

MUSE

ART . CULTURE . ANTIQUITIES . NATURAL HISTORY



THE UNIVERSITY OF
SYDNEY

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WOMEN ARTISTS PAINT HISTORICAL PICTURE

A WORD FROM THE DIRECTOR

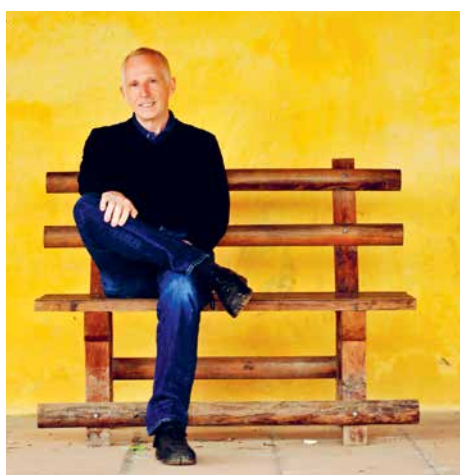
Our museums received more than 105,000 visitors in 2014 – a record.

The year is off to a good start with large crowds viewing our new Lego Pompeii in the Nicholson Museum. This is the largest and most detailed of our Lego models and the final in the series of ancient monuments that began with our commissioning of Lego Colosseum in July 2012.

This year also marks the 40th anniversary of International Women's Year. The University Art Gallery is celebrating this anniversary with a series of exhibitions focusing on women artists. We began the year with the final weeks of Mikala Dwyer's *The garden of half-life* in which the artist, a lecturer at Sydney College of the Arts, used the University's geoscience collections to explore concepts of deep time.

The current exhibition, *Girls at the Tin Sheds: Sydney feminist posters 1975-90*, comprises poster works by 18 artists presented across both the University Art Gallery and Verge Gallery. Not only are they striking visual works, these posters also form a social history archive, documenting concerns of the time by women artists working in the University's Tin Sheds print-making workshops from the 1970s to the 90s.

In the meantime, *Stuffed, Stitched and Studied: taxidermy in the 19th century* continues at the Macleay Museum.



The Art Association of Australia and New Zealand awarded the 2014 University Art Museums Australia Prize to the University Art Gallery's exhibition catalogue *1969 the black box of conceptual art*. The exhibition will tour to Queensland University of Technology Art Gallery in Brisbane in September 2015. Congratulations to Senior Curator Ann Stephen and her team for this award.

In January, we welcomed Kyle Polite to the team. Kyle joins us from Stanford University where he was director of development for Stanford Live. Kyle will be working closely with the team to raise funds for our new cultural precinct that will house the University's museums, art gallery and collections. I look forward to introducing him to our many supporters and friends.

DAVID ELLIS
DIRECTOR, MUSEUMS AND
CULTURAL ENGAGEMENT

SYDNEY UNIVERSITY MUSEUMS

Comprising the Macleay Museum, Nicholson Museum and University Art Gallery

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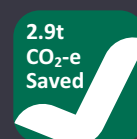
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Tea and yellowcake, 1977. (detail),
UA2014.131

David Ellis photograph: Martin Ho



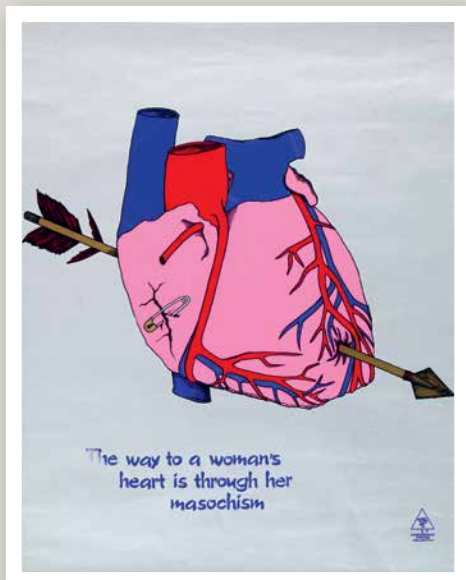
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Foucault



She loved him in theory.
But how could she find a place for him in practice?

An exhibition of posters by women at the University Art Gallery reflects a dynamic time of activism, upheaval and optimism, writes **Katie Yuill**.



Left: Toni Robertson,
*The way to a woman's heart
is through her masochism*,
1979, UA2013.12

Previous page: Elizabeth
Campbell and Judith
Lodwick, *Foucault à go go*,
1987, UA2014.211



Right: Leonie Lane,
Frock rock,
1982, UA1990.149

Bottom right:
Toni Robertson,
Earthworks Poster Collective,
Tea and yellowcake, 1977,
UA2014.131

Girls at the Tin Sheds: Sydney feminist posters 1975-90 is made up primarily of posters by women members of the three consecutive groups – Earthworks Poster Collective, Lucifol Posters and Tin Sheds Posters – based at the Sydney University Art Workshop (known as the Tin Sheds).

The exhibition begins with the heated climate of 1975 – with its struggles for gender equality galvanised by International Women's Year, outrage at the sacking of the Whitlam government and building tensions over the environment and Aboriginal land rights.

In 1975 the University of Sydney's Power Institute invited prominent American feminist Lucy Lippard to give its annual Power Lecture and, across the road at the Tin Sheds, Joan Grounds was appointed the first woman director in 1976.

FEMINISM TO THE FORE

On display are many lavish posters on feminist issues and events. Jan Mackay's *This woman is not a car* (1981), made for Margaret Dodd's exhibition at Sydney's Watters Gallery, combines a shimmering silver and pink-splattered ground with hand-drawn images of Dodd's ceramic Holden cars. Drawn together with the use of photographic still images of cars and young adults, the work gently raises issues of gender stereotyping in Australian culture.

Celebratory posters of sexual liberation and women's-only events often feature fluorescent colours, such as Sheona White's *Gay Pride Mardi Gras* (1981) and Leonie Lane's *Frock rock* (1982), commissioned by the Women and Arts Festival.

Before the Tin Sheds, the use of fluoro and metallic inks and flamboyant colour had rarely been seen in Australian art. There are many examples of such rich effects on exhibit, such as the respective gold and silver grounds of Marie McMahon's *D'ogley disco* (1979) and Robertson's *The way to a woman's heart is through her masochism* (1979).

Other posters took the movement against sexual violence to the streets using basic materials such as recycled or cheap paper, such as Jean Clarkson's *Have you been sexually harassed?* (1984)

and Robertson's *Women + violence* (1980) promoting a women's liberation conference at the University of Sydney.

Many feminist posters provided a graphic challenge to gender equality in the arts and were important campaign tools for equal representation of women in public institutions and exhibitions. Over three years from 1981, the Artworkers Union held many events on women's issues that were publicised on posters. Pam Debenham's *Artworkers Union benefit* (1982) reports frustration with negotiations for female and Australian artist representation in the 1982 Biennale of Sydney.

WIT WITH WISDOM

Black humour was a hallmark of Earthworks' posters, well exemplified by Mackay's *After the confetti, what??* (1980) which pairs its cheeky text with a grinning couple standing before a huge wedding cake and an orgy of flying wedding rings. The artist comments that the poster was "not destined for the streets ... [but] produced for a group exhibition *The security show* at the Ewing and George Paton Galleries, the University of Melbourne". Mackay later incorporated it into a collage for her 1981 solo touring exhibition *Repeating patterns* as a promotional poster.

A playful reuse of image and text is common among these posters. Recycling images – one's own or others, local or international, from revolutionary posters, children's books, popular culture and art history – all formed part of a scavenging rooted in the spirit of Dada and its later Pop translations. At times, complete poster designs were rejigged for local circumstances, as in Robertson and Chips Mackinolty's collaboration *Daddy, what did YOU do in the Nuclear War?* (1977).



Right: Jan Mackay, *This woman is not a car*, 1981, UA2014.238

Below right: Jan Fieldsend, *Wimmin's dance*, 1981, UA3014.101

BURNING ISSUES

In the Hawke and Keating era, women's issues received wider acceptance and government funding. As a joint project commissioned by the Community Childcare Cooperative, Jan Fieldsend and Therese Kenyon produced a series of works, including Fieldsend's *We are different and alike* and Kenyon's *Equality in caring* (both 1988).

As Sydney councils blitzed illegal street posters, alternative sites were found, including medical and community centres.

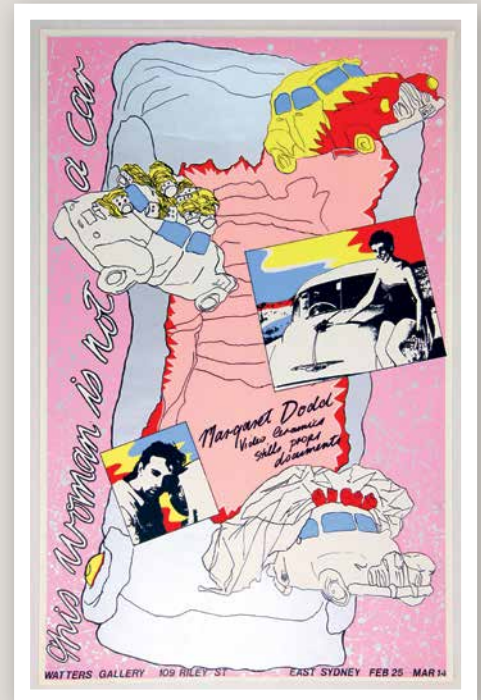
During the 1980s, Aboriginal land rights and environmental activism galvanised the next feminist generation of poster makers at the Tin Sheds. Angela Gee's *Don't bomb the Pacific* (1981) and *Don't log rainforest* (1981) introduced a different aesthetic.

Others used stark simplification and flat colour to make powerful anti-nuclear works in response to the French atomic testing in the Pacific. Clarkson's *Talk is cheap* (1984) and Debenham's *No nukes/no tests; No nukes in the Pacific; No; 15 more years testing in the Pacific?*; and *Still life* (all 1984) launched a major series of posters. Debenham's large formatted works *No nukes in the Pacific* and *Still life* achieve pictorial depth while making astute art-historical references, showing considerable refinement in the process of hand-cut and photographic stencils.

Activism around Aboriginal issues focused on reconciliation and land rights. Reconciliation is the message of *Friendship Festival of South Sydney* (1983), a collaborative work by Yanni Stumbles (designer), Tracey Moffatt and Geoff Weary (both photography) and Tony Stathakis (printer). Resistance to injustice is represented by Avril Quail's *Trespassers keep out!* (1982) based on an intimately sized photograph of her grandfather embedded within the Aboriginal flag.

