
photograph: from
the book, *Australian
Seashores*

Colour photograph:
AC Gill



THE NEXT EXHIBITION IN OUR HISTORIC PHOTOGRAPHY GALLERY WILL FEATURE PHOTOGRAPHS AND OBJECTS ASSOCIATED WITH THE CLASSIC TEXTBOOK *AUSTRALIAN SEASHORES*.

AUTHOR WILLIAM JOHN DAKIN had broad interests in marine biology and served as Professor of Zoology at the University of Sydney from 1929 to 1947. One noteworthy chapter of his book is devoted entirely to camouflage in marine organisms. This emphasis is unsurprising given that he had dedicated the last few years of his career to camouflage and its applications.

Borrowed from the French meaning to disguise or hide, the word 'camouflage' was first used in English in a military sense during World War I. The concept of camouflage however, very much has its roots in the natural world. Because of his extensive knowledge of camouflage in nature, Dakin was seconded to the Department of Homeland Security, where he led a team of civilians comprising artists, photographers, scientists, engineers and designers to support the Australian military in their defence efforts during World War II. Drawing on rich examples from

Previous page: Eastern red scorpionfish
(*Scorpaena jacksoniensis*) are difficult
to see among rocks and seaweeds
thanks to their colour pattern and
fleshy, foliage-like outgrowths.
Photograph: AC Gill



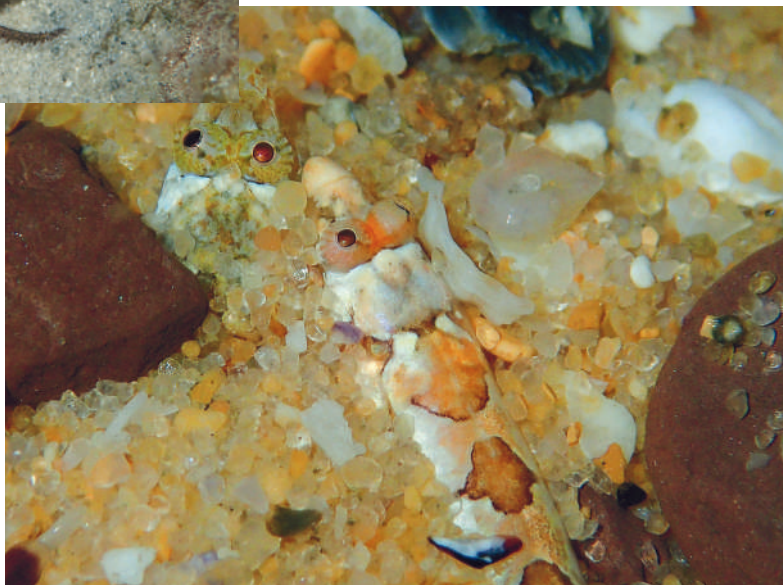
nature, they applied camouflage to deceive the enemy, including the development of the 'Hinder Spider' (portable camouflage netting), dummy aircrafts, and the concealment of strategic facilities, buildings and military installations using 3D props.

Whether hiding to avoid detection by predators or prey, animals and plants employ a wide assortment of tricks to blend into the background. Some are merely coloured to blend into their habitats, while others have added a three-dimensional component by modifying their form to more closely match their background. Some, such as oceanic fishes, use countershading (with dark upper bodies and pale lower bodies), to appear two-dimensional in sunlit waters and disappear into the background. Disruptive coloration is another trick where contrasting colour patterns break up the shape of the animal. Mimicry has also been adopted, allowing animals to blend into the crowd by adopting the colour patterns of other more common or less palatable species. Behaviour too can play a role: foliage-mimicking animals can enhance their camouflage by moving slowly as if passively responding to a breeze or wave. Some species may actively employ props from the environment, by partially burying or appending items to themselves. All of these served as inspiration for Dakin and his team.



A southern dumpling squid (*Euprymna tasmanica*) emerges from the sand to capture an unsuspecting shrimp
Photography: AC Gill

Tommyfish (*Limnichthys fasciatus*) avoid detection by diving beneath the sand, often with only their eyes visible



DAWSON MEMORIAL
CURRENTLY ON DISPLAY
IN *LIGHT & DARKNESS*.

One of the artists in Dakin's camouflage unit was Frank Hinder, namesake of the Hinder Spider. A renowned modernist painter, Hinder also constructed motorised light sculptures that he termed 'luminal kinetics' that utilise optical and light effects. A significant example of these from 1968, the *Dawson Memorial*, is currently on display in our exhibition, *Light & Darkness*.

Frank Hinder, *Dawson Memorial*, 1968, wood, acyclic, aluminium, electric motor, lights, found objects, wire, coloured gels and plastics, University Art Collection, UA1990.571

In this island are also found certain trees, the leaves of which, when they fall, are animated, and walk... I kept one for nine days in a box. When I opened it the leaf went round the box. I believe they live upon air.

— Antonio Pigafetta, *The First Voyage Round the World*, by Magellan, 1519–22, translated by Lord Stanley of Alderley, 1874

One group of insects that have mastered the art of camouflage are the phasmids (order Phasmatodea), also nicknamed ‘ghost insects’, which is derived from the Greek word *phasma* (φάσμα) meaning ‘phantom’. Of the 3000 known phasmid species, the vast majority are ‘stick insects’ with long bodies resembling twigs. Only about 100 species are classified as true ‘leaf insects’, of the family Phylliidae. They have evolved to develop flattened, expanded bodies and limbs that resemble foliage. This illusion is further perfected by their range of natural colours and patterns which mimic the leaf midrib and veins, ragged edges, mottles and spots.

Bearing no weapons nor venom, camouflage is their main strategy for defence, but not the only one. When provoked, they may shed a leg to distract an attacker; this self-amputation is known as ‘autotomy’. Some species may produce defensive sounds via stridulation, or repellent scents. As for behavioural adaptations, leaf insects remain motionless most of the time. When needed, they move slowly with a rocking motion, imitating the way a leaf sways in a breeze – a feat which has earned them the monikers ‘dancing leaves’ or ‘walking leaves’. They have strong climbing instincts and live high up on treetops, far away from ground-dwelling predators or detection by humans.

