

MUSE

ART . CULTURE . ANTIQUITIES . NATURAL HISTORY



THE UNIVERSITY OF
SYDNEY

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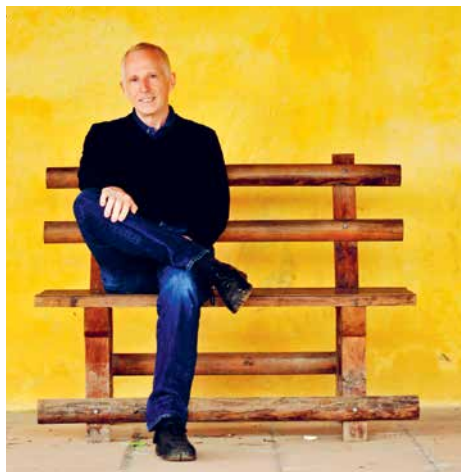
PLANNING OUR NEW PRECINCT

A WORD FROM THE DIRECTOR

For some years now my colleagues and I have had a vision for a space at the University where students, researchers and the wider community can come together to experience the interplay between material culture and specimens of science. I am happy to report that we are one step closer to realising this vision through a proposed Cultural Precinct, as part of the University's Campus Improvement Program.

While the program is still in the planning phase, we're excited to be exploring potential opportunities and funding to turn the Macleay Building into a centrepiece of the Cultural Precinct, bringing the collections of the University's Macleay and Nicholson Museums and the University Art Gallery under the same roof in one magnificent refurbished museum. I look forward to keeping you updated on the progress of these plans.

In this issue, we feature a behind-the-scenes look at a new exhibition at the University Art Gallery. Curated by Professor Mark Ledbury and Dr Georgina Cole, *Fugitive forms and grand designs* features a selection of 16th to 19th century drawings from the collection of the late Justice Roddy Meagher AO, gifted to the University in 2011.



We have undertaken conservation treatment on a number of the drawings. Specialist paper conservator Rose Peel has spent numerous hours carefully repairing and strengthening fragile paper, removing stains and remounting the drawings using archival materials. The results speak for themselves.

Coinciding with the exhibition will be a program of drawing classes, each focusing on different specialisations: natural history, the body and archaeological drawing.

DAVID ELLIS
DIRECTOR, MUSEUMS AND
CULTURAL ENGAGEMENT

SYDNEY UNIVERSITY MUSEUMS

Comprising the Macleay Museum, Nicholson Museum and University Art Gallery

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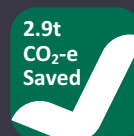
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425–400 BC, Nicholson Museum
NM53.30, see story pages 6–7 and
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Eric Samuel (Sam) Clayton served with the 6th Mobile Veterinary Section in Palestine and Egypt in 1917-18. Here is Sam outlined against the iconic Egyptian background. HP83.55.48

MOVING IMAGES

PHOTOGRAPHY AND WORLD WAR ONE

This year marks the centenary of the outbreak of the First World War. It is also the 175th anniversary of the birth of photography. **Jan Brazier** offers a revealing perspective on the role of photography during wartime.



14541 Allied soldiers binding up the wounds of their prisoners after the battle. © Underwood & Underwood U-21118



113. HOT WORK BY AUSTRALIAN GUNNERS
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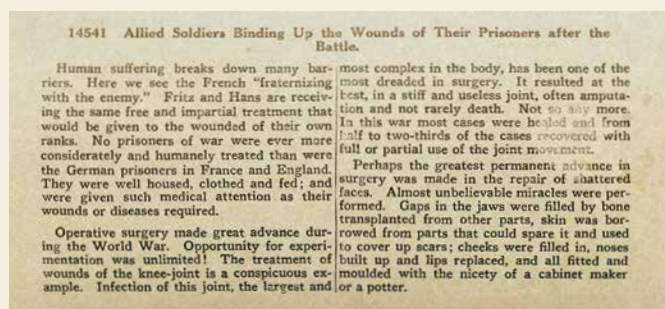
From the mid-19th century, a few photographers, notably Roger Fenton in Crimea and Mathew Brady in the American Civil War, brought landscapes of war to public view. By 1914, with ever more portable and easy to use cameras, enthusiastic photographers were widespread.

Millions of images were captured during the First World War. They were taken by official war photographers, commercial studios and press photographers, and brought to a mass audience by newspapers and illustrated magazines.

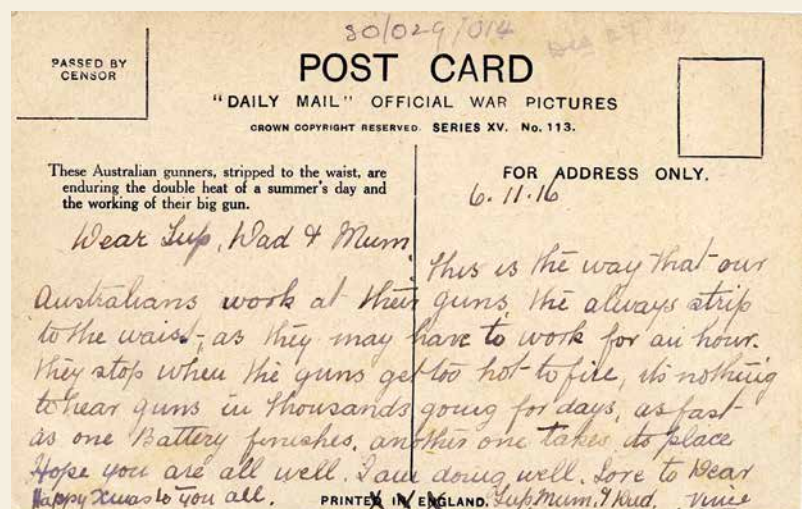
This war was also the first in which amateur soldier photographers were able to record their own experiences. Portable, small film cameras such as the Brownie allowed soldiers to take snapshots from the field. In 1915, Kodak advertised its vest pocket camera as "the soldier's Kodak", "as small as a diary and tells the story better".

Individuals recorded the Australian experience – from recruitment to training camps and on to Gallipoli and the Middle East. At the Australian Imperial Force (AIF) training camps in Egypt, soldiers responded to the exotic landscape, recording their experiences like tourists in their first travels abroad.

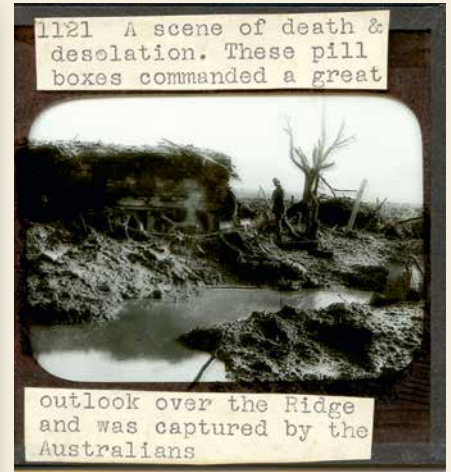
Commercial studios found business in 'khaki sitters', studio portraits taken as family mementoes. Photographic postcards were issued as souvenirs and sold for fundraising campaigns. War was given a 3D actuality for the home viewer with stereographic views published by American companies Underwood & Underwood, and the Keystone View Company.



Top left: The War in stereographic view: 'Allied soldiers binding up the wounds of their prisoners after the battle'; published by Underwood & Underwood, 1914-18. Above: The long caption on its reverse discusses surgical advances. HP80.25.118.



In 1916, the Daily Mail (England) published over 20 series of war postcards taken by official photographers on the Western Front. Top right: 'Hot work by Australian gunners', Daily Mail war postcard, 1916. HP80.29.14. Gunners of the Australian Siege Artillery Brigade support the 1st Anzac Corps at Pozières, France. Above: The reverse of the postcard vividly conveys the bombardments.



Above: From the University of Sydney, TW Edgeworth David, Professor of Geology, arrived on the Western Front in 1916, with the Australian Mining Corps. He would draw on this experience, illustrated by lantern slides, in later teaching on the war, geology and mining. HP90.28.2915.

Left: Kerry and Co, a Sydney studio, photographed many soldiers against a makeshift studio backdrop, at the artillery training camp at The Warren, Marrickville, 1916. HP83.60.8139.

Once the Australians moved in early 1916 to the Western Front, they came under British Army command, where the use of a camera was forbidden, except by official war photographers. It was not until late 1916 that Australia's first official photographers were appointed: English press photographer Herbert Baldwin, later followed by Frank Hurley and Hubert Wilkins.

After the war, publishing of photos continued. Charles Bean's *Official History of Australia in the War* included, as volume 12, a *Photographic Record* of 753 official photographs, published in 1923. In 1923 the Keystone View Company published a boxed set of 300 stereographs along with a book so that readers could look back over the conflict from the narrative of a war that was won. Both of these publications went through successive editions.

Photography was seen as an objective recorder of experience, with photographs from the war revealing the truth. Yet photographers interpreted this experience differently and through their own eyes. A photographer's aesthetic could

create images of stark beauty out of bombed ruins and the mud fields of Flanders. Composite images, where negatives were combined to create a more dramatic image, and staged images, raised questions of veracity and the nature of the documentary image. War photography ranged from images for propaganda purposes, the heroic and epic, to the simple snapshot, which seems to hold more authenticity through its very informality.


These photographs continue to compel and raise questions, and are key sources for us to investigate as we consider the real-life experience and history of the Great War.

An exhibit of First World War photographs will be on display at the Macleay Museum in August to September 2014.

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



HONOURING THE UNKNOWN



Dr Georgina Cole describes the transformation of an ink drawing from the Roddy Meagher collection through painstaking conservation work.

In 2011, Justice Roddy Meagher AO QC made a remarkable gift to the University Art Gallery: an incredible collection of artworks, spanning near-Eastern antiquities to works of Australian and British modernism.

Along with Meagher's generous bequest, we have inherited important responsibilities to safeguard and preserve these artworks, especially the wonderful collection of drawings dating from the 16th to the 19th century.

Fugitive Forms and Grand Designs: 16th to 19th century drawings from the collection of Justice Roddy Meagher, curated by myself and Professor Mark Ledbury is currently on exhibition at the University Art Gallery.

