

MUSE

ART . CULTURE . ANTIQUITIES . NATURAL HISTORY



THE UNIVERSITY OF
SYDNEY

issue no.

09

NOV 2014



CONTENTS

- | | | | |
|-----------|---------------------------------------|-----------|---|
| 01 | HEADS UP ON EXPLORER'S LIFE | 22 | "MY HUSBAND HAS SHOT A GIRAFFE" |
| 03 | MR MACLEAY'S BUTTERFLIES | 24 | CELEBRATING 40 YEARS OF WOMEN IN THE ARTS |
| 06 | I'M YOUR VENUS | 26 | BALANCE OF POWER |
| 08 | FISHING FOR ANSWERS | 28 | MATAVAI STUDENTS VISIT THE MACLEAY |
| 11 | PICTURE POMPEII'S PAST | 29 | LEST WE FORGET |
| 14 | MAPPING THE ANCIENT WORLD | 30 | OUT AND ABOUT |
| 16 | MIKALA DWYER: THE GARDEN OF HALF-LIFE | 32 | WHAT'S ON |
| 19 | BIOLOGY: IT'S ONLY NATURAL | | |
| 20 | KEEP YOU POSTERED | | |

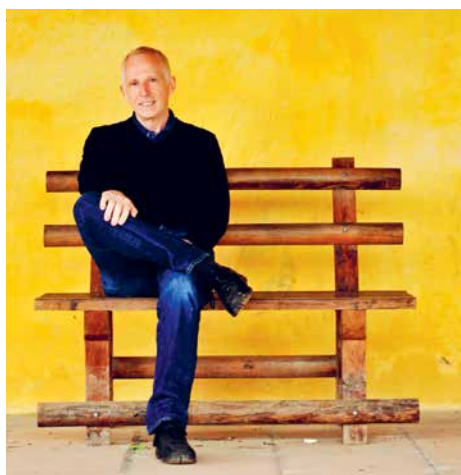
LEGO POMPEII LEADS THE WAY

A WORD FROM THE DIRECTOR

Lego Pompeii, together with a selection of artefacts related to Pompeii from the University's collections, opens at the Nicholson Museum on Saturday 10 January 2015. This is the last in our Lego ancient monuments series. You may be interested to learn that the Lego Acropolis we commissioned has found a good home in Athens, at the Acropolis Museum, a gift from the Nicholson Museum.

A new exhibition at the Macleay Museum reveals some of the methods and reasons by which our precious examples of 19th century taxidermy were collected and preserved. *Stuffed, stitched and studied: taxidermy in the 19th century* explores the interest in taxonomy, and the commerce and trade in natural history in the 19th and early 20th centuries.

At the University Art Gallery artist Mikala Dwyer explores time and materiality in an installation that draws inspiration from meteorites, tektites and mineral crystals in the University's geosciences collections. Luke Parker, curator of the exhibition, writes that "Dwyer's work will explore deep time, creating new constellations and dialogues between invisible forces and visible materiality". The Australian Government has assisted the project through the Australia Council.



Abstraction-cr ation: j. w. power in europe 1921-1938 opened at the National Library in Canberra in July and is proving to be very popular. For the first time curators Dr Ann Stephen and ADS Donaldson have brought together Power's paintings from the University's Edith Power Bequest and his sketchbooks held in the National Library to recreate two of Power's exhibitions held in Paris in the 1930s. *Abstraction-cr ation* closes in Canberra on 26 October and opens at Heide Museum of Modern Art in mid-November.

With Christmas approaching check out our new range of merchandise in the Nicholson Museum shop, inspired by items in the collections. Credit cards are welcome and remember that all proceeds from sales directly benefit the museums.

Welcome and congratulations to Lindsay Gray, the 2014 Macleay Miklouho-Maclay Fellow. Lindsay will use the fellowship to research '*the hidden past of the Macleay Museum Kakapo*'.

DAVID ELLIS
DIRECTOR, MUSEUMS AND
CULTURAL ENGAGEMENT

SYDNEY UNIVERSITY MUSEUMS

Comprising the Macleay Museum, Nicholson Museum and University Art Gallery

Open Monday to Friday, 10am to 4.30pm and the first Saturday of every month 12 to 4pm
Closed on public holidays.
General admission is free.
Become a fan on Facebook and follow us on Twitter.

Sydney University Museums Administration

T +61 2 9351 2274
F +61 2 9351 2881
E university.museums@sydney.edu.au

Education and Public Programs

To book a school excursion, an adult education tour or a University heritage tour

T +61 2 9351 8746
E museums.education@sydney.edu.au

MACLEAY MUSEUM

Macleay Building, Gosper Lane
(off Science Road)

T +61 2 9036 5253
F +61 2 9351 5646
E macleay.museum@sydney.edu.au

NICHOLSON MUSEUM

In the southern entrance to the Quadrangle

T +61 2 9351 2812
F +61 2 9351 7305
E nicholson.museum@sydney.edu.au

UNIVERSITY ART GALLERY

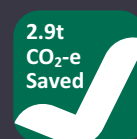
War Memorial Arch, the Quadrangle

T +61 2 9351 6883
F +61 2 9351 7785
E ann.stephen@sydney.edu.au

MUSE edited by Michael Turner.
Produced by Marketing and Communications, the University of Sydney, November 2014.
14/4155
ISSN 1449-0420
ABN 15 211 513 464
CRICOS 00026A

Cover image: *Loris tardigradus* (slender Loris NHM146), Macleay Museum mounted specimen acquired by WJ Macleay from George Bidie, India, May 1879. Photograph  2014 Anne Ferran, University of Sydney

David Ellis photograph: Martin Ho



This publication is printed on environmentally responsible paper, using vegetable-based inks. Printed on ENVI Recycled 50/50 by Spicers, which is NCOS certified. This is a PEFC-certified paper, containing 50 percent recycled fibre, made from elemental and process chlorine free pulp derived from sustainably managed forests and non-controversial sources. ENVI Recycled 50/50 is Certified Carbon Neutral and Australian Paper is an ISO 14001 certified mill.