Tin Sheds Posters would disband in the early 1990s, fatally impacted by the allure of glossy offset prints and the banishing of toxic silk-screen inks, combined with a cooling of political activism. Today, as we celebrate the 40th anniversary of International Women's Year, we hope a new generation can, through such exhibitions, re-engage with feminism and activism in the digital age.

The exhibition was curated by **Katie Yuill, Assistant Curator of the University Art Gallery and Art Collection.**

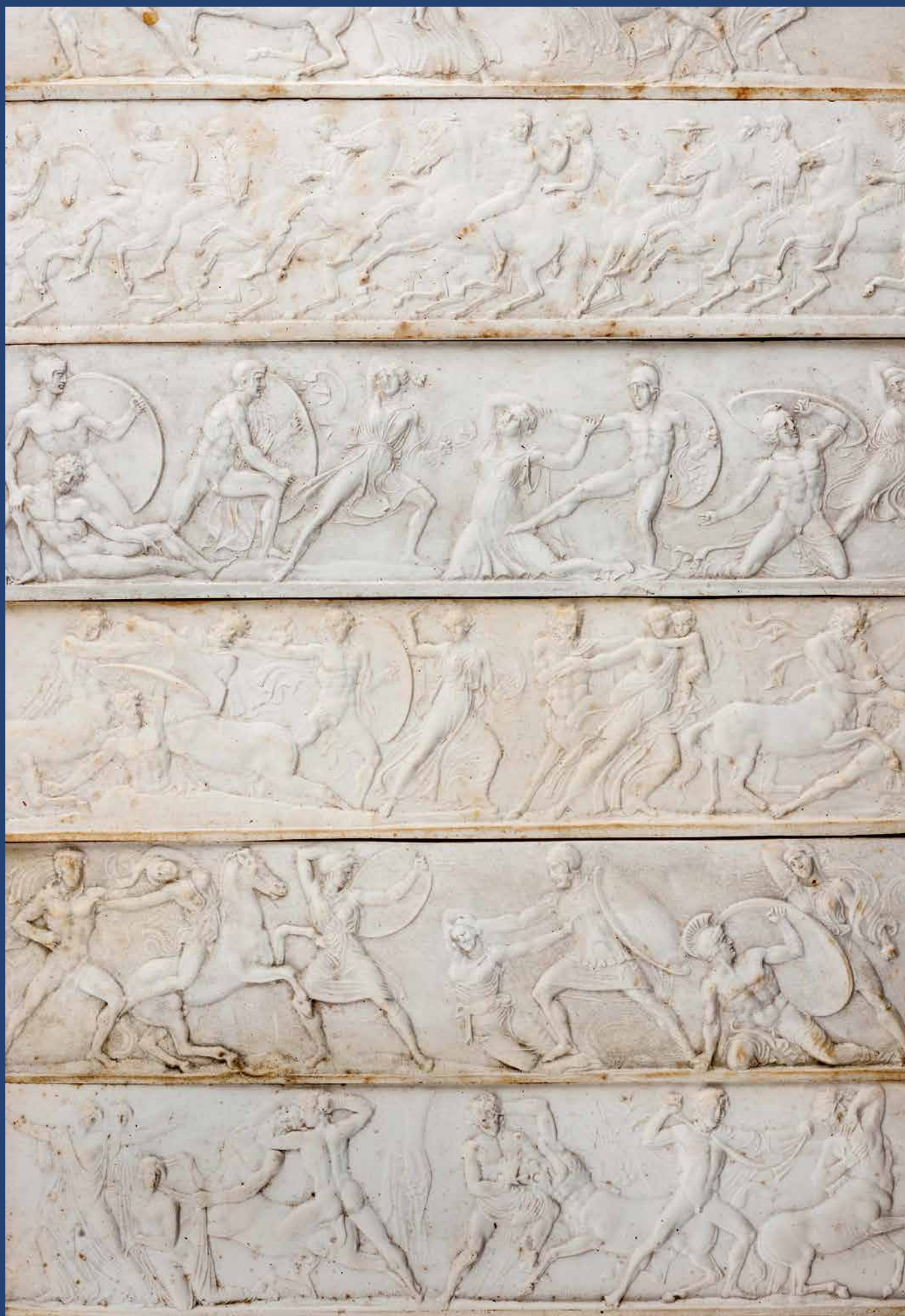


Top: Jan Fieldsend, *Every mother is a working mother*, 1981, UA2014.238

Above: Angela Gee, *Don't log rainforest*, 1981, UA1990.100



Girls at the Tin Sheds:
Sydney feminist posters 1975-90
University Art Gallery
24 January–24 April 2015





An intriguing mystery surrounding a collection of early 19th century miniature plaster models of the Parthenon and Bassae friezes is unravelled by **Dr Elizabeth Bollen**.

FRIEZE FRAME

In the Nicholson Museum storeroom there is a box. In the box there are five trays. Nestled on these five trays are 54 plaster rectangles each measuring 5 x 15cm. On each of these rectangles are decorations in relief of people, animals and mythical creatures.

These plaster casts (NM2008.48.8-62) provide, in miniature, a replication and interpretation of two significant sculptural friezes of the Classical Greek world.

Most of the pieces are copies of the frieze that decorated the most famous ancient building, the Parthenon in Athens. The frieze depicts a ritual procession, with horses and riders, chariots, musicians, men and women carrying ritual items, and men leading cattle and sheep to be sacrificed. The procession culminates on the east side of the building where the heroes of Athens and the Olympian gods join mortals as they prepare for the sacred acts.

The majority of the frieze forms part of the so-called Elgin marbles, the Parthenon sculptures notoriously removed from the Acropolis between 1801 and 1812 and shipped to England by Thomas Bruce, the 7th Earl of Elgin.

The remaining 12 casts in the box replicate the frieze from the remote temple dedicated to Apollo Epikourios at Bassae in Arcadia. This frieze depicts battles between the Lapiths and the Centaurs and between the Greeks and the Amazons.

The miniature replicas of the two friezes are the work of John Henning (1771-1851). Henning was born in the town of Paisley in Scotland and trained as a carpenter, working alongside his father. He amused himself and his friends by modelling their likenesses and creating cameos. As his skill developed he set up businesses in Glasgow and Edinburgh to which he attracted some well-known clients, including novelist and poet Sir Walter Scott. Josiah Wedgwood, founder of pottery company Wedgwood, promoted his endeavours.

While working on a commission from Princess Charlotte of Wales (1796-1817), he developed a method with which he carved details of his drawings into slate to form a mould. He then poured plaster into the slate mould to create casts in relief that could be duplicated endlessly. This was the technique he employed to create the miniature friezes.

In 1811 Henning was in London where he visited art collections including Burlington House where the recently arrived Parthenon sculptures were housed. Henning was entranced and applied to Elgin for permission to draw and model the marbles.

Henning relates the exchange: "His lordship called on me, saying it was customary to bring a letter from an academic. I answered: 'My lord, I cannot understand why noblemen or gentlemen should not dare to allow an individual to draw or model from works of art in their possession; I call this popery of art, and I protest against such slavery.' His lordship left me.

"The following morning he came again, accompanied by President West, who praised my drawings and models very much. Lord Elgin then said he was going to give me leave to draw from the marbles. Mr West replied, 'To allow Mr Henning to draw from your lordship's marbles would be like sending a boy to the university before he had learned his letters.'

"This produced a solemn pause. His lordship coloured; the president looked abashed, and I mustered my dancing school science and bowed them out right gladly. His lordship returned, in a few minutes and said good-humouredly, 'You are a very odd man not to comply with custom.' I said, 'My lord, I never will to what seems to me absurd custom; it has long been my confirmed opinion, that academics, from their selfish spirit of exclusion, have not always been promoters of art, but sometimes have actually retarded willing students: today has shown me an instance of this which I never can forget.'

Despite – or perhaps because of – this frank exchange, Henning was granted permission to work with the marbles.

Henning set himself the task of not only replicating the sections of the frieze in Elgin's possession, but in recreating the whole frieze, including pieces still in Greece, and recreating scenes from which sections were missing. For much of this restoration he relied on the drawings of Jacques Carrey made in 1674 that recorded the Parthenon before it was damaged during the Venetian bombardment of 1687.

Left: John Henning's frieze in the Nicholson Museum. Photo: Rowan Conroy NM2008.48

Previous page: Portrait
of John Henning by
Robert Scott Lauder;
National Gallery of
Scotland PG1375
Source: Wikicommons

Right:
The Parthenon
Frieze *in situ*
Source: Wikicommons

Below right:
The Athenaeum Club,
London, facing
Waterloo Street
Photo: Colin Smith
Source: Wikicommons



In 1816 the British Parliament purchased the Elgin marbles and housed them in the British Museum where Henning continued his work and also added to his task the frieze from Bassae, which had been acquired in 1814.

By 1820 Henning had completed his work: his Parthenon frieze measured almost 7.5 metres in length. From the slate moulds he produced a number of sets of the Parthenon and Bassae friezes, which he sold in mahogany cabinets with nine drawers, or mounted in wooden frames. His work was considered to be such a reliable copy that it was used to create the reproduction prints of the Parthenon frieze in an 1836 publication.

Henning was then commissioned to decorate the Athenaeum Club in Waterloo, London, with a frieze replicating scenes from the Parthenon. This frieze was 80 metres in length and carved out of Bath stone.

An easier way to copy ancient sculpture was to make moulds directly from the original sculpture and create plaster casts. The smooth surface of the plaster and its beautiful pure white were considered by some to be aesthetically superior to the original, which typically showed signs of age.

Art historian Johann Joachim Winckelmann (1717-68), sculptor Etienne Falconet (1716-91) and writer Johann Wolfgang von Goethe (1749-1832) all enthusiastically praised the beauty of plaster casts.

By 1818 the British Museum offered complete sets of to-scale plaster casts of the Parthenon sculptures for sale. As an indication of how these casts were valued, in 1836 they exchanged a set for an authentic ancient statue of a satyr in the Royal Collection in Dresden. It is in this spirit that, in 1859, the University of Sydney accepted the donation of casts of the Parthenon sculptures that are housed in the vestibule in the Main Quadrangle outside the Oriental Studies room (the original location of the Nicholson Museum).

Yet the popularity of plaster casts worked against Henning. Replicas and unauthorised copies of his frieze-in-miniature were created and sold throughout Europe. One French company reported that it had made and sold more than 6000 copies of Henning's work. This cost Henning financially but also upset him on an artistic level as the copies were often of inferior quality.