In preparation for the exhibition, some of the most vulnerable sheets were treated by paper conservator Rose Peel. She began working on a number of drawings in early 2014 and has effected some revealing transformations. One of the most remarkable restorations is to a 16th or 17th-century drawing of a woman's head by an unknown artist.

Judging by its naturalism, the drawing was probably made by someone trained in the Dutch or Flemish style. It is drawn in a fluent, confident manner by an experienced hand in rather dry iron-gall ink on handmade laid paper.

The subject is unclear – the head could belong to an unassuming peasant woman, or it could be Mary Magdalene witnessing a miraculous scene. Whoever she is, there is a touching humility to the angle of her head and a gentleness to her expression that makes for a compelling image.

When it was received into the collection, the drawing was stained, torn, folded and had a number of holes in the darkest areas. The iron-gall ink, the most common type used for writing and drawing in Europe from the 5th to the 19th century, had turned acidic, and was starting to corrode the paper. Moreover, the cardboard mount housing the sheet had left acidic brown lines on the surface.

Peel carefully unfolded the drawing and applied a solution of calcium carbonate to change the drawing's pH from acidic to alkaline. She repeatedly brushed on the solution to wash out the staining and halt the corrosion in the ink. She then attached the drawing to another sheet using starch paste, and filled the hole in the woman's face with cellulose powder.

To complete the treatment, Peel gently toned the face with pastel to, as she put it, "bring it back together" then pressed the sheet to iron out the folds.

The result is a stunning transformation of an important early modern artwork. With the disfiguring marks cleaned and the pH stabilised, we can now fully appreciate the technical facility and expressive qualities of this lovely 17th century drawing.

Dr Georgina Cole graduated from the University of Sydney in 2010 with a PhD in art history. She is a lecturer in art history and theory at the National Art School in Sydney.

Opposite: Untitled [Head of a woman], artist unknown, 17th Century. University Art Gallery, UA2012.697

DALE TRENDALL THE WINTER SWALLOW



Dale Trendall in 1954 with one of his 20,000 loves.

In August, the second volume describing the collection of South Italian pottery in the Nicholson Museum will be published in the series *Corpus Vasorum Antiquorum*. In the first of two MUSE articles, **Michael Turner** looks at Dale Trendall, the man who acquired more than two-thirds of the pots described in this latest volume.

Arthur Dale Trendall (1909-1995) was Professor of Greek at the University of Sydney and honorary curator of the Nicholson Museum from 1939 to 1954. His friend Sir John Boardman described him in an obituary as “one of the greatest classical art historians of the 20th century”.

In the 15 years Trendall was curator of the Nicholson Museum, some 4000 artefacts from all over the Mediterranean world and beyond were accessioned into the collection. These included finds from major excavations: Woolley at Al-Mina; Mallowan at Tell Brak; Petrie at Tell el-Ajjul; Kenyon at Jericho; and Wellcome Marston at Lachish.

“Under Trendall,” his successor James Stewart later wrote, “the museum made spectacular advances and began to assume its position amongst the university museums in the world.”

Trendall was born in Auckland, New Zealand, in 1909 and educated at the University of Otago, Dunedin (1926-29) and Trinity College, Cambridge (1931-33), which awarded him a Fellowship in 1937. He arrived at Sydney to take up his appointment,

in succession to J Enoch Powell, on 1 September 1939, just as the Second World War was breaking out. He was to remain in Sydney (although on part-time secondment to D Special Intelligence Section in Melbourne from 1942 to 1944) until 1954 when he moved to Canberra to become the inaugural Master of University House at the Australian National University.

To this day, Trendall remains the recognised authority on the figured pottery of South Italy of the 4th century BC. “I have 20,000 loves,” he confessed to his final collaborator, Ian McPhee, “and they were all vases.”

“And when I die,” he confided in Dyfri Williams, then keeper of antiquities at the British Museum, “they will find, engraved on my heart, two draped youths.” This was a reference to the ubiquitous cloaked figures found on so many South Italian kraters (large vases used to mix wine and water).

Wartime and subsequent post-war austerity, together with the pressure of university work and administration, meant Trendall was unable to travel overseas until 1950. Paradoxically, due to the fact that the market for



Top: Paestan bell krater by Python, 350–325 BC, Nicholson Museum NM42.02

Bottom: Lucanian bell krater attributed to the Dolon Painter (since reattributed to the Minniti Group), 425–400 BC, Nicholson Museum NM42.01

Below: Lucanian skyphos, 425–400 BC, Nicholson Museum NM53.30



antiquities was severely depressed, this was a time when the museum acquired some of its most important pots.

"Vases appeared on the London market at prices which today would seem ridiculous," Trendall said in 1966. The Lucanian skyphos (a deep, two-handled wine cup) that appears on the cover of this issue (and top right) is one such example. With its depiction of Aura, the personification of the sea breeze, it was acquired for just £18 with a donation from the then chancellor of the University, Sir Charles McDonald.

Given his wartime work in intelligence, Trendall delighted in recounting a telegram he received from his agent in London in 1941: "Dolon despatched (top left). Have Python (lower left). Ten pounds", and of the subsequent curt request from Australia's military censor to explain this obviously coded telegram. (The Dolon Painter and Python are both South Italian pot painters.)

In late 1950, Trendall returned to Europe on the first of his annual trips that were to continue until the early 1990s, a regular migration north that

saw him dubbed in Italy "la rondine d'inverno" (the winter swallow).

In his obituary, Boardman recalled the joy Trendall found in both his travel and antiquarian pursuits: "His company and conversation shimmered with his delight in his work and in the world around him," Boardman wrote. "He knew (as academics have to) the cheapest hotel most convenient for work in the Louvre and Bibliothèque Nationale. His knowledge of the contents of the cellars of many a museum in Italy probably rivalled that of their curators."

In a recent interview, and on this same theme, Dr Ian McPhee, former director of the Trendall Research Centre, relates how, "when the Naples Museum was redone after the Second World War, [Trendall] had considerable input into that, particularly in terms of the vase rooms." McPhee goes on to recount a memorable Trendall moment.

"I remember an occasion when an American scholar was seeking an image of a vase and the Naples authorities couldn't find it, so they wrote to Trendall, in Australia, to ask him where exactly in the museum it was located."

Did he know?

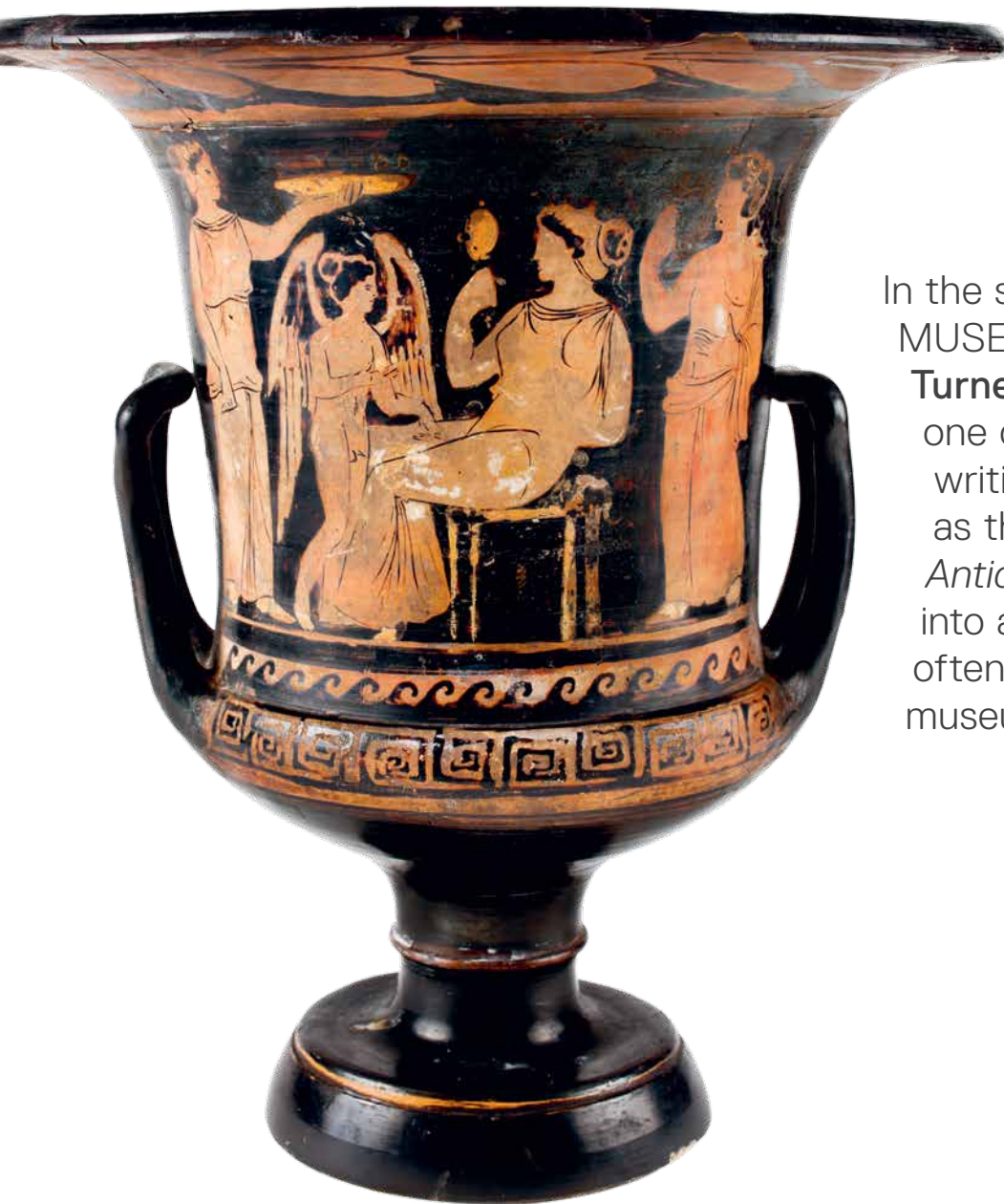
"Yes. He drew a diagram with an X on it."