HEADS UP ON **EXPLORER'S LIFE**

A simple medallion in the Nicholson Museum collection has led to the discovery of an intriguing story about an early 20th century explorer and socialite, writes **Chris Jones**.

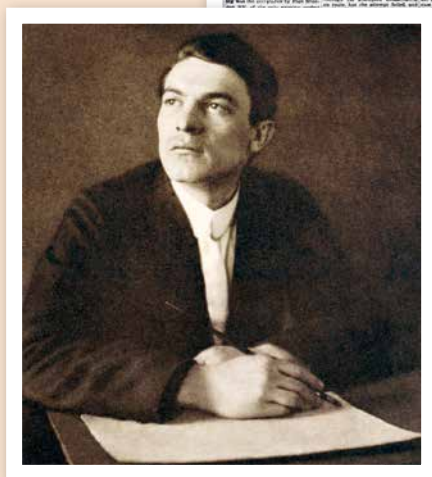


How the medallion came into the collection was the first hint of an interesting tale.

In December 1924 the University of Sydney Senate received a letter from the Director of Education about a medallion that had been received by his Excellency the Governor of New South Wales. It was a bronze memorial medal struck by the Monnaie de Paris (the French mint) commemorating the Chinese explorations of Frits Holm.

Holm's wife had forwarded the medallion for presentation to a suitable museum in New South Wales. The gift was accepted with thanks, and the medallion was given to Professor William Woodhouse for inclusion in the Nicholson Museum.

This method of acquisition was repeated many times, as Holm's wife distributed copies of the medallion to museum collections around the world, including Yale University Art Gallery, Fogg Museum (Harvard University), Museum of Fine Arts Boston, Hunterian Museum, the British Museum, Victoria and Albert Museum, and the Royal Collection of Denmark.



Above: *The Sun*, New York, 4 March 1917, page 8
Far left: Frits Holm Medal, 1921, NM2004.4686
Left: Frits Holm by Sherril Schell, 1911

The medallion was designed by English artist Albert Bruce Joy in 1922 and was ordered by Frits Holm from the Monnaie de Paris and the Medallic Art Company in New York. It commemorates Holm's adventures in China.

Born in Denmark in 1881, Holm first travelled to China in the spring of 1901 at the age of 20 as an agent for American Tobacco Company and amateur journalist. He stayed for three years before moving to England.

While in China Holm heard of the Nestorian stele of Sian-fu and returned to the country in 1907 with the aim of acquiring the monument for a Western museum. The Chinese were not willing to release it so Holm had a replica made by local stonecutters, supposedly using material from the original quarry.

He returned to New York with the stele and it was loaned to the Metropolitan Museum of Art until 1917 when it was purchased from Holm by Mrs George Leary, before being donated to the Pope and becoming part of the Lateran Museum collection in Rome.

Holm's adventure, while taking less than a year, would become the defining event of his life. The tale of his quest to collect the Nestorian stele was first published by Holm in *The Nestorian Monument: An Ancient Record of Christianity in China*, in 1909. Holm later retold the story in *My Nestorian Adventure in China*, published in 1924.

On the back of his fame he was granted audiences with President Franklin Roosevelt, Pope Benedict XV, and

Baden Powell, and received many awards, decorations and honorary degrees. In a biographical note in his 1924 publication, Holm lists 44 decorations and awards. For years he gave talks about his adventure to scout groups throughout the United States.

After returning from China, Holm settled in New York, making a life for himself on the lecture circuit and regularly travelling to Washington DC.

However, as a foreigner in the US, Holm attracted the attention of the authorities after introduction of the Espionage Act 1917. An FBI report dated 8 August 1917 stated he was "a man whose actions are such as to give rise to belief that he may be one of the clever spies working here in the interest of Germany ... connected with the boy scouts. Is highly educated. Well known by Society reporters. Suspected of being a spy". No action was taken as Holm had returned to Denmark in June 1917 and was not to return until a year later.

The final chapter in Holm's story reveals a sharp intelligence and cheeky sense of humour. In 1928, two years before his death, he proposed a plan to end all wars: fill the front lines with kings and princes, senators and deputies, secretaries and cabinet members, bishops and priests. He distributed pamphlets describing his project to pacifist organisations around the world.

Chris Jones is Assistant Collections Manager for Sydney University Museums.

MR MACLEAY'S BUTTERFLIES

Patriarch of the Macleay family, entomologist Alexander Macleay, left a colourful legacy in our cabinets. **Rob Blackburn** tells the story.



Above: *Kallima inachus*, Orange Oakleaf butterfly, dorsal view. Nepal, early 19th century. All photos by Carl Bento.

Clockwise from centre:
Kallima inachus, Orange Oakleaf
butterfly, ventral view. Nepal,
early 19th century.

Phoebis sp, Sulphur butterfly, ventral
view, Mexico, early 19th century.

Phoebis sp, Sulphur butterfly, dorsal
view, Mexico, early 19th century

Hyalophora cecropia, Cecropia
moth, dorsal view. Georgia, USA,
late 18th century.

Delicate,
iridescent butterflies
are pinned into various displays
in the Macleay Museum. Many of these
specimens are from the original donation from
the Macleay family to the University of Sydney, and
many passed through the practised hands of Alexander
Macleay (1767–1848) more than 200 years ago. The
butterflies in these cabinets share their provenance with
specimens from important collections in Europe, and are the
oldest in Australia.

It is not known exactly when Alexander Macleay's interest in
entomology began, but he was elected a fellow of the prestigious
Linnaean Society of London in 1794 and reigned as secretary from
1798 until he left for Sydney in 1826. In his day job as chief clerk of
the Prisoners of War Office, and later as secretary of the Transport
Board, his networks allowed him to purchase insects from all over the
British Empire, from such far-off places as Brazil, India and Australia.