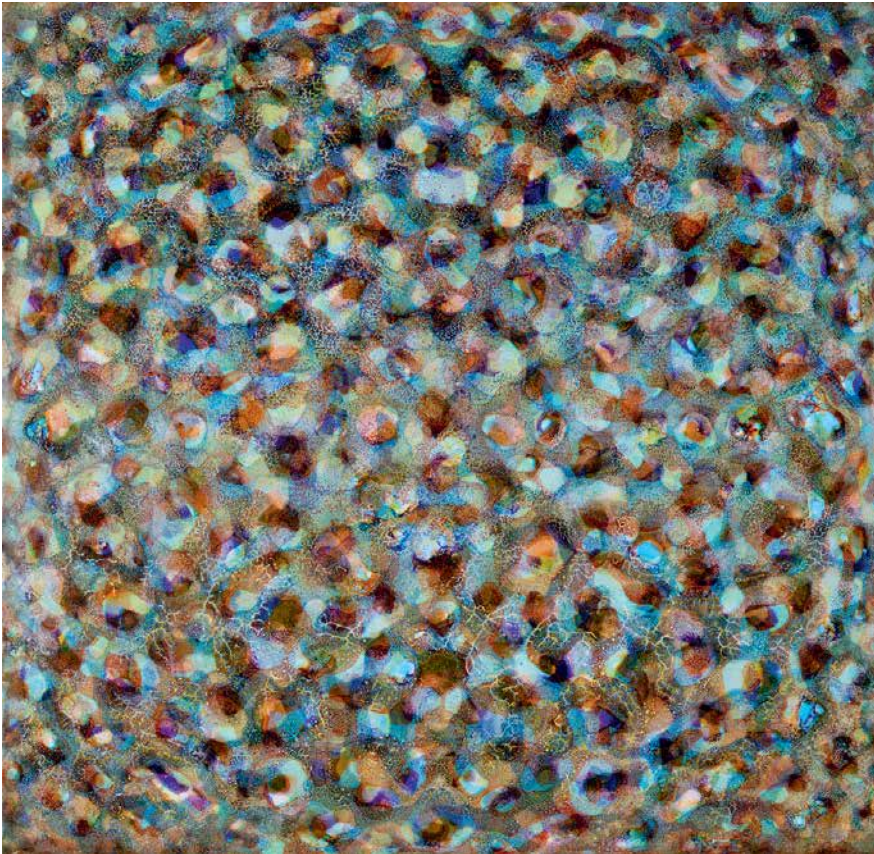
Given the incomplete nature of the Nicholson box set (we have all of the east and west frieze but only 60 percent of the south and north sides), and the appearance in it of duplicate pieces, it is most likely that we have one of those many copies.

**Dr Elizabeth Bollen is Assistant
Curator at the Nicholson Museum.**



IN THE PICTURE

The University Art Collection welcomes a fresh, intriguing work by artist Liz Coats, writes **Katrina Liberiou**.



Above: Liz Coats, *Organica # 5*, 2010; acrylic media and pigments on board 74 x 76 cm; donated by the artist, UA2014.10

Organica # 5 by Liz Coats was gifted by the artist to the University Art Collection through the federal government's Cultural Gifts Program in 2014.

In this work, layer upon layer, the surface is built up and taken away, revealing delicate bursts of colour, detail and patterns that pool on the surface, carefully inviting the viewer in.

Drawing the viewer closer, the pentagonal forms reveal what appear to be fractals, their branches breaking the surface.

Shown as part of *Streaming*, Coats's recent exhibition at Utopia Art in Sydney, the works are drawn from a field research trip to the Glenbog State Forest in southeast NSW.

The resulting paintings, in greens, purples, yellows, browns and blues, mimic nature, the shapes occurring by chance through the detailed layering of paint.

Meditative and calming, the paintings leave the viewer with a deep, reflective experience. As Coats says, the materials themselves are participants in the completion of each painting.

This series of work, part of Coats's PhD at the Australian National University, stems from her interest in the colour and perception experiments of leading Russian avant-garde artist Mikhail Matyushin (1861–1934). Coats notes that “Matyushin's ‘organic’ vision of painting was an insistence that perception cannot be separated from the body's inherent connection with nature”. She believes it is vital to keep in mind that our sensory and thinking bodies are also part of nature.

Coats has exhibited extensively since the mid-1970s. Her work is held in numerous public and private collections. Based in Canberra, she has lived and worked across the Tasman and in Japan and China. She is represented by Utopia Art, Sydney.

Katrina Liberiou is Curatorial Assistant at the University Art Gallery and Art Collection.

PHOTO OPPORTUNITY

The Macleay Museum has accepted an extraordinary collection of 19th century photographs and photographic viewers. It includes daguerreotypes, ambrotypes, stereographs and tin types, along with novelty views, writes **Jude Philp**.



Above: Small boy; cased ambrotype; c.1860. HP2014.3.63

In January 2014 I returned a phone call from collector Sandra Savides, who wanted to donate photographs to the Macleay Museum. This was not an unusual event, but the resulting visit to her home revealed she was an exceptional collector. Boxes of images were grouped on the table – more than 2000 we later learned – that Savides had collected from collectors' fairs and rural antique shops over a 30-year period.

Savides was drawn to the photographs she collected through the straightforward interest they evoke. To pick up a beautifully made leather embossed case with brass latches and open it to reveal the lush velvet on one side and the delicate sharp image inside is like starting on a journey.

Who was this person? Who had owned this image? Other photographs, particularly narrative and novelty Victorian stereographs, tell jokes and evoke moments from fairytale

stories or morality tales. With thousands of images to peruse, Savides says she dipped into the collection from time to time to look over favourites and rediscover novelties.

Among the collection is a pair of handsomely cased, gilded and hand-coloured ambrotype portraits. In one, a child with an inquisitive gaze to the left sits on a wing-back chair holding a small book he is far too young to read. In the other, a boy looks to the right; he too is seated on a wing-back chair holding a small book he is too young to read. Is it the same child? Could they be identical twins?

More likely the same lad was photographed twice. The most compelling detail supporting this conclusion is the thin slip of ribbon (white in one, blue in the other) that leads from the child's neck to the chair behind. The ribbon is probably a device used to restrain the child from moving during the exposure time.

Musing over such details, Savides says, gave her almost as much pleasure as the activity of collecting itself. As any collector can sympathise, the more you know about your subject the better you get at finding treasures and selecting the finest and rarest examples.

Sometimes the “treasure” may be a missing part of a sequence, as with the American “Great White Fleet” series Savides collected piece by piece from a variety of dealers; or it may be an intriguing novelty – such as the photographic cigarette cards or the miniature images hidden inside other devices, or a rare pair of identical portraits.

When we first saw the extent of the collection, my colleague Jan Brazier and I asked Savides what had led her to collect photographs. Along with the interest of looking at the subject matter, Savides puts it down to her grandfather, who was a professional printer and photographer, and the ease with which a photographic collection could be assembled in the 1980s and 1990s. This was before digital imagery – and eBay – and images from the 19th century could only be acquired through persistent attendance at second-hand fairs and making the rounds of antique shops.

In England, visiting family in New Zealand, or in Sydney, Savides would patiently flick through boxes and bulk lots of stereographs. She only selected those in good condition and within a

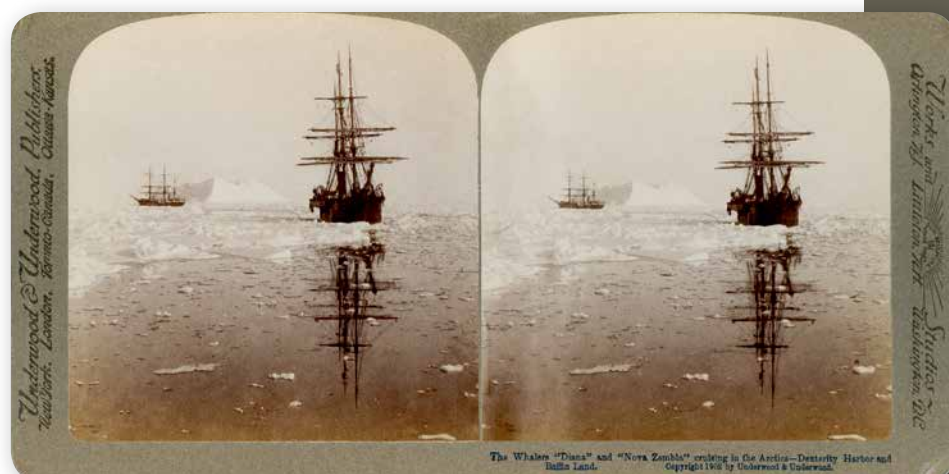
specific geographic range. This geographic range largely reflects her own and her husband’s family histories, and includes New Zealand, Australia, Egypt, and Russia. There is also a group of American and European images that Savides collected through her increasing knowledge of photographic rarity.

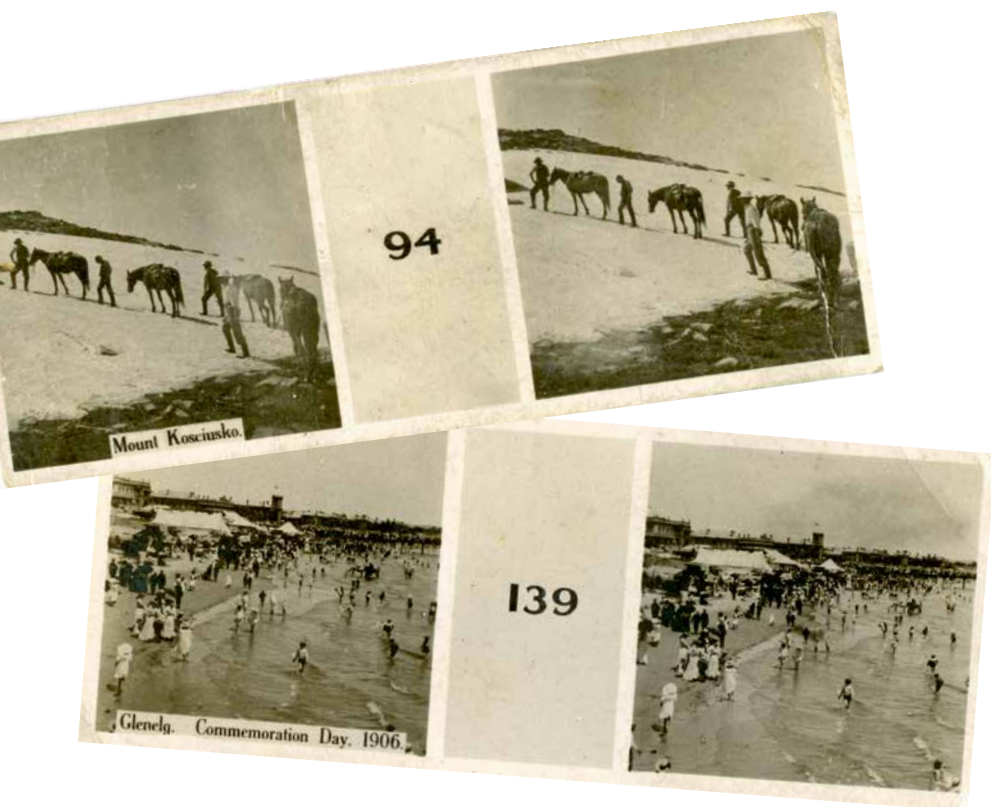
Coupled with the handsome photographic viewers, this collection offers a wonderful insight into the entertainment and domestic world of Victorian and Edwardian society. The collection will surely give hundreds of hours of pleasure to others and stimulate research and new ideas about photographic practice and domestic life in the 19th century.