Scientists believe that leaf insects originated from the Australasian-Pacific region around 55.5 million years ago. Yet, little is known about this group, and they have not been well-studied until recent years. In December 2021, as part of an international collaboration to identify Phylliidae species and map their distribution across Melanesia, 25 specimens were selected from the Macleay Collections entomology collection for investigation.

*Dr Anthony C Gill is Curator, Natural History,
Macleay Collections, Chau Chak Wing Museum
Matt Huan is Collections Officer, Macleay Collections,
Chau Chak Wing Museum*

Leaf insects (family Phylliidae) from the Macleay Collections, from top: NHEN.123662, NHEN.123650, NHEN.123659



A major scientific discovery of the late 19th century
allowed a new perception of invisible interiors

X-RAY VISION



JAN BRAZIER

'First X-ray
in Sydney /
a Sole'

On 29 April 1896 Richard Threlfall, Professor of Physics, gave a lecture to the University's Medical Society on the Roentgen radiation. This lecture was published in the Society's journal, *Hermes Medical Supplement* in May, with two X-ray photographs of exhibits shown at his talk – a skeletal woman's hand and the skeleton of an Australian Sole. Exposure times on the Imperial dry photographic plates were 11 minutes. The fish X-ray photograph was also reproduced as this lantern slide used for teaching.

Lantern slide, transferred from University Archives 1983.
Macleay Collections, HP83.40.53



X-ray of human hand, with gunshot wound

X-rays were used from the beginning to find broken bones or foreign objects in the body such as bullets.

Glass negative, date unknown, Macleay Collections, HP2017.14.3

Daguerreotype portrait

Daguerreotype portrait of Professor Morris Birkbeck Pell, Professor of Mathematics from 1852 to 1877. The black rectangle highlights XRF mapping which is making the lower arm visible.

Macleay Collections, HP2012.55.3



X-ray of a mounted banded hare-wallaby (*Lagostrophus fasciatus*)

Taken at the University's Veterinary Clinic.

Macleay Collections, NHM.442

GERMAN PHYSICIST Wilhelm Röntgen discovered X-rays on 8 November 1895, when he was studying the discharges observed by passing an electric current through a cathode ray tube. He was surprised to observe fluorescence outside the tube on a nearby screen, caused by unknown rays, which he called 'x' rays: 'x' in mathematics denoting unknown. He was able to see the bones of his hand when it was placed between the tube and the screen. X-rays were later understood to be a form of electromagnetic radiation, similar to light and radio waves. Röntgen's was one of the great scientific discoveries of the mid-1890s, together with radioactivity and the electron.

The first X-ray photograph, by Röntgen, of his wife's hand with her wedding ring, was published in a Vienna newspaper in January 1896. As X-rays could pass through soft tissue, suddenly the physical interior of the human body was revealed without dissection. Photographic images provided critical visible evidence for scientists, doctors and the public.

Cox 'Record' X-ray tube

Harry W Cox's company, based in London, was one of the first manufacturers of X-ray apparatus. This is an example of his early 1896 tube design. Cox sadly died of X-ray exposure aged 47.

Donated by John Robinson 2021. Macleay Collections, SC2021.10

News of the discovery travelled quickly to scientists around the world, and captured the public's imagination, fed by numerous newspaper articles and demonstrations. In Sydney, Richard Threlfall, Professor of Physics at the University of Sydney, was soon giving journalists and special interest groups demonstrations of the new rays.

On 19 June 1896, at a special meeting of the Medical Section of the Royal Society of New South Wales, held in the physics lecture room at the University of Sydney, Threlfall gave a lecture and demonstration on 'The rays of Röntgen and their practical application'. One of his exhibits was of a 'lost' bullet in a bullet wound on an arm. Attendees were invited to X-ray their own hands. The physical dangers of high energy radiation only gradually became understood as early experimenters suffered from exposure, some dying of X-ray burns.

Today, X-ray technology is a key analysis tool for museums in expanding their knowledge of objects. The Nicholson Collection has used X-rays to study ancient mummified remains as well as sculpture and ceramics. Taxidermied animals from the Macleay Collections have revealed their wire support frames when scanned at the University's Veterinary Clinic.

Now the Chau Chak Wing Museum works closely with Sydney Analytical, one of the University's core research facilities, with other analytical tools that rely on X-rays, including X-ray fluorescence (XRF) spectroscopy. XRF enables investigation of the elemental composition of objects,

allowing them to be scanned and studied without leaving the building. Sophisticated 2D XRF mapping, at a micrometer spatial resolution, has been used to begin investigating the 'lost' image on a daguerreotype portrait by mapping the distribution of mercury to reveal the image.

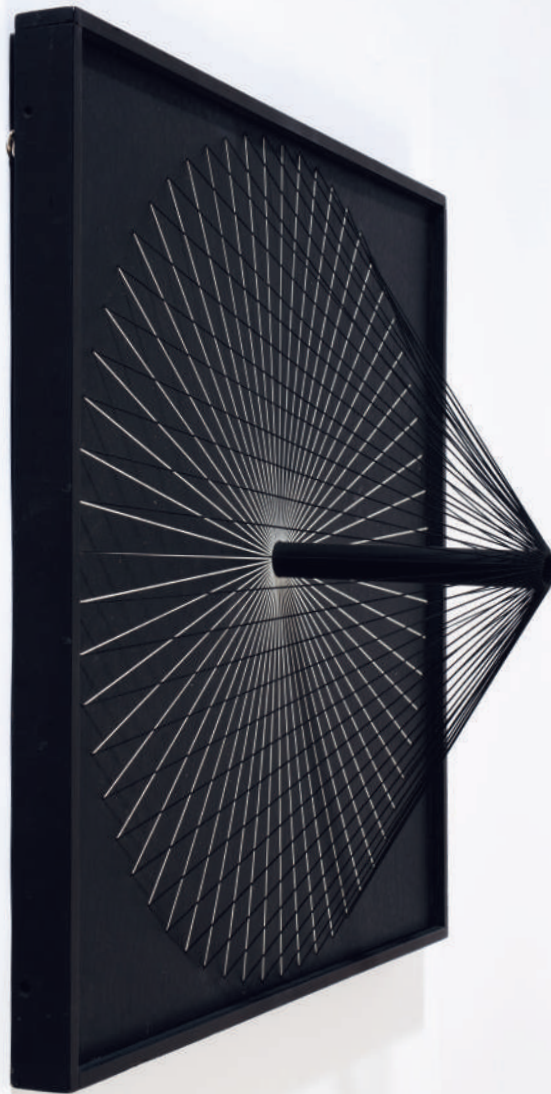
Röntgen's rays changed our perception of our body and interior structures forever.