Macleay went to great effort and expense to expand his butterfly
collections, trading and buying insects from collectors and
purchasing lots at auction. By 1825, his collections were
without parallel in Europe. They included specimens
from prominent entomologists such as Donovan, Drury,
Kirby, Latrielle, Marsham, and Westwood. Visiting scholars
would spend days in his cabinets, classifying and drawing
insects. When Macleay left for Sydney, the Linnaean Society
petitioned him to leave his expansive cabinets with them.
He would not be parted from his collections, however,
and arranged for them to be brought to Sydney with
him and his family.

Collecting and preserving butterflies has not
changed a great deal since Alexander
Macleay's time. The stereotypical
image of a bearded gent running
through meadows





chasing
butterflies with
gauze netting on a stick is not
far removed from reality. Yet many of
the specimens in the Macleay lack the frayed
and torn wings of wild butterflies trapped by a
net. These were probably captured as caterpillars
or chrysalises, and raised in a collector's workshop or
greenhouse until a butterfly emerged. Once fully fledged,
the fresh butterfly would be euthanased and set in the
collections as a 'perfect' specimen.



A captured butterfly is killed swiftly to prevent it damaging
itself. This was once achieved by a quick pinch of the fingers on
the thorax, but it is now more common to place the butterfly in a
small jar of toxic fumes such as cyanide or ethyl acetate. Once
dead, a pin is driven through the body to act as both an anchor and
a handle, and lodged in foam or cork board. Using pins and paper,
the wings, legs and antennae are then spread into the desired
position and left to dry. Great care must be taken with butterfly
wings as they are covered in tiny scales that are easily rubbed
off; these minuscule scales give many butterflies their
shimmering colours.



The Macleay's cabinets have successfully preserved
the collections. Alexander Macleay commissioned wooden
cabinets with drawers of cork-lined boxes and tightly fitted
glass lids that he brought to Australia. They are still in use
today. While some butterflies from Macleay's collections
need conservation treatment to replace corrosive pins
and restore wings that have fallen from the body,
most are in excellent condition. These insects still
offer data for scientists and inspire visitors of
the Macleay Museum.

**Rob Blackburn is Curatorial
Assistant in the
Macleay Museum.**



Bottom: drawer of butterflies
from the Macleay Museum
entomology collections.

I'M YOUR VENUS

The goddess of love and beauty has inspired artists for millennia, and a diminutive and beautiful figurine in the Nicholson Museum can still stun visitors, writes **Craig Barker**.

Although only 11 centimetres high and missing its head and limbs, the Nicholson Museum's Hellenistic marble torso of the nude form of the goddess of love and beauty, Aphrodite (or the Roman Venus), is one of the most beautiful items in the museum's collection – a masterpiece in the classical depiction of the female form.

The fragmentary marble figurine (NM62.822) is not only a beautiful representation of the human body, it also has a link with one of the most extraordinary academics in the history of the University of Sydney, Professor Eben Gowrie Waterhouse (1881-1977).

Nude statues of Aphrodite proliferated during the Hellenistic period (323–31 BC), all inspired to some degree by the life-size Aphrodite of Knidos, the 4th century sculpture created by Praxiteles. This statue was the first major work in Greek art to depict the goddess nude, and was celebrated throughout antiquity. While tradition dictated other goddesses must be depicted modestly, Aphrodite was born in the sea foam off the coast of Paphos in Cyprus, or Kythera in the alternate mythological tradition. Irrespective of location, she was born naked, and Hellenistic sculptors leapt at the chance to experiment with the female form.

Several new types of nude Aphrodite figures were developed from the late 4th century that emphasised the sexual nature of the goddess's cult. This trend may also have reflected both the rising social status of women and changes in male attitudes towards women, as previously only male statues had been naked.



Early sculptors had shown her garments slipping down her body, often depicting her preparing for bathing. Thousands of statues would be produced along this theme in the Hellenistic period, not to mention many surviving later Roman marble copies.

Many statues then represented the goddess surprised by an audience at her bath, originally with arms ineffectually reaching to shield her breasts and pubis, a gesture designed to conceal her nakedness. This in fact had the opposite effect by drawing the viewer's eye.

The Nicholson torso also belongs to a tradition of the so-called 'Venus Genetrix', created by Callimachus in the 5th century BC, where she faces the viewer directly. Although Callimachus's original was partially clothed, unlike our example, her right arm reaches up, the left down. Her body is twisted slightly by the contrapposto pose, with all weight on the raised left hip and straightened left leg, her right breast turned ever so slightly. This form was popular for centuries, as can be seen in the later Nicholson example. It shows that the trend of naked Aphrodite was common in smaller figurines as much as life-size cult statues.

The sculpting of the Nicholson torso is simple. The form is highlighted by contrasting light and shade and by defining soft curves. This simplicity easily captures Aphrodite's naturalness and confidence.

The figurine's provenance is unknown but it was donated to the museum by Professor Waterhouse before 1962. He was one of the University's most accomplished teachers, serving as professor of German and comparative literature for decades and promoting the teaching of Italian and French language and culture. Professor Waterhouse was also a keen horticulturalist. He established many gardens in Sydney, including the Camellia Grove Nursery in 1939.

Professor Waterhouse's horticultural influence can still be seen in the University. Three times he planted a young jacaranda in the Quadrangle but each was removed by students. Undeterred, in 1928 he ordered a large jacaranda from a nursery and had it planted

and battened down with stakes – the tree that stands in the Quad's southwest corner to this day. He donated a Chinese elm to the campus from his house, 'Erydene' in Gordon, famed for its garden. The tree was transported over the newly opened Harbour Bridge, breaking overhead wires along the way.

The Vice-Chancellor's garden, just off the Quadrangle, remains a lasting testament to Professor Waterhouse's gardening interest. Working alongside architect Leslie Wilkinson under the request of the then Vice-Chancellor Professor Mungo MacCallum, Professor Waterhouse

planted 20-year old azaleas, fuchsias and camellias. In 1930, the *Sydney Morning Herald* described this space as "a secret garden tucked away behind high walls ... It makes one forget for the moment that one is in the heart of a busy city". It has the same impact today.