Jude Philp is a Senior Curator at the Macleay Museum.

Below: The whalers, Baffinland, Arctic, 1902, stereoscope, Underwood & Underwood

Bottom: A week after the Derby; coloured stereoscope; James J Elliott, c.1870





The Macleay's Historic Photograph Collection holds many stereographs – the three-dimensional imagery of the Victorian age. Stereographs consist of two images made by distinct lenses set at eye's width. When seen through a viewer, the images combine to create a single, three-dimensional image.

A recent donation from collector Sandra Savides has enhanced this collection with the addition of several hundred stereoscopic photographic views.

One item new to the Macleay's collection is a pocket rotoscope with miniature cigarette card stereo views. Cigarette cards were introduced as part of tobacco marketing in the United States in about 1880, then in Britain from 1888, as "stiffeners" in paper packets. Apart from a break in production from 1917 to 1922, cards were issued until 1940. Thousands of different sets were issued by more than 300 tobacco companies.

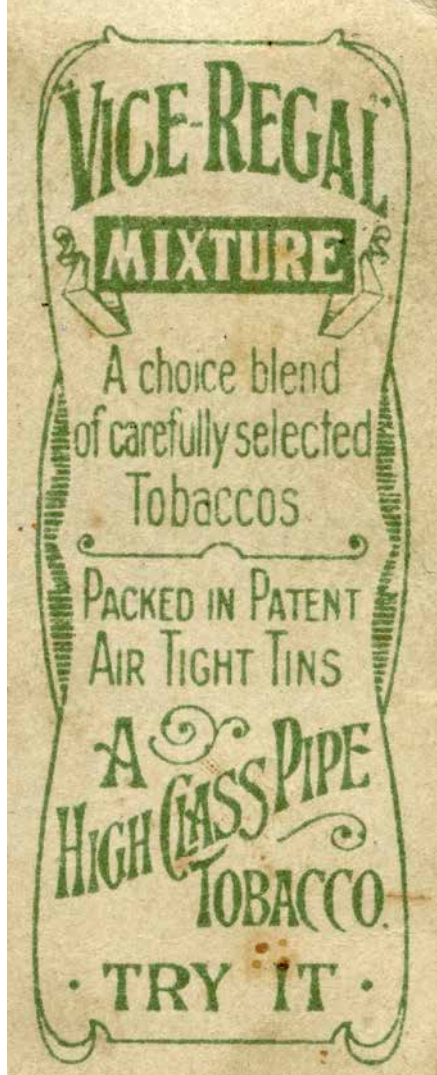
In the Savides collection is a red Craven "A" tobacco tin containing a pocket rotoscope, made of metal, that looks like a small book when closed. It was used to view miniature stereo views, which are only 1¼ x 2¾ inches (about 3 x 6.5 centimetres) in size.

An inscription on it reads: "This Rotoscope is specially designed to take the small photos enclosed in every packet of the following well known brands of CIGARETTES, THREE CASTLES, VANITY FAIR, VICE REGAL (Cork tipped) CAPSTAN DIXSONS No.1." There are 29 cards in the tin, as well as 135 separate cards. Whether the viewer and cards in the tin came with that tin, or the tin was simply someone's storage container, is not known.

SEEING DOUBLE

A gift of a pocket rotoscope and cigarette cards to the Macleay Museum offers some remarkable insights into early marketing campaigns, writes **Jan Brazier**.





This set most likely dates from the late 1920s. A clue comes from the tin with the name of the manufacturer, Carreras Ltd. The tobacco company, House of Carreras, was established in London in the late 19th century, moving to 55 Piccadilly Street in 1913.

However, the cork-tipped cigarette with its famous slogan, "Will not affect your throat", was launched in 1921; or as inscribed on the inner lid here, "Made specially to prevent sore throats".

It appears as if this marketing use of a pocket viewer began early in the 20th century. In Australia in 1908, Havelock cigarettes offered a pocket rotoscope when the collector had saved 100 stereo views. You could also buy the rotoscope for your cards from stationers. The *Evening News* on 2 November 1908 called it "the latest boy craze novelty". Boys would badger smokers for the cards.

The tobacco manufacturers issued these small stereo cards with images "from all parts of the World". They claimed that the "Series will be found both interesting and instructive". There were more than 200 miniature stereo cards issued: historic buildings and places of Britain and Europe; military units; horses and shows; and more than 100 views of Australia. Most of the cards are stamped on their reverse sides advertising either Vice Regal Pipe tobacco or Capstan Navy Cut tobacco.

The cards were sources of general knowledge for the young collectors and reveal the topics of interest at the time. More remains to be unearthed about the history of these fascinating cards and their pocket viewer.

Jan Brazier is Curator of History Collections at the Macleay Museum.



Above and left: Pocket rotoscope and the tobacco tin it was kept in. Savides Collection, HP2014.3

Far left: Two examples of miniature stereo views featuring Australian scenes. Savides Collection, HP2014.3





THE GRAND TOURISTS

Sir Charles Nicholson paid momentous visits to Italy in 1857 and 1858, collecting the Nicholson Museum's founding Classical antiquities, writes **Michael Turner**.

Above: The bema, the speaker's platform on the Pnyx in Athens. In June 1858, Sir Charles Nicholson and William Charles Wentworth stood on it together.

Main: Sir Henry Drummond Wolff, left; Sir Charles Nicholson, seated; and Sir Philip Rose pause for a moment during their travels.

In February 1857, Sir Charles Nicholson, founder and chancellor of the University of Sydney, arrived in Rome for the first time. He was to return the following summer. Nicholson was in Europe for two years on University business; to receive honorary degrees from both Oxford and Cambridge; and to buy antiquities for what was to become the University's Nicholson Museum.

Many years later he said that "the whole of the [museum's] classical antiquities [more than 600 objects] were obtained in Italy and were acquired by me during [those two] successive excursions made in the valley of the Arno, of the Tiber, at Rome, and at Naples".

With him on this first trip to Italy were two English friends – conservative politicians Sir Philip Rose and Sir Henry Drummond Wolff. The party visited Rome and Naples. Nicholson's sensitivity is evident from his (and my own) reaction to the Colosseum: "It is impossible to enter, without shuddering, the deep and winding pits in which the wretched victims destined for a Roman holiday were confined in close proximity to the scene of their last agony."

However, as he also said: "No one can gaze upon the shores and plains of Italy without some extreme emotion."

The following year, 1858, Nicholson was again travelling with Rose and Wolff, as well as, new research reveals, William Charles Wentworth, his fellow founder of the University.

It would seem likely that Wentworth, who had returned to England in 1856 and was now a prominent figure in Conservative Party circles, introduced Nicholson to Rose and Wolff. This second trip was more of a traditional Grand Tour.

The party travelled down through France, sailed from Marseilles to Genoa, and from there through the Etruscan heartlands to Rome. From Rome they travelled on to Naples, Sicily, Athens, Constantinople [Istanbul], back to Athens, up to Corfu, on to the Italian Lakes, and so overland through Germany back to England.

In Athens, Nicholson and Wentworth stood arm in arm on the *bema*, the speaker's platform on the Pnyx, the ancient meeting place of the Athenian legislative assembly and from where the great orator Demosthenes himself had spoken. This was a symbolic moment as both Nicholson and Wentworth had been prominent in the government of New South Wales.

Nicholson's youngest son, Sir Sydney Nicholson (1875-1947), organist at Westminster Abbey and founder of the Royal School of Church Music, later wrote: "I wish I could remember his many amusing stories of these journeys, though without the twinkle in the eye with which they were told they would lose much of their humour.

"But a few of them stick in the memory. He used to tell us how Sir Drummond Wolff's father [a Jewish-born missionary] had been captured by Algerian pirates and made a slave: he was subsequently exchanged for a blind donkey, and only finally escaped by swimming to the flagship after the bombardment of Algiers [in 1816]."

A measure of Sir Charles Nicholson's position in society can perhaps be better appreciated from the company he kept on the occasion he received his honorary degree from the University of Oxford. He walked up the aisle, three abreast, with, on either side of him, engineer Isambard Kingdom Brunel and railway pioneer Robert Stephenson. In front of him was explorer David Livingstone.

Michael Turner is Senior Curator at the Nicholson Museum.

A RICH TAPESTRY

First hung in the lobby of Australia Square tower, a tapestry by architect and designer Le Corbusier will soon be unveiled at the Sydney Conservatorium of Music, writes **Ann Stephen**.

As the skylines of Australia's cities were redrawn by skyscrapers in the boom years of the 1960s, abstract art made a series of incursions at street level.

The most remarkable was architect Harry Seidler's Australia Square project for developer Lend Lease founder Dick Dusseldorp: in 1961 they set about amalgamating 30 properties across two laneways in the centre of Sydney.

The grand project divided opinion. Attacked for destroying the fabric of city life, Seidler replied: "Not only does the project open up a congested area of Sydney with its canyon-type narrow streets, but offers a new space concept in this rectilinear street pattern."

Central to Seidler's "new space concept" was the interaction of art and architecture, a legacy of his schooling by German art school Bauhaus masters Josef Albers, Walter Gropius and Marcel Breuer.

To realise this idea for the Australia Square project, Dusseldorp sent Seidler and his wife, Penelope Seidler, overseas to commission artworks. For the tower's circular lift well they chose several Aubusson tapestries by Swiss-French architect and designer Le Corbusier and Hungarian-French artist Victor Vasarely to, in Seidler's words, "impart a warmth in the public space which is elsewhere surfaced with hard masonry materials".