Little wonder then, given the time he spent in museums and their dusty storerooms, that Trendall described himself as "more a dirty than a dirt archaeologist".

Established in 1919, the *Corpus Vasorum Antiquorum* (CVA) series brings together the known holdings of Greek and Italian pottery held in museums and private collections around the world into a standard format. There are over 380 volumes from 24 countries in the series so far.

Written by **Michael Turner**, Senior Curator of the Nicholson Museum (since 2005) and **Alexander Cambitoglou**, Director of the Australian Archaeological Institute at Athens and former curator of the Nicholson Museum (1962–2000), this is the second CVA to be written on an Australian collection. The first, also on the Nicholson Museum's collection, was published in 2008.

THE ENGLEFIELD KRATER



In the second part of this MUSE feature, **Michael Turner** explains that one of the great joys of writing a volume such as the *Corpus Vasorum Antiquorum* is research into a pot's provenance, often unrecorded in museum documents.



Above: Commemorative gilt bronze stater medallion, 1817. On one side the head of Sir Henry Charles Englefield. On the other his initials between two dates given in Greek numerals – above, 1752, the year of his birth; below, 1817, the year the medal was struck.

Left: Engraving of the pot as it appears in the main image. H. Moses, *Ancient Vases from the Collection of Sir Henry Englefield*, Bart, pl. 10.

Far left: Lucanian calyx krater. 325–300 BC. Nicholson Museum NM52.61

One such unrecorded item is a late 4th century BC Lucanian calyx krater acquired at auction in London in 1952. At this stage we don't know who owned the pot and put it up for auction.

What we do know is that an engraving of it was made in London by Henry Moses in 1819. This engraving, one of several, subsequently appeared in Moses' book, *Ancient Vases from the Collection of Sir Henry Englefield*, Bart, published in 1848. The plates therein are marked "Engraved by Henry Moses. Published by Rodwell and Martin, New Bond Street, June 1st 1819".

Moses (1784–1870) was an engraver who is best known for his work on the official publication *A Description of the Ancient Marbles in the British Museum* (1812–1845).

The pot's owner, Sir Henry Englefield (1752–1822) came from a long-established family of English Catholic gentry. He was an antiquary as well as an eclectic inventor and polymathic writer on science.

His development of a durable red colour from madder (a Eurasian plant) earned him the Society of Arts Gold Medal for Chemistry in 1804, while his interest in developing scientific instruments for travellers saw the Englefield Mountain Barometer named in his honour in 1806.

The most important of Engel's numerous scientific papers, on which he corresponded with astronomer William Herschel (the discoverer of Uranus), was *On the Determination of the Orbits of Comets* (1793).

Englefield is best known, however, as an antiquary. He was a member of the notorious Society of Dilettanti from 1781, and acted as its secretary from 1808 until his death in 1822. He was also senior vice president of the Society of Antiquaries, of which he became a fellow in 1779. Following his death, his important collection of Greek and Etruscan pottery, illustrated by Moses in 1819, was sold at auction at Christies.

Moses gives further information with the engraving, stating that prior to Englefield, the krater had been owned by 'George Chinnery, Esq.' It seems likely that this Chinnery was the same George Chinnery (1774–1852) who left England for India in 1802, where he was to become the leading artist to the British community.

Did Chinnery, who, as a young man, travelled to Italy on the Grand Tour, perhaps sell the krater to Englefield at the time of his departure?

We may never know, but certainly more colour, more life is now attached to what is otherwise a fairly mundane example of 4th century BC South Italian pottery decoration.

Michael Turner is Senior Curator of the Nicholson Museum.



Above: Dr John Joseph Wardell Power (1881–1943)
Sketchbook c.1916, pencil, ink
 Dr John Power Collection, nla.pic-an5879703
 National Library of Australia



DR POWER GOES TO EUROPE

*“We all knew Power,
 but we knew him as an
 artist, we did not know
 him as a rich man
 or a surgeon.”*

Daniel-Henry
 Kahnweiler, 1968

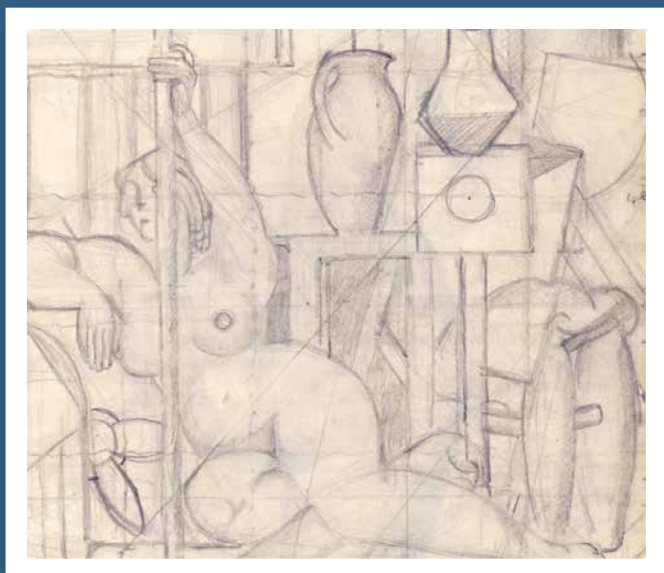
Dr John Joseph Wardell Power was Australia’s most successful and accomplished expatriate painter of the inter-war years. Despite his career as an avant-garde artist who participated in numerous exhibitions in London, Paris and Amsterdam between 1921 and 1938, his life is little known in this country, other than as a visionary benefactor to the University of Sydney.

A major touring exhibition developed in partnership with the National Library of Australia (NLA) in Canberra and Heide Museum of Modern Art in Melbourne will show,

for the first time, 70 of Power’s paintings from the University alongside his many sketchbooks, art library and collection held in the NLA.

From his earliest years in Sydney, Power carried a sketchbook and it would prove to be the habit of a lifetime. One sketchbook, one of more than 50 the National Library holds, records his time as a surgeon with the army in Dublin during the First World War. Power’s experiences during the war were crucial to his decision to abandon medicine and become an artist.

Left, centre and right:
Dr John Joseph Wardell Power (1881–1943)
Sketchbook 1924, pencil, ink, colour wash
Dr John Power Collection, nla.pic-an5879703
National Library of Australia



1920 PARIS AND LONDON

Another remarkable sketchbook dates to 1924 when Power became part of Fernand Léger's class at the *Académie Moderne*. Léger's teaching was crucial to the developments of the international avant-garde in the interwar years. Following his studies with Léger, Power's sketchbooks, full of images drawn from the worlds of dance, music and theatre, show how his cubism became informed by Purism.

Power was fascinated by the music, theatre, dance, architecture and mathematics of both the East and the West. He collected contemporary European art and amassed a substantial library of art books and journals. His art collection (auctioned after his wife's death in 1961) included works by Léger, Araújo, Amédée Ozenfant, Juan Gris, Albert Gleizes, Diego Rivera, El Lissitzky and Georges Vantongerloo among many others. He also owned a set of 10 pochoir prints made by Pablo Picasso in 1920; these prints will be included in the display.

The exhibition will also include his one-person exhibition at Abstraction-Création's gallery at 44 Avenue de Wagram, recreated at the University of Sydney in 2012. For his original show, Power prepared a detailed *Plan de l'exposition*, on which he positioned miniature gouache versions of the paintings. This plan has enabled the precise recreation of Power's exhibition including 26 of the 28 works. It reveals that the exhibition was a survey of his work over seven years, and traces his move away from cubism towards his own unique combine of abstraction and surrealism.

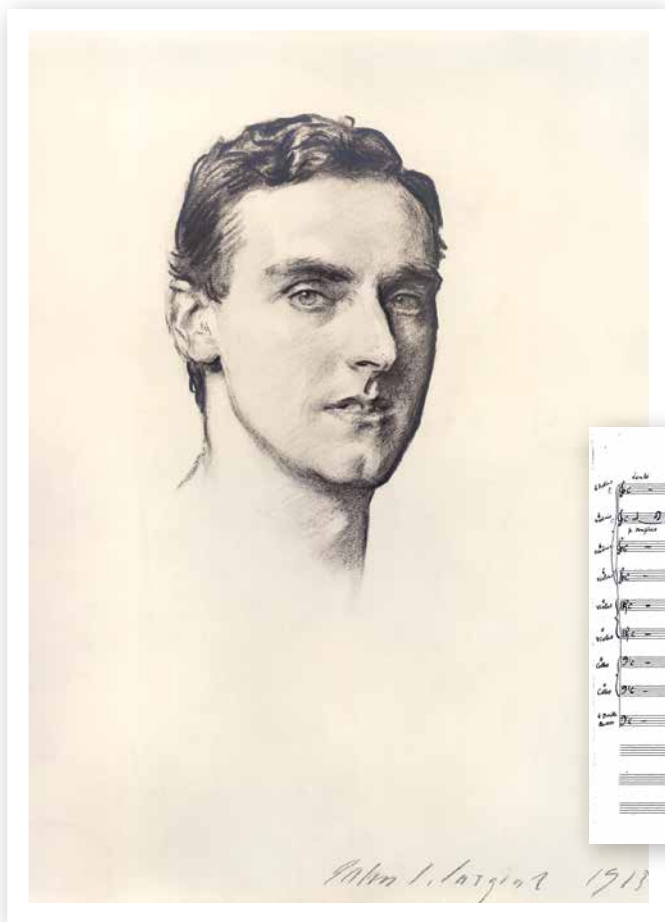
1936–1943 LAST YEARS

Power held his last exhibition at Galerie Jeanne Bucher in 1938, which included paintings on glass. Never before seen, these double-sided, mostly abstract paintings seem at odds with Power's earlier work. Transparent and unframed, they challenge our ability to see them even as paintings and extend our understanding of his art.

Power spent his last years in occupied Jersey during the war. Not long before his death, he bequeathed a considerable gift to the University of Sydney, "to bring the latest ideas about contemporary art to Australians". Following his death in 1943 and that of his wife Edith in 1962, his paintings and the rest of his possessions were returned to Australia, divided between the NLA and the University of Sydney.