We don't know when Professor Waterhouse acquired the Aphrodite figurine – perhaps while he travelled with his mother to Greece and Italy in 1906-7, or when he was in Italy in 1934. During that European trip, to promote the European language program at the University of Sydney, he had meetings with Mussolini and Hitler – the only University staff member to have met both dictators (a Sydney newspaper at the time ran the headline 'An Australian Professor says "Good-day, Mr Hitler"'). He was also a trustee of the Art Gallery of New South Wales for more than 20 years.

With his admiration of beauty and aesthetics in nature we can see why Professor Waterhouse would have been drawn to the figurine of the goddess of love just as we are today, as we gaze at her in the Nicholson Museum.



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



FISHING FOR ANSWERS

Tony Gill investigates the Macleay Museum's fish collection in search of historical clues that could shed light on some contemporary questions.



The first thing that strikes you about the Macleay fish collection is that it is broad in both taxonomic and geographic coverage. Almost all major groups of fishes are represented, with specimens from across the globe. The emphasis, however, is unmistakably on the fishes of Australia and New Guinea.

Sir William John Macleay's primary interest was in documenting the biodiversity of Australian fishes, a goal that culminated in his important *Descriptive Catalogue of Australian Fishes*, published in 1881, with a supplement published three years later (see MUSE 4: 22-23). His first ichthyological paper was on the fishes acquired on his most important collecting endeavour, the Chevert Expedition, to southern New Guinea and the Torres Straits in 1875. He also collected fishes locally, and commissioned fish collecting throughout Australia.

His non-Australian specimens were important in their own right. In addition, as comparative specimens, they meant the Australian specimens could be examined in a more global context. For instance, it allowed such questions to be considered as whether some Great Barrier Reef species were the same as those collected in Fiji by plantation owner Archie Boyd.

Macleay also understood the value of having multiple specimens of each species, as this allowed the study of individual variation and more accurate description of species. He was delighted when one of his collectors, Andrew Goldie, sent him a large number of a new species of mullet from New Guinea.

Very fortunately Mr. Goldie was, at the time he was engaged in collecting these Fishes, short of a sufficient number of other Fish to fill up a cask, and to that circumstance I am indebted for a much larger number of specimens of this Fish, than Mr. Goldie would otherwise have thought of preserving.

The identification and classification of Australian fishes is a worthy pursuit, one that continues today. Macleay also had a desire to increase Australia's wealth and independence, and saw great potential in our fisheries. This is evident in the introduction to one of his papers, in which he documented fishes collected by the Fisheries Commission off Botany Bay in 1883.

Left: A selection of preserved fish in the Macleay Museum. Photo by Damon Wilder

Below: A taxidermied yellow boxfish (*Ostracion cubicus*) in the Macleay Museum. Photo by Carl Bento.





Left: A taxidermied specimen of barramundi (*Lates calcarifer*) in the Macleay Museum. Photo by Carl Bento.

Below: A jar of preserved eastern fiddler rays (*Trigonorrhina* species) in the Macleay Museum. Photo by Carl Bento.

But I have an object to serve of a more utilitarian character, than the mere identification and nomenclature of species; I am desirous of seizing every possible opportunity of forcing upon the notice of the public the great value of our Fisheries, or rather of what might be their great value, were we disposed to develop them.

The Macleay fish collection continues to function as a taxonomic resource. It also serves functions not originally intended by Macleay. As one of the older fish collections in the country, it provides an important historical perspective on how collections were developed – where and how specimens were collected, exchanged and purchased.

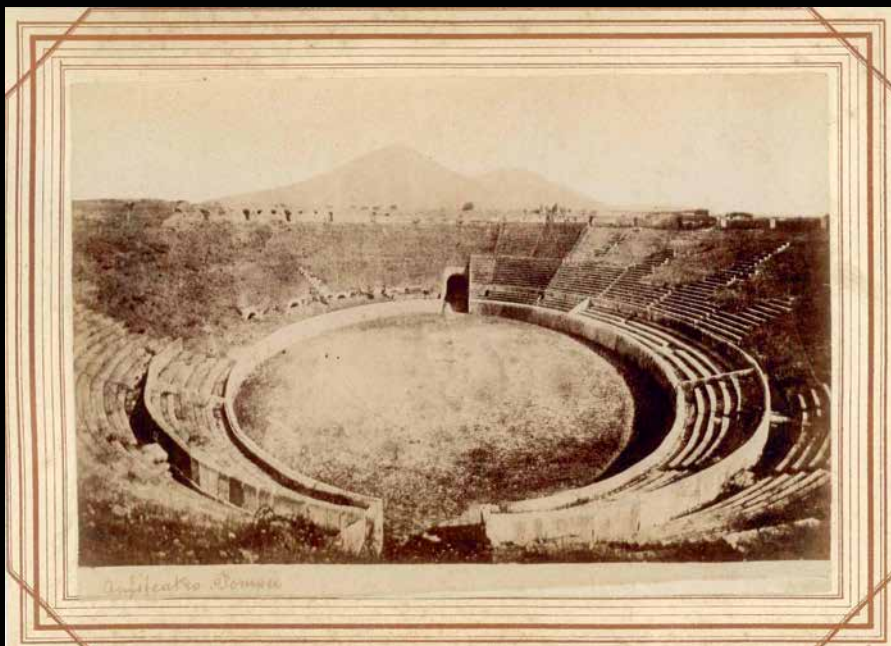
More importantly, it provides a snapshot of historical distributions of species. This is vital for freshwater species that have severely reduced natural ranges because of habitat degradation and the introduction of exotic species.

Other historical aspects of the collection are yet to be fully explored. For example, each year tropical fish larvae ride the East Australian Current southward into central and southern NSW. The larvae settle on reefs, but are usually killed off during early winter when sea temperatures drop. Contemporary monitoring of these fishes aims in part to investigate the effects of global warming on fish distributions.

The Macleay collection may provide important insight, as Macleay also collected tropical species from Sydney Harbour. Interestingly, some are not the small juveniles one would expect, but are of near-adult size. This suggests the fish were not newly recruited, but are older fish that had survived through unusually warm winters. In short, an old collection may well help answer some very modern questions.