Above: Le Corbusier's tapestry *Unesco*, dramatically photographed by Max Dupain, in the lobby of Australia Square tower on Sydney's George Street, 1968
 Photograph: courtesy of Harry Seidler & Associates

Le Corbusier's tapestry was designed in 1952 and woven in 1956 for the new United Nations Educational, Scientific and Cultural Organization (UNESCO) building in Paris. Like all such commissions, it embodied a synthesis of the arts: its abstract design was based on the layout of buildings at UNESCO's headquarters in Paris's 7th arrondissement, though in a bitter irony, Le Corbusier had been sidelined in UNESCO's architectural commission.

Four decades later, in 2002, the Seidlers invited American conceptual and minimalist artist Sol LeWitt to design a wall drawing to girdle the lift core. The Le Corbusier tapestry was subsequently

acquired at auction by architect Andre Porovosky, who has very generously gifted it to the University of Sydney. Half a century after it was first exhibited, it will be unveiled in the Sydney Conservatorium of Music, just a few city blocks from where it previously hung.

Such a peripatetic life was part of Le Corbusier's vision for his tapestries. As he wrote in 1960: "This 'woollen wall' can be detached, rolled, carried under one's arm, travel to be hung elsewhere. This is why I have decided to call it *Muralnomad*."

Ann Stephen is a Senior Curator at the University Art Gallery.

GILLESPIE'S TRAVELS

Thanks to a remarkable and
courageous woman, the Nicholson
Museum is home to several unique
artefacts from the Middle East,
writes **Chris Jones**.





Far left: Amulet (duck),
Babylon, NM80.56

Left: Annabel Gillespie, 1930

The Nicholson Museum holds 26 small objects from Iraq and Egypt that were donated in 1980.

The story of how these objects made their way into our collection illustrates the life of an educated and adventurous woman.

Annabel Marguerite Lilian Gillespie was born in 1890 and educated at Cambridge University where she graduated with a Master of Arts with honours in science and literature. During the 1920s she was general secretary and superintendent of one of the largest mission centres in London, a member of the Southwark Diocesan Board of Women's Work, and active in women's rights.

Before she departed England to emigrate to Australia in 1929 her address in London was listed as the Minerva Club, 28a Brunswick Square, SW1. The Minerva Club was founded as a residential club by the Women's Freedom League in 1920. The league was an organisation that campaigned for women's suffrage and equality.

Gillespie arrived in Australia on 2 December 1929, taking the position of principal of Deaconess House, located at 28 Carillon Avenue, Newtown. Deaconesses worked in parishes – visiting people in their homes, nursing the sick, teaching scripture in schools and Sunday schools, and conducting evangelistic meetings.

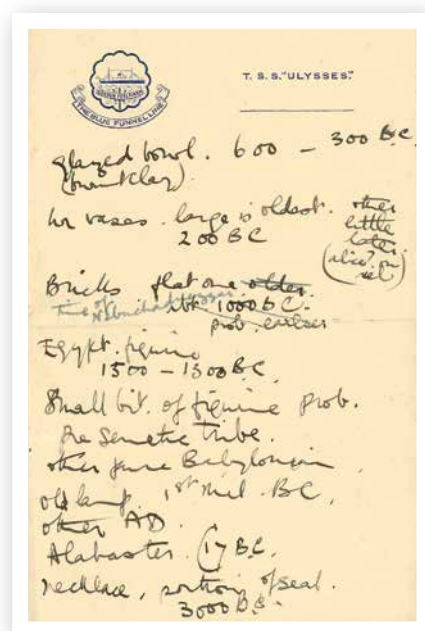
In 1934 Gillespie took leave from her position and embarked on a five-month trip to England via Southeast Asia, India, the Middle East, North Africa and Europe. It was during this trip that she collected the objects that are now in the Nicholson collection.

According to a 1939 article about her adventures in Perth newspaper *The Daily News*, Gillespie planned her trip based on archaeology, choosing destinations of historical and biblical significance. She travelled overland as much as possible, passing through 14 countries. She found the Middle East the most interesting, especially Iraq. "I am interested in archaeology in an amateur way, and that country is a treasure trove for archaeologists," she is quoted as saying.



Left: Amulet (fly),
Babylon, NM80.54

Below: List of objects
written by Annabel
Gillespie on TSS
Ulysses letterhead



While staying in Basra she visited the archaeological site Ur of the Chaldees made famous by Sir Leonard Woolley. Woolley was not present when Gillespie visited the site, which had been abandoned due to lack of funds. However, she was able to inspect the excavations accompanied by an armed guide. She acquired two pottery vessels and two pottery tablets from the site.

From Basra, Gillespie travelled on to Baghdad to visit Babylon. Here she picked up from the ground a brick with cuneiform writing. She also acquired a number of amulets, of which the Nicholson Museum holds six. Gillespie donated another two amulets to the British Museum in 1939.

She was met with a snowstorm when she arrived in Egypt, leaving her with the flu. However, she still managed to visit Luxor and the Valley of the Kings. She purchased an alabaster jar from the Cairo Museum.

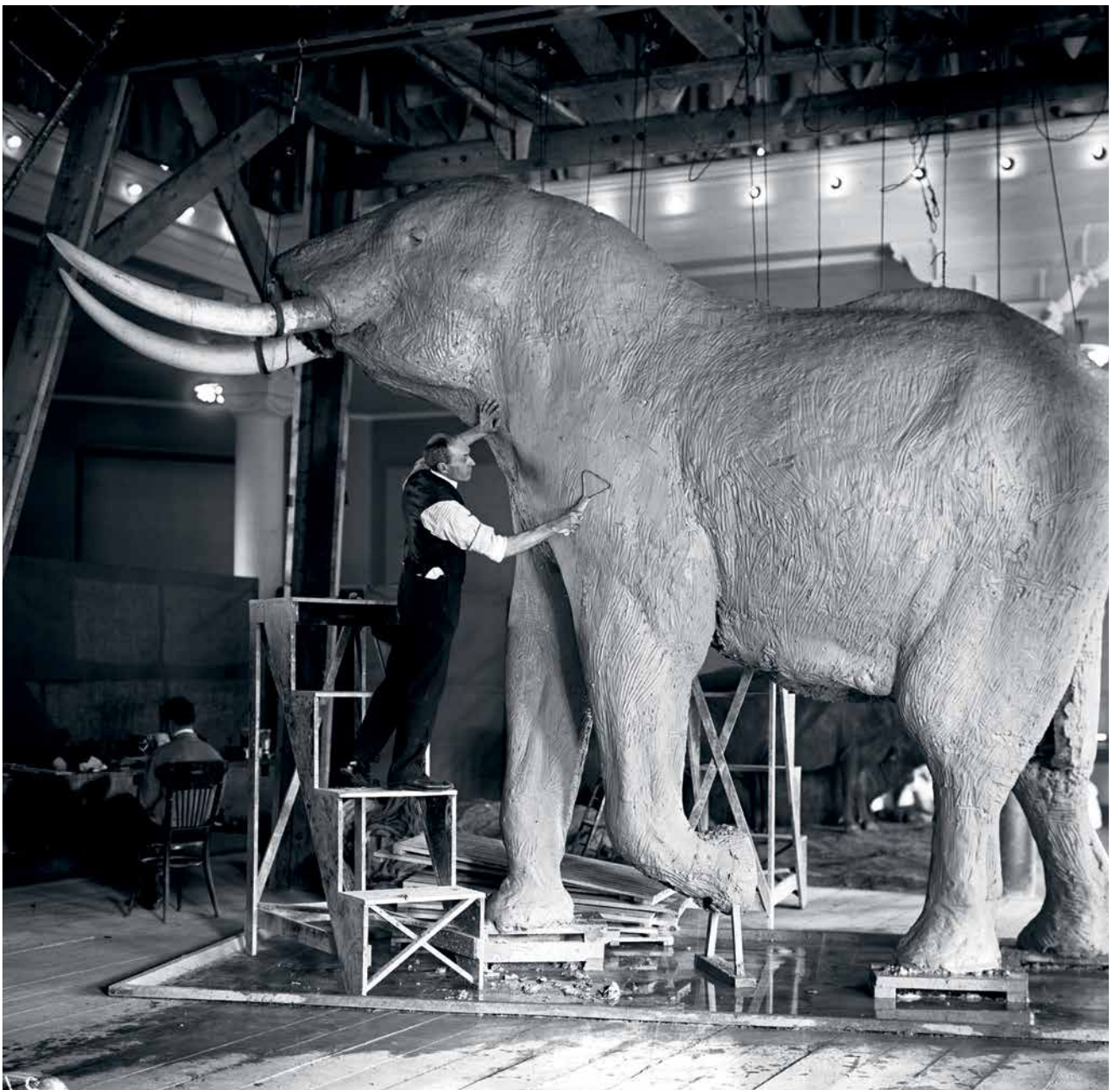
After spending some months in England, Gillespie returned to Australia on the TSS Ulysses, arriving on 16 September 1935.

Gillespie continued to travel throughout her life and in 1949 was appointed executive director of the YWCA, Sydney. She died in 1973 leaving the substantive part of her estate, including the objects collected in Iraq and Egypt, to her long-term friend, Dr Pauline Nohel. Nohel subsequently donated the objects to Nicholson Museum following instructions from her friend that they go to an appropriate museum.

**Chris Jones is Assistant Collection Manager
at Sydney University Museums.**

OUT OF AFRICA

Professor **Iain McCalman** profiles renowned taxidermist **Carl Akeley**, who revolutionised his profession and established the African Hall in New York's American Museum of Natural History.



Previous page: Carl Akeley modelling an elephant for the Hall of African Mammals at the American Museum of Natural History in New York.
Photo: Image #00034314 courtesy American Museum of Natural History Library

This page: 19th century style of mounting large animals from Montagu Brown's *Practical Taxidermy*, 1884

My new book in progress, *Roosevelt's African Relics: From Killing to Caring in the Age of the Science Safari*, features one of the most celebrated taxidermists of modern times, Carl Akeley (1864-1926).