Jan Brazier is Curator, History, Chau Chak Wing Museum.



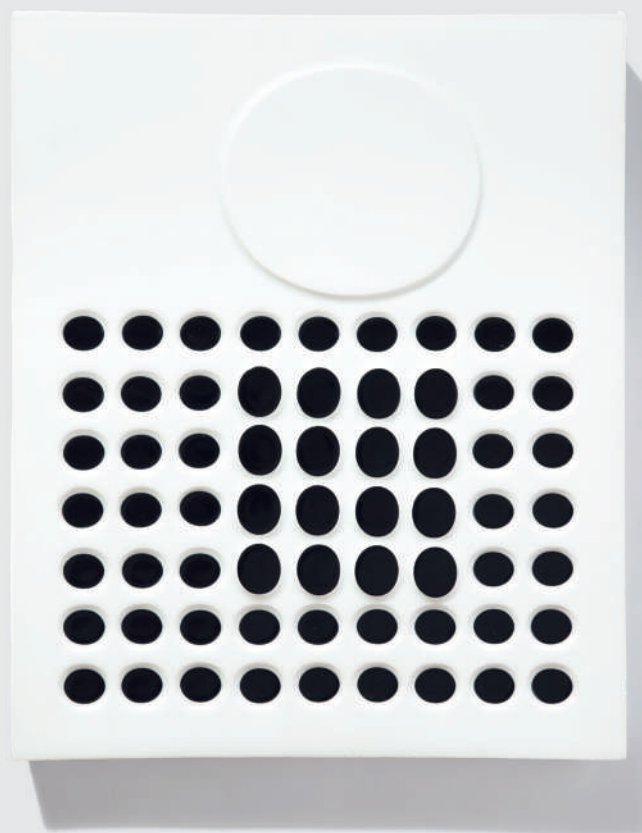
KATRINA LIBERIOU

Inter-generational



perspectives

In their works, father-and-son artists Victor Vasarely and Yvaral both examined the visual power of optical perception.



Opposite: Yvaral
(Jean-Pierre Vasarely)
*Interference avec le
cercle 'A'* [Interference
with circle 'A'] 1966
rubber and synthetic
polymer string, brass
tacks, synthetic
polymer paint, wood
edition 30/100
Power Collection,
PW1967.30

Left: Victor Vasarely
Laika 1964
porcelain relief
edition 32/50
Power Collection,
PW1967.32

INCLUDED IN the exhibition *Light & Darkness* are two works with several linear connections: both are multiples, are monochromatic, were made in the mid-1960s, and play with visual perception. Perhaps unsurprisingly, the works were made by father and son, Victor Vasarely (1908–97) and Yvaral, born Jean-Pierre Vasarely (1934–2002).

Victor Vasarely, a pioneer of optical art affectionally referred to as the ‘father of op art,’ was a major influence on generations of artists. He briefly studied medicine, before studying art at the Podolini-Volkman Academy and at the Muehly Academy of Sandor Bortnyik, the ‘Bauhaus of Budapest’ from 1928–29. As an émigré from Hungary, he moved to Paris in 1930 where he made his first optical works.

Vasarely’s son, Jean-Pierre Vasarely adopted the pseudonym Yvaral (an

anagram of several letters of his surname) to distinguish himself from his father while also paying homage to him. Yvaral studied graphic arts at the Ecole des Arts Appliqués in Paris. From 1955, he began to experiment with abstract constructions and movement. In 1960, he co-founded with other artists the influential Paris-based experimental Groupe de Recherche d’Art Visuel (GRAV).

In their respective careers, Vasarely and Yvaral were both part of the Parisian avant-garde, experimenting with optical techniques and drawing on a variety of sources from art as well as from psychology, technology, astronomy, and perceptual sciences. Both artists took their work into the public realm and were committed to the democratisation of art via public art and affordable multiples.

Vasarely experimented with linear perspective and manipulated colours to create abstract compositions that appear to be three-dimensional. He understood how the placement of 3D shapes on the picture-plane, along with changes in colour, affected how the brain processes information, causing optical illusions. Coining his work ‘kineticism,’ he said in 1977 that “the kineticism is what happens in the mind of the spectator when his eye is obliged to organise a perspective field such as it is necessarily unstable”.