Dr Tony Gill is Curator of Natural History at the Macleay Museum, and has a long-standing interest in the identification and classification of Australian fish species.





A small collection of photographs provides a fresh perspective on the remarkable archaeological site at Pompeii. **Dr Craig Barker** reports.

PICTURE POMPEII'S PAST

Within the archives of the Nicholson Museum there are 48 card-mounted black-and-white photographs of the archaeological ruins of Pompeii. The photographs came to the museum in the late 1960s as a gift of a Mr Vass via University of Sydney ancient history lecturer Dr J Evans.

The only documentation associated with these images is a curt note from Mr Vass on a request to pay his late Friends of the Nicholson Museum donation for 1967, where he writes: "Yes but you did not send a notice to me either, and on the other side, I have donated some Pompey [sic] pictures to the Museum and was not notified." His gift is wonderfully evocative of how the archaeological site looked before the age of mass tourism.

The excavations at Pompeii played a significant role in the development of 19th century photography as photographers raced to the site to capture history on film: the earliest known daguerreotype images of the site were taken by Alexander John Ellis in the early 1850s and the earliest published photographs by another Englishman, Reverend Calvert Jones, soon after. "Yesterday I was in Pompeii," noted Jones, "and I photographed beautiful subjects, but unfortunately I ruined some photos because of the inevitable imprecision that comes from hurrying."

Brothers Fausto and Felice Niccolini spent 40 years photographing the site, while German photographer Giorgio Sommer became famous for his images of Naples and Pompeii, including a series

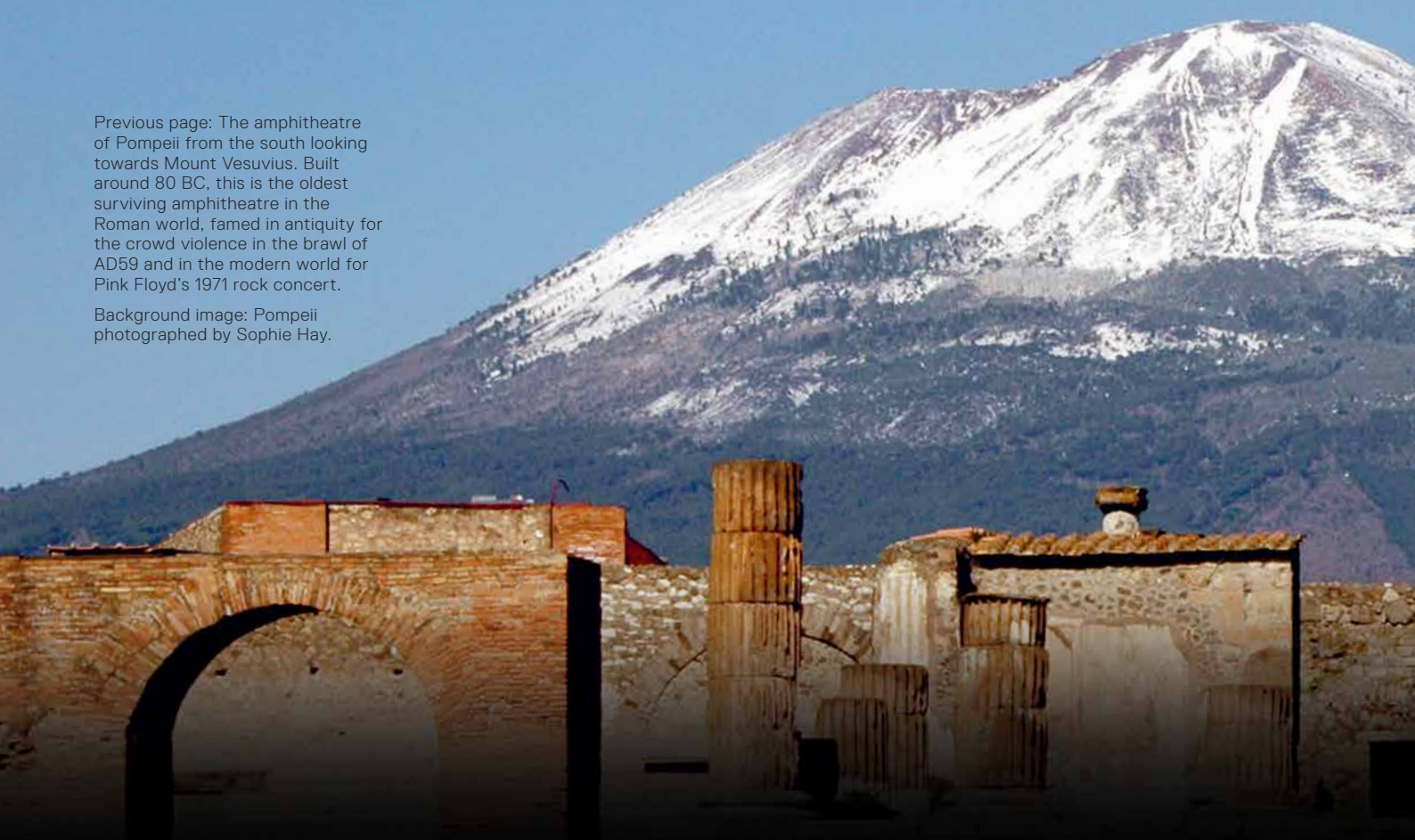
of images of the eruption of Mount Vesuvius in April 1872. Interestingly, the official excavations of the site did not use photography to record the actual excavations until 1910.

The production date of the Nicholson photographs is difficult to determine. There are some images of the Via dell'Abbondanza (Street of Abundance) that was excavated in the first decade of the 20th century. They indicate that the photographs may date from the era just before the First World War, although some shots may have been taken earlier.

There is no indication of who the photographer was for this series. The images were obviously commercial productions, however, as some of the card mounts for the photographs bear the printed title of an address in Naples.