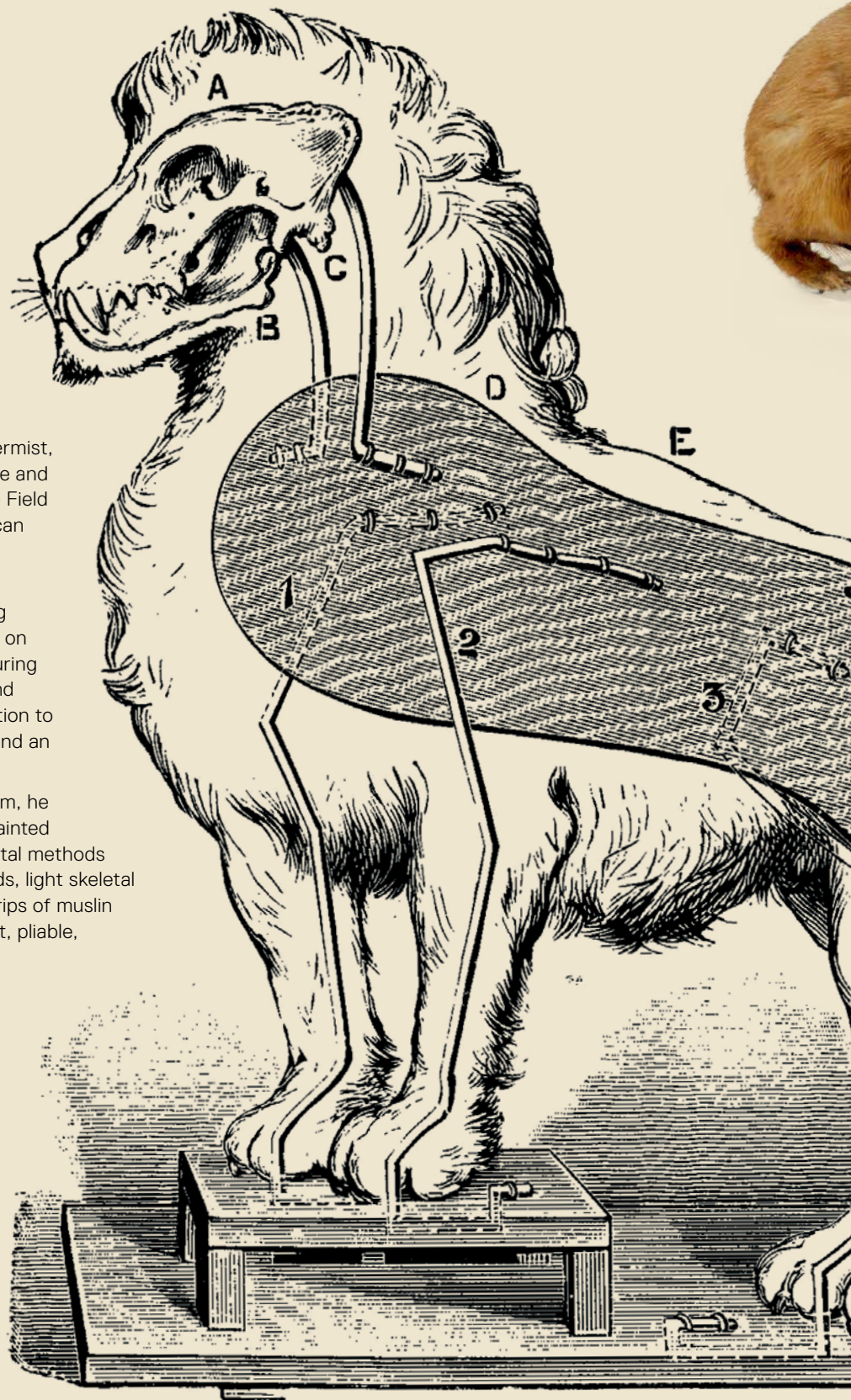
Akeley was an American-born explorer, naturalist, artist, inventor and museum taxidermist, who first enters my narrative in 1905 when he and his wife, Delia, were engaged by the Chicago Field Museum to collect a wide range of east-African mammals for exhibition.

Akeley, aged 41, was already famous for innovations in taxidermy, as well as for having killed a wounded leopard with his bare hands on an earlier safari. Back in the United States during the 1890s, he turned his engineering brain and artist's eye towards fulfilling a boyhood ambition to raise taxidermy to the status of a public art and an ecological science.

Working first at the Milwaukee Public Museum, he completed a brilliant muskrat diorama with painted backdrops and exact habitats. His experimental methods entailed using sculpted models, plaster moulds, light skeletal frames, and musculatures built with glued strips of muslin and papier mâché, on which were affixed soft, pliable, outer skins. The result proved eerily lifelike.

Akeley was able to capture the individual character, precise musculature, social behaviours and environmental habitats of each animal and family grouping. His aim was to educate and entertain: to stimulate the viewer's imagination and curiosity into further explorations of an animal's life and world.

Plate IV.



LION MOUNTED FROM THE "FLAT."

Below: A Putorius ermine, purchased from American dealers in the 1880s. Macleay specimen NHM.11



Above: The X-rays show the taxidermist's use of both the old method of wiring and the new method of moulding further developed by Carl Akeley
Radiograph: Helen Laurendet, 2014

Akeley's 1905 expedition also engendered a lifelong fascination with African wildlife, and particularly with African elephants. Under the guidance of a former ivory poacher, he learned how to track, observe and appreciate the complexities of elephant behaviour, as well as to refine the more gruesome arts of killing the massive beasts and preserving their skins for later mounting.

Having returned to Chicago, Akeley's ambitions to revolutionise the status of taxidermy exhibitions led to the American Museum of Natural History in New York hiring him at an unprecedented salary.

His obsession with obtaining "perfect" specimens for the museum almost cost Akeley his life in June 1910, when he was mauled and left for dead by a wounded bull elephant. He survived thanks to Delia's courageous rescue mission and her subsequent tireless nursing, though he remained bedridden for three months.

During this time he experienced a feverish but life-changing epiphany: he resolved to produce a grand new "African Hall" at the museum that would exhibit the taxidermist's art in its most perfect sculptural and ecological form. A sweep of realistic wildlife dioramas would "tell the story of jungle peace – a story that is sincere and faithful to the African beasts as I have known them".

Although the museum eventually accepted Akeley's plans for the hall, once war broke out in 1914 it struggled to raise the substantial funds needed. By the time work resumed on the dioramas during the 1920s, Akeley was leading expeditions to the Virunga Mountains in the Congo, to add the little-known mountain gorilla to the suite of mounted animals on display.

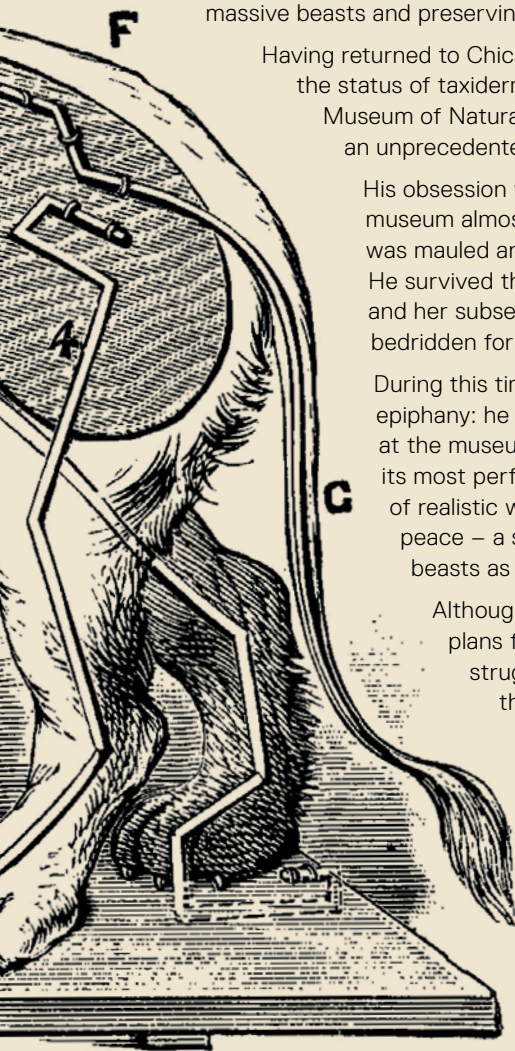
Akeley carried a new and portentous tool alongside his usual taxidermist's repertoire of scalpels, scrapers and preservatives. During his wartime stint with the US Army Engineering Corps, he'd perfected a uniquely light and flexible moving picture camera that would eventually revolutionise all dimensions of wildlife representation.

Killing gorillas also precipitated a crisis of feeling in the usually tough and unsentimental taxidermist. Confronted with a dying baby gorilla speared by his guides, Akeley was overwhelmed with guilt and shame. Feeling like "a murderer", he decided he could no longer kill these gentle, human-like creatures, concentrating instead on taking the first film of a gorilla family at play in the jungle.

A month later, Akeley began lobbying Congo officials to turn the Virunga Mountains into a gorilla sanctuary, because "they are in positive danger of being exterminated". Thanks in part to these efforts, Belgium decreed Africa's first modern national game reserve, the Parc National Albert, on 2 March 1925.

When Carl Akeley died in Africa on 17 November 1926 from the accumulated effects of tropical diseases, he left two unique but contradictory legacies. One is the African Hall, a pinnacle of museum taxidermy that still awes visitors today. The other is the multinational Virunga National Park, which has managed for more than a century to keep the western African mountain gorilla from extinction.

Historian Iain McCalman is Research Professor in History at the University of Sydney and Co-Director of the Sydney Environment Institute. His latest book tackles the legacy of big-game shooting.





TAKING FLIGHT

Artist Barbara Campbell will present new works from her long-term project, *ex avibus*, featuring performance drawings of migratory birds, at the University Art Gallery and Macleay Museum, writes **Katrina Liberiou**.

For *ex avibus* ("from the birds"), Barbara Campbell has been following the journey of migratory shorebirds on the east Asian-Australasian flyway. The flyway is a vulnerable flight path that spans 22 countries, from the birds' breeding grounds in the Arctic Circle through to non-breeding areas in eastern and Southeast Asia, Australia and New Zealand.

Campbell's installation *Well there you are* (2015) comprises large-scale drawings, a responsive sound component and related video works. The exhibition was developed from a field trip to north Western Australia's Roebuck Bay, where Campbell witnessed the daily departures of bar-tailed godwits migrating.

Campbell captured this natural spectacle on video, and this forms the basis of her charcoal drawings and interactive audio. The off-camera voices of other bird enthusiasts also play an important role. Their running commentary – in the form of one-liners spoken at intervals as the thousands of birds take flight – provides the titles of each of the six drawings.

Back in Sydney in a residency at the Performance Studies Department's Rex Cramphorn Studio, Campbell, charcoal in hand, then videoed herself following the birds in flight as they move across the sky and paper. Her neat black attire contrasts with the white of the paper and shadows the movement of the birds. In the completed video, her form multiplies across the screen, forming its own migratory flock.

In the Macleay Museum, Campbell will exhibit her work *Soft-Part Colours* (2014-15) an installation of mounted bird specimens from the collection of the Macleay Museum selected by Campbell to be shown alongside her delicate watercolours. Comparing the once-living specimens with live birds in the field, Campbell uses the medium of watercolour to return colour to the birds' bills and legs (the so-called "soft parts"). Delicate hues and combinations of colour that no longer exist in the mounted specimens also appear.