Abstraction–Creation, J. W. Power in Europe 1921–1938, will be at the National Library of Australia in Canberra from 25 July to 26 October 2014, and the Heide Museum of Modern Art in Melbourne from 15 November 2014 to 19 April 2015.

The exhibition was co-curated by Dr Ann Stephen, Senior Curator of the University Art Gallery and A D S Donaldson, artist, curator and art historian.



Far left: John Singer Sargent, Frederick Septimus Kelly, 1915
© National Portrait Gallery, London. Ref. No. D36773

Insets: FS Kelly, *Elegy for String Orchestra* (in memoriam Rupert Brooke), 1915 (detail).

THE IMPORTANCE OF BEING THOROUGH

Sydney University Museums are digitising their collections to provide online access. In the process, some exciting new objects and stories are coming to light. **Candace Richards** and **Chris Jones** describe one such find, and the curious history uncovered by their research.



Amuletic necklace, Nicholson Museum collection, NM68.25
Donated by Beatrice McPhillamy, 1968

We work diligently to ensure accurate and full information is made available about our objects. During this process, we came across the database record for an object in the Nicholson Museum, "NM68.25 – amuletic necklace made from gold and semi precious stones", with the provenance, "F.S. Kelly, Oxford Expedition, 1910".

The word 'expedition' often denotes an early 20th century archaeological excavation funded by private donors, societies and universities. But who was this F S Kelly?

Our research began simply as an attempt to find what the initials 'F S' stood for. The diaries of F S Kelly, *Race Against Time*, chronicle the life of Frederick Septimus Kelly from 1907 until 1915. Australian born, with a well-connected family active in music and politics, Kelly was educated in England at Eton then Oxford. He studied music in Frankfurt, Germany at Dr Hoch's Conservatorium.

Kelly was a fastidious diarist and his entries reveal a fascinating life as a pianist, composer, Olympic gold medalist (for rowing) and First World War officer. He travelled extensively and engaged with a veritable Who's Who of early 20th

century society. His diary is peppered with references to personalities including Lord Kitchener (Secretary of State for War), Dame Nelly Melba (singer), Rupert Brooke (poet), Arthur Asquith (politician and officer), Bernard Freyberg (governor-general of New Zealand) and Percy Grainger (Australian composer).

In 1910, Kelly and his sister Maisie travelled from England to Australia, stopping en route through Europe, then on to Egypt. In Venice, the pair met Hugh Whitaker, who was to be their host and guide for the Egyptian leg of their trip. Whitaker was reportedly "selfish and disagreeable" throughout their journey. Much to Whitaker's annoyance, Frederick Kelly insisted on travelling on their Nile adventure with a piano in tow.

Once in Egypt, like so many English gentlemen on a 'grand tour' before him, Kelly visited archaeological sites and purchased objects of artistic and historical significance. One site in particular was "Whitaker's tomb which he is excavating" in the Valley of the Kings in Luxor, close to the great tomb of Rameses. Further research has confirmed that Whitaker's tomb was the tomb of Men-kheper-ra-senb, a high priest during the reign of Thutmose III.

On the same day as they explored the tomb, Kelly records that he and Maisie spent the afternoon shopping in Luxor and purchased "a necklace, two alabaster vases and the bronze head of a cat, on approbation". That evening, Howard Carter, known as "the Egyptologist" in the diaries, came to tea and stayed for dinner. Carter concluded that the necklace was a fake and Kelly returned it later that evening.

Our necklace (pictured) is thankfully not the fake that Carter viewed. Kelly purchased this item from Mohammed Mohassib, a well-known antiquities dealer based in Luxor.

Kelly returned to Egypt for a second time during the First World War when he was stationed at Port Said. He made several trips with his fellow officers to the Great Pyramids and the Sphinx, as well as into Cairo for shopping and a haircut. His close friend Rupert Brooke took ill during this period and died shortly after leaving Egypt for Skyros, Greece.

In honour of his friend, Kelly composed what was to become his most famous work, *Elegy for String Orchestra*. Kelly himself died in 1916 in the last battle on the Somme, leading a charge against a machine gun emplacement.

The Nicholson Museum holds a small collection of the objects acquired by F S Kelly in Egypt, donated by his niece Beatrice McPhillamy in 1968. She also donated his diaries to the National Library of Australia, subsequently published in 2004.

Although the original provenance stating that Kelly's objects were collected on an "Oxford Expedition" turned out to be incorrect, our research has reconnected these items with a truly wondrous individual and the many great personalities of early 20th century history with whom he was associated.

Chris Jones is the Assistant Collections Manager at Sydney University Museums.

Candace Richards is Curatorial Assistant at the Nicholson Museum.

The bimillennium of the death of the first Emperor of Rome, Augustus, in 14AD, falls on 19 August. **Dr Craig Barker** looks at the legacy of Augustus's image in the collections at the Nicholson Museum.



AN AUGUSTUS OCCASION 2000 YEARS OF POWER

This year is a big one for lovers of Roman history, as attention turns to the anniversary of the death of Augustus. Born Gaius Octavius Thurinus (23 September 62 BC – 19 August 14 AD), Augustus was one of the most important figures in Roman history, ruling as the first emperor in all but name from 27 BC until his death at the age of 75.

Augustus has long divided scholarship: exemplary ruler or ruthless tyrant?

A series of international activities attempting to develop a 21st century perspective on Augustus will soon be held (www.augustus2014.com), including the conference 'Augustus from a Distance' from 29 September to 2 October at the University of Sydney.

The use of portraiture was revolutionised during this period of transition from Republic to Empire. An entirely new visual language was created, manipulating images of Augustus and his family for propaganda purposes.

Unquestionably, the most famous depiction of Augustus in the Nicholson collection is a copy of the Prima Porta (NM2008.3). The original statue, discovered in 1863, is now displayed in the Vatican (although it may have been a copy of a bronze original itself). Augustus is depicted as a military commander wearing a cuirass decorated in bas-relief with complex references ranging from personifications of territories he has conquered to enemies suing for peace. Above it all, the sun illuminates the achievements of Augustus.

Bare-footed and standing alongside Cupid riding a dolphin (referencing the Julian family's claimed descent from the goddess Venus), the statue demonstrates a shift from Republican-era iconography to a new style that would be continued by later emperors. Augustus's face is idealised and tranquil, referencing Classical Greek depictions of gods rather than the austerity of Republican portraits. The pose of the statue itself is based on the 5th century BC Greek statue *Doryphorus* ('the spear-bearer').

To an ancient audience, the iconography would have been obvious – Augustus was presented as comparable to divine Greek heroes of the past and clearly the best man to govern Rome.

The Nicholson copy, made from marble, depicts the head and cuirass with its extraordinary iconography. The rest of the body is not reproduced, but the statue's visual power is not lost in reproduction.

Coinage was the most common way the average Roman would have seen Augustus's image. Until the last years of the life of Julius Caesar (Augustus's adoptive father), Rome minted no coinage featuring a living person. This changed dramatically under Augustus: between 31 BC and 14 AD, portrayals of him are known on coins from 189 mints across the Empire, and the Nicholson has a number of examples.

19th century marble copy of the Augustus
Prima Porta. Nicholson Museum NM2008.3.
Photograph by Rowan Conroy.



One rare bronze coin in the Nicholson collection (NM82.3) dates to 23 BC. The obverse features Augustus's bust with the legend CAESAR.DIVI.F.AVGVS.T. The reverse depicts the bearded Numa Pompilius, the legendary secondary king of Rome who succeeded Romulus. Pompilius is common in Augustan iconography as he was associated with peace. A later silver denarius of c.15-12 BC (NM2004.4192) minted in Lugdunum (modern Lyon in France), features Augustus' bust on the obverse.

A further two coins also demonstrate the gradual adoption of Augustus's family into imperial iconography: a bronze denarius minted around 8 BC in France (NM2004.1539) depicts Gaius Caesar, Augustus's adopted son, while another coin from an Eastern or an African mint of 25 BC (NM82.2), depicts his daughter and son-in-law, Julia and Marcellus, on the reverse. It is a clear demonstration of the creation of a dynasty through visual identity.

The collection also includes a bronze coin reportedly found at Nicopolis on the western coast of Greece, a settlement founded by Augustus to commemorate the victory over Marcus Antonius at the nearby Battle of Actium. Although badly worn, the male bust on the coin is likely to be Augustus (NMR1216.17). The coin was one of many presented to the museum in 1863 by the then governor of New South Wales, Sir John Young (1807-1876), himself a former High Commissioner to the then British-controlled Ionian Islands of Greece.

It seems fitting that this image of an ancient emperor had once been in the possession of a man serving the British Empire, which had modelled itself so much upon its Roman predecessor.

As we reflect on the legacy of Augustus's reign this August, one thing is undeniable. He forever changed the way rulers presented themselves in visual images to their subjects.

Dr Craig Barker is Manager of Education and Public Programs for Sydney University Museums.

Clockwise from main: Obverse of a bronze denarius minted Lugdunum, Nicholson Museum NM2004.1539

Obverse of a bronze coin from an African or eastern mint with Augustus crowned by flying Victory, Nicholson Museum NM82.2

Obverse of a bronze coin featuring Augustus, Nicholson Museum NM82.3

Obverse of a silver denarius minted Lugdunum, Nicholson Museum NM2004.4192

Badly worn bust of Augustus on bronze coin, Nicholson Museum NMR1216.17

AT THE CROSSROADS

A PEDESTRIAN SERIES OF POSTCARDS

The University of Sydney Art Collection has recently acquired a book by postcard campaigner and artist Tim Burns. **André Lipscombe** looks at Burns's unusual oeuvre.



Acclaimed West Australian artist Tim Burns produced his artist's book *A Pedestrian Series of Postcards* in 1976. It documents his guerrilla-style postcard project and subsequent print media response to his campaign to raise public opinion regarding the introduction of pedestrian crossings in Mildura, a regional city in northern Victoria.