Previous page: The amphitheatre of Pompeii from the south looking towards Mount Vesuvius. Built around 80 BC, this is the oldest surviving amphitheatre in the Roman world, famed in antiquity for the crowd violence in the brawl of AD59 and in the modern world for Pink Floyd's 1971 rock concert.

Background image: Pompeii photographed by Sophie Hay.



Presumably the images were created for the growing tourist market, which had peaked in Edwardian times, especially following the first organised tours of the late 19th century (Thomas Cook and Sons' funicular railway line on the slope of Mount Vesuvius had opened in 1880 and became the inspiration for the popular song *Funiculi Funicula*). The photographs were a memento of trip to the "dead city" and a promotional tool for future tourism.

Just looking at six images gives an indication of the visual power of ruins in photography.

One of the most fascinating thing about the photographs is that many of the angles of the ruins in these shots from a century ago are identical to images that are available today on commercial postcards and tourist guidebooks for the site. The pioneering photographers of the late 19th and early 20th century invented the visual feeling of Pompeii, and influenced how the rest of the world visualised the ruins.

Additional images from the Nicholson archives are available on the Lego Pompeii exhibition page of Sydney University Museums' website at sydney.edu.au/museums

Dr Craig Barker is Manager, Education and Public Programs at Sydney University Museums.

Right: The entrance of the House of Pansa. From the street level we see into the atrium of the house built in the second century BC. The image also captures smoke from the top of Mount Vesuvius, framed by the walls of the vestibulum, and could potentially date the photograph to the 1906 eruption.

Bottom centre: This plaster cast of a dog is one of the most iconic images of the eruption of Vesuvius of 79AD. The cast was created on 20 November 1874 during excavations of the House of Orpheus. The unfortunate dog was chained to a post to guard the house when the occupants fled, and the bronze studs around its neck are all that remain of a collar. It has become the most famous of the plaster cast technique developed by Giuseppe Fiorelli in the 1860s.



Below: The interior of the Antiquarium of Pompeii. It was built just outside the Marina Gate in 1861 as an on-site museum and used as such until it was damaged in bombing raids during the Second World War. It reopened for 30 years in the post-war period. It was here that most plaster casts were originally displayed, as can be seen in the cases in the centre of the hall.





Below: This photograph with the handwritten title *Panorama Generale* depicts an elevated view down the via di Mercurio facing north towards the slopes of Vesuvius. This angle was popular among early photographers, including Giorgio Sommer and Roberto Rive, as they were standing on top of an honorary arch at the north of the forum. Another arch at the intersection of the next block is visible in the centre of the photograph.



Right: A collection of marble and terracotta items excavated and stored within the walls of the Temple of Mercury. These finds have subsequently been moved to the Archaeological Museum in Naples.



MAPPING THE ANCIENT WORLD

Artefacts and maps add an important dimension to historical knowledge, often revealing more than first meets the eye, **Alina Kozlovski** explains.

Museums are great spaces for stimulating learning. Whether for the casual enthusiast or the seasoned academic, their glass-encased collections can feed an old interest or inspire a new one. The Nicholson Museum has been a resource for archaeology students at the University of Sydney for decades. Professor A D Trendall's 1948 handbook about the museum's collection became a set text for archaeology courses in Australia and overseas.

This teaching approach continues today as students are asked to pick an object and describe its features and history for their assessments. The focus, nevertheless, is mostly archaeological, and as a tutor in ancient history, I am interested in how artefacts can help students who are more accustomed to looking at texts than objects.

Museums and galleries benefit the broader University community and some universities have developed innovative programs for faculties. For example, at Yale University in the United States, medical students have been deciphering messages in artworks to learn more about the process of diagnosis; and at University College London, students learn about patients in an environment outside their standard care by bringing museum artefacts into hospitals.

These ideas have been well received because they introduce students to concepts they might not otherwise encounter.

Of course ancient history is not as far removed from archaeology as the health sciences, and both disciplines often share students. Nevertheless, I created a discussion among my students about how material culture can help historians. We looked at Hellenisation in the ancient Roman world. This refers to the increasing influence of Greek culture within Rome and its territories. I asked students to look at some of the Nicholson Museum's artefacts and identify the elements that have been deemed proof of Greek culture's impact – such as the stance of statues and the Greek alphabet in inscriptions.

We can scrutinise all these ideas along with our notions of what Rome, Greece and Italy were in the ancient world. With political divisions that rarely align with those of the modern world, we need to question our assumptions about what an ancient person might have considered 'Greek' or 'Roman'.

During the tutorial we asked where an object may belong if it were made of a material found in one place, transported through trade, and later excavated in a different place. We also considered how many of our own possessions were not made in Australia and if they necessarily need to reflect a specific culture.

I challenged the students to design a museum exhibition on Hellenisation using the Nicholson's artefacts. They had to decide what the geographical markers meant, to which culture the objects belonged, and how they would communicate these ideas to visitors.

I also asked them to think about how different places have been represented by historians in their texts – observing where maps are cut off is a clue.

Students needed to think about how they present history through ancient evidence, just as they are expected to do in their essays. Every decision about their exhibition would manipulate their viewers' understanding of Hellenisation and argue a particular point of view, just as they would in an essay. They realised just how malleable previously fixed concepts such as geography can be.

Which map should a museum curator include in an exhibition about a world that did not have maps? The writings of ancient geographers rarely match what we find in a modern atlas. Should an exhibition about the influence of the ancient Greek world on Rome even include maps if these places were an abstraction for most people at the time?

Finally, how does material culture fit in with all these issues? This experience shows how artefacts are useful in teaching many different concepts, from ancient trade and culture to broader ideas about the nature of history and geography. The Nicholson Museum provides a great opportunity to explore them all.

Alina Kozlovski is an Education Officer at the Nicholson Museum.

In September 2014, Alina was awarded a Dean's Citation for Excellence in Tutorials in the Faculty of Arts and Social Sciences. She now leaves us to take up a Cambridge Australia Poynton Scholarship.

Right: Detail from 5th century AD Tabula Peutingeriana; from top, the Dalmatian coast, the Adriatic, Sicily, the North African coast.