Campbell's drawings, paintings and performances work across space and time, navigating geography, architecture and the metaphysical. Since 1982 she has performed in museums, galleries and public buildings through photography, film, video, radio, the internet, in silence and with words – still and moving. Campbell has performed and exhibited extensively in Australia, Europe, Asia and the United States and her works are held in numerous public and private collections.

Katrina Liberiou is Curatorial Assistant for the University Art Gallery and Art Collection. Barbara Campbell has been supported through the Rex Cramphorn Studio's Artist-in-Residence Program, in Performance Studies at the University of Sydney.

Barbara Campbell: *ex avibus*
University Art Gallery 2 May – 26 June
Macleay Museum 25 May – 1 August



Insets: *Well there you are*,
 Barbara Campbell,
 video stills
 Video edit: Gary Warner, 2015

Main image: *Well there you are*
 (drawing 5), Barbara Campbell,
 charcoal on stonehenge paper,
 290 x 183cm, 2014
 Photo: Barbara Campbell

ON SITE IN CYPRUS

A member of the Friends of the Nicholson Museum, **Rob Hanna** has excavated artefacts on several archaeological digs. In 2014 he joined the museum's excavations at Paphos, Cyprus. He tells his dirty story.

I returned to Cyprus in August 2014 for the fourth time as a contributing volunteer to work on the Nicholson Museum's excavation of the Hellenic-Roman theatre site at Paphos. I first worked on this site in 2002.

Why did I go that first time and why did I come back in 2004, 2010 and again last year? I studied ancient history at school and university, specialising in the Classical Greek period, so I welcomed the opportunity to get my hands dirty in a part of the Hellenic world that has long fascinated me.

I had travelled to Greece previously and loved it, but until that first trip I had no idea how much Cyprus in general and Paphos in particular would get into my blood and into my psyche. I have met many interesting people and made lasting friendships during my time excavating in Paphos.

The dig in 2014 was different from previous digs in many respects. We were there in August and September – an extremely hot time of year. This most recent season also saw a much smaller team of 25 or so working two trenches, without the backup of the usual team of conservators, architects, surveyors and other behind-the-scenes professionals.

I worked on a trench on the top and rear of the theatre's cavea (seating), the first time I had excavated outside the theatre itself. Archaeologist Kerrie Grant, with whom I had worked in 2010, was my trench leader. She is a hard task master, and a professional and dedicated archaeologist who ensures her team members are fully briefed on all the requirements of the task at hand.

We commenced digging in hot and humid conditions, with no shade, on what turned out to be an Ottoman period site on the top of Fabrica Hill.

Right: Rob Hanna stands at the top of the theatre with the city of Paphos behind him.

Below: Rob Hanna's gloves with the Byzantine coin he found during the Paphos dig.



As a prodigious coin finder on previous digs, I was elated to uncover what appears to be a Byzantine coin on the first day. Alas, it was the only one I found for the entire five weeks.

Of more interest, however, was the architectural construction of the site we excavated. Despite the heat, the climb up and down the cavea each day and the often heavy excavation work, I have not forgotten the 360-degree view of Paphos and surrounds from the top of the hill – the harbour, the hills and the town. And starting early, at 6am, the magnificent sunrise combined with a full moon.

The team I worked with also compensated for the exacting conditions – a combination of young, vibrant women and one or two older hands like me.

But Cyprus itself is the main reason I returned. Paphos is a great location for an archaeological dig. A harbour city with Mediterranean views, it offers tavernas, excellent Greek Cypriot food, wine, culture and of course Keo beer, which I developed a taste for in 2002. Après dig was the best part of the day. Drinks at Spiro's Aces Bar, traditionally the Australian team's watering hole, was followed by dinner with the team.

I also took the opportunity to visit other archaeological sites in Paphos and other parts of the island. I made the almost obligatory trip to the Troodos Mountains, which give Cyprus its unique climate and environment. The medieval churches up there are well worth a visit.

The opportunity also arose to cross the Green Line again and visit Kyrenia and Bellapais in the Turkish-occupied north. And naturally the omnipresence of my favourite Greek deity, Aphrodite, who is said to have been born in Cyprus. We were able to attend an outdoor opera performance of Mozart's *Così fan tutte*.

Like all good things, the dig came to an end. We were left pondering the usual archaeologist's conundrum: "What's going on here?" Alas, the trenches on top of Fabrica Hill will have to wait until the next digging season, perhaps to answer the many questions the 2014 excavations have thrown up.

Will I return to find out? As I said, Cyprus gets into your blood, and it is hard to resist the temptation and the challenge to return.

Rob Hanna is a member of the Friends of the Nicholson Museum.

Clockwise from top: Matt Poll in front of the Karel Kupka bark painting collection at the Musee du quai Branly in Paris.

Close-up detail of Charnay string bag from collection research.

Matt Poll takes digital photographs of Charnay string bags.

The Eiffel Tower with the Musee du quai Branly in the foreground.

Fragment of possum skin cloak in British Museum collections.

Detail of bark painting.

Pukamani poles on permanent display at the Musee du quai Branly.





Matt Poll took up a curator exchange program in 2014. He worked in leading museums in Paris, the UK and Helsinki, and here discusses the breadth and benefits of his research.



A GREAT EXCHANGE

In 2014 I was a recipient of the Harold Mitchell Foundation's Aboriginal and Torres Strait Islander curator exchange program. This allowed me to spend six weeks working at the Musée du quai Branly in Paris.

The museum opened in 2007, and one of its most prominent features is the work of eight Aboriginal artists that is incorporated into the architecture of the museum's administration buildings. The museum also holds significant collections of indigenous art and cultural artefacts from Africa, Asia, Oceania, and the Americas.

My research project involved working with a collection of historic photographs and ethnographic items acquired by French explorer Désiré Charnay that were acquired in Australia in 1878. Charnay is better known for his work documenting South American archaeological sites and I was excited to learn that little was known about his visit to Australia. This collection of photographs and artefacts would be an excellent curatorial project to develop further for Australian audiences.

A highlight of my research was a collection of 12 string bags from south-eastern Australia. They demonstrate unique weaving techniques that are very much underrepresented in Australian museums. I also had the opportunity to be trained in the use of a digital microscope to photograph the weaving techniques used in these items. I received overwhelming interest on social media when I posted images and information about my research.

As part of my exchange I also travelled to the United Kingdom for eight days where I researched similar collections to those I saw at Musée du quai Branly, held in the Pitt Rivers Museum in Oxford, the British Museum in London and the Museum of Archaeology and Anthropology in

Cambridge. I met with the Curator and Section Head of Oceania at the British Museum, Gaye Sculthorpe, and was given a preview of the 2015 exhibition, *Encounters*, that will showcase Aboriginal and Torres Strait Islander collections held in the British Museum.

While in Cambridge I also tracked down a large selection of stone tool artefacts from NSW that were sent from the University of Sydney as an exchange to the Cambridge Museum of Archaeology and Anthropology. Documenting these artefacts allowed me to fill a gap in the Macleay Museum collection's history and also to talk with curators about the way these items are considered in an international context.

In late October I also travelled to Helsinki, Finland, to assess the Aboriginal and Torres Strait Islander ethnography collections at the Helsinki Museum of Cultures. These collections consist of about 400 artefacts from various locations across Australia, yet the museum had never exhibited these items and little research had been undertaken on them since their acquisition. I discovered and documented another exchange of NSW stone tool artefacts from the University of Sydney that was similar to the batch I had found in Cambridge.

All my research from this trip will be used to help develop an exhibition at the Macleay Museum in 2015 that will look at the extensive stone tool artefact collections in the museum's holdings.

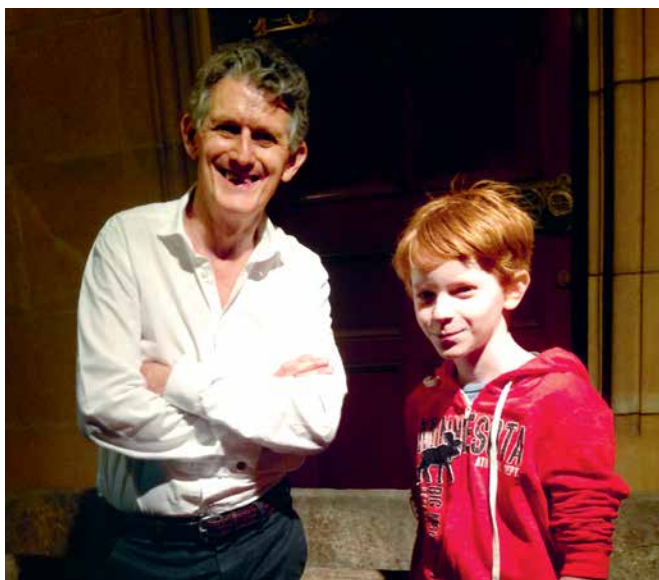
Matt Poll is Assistant Curator of Museum Collections and Repatriation Program at the Macleay Museum. Financial assistance for this exchange was provided by the Harold Mitchell Foundation and the Australia Council for the Arts.



Right: Senior Curator Michael Turner with Bill Blake, 10.

Below: South Italian nestoris, made in Campania c.320BC, featuring Aphrodite, Adonis and Persephone NM46.46

Photo: Rowan Conroy



POTS OF GOLD

Bill Blake, aged 10, attended a talk at the Nicholson Museum on South Italian pottery and art. He shares what he learned with us.



As most of us know, a lot of ancient pots and pottery had pictures on them. But what do these images mean and why are they there?

I went to a talk by Senior Curator Michael Turner at the Nicholson Museum that focused on just that. One of the key points in his talk was that people made an awful lot of money by faking, duplicating and selling the pots to wealthy people who were on grand tours of Europe, or unsuspecting tourists visiting a particular marketplace.

Another important point was to do with all the “chaps with no clothes on”. This occurred a fair bit in ancient Greece and Italy, because a lot of ancient civilisations thought the human body, especially when nude, was beautiful.

Some images tell Greek myths or illustrate legends to do with the gods. One funerary pot in the Nicholson collection depicts the legend of Aphrodite, Adonis and Persephone. Others depict more down-to-earth scenarios, often involving actors and, sometimes, wine.

One Italian bell krater shows three actors dressed as satyrs. Their costumes include a mask and leather shorts with an exaggerated phallus attached. Don't ask why – it's a pottery thing.