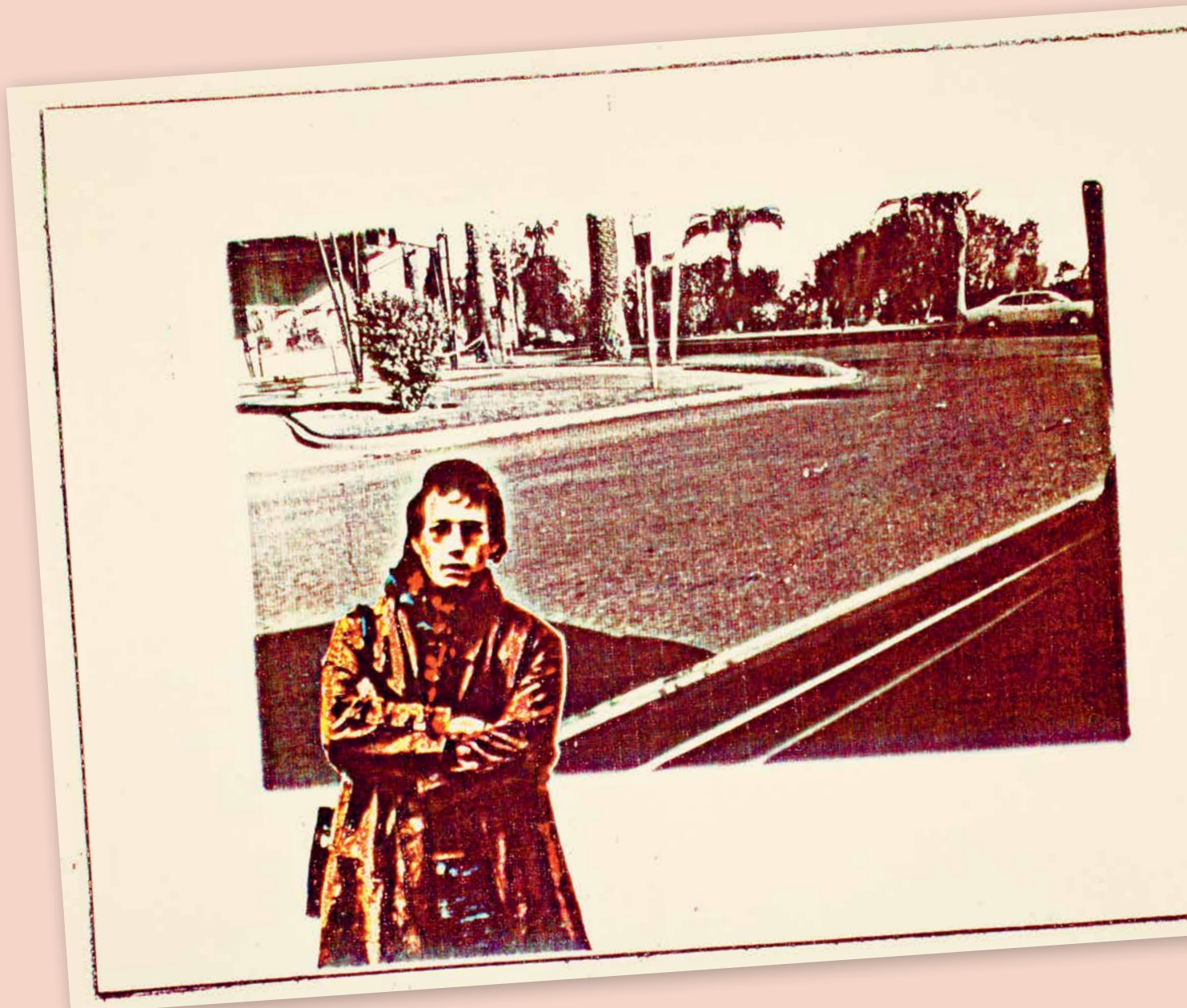
Burns's relationship with Mildura began in 1973, when his landscape piece *Minefield* was withdrawn from Mildura's Sculpture Triennial on the grounds of public safety. However, it wasn't until two years later, when visiting Mildura with his mother, that Burns would set a course for his postcard action, a trajectory largely framed in response to his mother's near miss with traffic while attempting to cross a busy road.

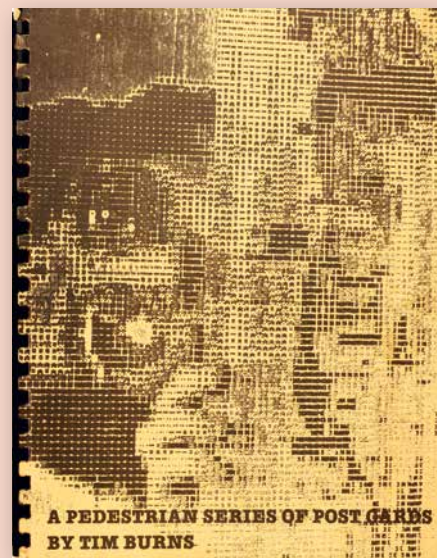
Burns photographed the intersection at Deakin and Eighth Streets in the town centre. Months later, from a printers' shop in New York, he launched a mail drop of a series of five postcards to 100 households in Mildura, continuing over a six-month period. The postcards carried several reworked

photographic montages, including the Mildura intersection, an outline of a hit-run victim in crosswalk paint, and computer generated self-portraits produced at the World Trade Centre the same year. Each postcard was emblazoned with details of the sender and airmailed directly to the resident, asking the question: "What about crosswalks in Mildura?"

Burns used a Xerox colour photocopier to print the postcards and a limited print edition of the series, which was sold through Watters Gallery in Sydney, to fund the publication of an artist's book. Following an award in 1977, the book was acquired by Libraries in the US and Galleries in Australia.

In a 2009 interview, Burns explained that the postcard project gained momentum when he was living as an illegal alien in New York City and beginning to engage with the political discourse of the arts scene and the 'culture of the car'; a focus which influenced the production of his seminal super-8 feature films *Why Cars*, *CARnage!* (1977) and *Political Transmission* (1978).





A pedestrian series of postcards, Tim Burns, 1976, University Art Gallery, UA20013.8



A Pedestrian Series of Postcards captures the success of this conceptually astute project and unique aesthetic dimension, enhanced by the rich printed images produced with the then emerging print technology.

Tim Burns was born in Cunderdin, Western Australia in 1947. A painter, performer, printmaker, film and video maker and theatre director, he studied sculpture at the Western Australian Institute of Technology before living in New York from 1976 to 1996. During this period he forged a multidisciplinary international practice underpinned by protest, intervention and social interactivity, and he often broke ground in the innovative use of new media. His works have been exhibited widely in a range of gallery, public contexts and broadcast on TV networks internationally. Burns currently lives and works in York, about 100 kilometres east of Perth, WA.

André Lipscombe is Curator of the City of Fremantle Art Collection.

This article was first published on occasion of the exhibition *Tim Burns – A Pedestrian Series of Postcards* held at the City of Fremantle Art Collection Gallery from 26 September to 22 November 2009. The Tim Burns book was gifted to the University of Sydney by Danny Torsh, a friend of the artist.

THE FUGITIVE COLOURS OF FUGITIVE LIFE

As part of her PhD research at Sydney College of the Arts, **Barbara Campbell** was struck by how birds lose their hue after death – and what these fugitive hues can inspire.

I have been following various study groups as they come into proximity with waders (shorebirds) during the birds' non-breeding season in Australia.

I was interested to see how the relationship between bird and human differed when the birds were no longer alive so, in October 2012, I joined two bird auditors, Kit Streamer and Adrian Davis, at the Macleay Museum as they audited specimens dating from the early 1800s. I began by adopting an ethnographic approach.

Kit and Adrian led me to the very back of the museum. Their workspace is divided from the public area by imposing museum cases. Stored on top of these cabinets are large specimens in plastic crates: two wallabies, a brolga, an emu, a wild boar, two dingoes, and an antelope. Beyond that is the vaulted ceiling of the museum.

Kit and Adrian immediately don white Tyvek lab coats, tightly fitting facemasks and disposable plastic gloves. The smell of naphthalene is in the air. There is only one window back here, closed and covered with a diffusion film that allows little natural light and no view. The air is stuffy already.

On the opposite side of the room to the desks are steel storage cabinets. From one Adrian extracts the drawer marked 'J8 PLUVIALUS / CHARADRIUS / ERYTHROGONYS', rotates it horizontally in the limited space and rests it on the work table.

He carefully empties the drawer of its 70 or so tightly packed specimens. The mounted ones he places in front of the drawer. The rest (known as 'skins'), he places on the sheet of plastic.

Kit: "There's no way we'll finish with this lot by morning tea."

Adrian begins to read out the handwritten data on the various tags that are sewn to the birds' legs with what looks like ordinary sewing cotton. Kit carefully notes all the information onto her data sheets. Adrian also assesses the general condition of the specimen ("stable" or "scruffy" are frequently used adjectives).



Macleay Museum specimens with works by participants in the Soft Part Watercolour workshop at the Museum of Contemporary Art in March. Photograph © Courtesy Museum of Contemporary Art Australia

Lastly, he measures each bird with a plastic tape measure. By lunch the drawer is processed and Kit and Adrian spend the afternoon on data entry.

Such care is taken by the auditors to record and preserve what is there, but what strikes me is what is not there. Visible between each bird form lying in the drawer is smooth white blotting paper, not the sand, water, shells and vegetation of their habitat. Nor their habits of digging into sandy mud; scuttering along shorelines; lifting off to avoid raptors; beating those long journeys north to breed in different climes and south again to escape the impending snows.

And no longer the full colours of life. Yes, the feathers are still the familiar greys and browns and chestnuts we recognise in the field. But there is none of that pink graduating to brown of a Bar-tailed Godwit's bill or the pale olive of a Sharp-tailed Sandpiper's legs. These colours – of the so-called soft parts – fade to black just hours after death.

The absence of all these qualities suggests these are not so much dead birds, as once-living birds become objects.

Fast forward to March this year at the Museum of Contemporary Art where I'm running a watercolour workshop with bird lovers and artists who will bring their own interpretation to the concept of fugitive soft-part colours.

Three bird specimens from the Macleay Museum are on loan for the evening. Two of the skins: a Kagu (*Rhynochetos jubatus*) from New Caledonia and an Azure-crested Flycatcher (*Myiagra azureocapilla*) from Fiji have 'Layard tags' attached. E L Layard, collecting in the 19th century, allowed room on his tags to record the colours of the beak, leg and iris and even the last meal.