An abstract artwork featuring a large, irregular, organic shape in the center. The shape is composed of various textures and colors, including bright yellow, orange, and red, set against a dark blue background. The edges of the shape are jagged and uneven, giving it a sense of movement and depth. The overall composition is dynamic and visually striking.

Ahead of her new
exhibition in the
University Art Gallery,
artist **Mikala Dwyer**
spoke to project
curator **Luke Parker**.

MIKALA DWYER

THE GARDEN OF HALF-LIFE

Mikala Dwyer has created a new site-specific installation for the University Art Gallery, *the garden of half-life*, incorporating objects from the University's vast, largely unseen collections and teaching resources. Ancient geological specimens such as meteorites, tektites, minerals and crystals are transformed into sculptural propositions and featured in new videos. Dwyer has also created major new wall-paintings based on cross-sections of geological formations.

In *the garden of half-life*, Dwyer explores concepts such as deep-time, creating new constellations of meaning and offering novel ways for audiences to engage with the University's collections.

LUKE PARKER: You were invited to create a new work responding to the University's collections. What was it that drew you to the geology collection in particular?

MIKALA DWYER: Rocks are such extraordinary objects. They are pieces of place, little solids of time, intricate and complex arrangements of matter and atoms. They are magical structures. Nearly every structure can be traced back to mineral structures. For example, the kindergarten movement was invented by Friedrich Froebel whose experience working with crystallographers influenced his theories. As Froebel was seen as instigating modernism through his kindergarten movement, it could be seen that crystalline geometries also had something to do with it. Also, rocks are the most perfect sculptures. To think of all those layers of time, cooled into rocks beneath our feet – billions of years back into swirling molten lava and gases – it puts things into perspective, really.

LP: Have you ever incorporated collections within your work in this way before?

MD: Only my own collections of half-baked ideas and found objects. These were presented in circle formations to give a sort of holding pattern to thoughts so that they might entangle, argue or coalesce. In that manifestation of material rabble, they could invoke weird thresholds that people might think twice about crossing.

LP: You were very keen to include the meteorites and tektites from the collection within the exhibition. Why is that?

MD: The meteors are creatures from other worlds and the tektites are the touching or collision points, the result of the impact of the 'other' with our own world. It's this sense of otherness that is endearing. They are objects that induce an easy wonderment; they transfer us momentarily into their wake from very far away. At the same time they are matter: present, solid, physical, real – and magical.



Previous page: A mineral from the Macleay Museum collection, cerussite SC2010.20.

Left: Artist Mikala Dwyer in the School of Geosciences with one of the rocks she has chosen for her exhibition.

Below: Minerals from the Macleay Museum collection, pyromorphite, SC2010.24.

LP: Your work often employs mediums with a real material presence, such as clay and plastic, to explore immaterial or invisible things and forces.

MD: I think all matter has this ability to have an aura of extended thingness that is not visible, an edgelessness. Like the edge of magnetism is another edge of itself flipped.

LP: In this project you juxtapose samples from the study of geology – the study of what lies beneath the surface of the earth – with videos about hypnosis and the subconscious, another kind of ‘underneath’. Can you talk about that?

MD: Underneath our standing – understanding. Ironically, to go under hypnosis is akin to vertigo. The fear of falling is very like trying to understand something, to relax into fear, to pass that threshold. I was curious about why Freud’s model of the unconscious is archaeological, an unearthing, of objects to be dug up. It’s about something underneath. Whereas, for someone like Jung, it’s alchemy, it’s more of a process: coagulating, distilling, fermenting etc.

These constructions or models of our mind/self are powerful tools for shaping us, like many structures of societies based on ‘nature’, like the kindergarten model. But our perception of nature is always quite weird. For example the way we categorise rocks into ‘geology’, all these pieces of place and time come to roost under one dominant order.

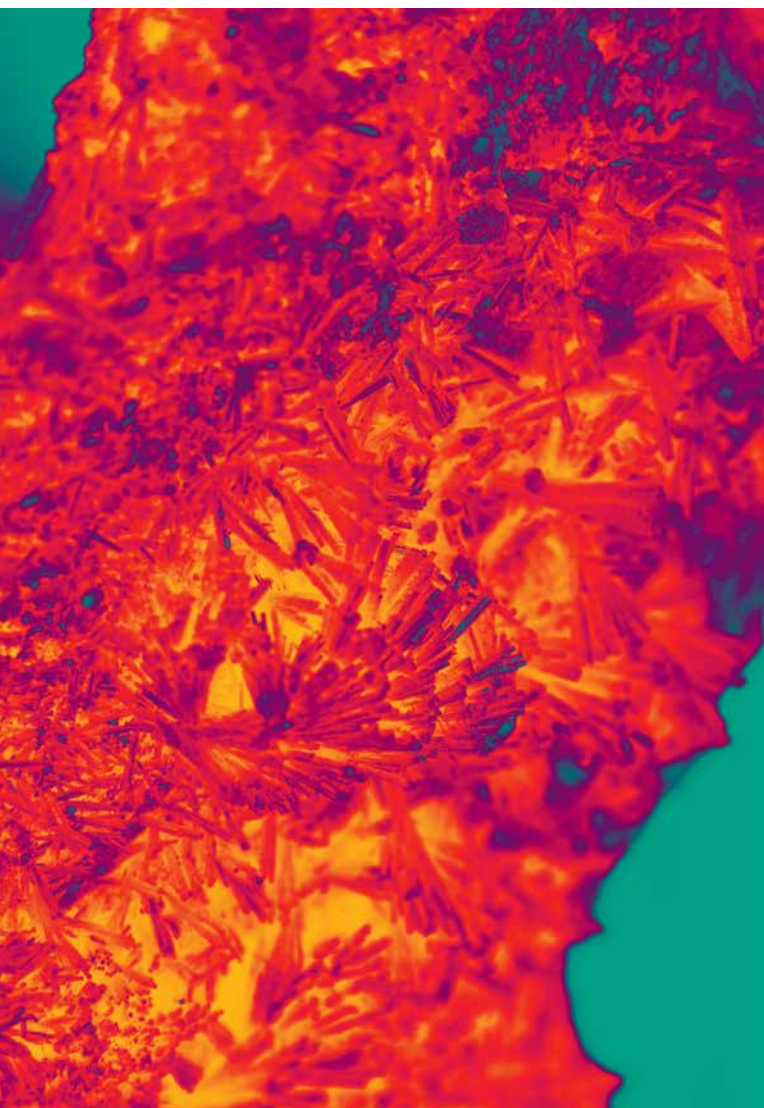
LP: Can you tell me about the title you have chosen, the garden of half-life?