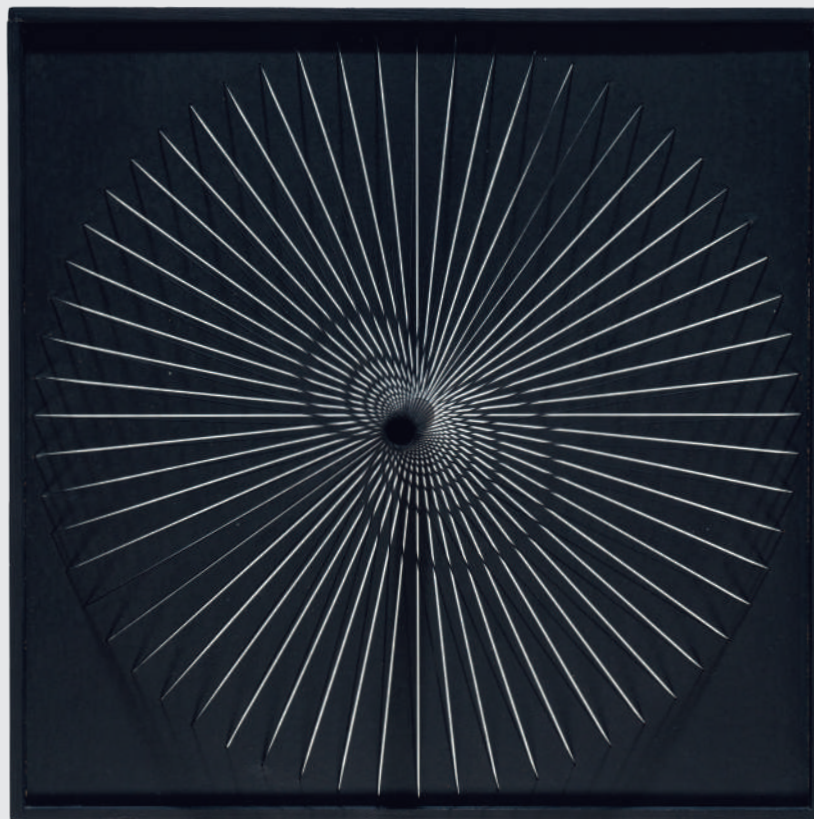
Vasarely’s *Laika* (1964), commissioned for the major contemporary art exhibition *documenta* (held every five years in Kassel, Germany), is a porcelain relief consisting of a stark white surface with a grid of black ellipses in two different orientations and sizes. The smaller horizontal ellipses are concave, while the larger ellipses are

convex. The grid is not symmetrical, with larger ellipses situated to the right of the centre. In the top third of the work, a large white convex circle appears. Vasarely lines up this circle with the larger ellipses and, although separated by one line of horizontal ellipses, they appear to be in communication with each other.

The work is a homage: Laika was a stray dog taken from the streets of Moscow, who became the first animal to orbit the earth. In a mission that was a precursor to human space flight, Laika was the only occupant of Russia's *Sputnik 2*, a one-way trip which was launched into space on 3 November 1957. Laika completed almost four orbits before succumbing to stress and overheating.

The porcelain relief, when understood as a memorial, is a sensitive tribute. The palette of black and white, paired with the use of a clean laboratory-like material that is hard yet fragile, suggests space flight. The white circle evokes the moon, and the interaction with the ellipses below suggests gravity, as they appear to pull the circle towards them.

Yvaral's *Interference avec le cercle 'A'* [*Interference with circle 'A'*] (1966) is a three-dimensional, sculptural relief, consisting of taut black string lines, attached to a matt black board, edged with a simple black frame. Numerous strings made from black rubber and synthetic polymer rise above the surface of a board, attached to a central black wooden pole, into which the lines feed. The black string lines correspond with thin, white-painted lines on the baseboard, which fan out from the centre of the work to the edge of the frame, creating a circle. When viewed from the side, the work coheres into a three-dimensional shape: a transparent cone. When seen from the front, the cone shape disappears and in its place the circle evolves into a dial, revealing a figure-of-eight pattern which moves



as the viewer moves. The 'interference' of the circle is further intensified by the disappearance and reappearance of the white lines as they intersect with the black.

In this work, Yvaral experiments with the *moiré* effect, a pattern created by superimposing multiple lines to interfere with visual perception. Yvaral's work involves the spectator, whose physical movement animates the work, though the work itself remains static and has no moveable parts.

Vasarely and Yvaral were often included in the same exhibitions, including the ground-breaking op art show, *The Responsive Eye* at the Museum of Modern Art, New York, in 1965.

Both the works discussed are on display in the exhibition *Light & Darkness: late Modernism and the Power Collection*, in the Ian Potter Gallery, Chau Chak Wing Museum, until November 2022.

Katrina Liberiou is Assistant Curator, University Art Collection, Chau Chak Wing Museum.

Yvaral (Jean-Pierre Vasarely)
Interference avec le cercle 'A' [*Interference with circle 'A'*] 1966
rubber and synthetic polymer string, brass tacks, synthetic polymer paint, wood
edition 30/100
Power Collection, PW1967.30

Teaching students to look deeply is central to the Object Based Learning program at the Chau Chak Wing Museum

Seeing more

EVE GUERRY &
JANE THOGERSEN



Right: Water pot, 14th to 15th century, Yuan/Ming Dynasty, University Art Collection, UA2012.1155

THE OBJECT BASED Learning (OBL) program connects students from all disciplines with curated collections of artefacts, artworks, specimens, and archives. The classes, assignments and research tasks created for each group enhance and deepen understanding of subject-specific knowledge and promote the development and practice of transferrable skills. First and foremost is deep-looking, the key skill of careful and considered observation, without which subsequent skills such as critical analysis, interpretation and communication will lack authenticity, insight, and robustness. The challenge is being able to just observe, to look deeply at a museum object and describe what you see, without trying to form opinions or interpretations.

Our lives are often fast-paced and require quick and efficient decisions. Deep-looking in OBL contexts challenges us to resist the inclination to briefly glance at a museum object and then read the label. Instead of relying on those first impressions and curated labels to inform how and what we think we should see, the OBL program focuses on slow looking, to allow the opportunity for additional details to be noticed, to distinguish the parts from the whole, and to think about how these enhanced observations effect comprehension and critical analysis.

What we see is intertwined with what we know or perceive to be true. Anaïs Nin encapsulated the dilemma by explaining “We see things as *we* are, not as they are”. In today’s on-demand world, this statement holds as much relevance, if not more, than it did when it was written 60 years ago. Perception is biased; it is influenced by many filters including social, cultural, economic, geographical, religious, and educational. What we perceive directly informs our awareness, cognizance and understanding of what we see in the world around us, including objects in a museum.

One of the key benefits of practicing deep-looking in museum workshops is the dialogue that follows as participants share their observations of both strange and familiar objects. Communicating findings is a key skill for every discipline, and listening to the careful observations of others enhances awareness of different perspectives.