The reds and oranges of the Kagu are gone and the orange of the Flycatcher's beak is no longer there to contrast with his still vibrant blue feathers.

The third specimen is a mounted Eastern Curlew (*Numenius madagascariensis*), caught in Elizabeth Bay in the 19th century, now with two glass eyes.

Although her soft-part colours were not recorded at the time, I'd asked some volunteers/informants of the Victorian Wader Study Group to record Eastern Curlew colours during their summer fieldtrips.

Their descriptions are beautifully suggestive: for example, "darkest brown over dusky pink" and "charcoal over salmon" for the beaks. These descriptors from closely observed life and the eerie presence of the long-dead mounted specimen generate the greatest number and variety of watercolours.

There is great energy in the room this evening as 14 humans return colour to once fully coloured, fully alive birds.

Barbara Campbell is an artist and PhD candidate at Sydney College of the Arts, University of Sydney.

With thanks to all the workshop participants: Georgie Meagher from the Museum of Contemporary Art; Jude Philp, Kit Streamer, Adrian Davis and Rob Blackburn from the Macleay Museum; Vivien Holyoake, Roger Standen and Rob Patrick from the Victorian Wader Study Group; and Liz Crawford, editor of *Tattler: Newsletter for the Asia Pacific Flyways*, in which an earlier version of this article was published (#31, Feb 2014).



ROCK **SOLID**





Inspired by a rare collection in the Macleay Museum, several architecture students took on a challenging and unconventional task: to design buildings that look like stones. **Dr Jennifer Ferng** and **Dr François Blanciak** explain.

The project was part of the geomimesis elective unit of study, co-taught by Jennifer Ferng and François Blanciak from the Faculty of Architecture, Design and Planning.

The Macleay Museum possesses many rare treasures acquired over decades by the University of Sydney. One of the least known collections is a set of historical rocks and precious stones held by the Department of Geology.

Since the early 20th century, many of these specimens were unearthed as part of classroom fieldtrips and scientific expeditions to local towns in Australia and the far edges of Antarctica. Ranging from chunks of amethyst and ruby to metallic stalactites, the specimens are tagged with their place of origin, date of discovery, and chemical information where known.

In the second semester of 2013, students from the Faculty of Architecture, Design and Planning were invited to examine these specimens during a fieldtrip to the Macleay Museum, generously hosted by senior curator Dr Jude Philp.

During the visit, the students were given an introduction to the historical and scientific value of these specimens, and participated in lively general discussions about geology, natural history, and the pedagogy behind surveying equipment, portable toolkits, and wooden models employed for teaching basic geological principles.

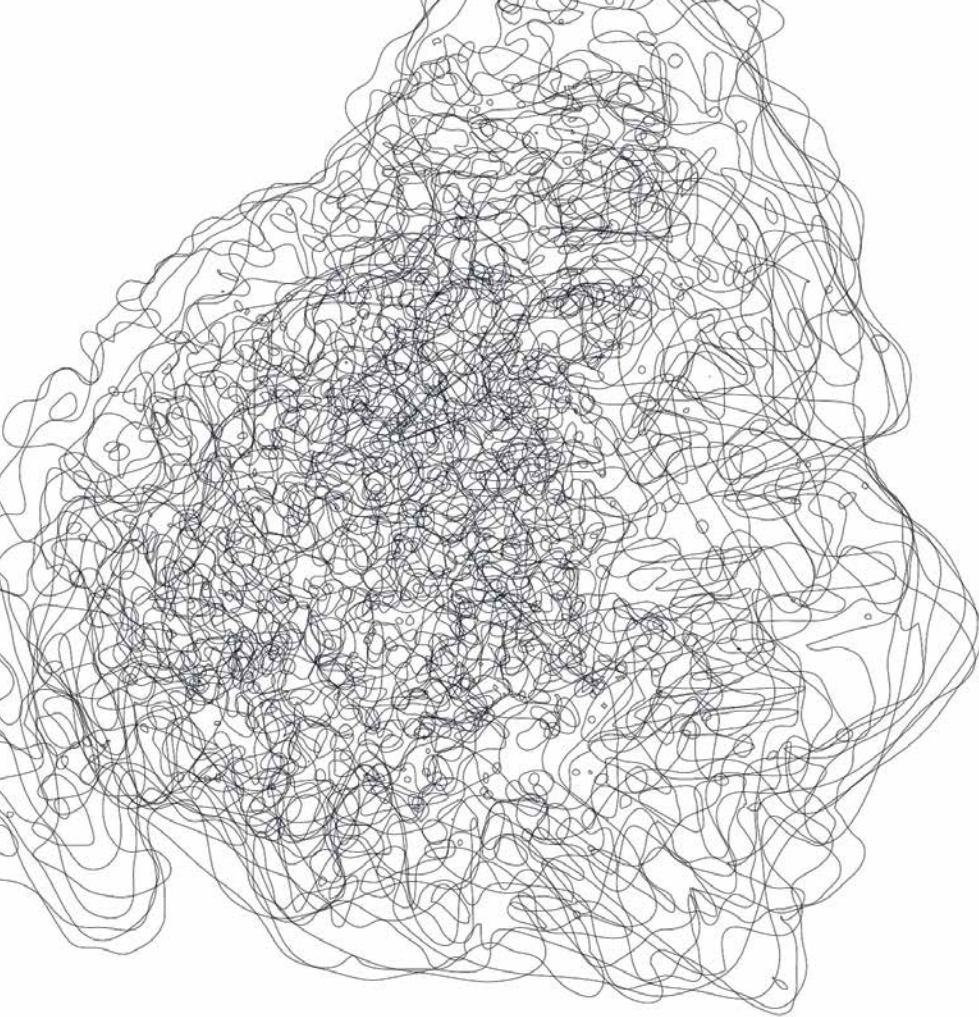
The mineralogical specimens proved to be a valuable starting point for the geomimesis elective. The concept stems from a reflection on the notion of materiality in architecture, and on an observation of the fact that materials are mostly used in building design and construction in a way that is disrespectful to their intrinsic geometric properties.

In opposition to this trend, geomimesis advocates a kind of architecture in which the form of a building remains true to the morphological character of a given construction material – in this case, stone. Essentially, the elective merges the analysis of the physical properties of rocks with the tenets of architectural design.



Above and over page:
Lewis Evans's initial Micro CT
scan of a basalt sample with
subsequent design diagrams

Left: A project for a shelter on
George Street by Harriet Lawless



The task consisted of finding an appropriate design scale, site, and program for the building. Considering the initial scanned sample as a found object, the resulting three-dimensional computer model was to be used as a receptacle for an architectural program that also implied the accommodation of floors and walls, as well as other structural elements.

The proposed design method thus focused not so much on the creation of architectural form, but on the adjustment of the variables of scale, location and program in order to transform a given morphology into a proper architectural design.

The use of historical specimens was twofold: to understand how forms in nature possess a given geometry and structure and as a consequence, how such emulation in architectural design can be used to develop an *a priori* (cause and effect) language of form in the making of a building.

Projects that were exemplary included a spa in Victoria Park by Lewis Evans, a shelter on George Street by Harriet Lawless, as well as a nightclub encrusted within the sandstone cliffs of Cockatoo Island by Giannis Georgakopoulos.

Dr Jennifer Ferng is a Lecturer in Architecture at the University of Sydney.

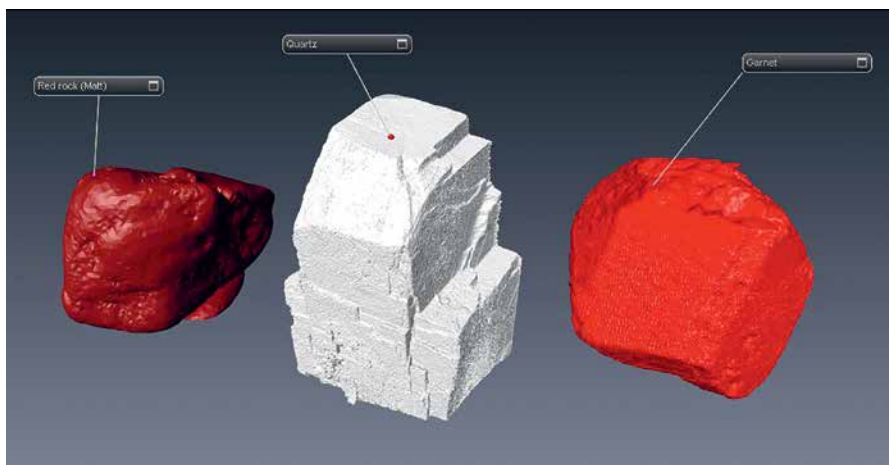
Dr François Blanciak is an Architect and Lecturer in Architecture at the University of Sydney.

Each student was asked to select an individual sample from the collection, which was subjected to a micro CT scan. These were carried out at the Australian Centre for Microscopy and Microanalysis under the direction of Dr Matthew Foley, and digitised into a high-resolution computer tomography model simulating the internal and external qualities of the rock sample.

Students were then directed to extract a relevant framework from the digital model to generate a building design proposal on a site of their choice in the city of Sydney.

Above and previous page:
Lewis Evans's initial Micro CT scan of a basalt sample with subsequent design diagrams

Below: Micro CT scans of a red rock, quartz, and garnet



OPENING OUR WINDOWS

Dr **Craig Barker** looks into the history of one of the Camperdown Campus's hidden gems: a series of stained-glass windows honouring great physicians of the past.





The Anderson Stuart Building, next to the Quadrangle, is one of the finest examples of neo-gothic architecture on campus. Built from Sydney sandstone to house Australia's first medical school, it was designed by architect James Barnet and completed in 1890, with additions by Walter Liberty Vernon and, later, Leslie Wilkinson, in the early 20th century.

Some of the highlights of the building are the many stained glass windows, installed in 1892 above the southern doorway, and on the western and eastern windows, where 18 figures from medical history are presented in glass.