Michael also told us about an interesting exhibition at the J Paul Getty Museum in California about fakes and forgeries. It included a mysterious pot pieced together from original forgeries by one of the people who made money selling fakes. It included a picture of Athena in a pose that had never been seen before. This was a fake fragment where a bit was missing. It was made up, but still looked very real.

There are other mysteries, too. On the front of some of the more mundane pots there is often a head or face, and on the back there is almost always an image of two to four draped youths. One famous pot collector, whose name escapes me, said with his dying breath, “they will find, engraved on my heart, two draped youths”. [The collector was Dale Trendall (1909-1995), Professor of Greek at the University of Sydney and honorary curator of the Nicholson Museum (1939-54).]

Overall, I thought the talk was bouncy and energetic, and quite informative too. I will never think of the Nicholson Museum pots in the same way again.

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1. His Beatitude and Eminence Mar Bechara Boutros Cardinal Rai (Maronite Patriarch of Antioch and All the East) and his delegation visited the Nicholson Museum in November as guests of the Australian Lebanese Foundation. Senior Curator Michael Turner (far left) shows the Patriarch (second from left, with his entourage) an Egyptian coffin made from cedar of Lebanon. The visit preceded a public lecture in the New Law Building and private dinner in MacLaurin Hall.
2. Julius Violaris, President of the Trustees of the National Museum and Art Gallery of Papua New Guinea, far right, with John Kean, author and curator of *Art of Science* (2013), and Jude Philp, Senior Curator, Macleay Museum, at the opening of *Stuffed stitched studied*.
3. Macleay Museum Assistant Curator Matt Poll outside the British Museum while on his curator exchange program (see pages 26-27).
4. The President of the Friends of the Nicholson Museum, Matthew Gibbs, gave a talk at the annual Nicholson Museum Afternoon Champagne Cream Tea in January. Entitled *The Bard Lands: Shakespeare's (Imagined) Travels in Italy*, Gibbs's talk was warmly received (see image 8).
5. The Temple of Athena Nike on the Acropolis (top left corner) seen through a window of the Acropolis Museum in Athens; and in the foreground, the same building as it appears on the Lego Acropolis.
6. Senior Curator of the Nicholson Museum Michael Turner, left, with the Director of the Acropolis Museum in Athens, Professor Dimitrios Pandermalis. Turner was in Athens in December to see the Nicholson Museum's Lego Acropolis, now on display there. The Nicholson Museum donated the model to the Acropolis Museum in July 2014.
7. In the recent Australia Day Honours, Emeritus Professor John Richard Green was named a Member of the Order of Australia (AM) for "significant service to tertiary education, particularly archaeology, as an academic, author and field researcher". He is pictured here in the Museo Archeologica in Bari, Italy.
8. An enthusiastic capacity audience enjoys Matthew Gibbs's talk on Shakespeare and Italy (see image 4) in the Philosophy Room.
9. British historian and TV presenter Professor Mary Beard has been immortalised in Lego in the Nicholson Museum's latest exhibition, *Lego Pompeii*. Beard's Lego model sports her iconic bicycle as she is interviewed for a TV documentary.
10. Sydney University Museums Director David Ellis gave a public talk on 17 January in the University Art Gallery. 'A Social History of Minerals and Meteorites' was the final event for Mikala Dwyer's exhibition *The garden of half-life*.

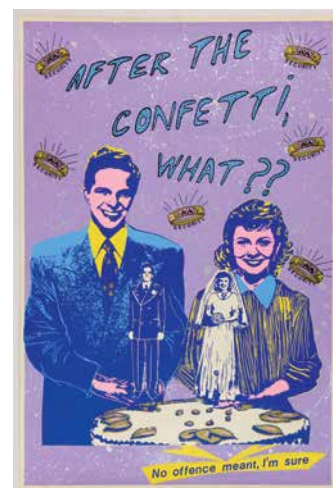
WHAT'S ON AT SYDNEY UNIVERSITY MUSEUMS

Whether you would like to view an exhibition or attend a talk, we have plenty on offer. For further information and to view the latest timetable, visit sydney.edu.au/museums and click on 'What's on'.

Please see the inside front cover for contact details for the Macleay Museum, the Nicholson Museum and the University Art Gallery.



*Sponsor of the Travels in Art, History and Culture lecture series



MARCH

Saturday 7 March, 2–3pm

HEAVEN IN HELSINKI*

Free public talk by Robert Veel (Academy Travel)

Nicholson Museum

Saturday 7 March, 2–4pm

GIRLS AT THE TIN SHEDS: SYMPOSIUM

Free symposium to mark the 40th anniversary of International Women's Day.

University Art Gallery (symposium will be held in the Philosophy Room)

Followed by a special exhibition launch at Verge Gallery, City Road, 4–6pm.

Wednesday 11 March, 6–7pm

WHAT DEAD ANIMALS TEACH US ABOUT WILDLIFE CONSERVATION

Dr Mathew Crowther of the University of Sydney's Faculty of Science on museum collections and conservation efforts for animals in central Australia.

Macleay Museum

Thursday 12 March, 6–8pm

GIRLS AT THE TIN SHEDS: POLITICAL PANEL TALK

Verge Gallery

Wednesday 18 March, 12–1pm

FREE UNIVERSITY HERITAGE TOUR FOR SENIORS WEEK

Bookings:

museums.education@sydney.edu.au

Wednesday 18 March, 6pm

ARCHAEOLOGY IN PALESTINE

Public lecture by Middle East specialist Dr Ross Burns.

Nicholson Museum

Saturday 21 March, 2–4pm

GIRLS AT THE TIN SHEDS: INTERGENERATIONAL DIALOGUE DAY

Verge Gallery

Saturday 28 March, 7–8pm

SHE [STILL] CRIES AT NIGHT

Spend a night in the Macleay Museum – an Earth Hour event.

Cost: \$20; includes performance and refreshments

Bookings: livingroomtheatre.org/works/she-still-cries-at-night/

Monday 30 March, 2–5pm

TURTLES OF THE TORRES STRAIT

Workshop on cultural care and use of turtles by Torres Strait Islanders. In association with the Sydney Environment Institute

Macleay Museum

HERITAGE TOURS AND EDUCATION PROGRAMS

Sydney University Museums offer extensive school (K-12) and adult education programs and group heritage tours.

For more information, email us at museums.education@sydney.edu.au



The Nicholson Museum, Macleay Museum and University Art Gallery also have their own Facebook pages and Twitter feeds.

All details are correct at press time but events may change due to circumstances beyond our control.



Above: Leonie Lane,
4th Marxist Summer School, 1981

Below right: Hadrian's wall undulates across
the countryside of northern England

Below left: Egyptian faience
statuette of a hippopotamus,
Metropolitan Museum of Art, New York

Opposite top: Jan Mackay,
After the confetti, what??, 1980

Opposite bottom: Marie McMahon,
D'oley disco, 1979



APRIL

Saturday 4 April, 2–3pm

**THREE ENGLISHMEN IN CYPRUS:
RICHARD POCOCKE (1738),
SAMUEL BAKER (1879) AND
COLIN THUBRON (1974)**

Free public talk by Dr Craig Barker
of Sydney University Museums.

Nicholson Museum

Wednesday 29 April, 6pm

**RELIGION IN MUSEUMS –
TOO DIFFICULT, OR
WORTH THE EFFORT?**

Public lecture by Crispin Paine FSA,
University College London

Cost: \$32 or \$25 for
Friends of the Nicholson Museum

Nicholson Museum

FREE CHILDREN'S SCHOOL HOLIDAY ACTIVITIES

Thursday 9 April, 10am–4pm

**MACLEAY MUSEUM'S
TAXIDERMY TALES**

Tuesday 14 April, 10am–4pm

**NICHOLSON MUSEUM'S
PONDERING POMPEII**

Thursday 16 April, 10am–4pm

**UNIVERSITY ART GALLERY'S
POWERFUL POSTERS WORKSHOP**

MAY

Saturday 2 May, 2–3pm

WALKING HADRIAN'S WALL*

Free public talk by travel writer
and tutor Almis Simans.

Nicholson Museum

Tuesday 12 May, 6pm

**GAZING AT THE EGYPTIAN
HIPPOPOTAMUS: HISTORY
AND ZOOLOGY IN
HERODOTUS'S HISTORIES**

Public lecture by Associate Professor
Julia Kindt of the University of Sydney.

Cost: \$32 or \$25 for
Friends of the Nicholson Museum

Nicholson Museum

27–30 May, 6pm

SHE ONLY BARKS AT NIGHT

Hysteria, taxidermy and more in this
theatre performance. Starting at
the Round House and concluding
at the Macleay Museum.

Cost: \$25

Bookings: www.livingroomtheatre.org

JUNE

Wednesday 3 June, 6pm

DISCOVERING THE PAST

Celebrate the strong future of
Wiradjuri and Gamilaroi knowledge
with Lynette Riley of the Koori Centre.

Macleay Museum

Saturday 6 June, 12–1.30pm

DRAWING FUGITIVE COLOURS

Join artist Barbara Campbell
for this free drawing workshop with
specimens from the Macleay Museum.

Joseph Banks Lab, Macleay Building

Saturday 6 June, 2–3pm

**THE STORM FROM THE EAST:
RETRACING THE PERSIAN WARS***

Free public talk by Ben Churcher
of the Near Eastern Archaeology
Foundation.

Nicholson Museum

Saturday 6 June, 2pm

**BARBARA CAMPBELL
IN CONVERSATION**

Artist Barbara Campbell and Curator
Jude Philp in conversation, followed
by a walk to the University Art
Gallery, where the talk continues with
Barbara Campbell and Curator Katrina
Liberiou.

Exhibition launch:
University Art Gallery, 3–5pm

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Or find us on Facebook by searching
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UNIVERSITY ART GALLERY

WAR MEMORIAL ARCH,
THE QUADRANGLE
THE UNIVERSITY OF SYDNEY

OPENING HOURS
MONDAY TO FRIDAY 10AM – 4.30PM
FIRST SATURDAY OF EACH MONTH
12 NOON – 4PM
CLOSED ON PUBLIC HOLIDAYS

BARBARA CAMPBELL EX AVIBUS

2 MAY – 26 JUNE UNIVERSITY ART GALLERY
25 MAY – 1 JULY MACLEAY MUSEUM

The artist traces the journey of migratory shorebirds on the East Asian-Australasian flyway using drawings, video, watercolours and Macleay Museum specimens.

Supported through the Rex Cramphorn Studio's Artists-in-Residence Program in Performance Studies at the University of Sydney

Image: Barbara Campbell, video still, *Well there you are*, video edit: Gary Warner, 2015.



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SYDNEY