Throughout 2021, classes from faculties across campus practiced deep-looking through the OBL program. One interesting instance included Business School students tasked with describing an object that only they had seen to the rest of their group. Illustrative of the distinction between vision and perception, one object (UA2012.1155) was primarily a ‘teapot’ for some and a ‘pumpkin’ for others; some focused on a specific detail as opposed to the whole; some even described features that were not present! A transferrable life skill, deep-looking improves our capacity for deep and deliberate consideration, identifying multiple perspectives and making meaningful connections, rather than jumping to conclusions.

Dr Eve Guerry and Jane Thogersen are the Academic Engagement Curators, Chau Chak Wing Museum



'Tis Death to Counterfeit

Half Dollar, Maryland, 1770, printed by AC & W Green, engraved
by Thomas Sparrow. Nicholson Collection, NM2021.3



In the 18th century, innovations in printing, and designs
inspired by the complexity of the natural world,
helped keep counterfeiters at bay.

CHRIS JONES

L. A. P. *Equal to 2 s. 3 d.* STERLING.





THE NICHOLSON COLLECTION INCLUDES A GROUP OF 77 AMERICAN COLONIAL CURRENCY NOTES DATING FROM THE 1770S.

GIFTED IN 1890 by Harry Gilliat, the notes provide an insight into pre-independence America when it was 13 colonies ruled by British Monarch King George III.

Before the introduction of colonial money, American colonists would use British, Spanish and Dutch currency that had arrived with new immigrants, or through trade. The most common was the Spanish dollar, known as a 'piece of eight' because it was worth eight Spanish *reales*. Use of multiple currencies was complicated and people had to use conversion tables to calculate relative values.

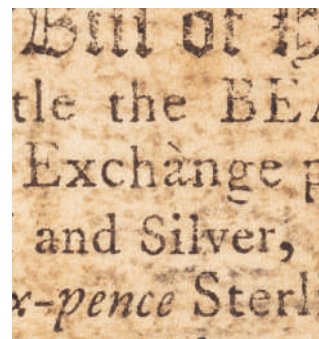
The first paper money appeared in America in 1690, issued by the Province of Massachusetts Bay to pay soldiers. Although an emergency measure, the notes proved to be a successful way

to build the economy without the need for large reserves of precious metals. Eventually the other colonies followed this method. Britain did not support the Colonies issuing their own currency, and this is seen as a contributing factor to the American Revolution.

There were challenges with the introduction of paper notes; the money issued by colonies did not have a uniform value – a pound note from one colony might not be worth a pound in another; some colonies printed far more paper money than they could ever redeem; rural colonists were not familiar with paper money and did not regard it as real money, and because merchants were unfamiliar with paper money, they could easily be fooled by counterfeits.

Opposite:
Background: Nature
print by Joseph Breintnall
and *Half Dollar*,
Maryland, 1770
Nicholson Collection,
NM2021.3

Right: details of *Half Dollar*
showing an 'a' between
'half' and 'dollar'; an
accent mark over the
'a', and the initials of
Thomas Sparrow.



Fifteen shillings, New Jersey, 1776, printed by Isaac Collins, Nicholson Collection, NM2021.72



Counterfeit paper notes quickly became an issue. While the melting and casting of silver and gold to produce coins required expertise and expensive furnaces and workshops, anyone with a printing press could create notes. To discourage counterfeiters, government printers added greater detail into the designs to make the process of printing complicated and laborious.

Politician and inventor Benjamin Franklin was a printer in Philadelphia during the mid-18th century. In 1737, he printed paper currency that incorporated realistic images of leaves. This nature print had the advantage of unpredictable patterns and lines, making it difficult to copy. This technique was adopted by other printers as an anti-counterfeit measure.

Franklin's nature print had been inspired by engraver Joseph Breintnall, who had developed a technique for accurately reproducing leaves. A print was produced by placing a leaf on a damp cloth, then placed on top of and pressed into soft plaster. Once the plaster had set, it had a negative impression of the leaf. Molten copper was poured over the plaster to make a printing plate. Breintnall used the process to make scientifically accurate images of leaves to send to England where there was an increasing interest in American plant biology. On

his nature prints, he would write the caption, 'Engraven by the Greatest and best Engraver in the Universe', referring to God, as he believed the images were beyond the abilities of human engravers.

In 1744, Franklin partnered with David Hall to print notes for the New Jersey and Pennsylvania colonies. Along with a nature print by Franklin, they included the phrase 'Tis Death to Counterfeit.' This threatening statement was backed by the law as the penalty for counterfeiting in the 18th century was death. However, there are no death sentences for counterfeiting recorded during this period.

In Maryland, William Green of Annapolis used other anti-counterfeiting methods including using random wavy (indented) borders that matched the original stub book; elaborate engravings;

unusual punctuation, and superfluous characters. In the example of the *Half Dollar from Maryland*, issued on March 1 1770 (NM2021.5), we can see the engraver's initials 'TS' (Thomas Sparrow) at the top, a small 'a' inserted between 'half' and 'dollar', and an accent mark over the 'a' in 'Exchange'. These subtle design features were included to foil counterfeiters.

Counterfeit currency is still a challenge for governments today, and they continue to use design features to make it more difficult for fake money to be produced. Elaborate designs and hidden elements are still used, as well as new technologies such as polymer notes, 3D images, rolling colour effects, and tactile features.

Chris Jones is Collections Manager, Chau Chak Wing Museum.

CANDACE
RICHARDS



The eyes have it

Eyes were a potent motif in the ancient world, sometimes used to protect, sometimes used to destroy.

Bronze-relief head of Medusa, reproduction of a Hellenistic-Roman style relief, 18th century, Italy, Nicholson Collection, NMR.543

Below: 'Temple C at Selinus, metope sculpture: Perseus slaying Gorgon', 550–525 BC, Sicily lantern slide, unknown photographer, before 1960 Macleay Collections, HP2017.2.349

Gorgon figurine, 640–600 BC, Corinth, Greece, Nicholson Collection, NM54.43

Detail of the interior of attic black-figure eye-cup, attributed to Group of Walters 48.42, 550–525 BC, Athens, Greece, Nicholson Collection, NM47.3



Athena depicted with her Medusa-head breastplate. Attic black-figure *lekythos*, attributed to the Leagros Group, 525–500 BC, Athens, Greece, Nicholson Collection, NM46.52

[TW: assault, sexual assault, allusions]

WHEN PERSEUS cut off the head of Medusa, he artfully used his shield to defend against her petrifying sight. Medusa and her two sisters, Sthenno and Euryale, were gorgons. Born of the sea gods Phorcys and Ceto, gorgons were depicted in poetry and art as monstrous women, often with boar tusks and snake hair, so hideous a mere glimpse of them would turn the viewer to stone.