The southern doorway window was donated by Dr George Bennett, a leading Sydney doctor and examiner in the faculty. The lower register western window, which depicts Hippocrates and Galen, was donated by the then mayor of Sydney, John Harris. The upper register was donated by Mrs (later Lady) Elizabeth Renwick.

It is not known for certain who created the windows, but some have attributed the glass to the London firm of Charles Eamer Kempe (1837–1907). Kempe's studios produced more than 4000 windows, including windows for cathedrals in Chester, York and Winchester.

The western windows have been visible to staff, students and visitors since 1892, despite an alteration to the staircase in the western area, which partially obscured parts of the glass.

The eastern window has a more convoluted history.

This window was donated by the physician Sir Philip Sydney Jones (1836–1918) who was the second son of David Jones, founder of the department store. Sir Philip was one of Australia's first consultant physicians. After graduating as a medical doctor from University College London in 1860, he returned to Sydney where he opened a practice in College Street, Sydney. He was the first person in Australia to successfully remove an ovarian tumour.

His house Llandilo, near Strathfield is now the foundation building of the Trinity Grammar Preparatory School. Sir Philip had a strong connection with the University of Sydney, serving as a Senate fellow from 1887 (until his death in 1918), and Vice Chancellor from 1904–06.

The windows he donated to the Anderson Stuart Building in 1892 had short-lived prominence. Construction of internal partitioning on a newly built mezzanine level in the early 20th century blocked the windows from view behind a specimen preparation room and a toilet – their beauty to be almost forgotten for more than a century.

The only way to glimpse the top of the windows was to stand precariously on the toilets in the men's bathrooms. Women on staff had to sneak in for a viewing when the rooms were unoccupied.

Major architectural restoration of this section of the building in 2013 restored these beautiful stained glassed windows to their former glory. They are now clearly visible from a walkway and main corridor of the floor, once again capturing the morning light for viewers inside the building.

Sir Philip's window depicts prominent British medical practitioners of the 18th and 19th centuries. On the top row are Richard Bright (1789–1858), the English physician after whom Bright's disease was named;

Edward Jenner (1749–1823), the English physician celebrated for his discovery of a vaccination against smallpox; and Sir James Simpson (1811–1870), the Scottish experimental surgeon famous for establishing the use of chloroform as an anaesthetic.

The bottom row features portraits of James Symes (1799–1870), a Scottish surgeon and lecturer; Sir Benjamin Collins Brodie (1783–1862), the English surgeon who did much to replace amputation with treatment for joint diseases; and Sir Astley Paston Cooper (1768–1841), surgeon and author of medical textbooks.

These stained glass portraits served and continue to serve as a reminder of the proud medical tradition the Faculty of Medicine seeks to uphold. Now relaunched to the public eye, these windows also give us an insight into the early history of the University.

You can explore the East Window and some other architectural features of the Anderson Stuart Building by booking a University heritage tour. Email: museum.education@sydney.edu.au or call (02) 9351 8746.

The University also offers group heritage tours that explore our historic grounds, including the Quadrangle. Your group may like to request an extended tour incorporating the Anderson Stuart Building.

Dr Craig Barker is Manager of Education and Public Programs for Sydney University Museums.

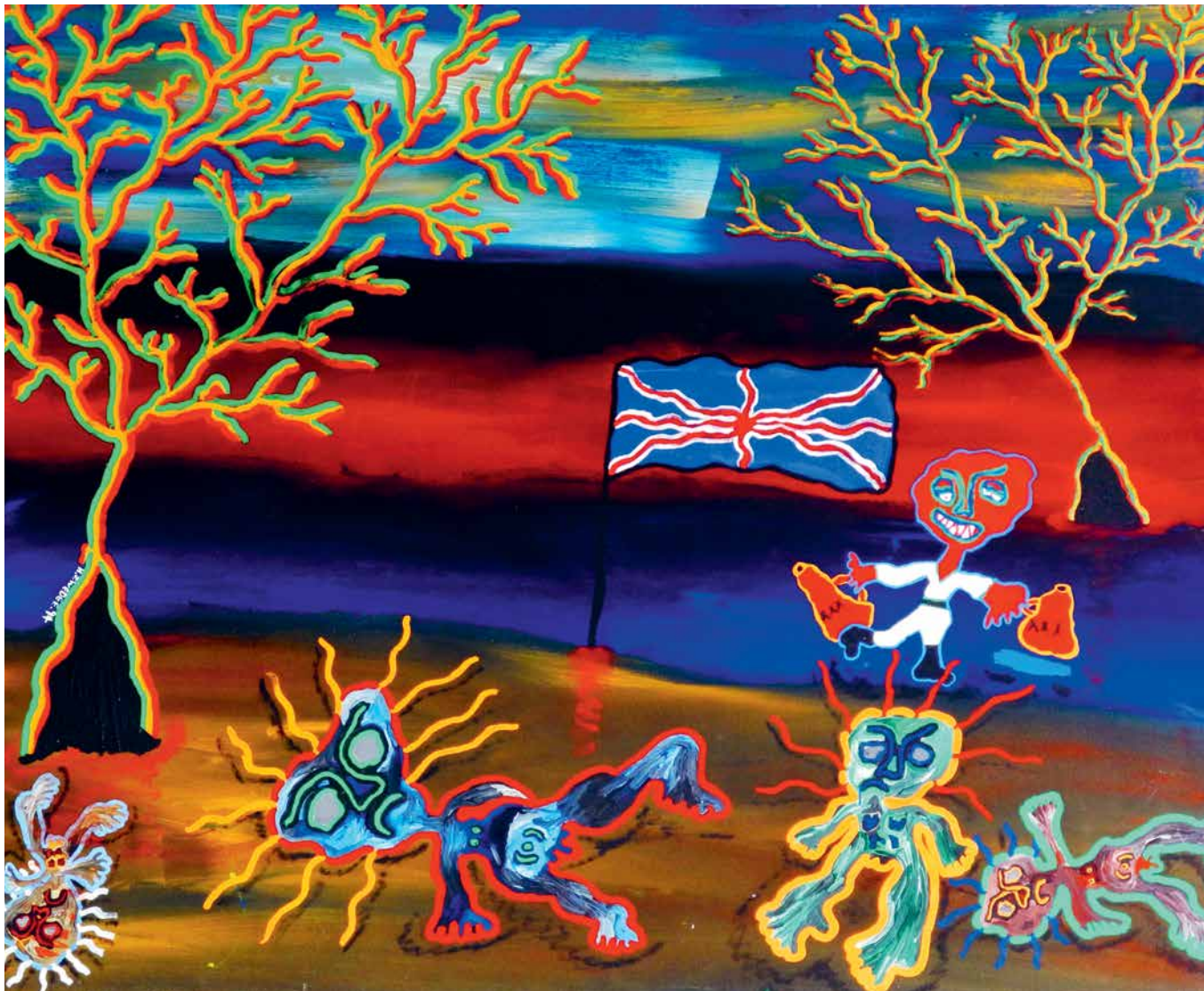


TAKE A WALK ON THE ART SIDE

Don't miss this unique opportunity to tour the modernist and contemporary art collection on the Camperdown Campus.

The University of Sydney's art collection comprises more than 7000 works, including paintings, drawings, sculpture, photography, video, prints, glass and ceramics. Like most other galleries and museums around the world, only a fraction are on display to the public at any one time.

A new public arts program in the form of a one-hour walking tour offers access to aspects of the collection on and around campus. The tour, conducted by gallery educator Alan Spackman, takes in the contemporary and modernist public art as well as some of the most important architectural works.



HIGHLIGHTS

- Ken Woolly and Peter Webber's mosaic of photo-microscopy of chemical structures at the entrance to the 1958 Chemistry Building – the University's first modernist building.
- A visit to sculptures by artists Tom Bass, Shona Nunan and a significant late-career relief by Lyndon Dadswell.
- Emeritus Professor of Contemporary Art, Richard Dunn's *The Land (High Hills and the Gorge)* 1988–2004, an acrylic painting began at the time of the 1988 Australian Bicentennial and resolved in 2004. Dunn proposes a philosophical and abstracted 'landscape' to reflect the Australian postcolonial condition and the nation's complex relationship with Indigenous culture.
- *Germ Warfare*, an acrylic painting by the late Harry 'H J' Wedge, an Aboriginal man of the Wirajuri nation.

H J's paintings often combine black humour with stories of life on the Cowra Mission where he grew up, but here he depicts the bringing of smallpox and other life-threatening diseases to Australia at the time of colonisation. In a style reminiscent of comic-book imagery, he outlines his figures with wavy lines to give a hallucinatory and disorienting sense of some of the grim scenes of Indigenous-European contact.

For more information or to book tours, please contact:

University Heritage Tours
 Sydney University Museums
 Room S256
 The Quadrangle (A14)
 The University of Sydney NSW 2006
 T +61 2 9351 8746
 E museums.education@sydney.edu.au

Alan Spackman is an Education Officer at the University Art Gallery.

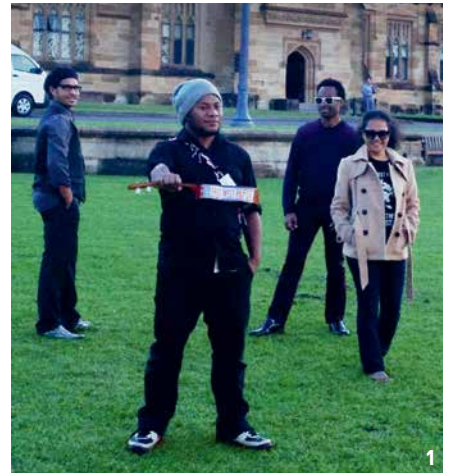


Opposite page: Gallery educator Alan Spackman with *Dawn Field* 1989 by Elwyn Lynn. Mixed media painting 152 x 152cm, University Art Collection UA1991.8

Top: Harry 'H J' Wedge, *Germ Warfare* 1994. Synthetic polymer paint on canvas 154 x 180 x 4cm. University of Sydney Union Collection USU1996.8

Above: Richard Dunn, *The Land (High Hills and the Gorge)* 1988–2004. Acrylic and moulding compound on cotton duck, 170 x 230cm, University Art Collection UA2013.3

OUT AND ABOUT



PLEASE HELP US TO CONSERVE AND GROW



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☐ Macleay Museum ☐ Conservation
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☐ University Art Gallery ☐ Museums and Art Gallery priorities

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(Please make payable to The University of Sydney)

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Expiry: ____ / ____ Signature:

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☐ Please send me information about how I can remember the University of Sydney in my will.