The mythology of Medusa and the gorgons, like most ancient myths, has many versions and developed new meanings throughout history. In all, Medusa, unlike her sisters, was mortal. In some versions Medusa was a beautiful woman, turned into a monster by Athena as a punishment for being 'seduced' (raped) by Poseidon in one of Athena's temples.

Perseus was sent on a quest to retrieve the head of one of the gorgons as a bridal gift for King Polydectes. With the guidance of Hermes and Athena, Perseus secured the knowledge and equipment needed to slay Medusa. Upon her death, impregnated by Poseidon, Medusa gave birth from her severed neck to Pegasus, the winged horse, and Chrysaor, who was human looking. After her death, Medusa was still a powerful being. Perseus used a special bag to contain her head, using it to petrify his opponents on his journey home. In some myths, Medusa's blood was also powerful, able to kill as well as to cure. The severed head of Medusa was later acquired by Athena, who used it to decorate her *aegis* (breastplate); she rarely appears in literature or art without it.

The earliest surviving depictions of gorgons do not include bodies, only faces, with frontal gazes, wide toothy smiles, and tongues poking out. These gorgoneia were also often bearded. Like Medusa on Athena's aegis, gorgon heads were often apotropaic in function, using the power of the image of a gorgon as a protection device and to intimidate opponents. In the *Illiad*, King Agamemnon's shield is decorated with this type of gorgon's head, along with Phobos and Deimos, the personifications of fear and terror. Examples of this type of shield decoration, dating to the 6th century BC, have been recovered from the site of Olympia, likely dedicated by warriors in hope or gratitude for a recent victory.

Gorgoneia were particularly popular decorative motifs in Greece and neighbouring cultures throughout the Archaic period (c. 700–480 BC). Temples, particularly in Etruria, South Italy and Sicily, were decorated with *antefixes* (the covering cornice of roof tiles) in the shape of monstrous gorgon faces.

In ceramic art of the Archaic period, gorgoneia were a favourite decoration for the *tondo* (interior centre circle) of a drinking cup. As the wine was consumed, a staring face would slowly be revealed. The gorgoneion depicted here is painted on the interior of a *kylix* (drinking cup), made in Athens around 550–525 BC. It belongs to a specific class of vessel called 'eye-cups', named for the large black and white eyes painted on each side.

Eye-cups regularly depict other facial features, such as eyebrows and noses as part of the decoration, along with motifs of warriors, seafaring, athletics and

other 'daily life' scenes. The Nicholson Collection example has facial features one side and birds in mid-flight on the other (in place of a nose). Under each handle is a ship with boar head prows, sailing across the sea.

It was believed that eye-cups drew on theatrical masks for their imagery. Used in the *symposia* (a male drinking party with many social rituals) the cup, when lifted to the lips, masks the drinker, transporting them into the world of Dionysos. However, new studies, particularly by Sheramy Bundrick on the distribution of eye-cups and the use of the design in other contexts, suggest that this may not have been the intended function of the decoration. Eye-cups, while made in Athens, were widely traded throughout the Mediterranean and were particularly popular in Etruria. They are frequently found in burials and votive contexts, where an apotropaic function may be equally interpreted. Combined with the interior gorgoneion, the vessel and its owner would be highly protected against the evils of this world, and the underworld.

Gorgons continued to be a popular motif in art throughout the following centuries, well into the Roman period. However, their image was transformed from the bearded monstrous figure of the Archaic period into an idealised woman's face surrounded by a wreath of snake hair. It is this highly feminine version of Medusa that continues to be popular today.

*Candace Richards is Assistant Curator,
Nicholson Collection, Chau Chak Wing Museum*



Attic black-figure eye-cup, attributed to Group of Walters 48.42, 550–525 BC, Athens, Greece, Nicholson Collection, NM47.3

A teaching model of the human eye inspires a reflection on the centrality of vision and colour perception for conservators.

SILVIA DA ROCHA

Eye see

THE HORRIFYING MOMENT when Luis Buñuel's character in *Un Chien Andalou* (1929) drags a razor across a beautiful woman's eye is forever burned in my memory. The film is silent, the moment is seconds long. Thankfully, the film is in black and white – something that lends an extra layer of protection from what we are seeing; there is something about colour that makes things more real, more emotional (apologies to monochromatic photographers everywhere). This sort of violence is echoed but tamed in scientific dissection models; polite and detailed illustrations and sculptures of the body stripped, cut, and labelled.

The Chau Chak Wing Museum currently has an object on display that gives the desired distance from gruesome body horror but satiates the curiosity to look at the inside of our anatomy. An anatomical model, displayed in *Instrumental, collections from science: using and analysing light*, depicts the outer body of an eyeball, its muscles, the coloured iris, and a hint of the cornea. A human eye, stripped

of skin and removed from the skull. I personally have an infamous phobia of eye injury (hence my shaky relationship with Buñuel) that is no doubt strengthened due to the constraints of working in Conservation (we have a high dependency on accurate vision and colour perception). But I can stare at this object happily without horror. If anything, I further desire to peel back the layers. I love an eye cross-section, seeing where the pupil allows waves of light to enter through our lens, projected through the gel-like chamber of the inner eye and onto the retinal lining.

This lining is hooked up to a wall of receptors that house cells called rods and cones. The cones are the tiny cells that detect coloured light. When stimulated, the cones send signals via the optic nerve to the brain where they are interpreted as colour vision. The odd thing is that not everyone has the same number of cones and so we all perceive colour a little differently. Colour, apart from being a function of reading information in our world, is also a personal interpretation defined by the information received from our cones.