☐ I confirm that I have included the University of Sydney in my will.



- 1 From left: West Papuan speakers in the Activism session of the Australian Association for Pacific Studies (AAPS): Amos Wainggai, Ian Okoka, Ronny Kareni and Sixta Mambor.
- 2 From left: Jamie Ede (of Charles Ede Ltd of London), Professor Margaret Miller, Emeritus Professor Richard Green, Dr Craig Barker, Professor Eric Csapo, David Ellis, and Michael Turner at a private function in the Nicholson Museum in honour of Professor Green. Jamie Ede presented a South Italian krater to the museum in recognition of his long-standing friendship with Professor Green.
- 3 Contemporary artist Araya Rasdjarmrearnsook of Thailand, right, with fellow artist Phaptawan Suwannakudt, who acted as translator during Rasdjarmrearnsook's talk in the University Art Gallery in March this year.
- 4 Tony Heorake (Director, Solomon Islands National Museum) and Dr Martin Gibbs (Archaeology, Sydney) AAPS 2014 Conference.

- 5 Training day in April for some of our Education Officers: from right, Dr Sophie Winlaw, Suzanne Kortlucke, Susan Wrigley, Lise Pyers, Karen Alexander, James Graham, Damien Huffer, Pavleta Naydenova, Gabrielle Harrington, Alix Thoeming, Sarah White (with young Xander), Dr Craig Barker, Francesca McMaster and Alina Kozlovski.
- 6 Professor Maria Wyke, lecturer (University College, London), centre, with Pavle Cajic, pianist (University of Sydney Conservatorium of Music), right, and Professor Alastair Blanshard (University of Queensland) at Professor Wyke's free afternoon talk, 'Rome in Early Cinema', at the Nicholson Museum. Professor Wyke's talk involved screening six silent films with live piano accompaniment by Cajic.

- 7 From left: David Ellis, director of Sydney University Museums, with artists Araya Rasdjarmrearnsook and Noeleen Lucas, who launched Rasdjarmrearnsook's exhibition *The village and elsewhere*, alongside senior curator Dr Ann Stephen.
- 8 Matavaï Cultural Arts performers at the AAPS conference.
- 9 Dr Craig Barker and consultant archaeologist Jillian Comber are awarded the 'Golden Trowel' by the University of Sydney's Archaeology Society for their support and advice to the student body at an event in the Nicholson Museum for National Archaeology Week in May.

WHAT'S ON AT SYDNEY UNIVERSITY MUSEUMS

Whether you would like to view an exhibition or join an art class, we have plenty on offer during winter and spring. For more information, visit sydney.edu.au/museums and click 'What's on'.



Macleay Museum F1461.
Photograph C. Bento

DRAWING COURSE

12 July – 2 August 2014
(six Saturday mornings), 10am–12pm

DRAWING IN THE MUSEUM

A six-week practical course across the University's collections with three different tutors. Draw the human form using life models and drawings from the University's art collection and sculpture from the Nicholson Museum, and details of bones and skins in the Macleay Museum using natural history collections. Hurry – places are limited.

Cost: \$330 per person

Bookings: email
craig.barker@sydney.edu.au

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

Follow us on Twitter at
twitter.com/sydneyunimuseum

Or find us on Facebook by searching for 'Sydney University Museums'.

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.

JULY 2014

Saturday 5 July, 2pm

**Academy Travel's Italy:
Travel through Art, History
and Culture lecture series**

**FROM SICILY TO NAPLES:
JOURNEYS WITH GODS,
DEMIGODS AND HEROES**

Dr Estelle Laser (University of Sydney)

Cost: free

Venue: Nicholson Museum

Wednesday 23 July, 6pm

Public lecture

**'SLAVE SONGS' IN THE
SOUTHERN SEAS: MUSICAL
GLOBALISATION AND RACIAL
UPLIFT IN COLONIAL MELANESIA**

Dr Michael Webb (Conservatorium
of Music, University of Sydney)

Cost: free

Venue: Macleay Museum

AUGUST 2014

Saturday 2 August, 2pm

**Academy Travel's Italy:
Travel through Art, History and
Culture lecture series**

**THE VENUS FIXERS: SAVING
ITALY'S ART AND HERITAGE
DURING WWII**

Dr Craig Barker
(Sydney University Museums)

Cost: free

Venue: Nicholson Museum

Tuesday 12 August, 6.30pm

**MACLEAY ENTOMOLOGY
COLLECTIONS AND COLLECTORS**

Hosted by the Society for
Insect Studies

Cost: Free

Venue: Macleay Museum

Bookings: macleay.museum@sydney.edu.au or 9036 5253

Thursday 21 August, 5.30pm

BEING COLLECTED 2014 LECTURE

On the 'Spirit of things – sound
of objects' project; includes
performance by The Stiff Gins.

Nardi Simpson (musician, educator)

Cost: free

Venue: Macleay Museum

Saturday 30 August, 10am–4pm

UNIVERSITY OPEN DAY

All three Sydney University Museums
will be open to the public.

Join us in the Art Gallery at 12pm
for a curator's talk on the exhibition
'Fugitive Forms and Grand Designs'.

Cost: free

SEPTEMBER 2014

Saturday 6 September, 2pm

Academy Travel's Italy: Travel through Art, History and Culture lecture series

MANTUA REBORN, MANTUA DESPOILED

Dr Kathleen Olive (Academy Travel)

Cost: free

Venue: Nicholson Museum

Saturday 6 September, 4–5pm

In Conversation

SHE ONLY BARKS AT NIGHT

Senior Curator Dr Jude Philp in conversation with theatre artist Michelle St Anne (The Living Room Theatre) as they discuss taxidermy.

Cost: \$10 (light refreshments will be served)

Venue: Macleay Museum

Tuesday 9 September, 6–7pm

History Week Talk

PHOTOGRAPHY AND THE GREAT WAR

Jan Brazier and Rebecca Conway (Macleay Museum)

A talk on photography and the Great War using photographs drawn from the Macleay Museum's Historic Photograph Collection.

Cost: free

Venue: Macleay Museum

Thursday 11 September, 6.30pm

FIRE, WIND AND FLOOD: EXTREME CONSERVATION AT NATIONAL TRUST PROPERTIES [IN THE UK]

Sarah Staniforth (National Trust UK)

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

Venue: Nicholson Museum



Macleay Museum NHM1474 photo C. Bento

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

OCTOBER 2014

Saturday 11 October, 2–4pm

SYMPOSIUM

In conjunction with the Mikala Dwyer exhibition in the University Art Gallery, this symposium will feature various responses to Dwyer's work, with a focus on cross-disciplinary practices. Please check our website for speakers and venue details: www.sydney.edu.au/museums

Wednesday 15 October, 6.30pm

Public lecture

ARCHAEOLOGISTS WEAR BLACK HATS: WHY ARCHAEOLOGISTS ARE BAD GUYS IN CINEMA

Professor Peter Hiscock (University of Sydney)

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

Venue: Nicholson Museum

Friday 24 October, 6pm

Public forum

NEW WAYS, OLD PHOTOS: PACIFIC ISLANDER CONTEMPORARY ARTISTS RESPOND TO THE ARCHIVE

Cost: free

Venue: Macleay Museum

ACTIVITIES FOR CHILDREN

Sydney University Museums hosts a series of special activity days for children aged 5–12 during the school holidays. Entry is by gold coin donation, and arts and craft activities run throughout the day. Bookings are not necessary.

JULY SCHOOL HOLIDAYS

Tuesday 1 July, 10am–4pm

LETTERS: THE HISTORY OF WRITING

Discover the world of ancient writing – hieroglyphs, cuneiform, ancient Greek and Latin.

Venue: Nicholson Museum

Thursday 3 July, 10am–4pm

DRAWING THE BODY

Become an artist and discover how you can depict the human body in drawing. Can you draw a body?

Venue: University Art Gallery

Tuesday 8 July, 10am–4pm

THE PACIFIC IN FOCUS

Create Pacific patterns; use tapa stamps and stencils to decorate a photo-frame to take home, make Hawaiian paper quilt blocks or weave a fish.

Venue: Macleay Museum

SEPTEMBER – OCTOBER SCHOOL HOLIDAYS

Monday 22 September, 10am–4pm

MUMMIES ALIVE!

Get wrapped in ancient Egypt! Meet our mummies and discover a world of pharaohs, priests and embalmers.

Venue: Nicholson Museum

Wednesday 24 September, 11am–12.30pm

CHILDREN'S DANCE WORKSHOP

Pacific Island cultures come alive in this workshop. Learn dance moves and stories from across the region, with members of Matavai Cultural Arts, where Pacific people unite, share and connect.

Venue: Macleay Museum

Cost: \$10, bookings essential

Tuesday 30 September, 10am–4pm

ART IN THE ART GALLERY

Venue: University Art Gallery



MACLEAY MUSEUM

MACLEAY BUILDING,
GOSPER LANE
(OFF SCIENCE ROAD)
THE UNIVERSITY OF SYDNEY

OPEN TO THE PUBLIC
MONDAY TO FRIDAY 10AM–4.30PM
FIRST SATURDAY OF MONTH 12–4PM
CLOSED ON PUBLIC HOLIDAYS

BEING COLLECTED: NARDI SIMPSON

THURSDAY 21 AUGUST, 5.30 FOR 6PM

For this year's Aboriginal and Torres Strait Islander curator series, Being Collected, Nardi Simpson will talk about her work with wax cylinder recordings and a collaborative project with the National Film and Sound Archive 'Spirit of things – sound of objects'. Simpson will also perform with Kaleena Briggs's band, The Stiff Gins, in Yuwaalaraay language.

This event will be held in association with the office of the Deputy Vice-Chancellor (Indigenous Strategy and Services).

Image: Boomerang, mid 19th–early 20th century, Australia. ET2013.4-5. Photograph © Carl Bento



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