Where the object is currently displayed, it is surrounded by scientific instruments – a collection of sometimes sophisticated attempts to mimic the function of capturing and recording information. The machines do what our eyeballs do – if they were deconstructed and reconstructed in metal and glass – but without our ability for unique personal interpretation of the data.

Where visual perception is most pertinent to conservators is in the matching of colour – for example when filling in areas where paint has disappeared, where a textile has worn, where a sculpture has lost a part. We work to fill losses and tone them to the





Model of the human eye, c.1950–90
manufacturer: probably Denoyer-Gepper, USA
transferred from the School of Physics, 2016
Macleay Collections, SC2017.150

Film still from *Un Chien Andalou*, directors: Luis Bunel and Salvador Dali, 1929

surrounding material, tricking the eye to believe there is no loss. We often test our work under different light sources (natural light, light bulbs, etc.) because we know that the nature of the light falling on a surface changes its apparent colour, and will be perceived visually as a different colour. We have various written guides and charts to help us with this matching but ultimately, it is up to the lining of our retinas to perceive correctly. Often, a match won't be one colour, but several tones painted finely and close together, creating the illusion of one colour from a distance. I often think of the rods and cones as I work and match

my colours, and despite my fear of ocular dissection, marvel at the models that have helped us learn and understand how our eyes perceive and calculate.

Finally, a small comforting note: Buñuel's eye was real, but borrowed from a deceased animal, dissected in the same way we study eyes in school and university labs to learn how they function. For those who really don't care for that method of examination, we thankfully have these models to help us learn and understand.

*Silvia Da Rocha is Conservator,
Chau Chak Wing Museum*

The complexity of perception is represented
in our major temporary exhibition,
Light & Darkness.

The perceptual apparatus of the mind

ANN
STEPHEN



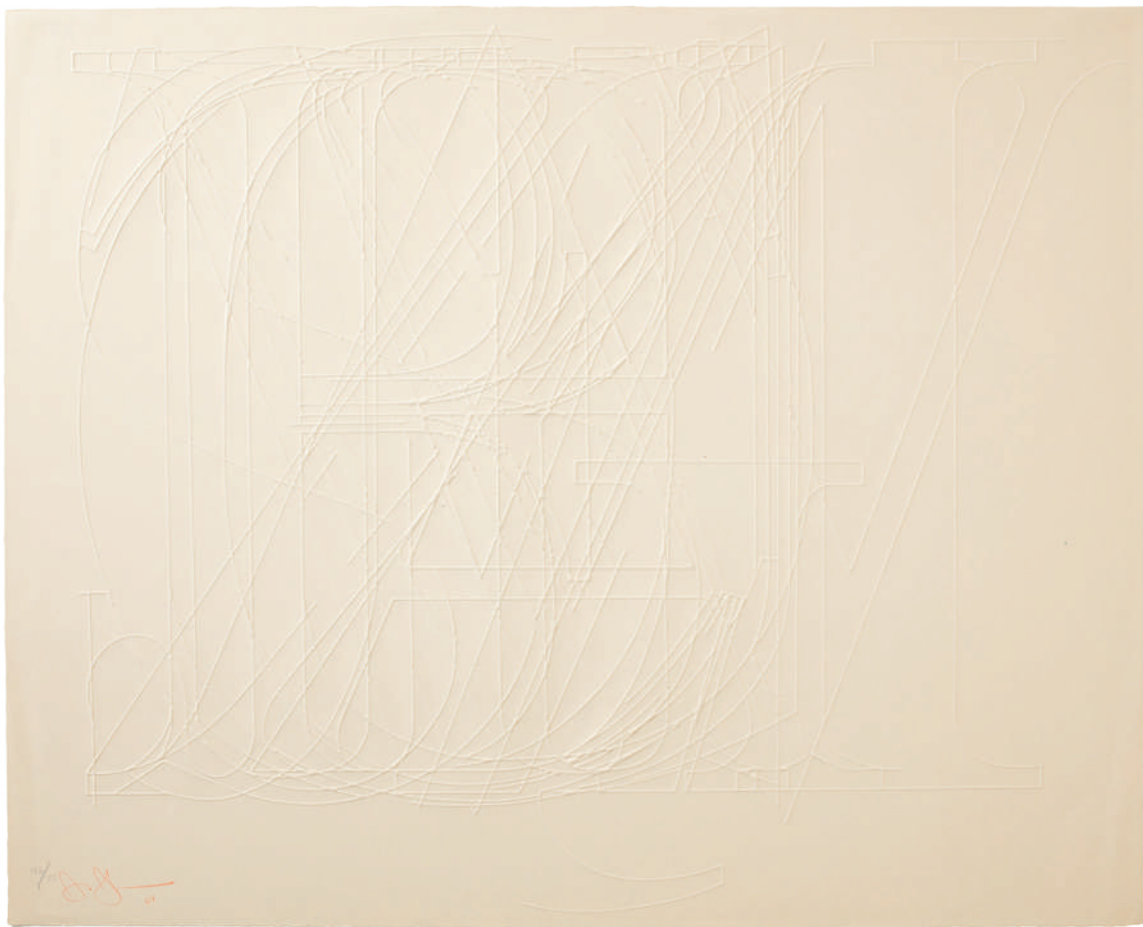
LIGHT AND its negation raise a myriad of perceptual, symbolic and material meanings. The decision to use a thematic of perception for the exhibition *Light & Darkness* (Ian Potter Gallery, Chau Chak Wing Museum, until November 2022), rather than a style-based approach, is in response to the challenges made by an emerging generation of artists who questioned the modernist canon.

When Elwyn Lynn became Power curator in 1969, he made a decisive shift to focus on North American acquisitions, at a time when 'International' came to be seen in terms of the ascendancy of New York.

Amongst the North American works Lynn acquired that address a liminal perception are several multiples by the renowned figures of Robert Rauschenberg and Jasper Johns.

Rauschenberg's *Sand (Hoarfrost editions)* 1974 is a dazzling lithograph, a collage of silkscreen fabric, silk chiffon, and silk crepe-backed satin. Photographic imagery of the production can be glimpsed alongside crumpled fragments of newsprint. In the exhibition, the translucent fabric is not attached to the wall but hangs free, floating on the slightest air currents. For Rauschenberg, the title alludes to its

Robert Rauschenberg
*Sand (Hoarfrost
editions)* 1974
edition 5/30
Power Collection,
PW1974.49



Above: Jasper Johns
Alphabet 1969
 embossed paper
 edition 42/70
 Power Collection,
 PW1969.8

almost imperceptible imagery “in the ambiguity of freezing into focus or melting from view.”

Jasper Johns had been using the alphabet as a ready-made subject for his painting for over a decade before he turned the 26 letters into an embossing. His use of pre-cut letters is paradoxical for, while his treatment deliberately disrupts and frustrates reading, it does not stop the viewer searching for a sequence. Take the embossed *Alphabet*, of 1969, whose title teases us to seek out, from the spidery net of raised lines, the individual outline of each letter; yet the tangled overlay of lines, curves and loops of typography are like following multiple tracks in the snow.

In one of the artist’s sketchbooks from 1968–69, in which conceptual problems and ideas for possible works

of art are noted, he lists a column of titles, including “A through z” under the word “EMBOSS”. Another of his sketchbooks suggests a possible reason for using such an arcane and almost invisible medium as embossing. In 1925, Sigmund Freud noted on the *Wunderblok*, when speculating about “the question of resemblance or substitution (Freud)”. Johns references Freud when he challenges himself to “Devise technique to imitate ‘magic picture pad’”. It might thus not be too farfetched to see the embossed outlines of *Alphabet* alluding to the perceptual apparatus of the mind. Moreover, for an artist who had made wax one of his primary mediums, the idea of the *Wunderblok* must have held special meaning.

Dr Ann Stephen is Senior Curator, University Art Collection, Chau Chak Wing Museum.

Personal photographs and albums shed light on another side of colonial Papua under Australian administration in the exhibition *Pacific Views*.

Sites unseen

JUDE PHILP



Above: 'Tabu Feast - HANUABADA Village page 191 and 196', Hanuabada, Port Moresby, National Capital District, Papua New Guinea, c.1910, Macleay Collections, HP2014.1.376.34

Left: BAIMURU page 234 foll, and 238', photographer unknown, Baimuru, Gulf Province, Papua New Guinea, c.1910, Macleay Collections, HP2014.1.376.09

Right: 'The author and his bodyguard', photographer unknown, Central or Gulf Province, Papua New Guinea, c.1910, Macleay Collections, HP2014.1.376.25



BORN AND RAISED in Sydney, Hubert Plunkett Murray (born 1861) was Governor of Papua from 1908 to his death in 1940. Highly educated, athletic and in his private correspondence, humorous, Murray was unusual for his era in his relatively democratic if paternalistic governance of the people of Papua and New Guinea. Most of his papers were donated to the National Library of Australia, but in 2014 some personal photographs and albums were given to the Macleay Collections by Sava Pinney, his great granddaughter.

Murray's daughter Mary and her husband Charles Pinney lived in Port Moresby and Norfolk Island and most of the family collection at the Chau Chak Wing Museum documents their life in colonial service during the 1920s and 1930s. However, one album of 54 views appears to be earlier and made for a different purpose than family enjoyment. In this small grey paper album, each image has been carefully captioned twice, with strips of purple typescript with instructions for placement of each image within a manuscript or publication. Murray wrote two books about the territory: *Papua or British New Guinea* (1912), when the colony abutted German New Guinea; and *Papua of Today: an Australian colony in the making* (1925), written when German New Guinea was a League of Nations Mandated Territory under Australian administration. Both books

include large numbers of images: no photographs in the album directly match either of the books, but the themes, views, locations and subjects overlap.

Together the books and the album give different views of the colonial inroads in this geographically complex country where the word 'remote' applies to most of the country's villages and townships. There are two overwhelming differences between the books and the album. One is the album's numerous images of colonial monuments such as roads, churches, plantation houses and government buildings. The second is the presence of Murray and other colonial workers alongside the colonies' laborers, police, civic leaders, and prisoners. These differences of view, rather than location, give a sense of how the album's composer saw Murray and themselves as part of a team with locals, missionaries and commercial planters working together in the Territory. In contrast, the books' images emphasise the people of the Territory, and carry the message of Murray's final words in *Papua or British New Guinea* "their permanent advance upon the road of civilization." By the publication of *Papua of Today*, the conclusion is aimed steadily at what that future may be: "the greatest danger of all may come from what I may call a benevolent capitalism – a capitalism which will use the native solely ... in the interests of non-resident capitalists, ... If [the Papuan] escapes this fate, he may

have a fairly prosperous future before him."

It is possible that the album reflects an early draft of illustrations for Murray's publications, with the most compelling evidence from the labels being the image captioned 'The author and his bodyguard', (Murray was unusually tall at 1.9 meters). This image may be part of a series documenting visits of inspection during these early years of Murray's administration in 1909–10. Views in the album include places along the walking track made by the Catholic Sacred Heart Mission that Murray and his party travelled from the coast to Dilava, Mafulu, Gaiva and into Kuni lands, and then to the top of Mount Pitzoko. There are also images of Lakeamu gold field, and another group of images that follow the route the Government party took from Goaribari island into the hinterlands of the Kikori river. If this reasoning proves correct through further research, it would mean identifying the many other people in the images, such as Sergeant Gaiberi who may have been the man identified as Murray's bodyguard during the Kikori expedition.

The album is included in the exhibition Pacific Views, on display in the historic photography gallery, Chau Chak Wing Museum, until 24 July 2022.

Dr Jude Philp is Senior Curator, Macleay Collections, Chau Chak Wing Museum.

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Wojciech Fangor
M 26 1969
oil on canvas
Power Collection.
PW1969.6
© estate of
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Left, from top: Butterflies from
the *Animal Gods* exhibition.
Macleay Collections. NHEN.18945,
NHEN.18968, NHEN.18959.

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