MD: It conjures a sense of time, of the infinitesimal in terms of the cosmos and the universe, as well as the deep time and the age of the earth that the geology samples evoke. Both of these senses of time are juxtaposed with the relatively short time-span of a human consciousness. Half-life also evokes entropy and decay.

Mikala Dwyer: *the garden of half-life*
University Art Gallery, the University of Sydney,
until 17 January 2015

Join us for a free symposium exploring Mikala Dwyer’s work in the context of contemporary art’s engagement with historic archives and collections, followed by the exhibition and publication launch: Saturday 11 October 2014, 2–6pm.

**Luke Parker is Exhibitions Officer
for Sydney University Museums.**



IT'S ONLY NATURAL

Biology is infinite.
Give it a chance
and you'll discover
far more than you
thought possible,
writes **Cheryl Tang**.

During my internship I discovered that there is a mysterious place hidden inside the University – the Macleay Museum. Before I came here, I was not very interested in zoology and natural history. Surprisingly, I enjoyed my journey in biology and found the museum objects were the best tour guides.

It is my honour to be working as an intern in the museum. I can describe my treasured experience as like a popular Chinese proverb: "It is better to travel 10,000 miles than to read 10,000 books."

One of the highlights is the receptionist: the huge elephant skull with long curved tusks. It always stands by to say "Welcome!" to every visitor. After this greeting, beetles and butterflies become the tour guides to share the amazing horse/bunyip monster myth with me. I learnt the magic of genetic mutation in that cyclops. Then they brought me to pass through the forest and ocean.

Since I am a marine lover there are three more stars here for me. They are the skeletons of the dugong and pilot whale, and the little shark (which is very popular in Australia) called the Port Jackson shark. This shark looks very lovely; it is different from the fierce great white shark. I already knew that the dugong is endangered and that most dugongs can be found in Australia. This reminded me that human beings are directly affecting the diversity of creatures, so it is necessary for us to make some changes to our daily behaviours to maintain the balance between animals, nature and humans.

Afterwards, the tour guides brought me to the forest paradise with several familiar Australian tourist ambassadors, including the platypus and the koala. They were ready to be my buddies and to accompany me to complete the last part of my journey. They led me to a cultural wonderland, and I heard many interesting histories about the way people live in Australia and the Pacific.

Nowadays, the majority live in a kingdom of electronic products, and people may not have time to understand and explore more about nature. But, if you want to have a good adventure in the natural world, this gallery is for you. I am so glad to be here as an intern, and for the valuable memories I have gained from the Macleay.



Cheryl Tang in the Macleay Museum

NO NUKES IN THE PACIFIC



FOR A NUCLEAR FREE & INDEPENDENT PACIFIC

Left: Pam Debenham *No nukes in the Pacific* (1984), Tin Sheds Posters, screenprint, printed in colour from multiple stencils. Transferred from the University Art Workshop, the Tin Sheds Archive, the University of Sydney 1990. UA 2009.1 © Pam Debenham

Right: from left, Ana Perez, Olivia Ward, Katie Yuill and Alexandra Pedley



KEEP YOU POSTERED

Posters from the University Art Workshop, the *Tin Sheds Archive*, were recently transferred from the Faculty of Architecture, Design and Planning to the University Art Collection.

Under the direction of Assistant Curator Katie Yuill, three volunteers, Alexandra Pedley (Master of Art Curating), Ana Perez (Bachelor of Arts) and Olivia Ward (Master of Art Curating), worked behind the scenes to sort the posters into artist and art collective categories.

Our volunteers developed object-handling skills as well as insights into areas of curatorial processes and collection management.

With the sorting now complete, Yuill and her dedicated volunteers will commence accessioning and cataloguing the collection.

The Chancellor's Committee has generously provided a grant for digital photographing of this culturally significant University resource and to publish an exhibition catalogue for *Girls at the Sheds: Sydney Feminist Posters 1975-2000*, curated by Katie Yuill.

“MY HUSBAND HAS SHOT A GIRAFFE...”



Left: A bowerbird nest; photograph
Sidney Jackson HP871826

Below: Sidney Jackson with his
ventriloquist dolls at Belltrees,
Scone 1925. HP87186



This extraordinary opening to a letter from Hildegard Hinde comes from deep within a London archive. **Jude Philp** explains what took her into these archives and what she found.

I recently had the opportunity to do a week's rummaging in some of London's archives, in particular those at the Natural History Museum (NHM) and in the Council of World Missions Archive (CWMA) based at the University of London.

In the NHM I was looking at the enormous trade in animal specimens that the British Museum was part of from its inception. It was so successful that by the 1870s the natural history divisions had to split from the cultural divisions, and the vast Victorian complex which is the Natural History Museum of London was born.

In the CWMA I was searching out records of the London Missionary Society's work in Papua New Guinea and Torres Strait in the 1870s. Although missionary zeal and preserving animals don't on the surface seem to have much to do with each other, missionaries were one of the many amateur collectors whose travels in far-off and little known places in the world made them useful contacts for natural history museums.

The reverend Dr Samuel McFarlane, pioneer of the New Guinea station, for example, needed plenty of what he called "the ready" to support his wife and children who returned to England for schooling and health reasons. His letters in the NHM detail his growing awareness of what was needed to make a 'successful' natural history specimen.

He began by leaving jars with Pacific Islander missionaries at the various missionary stations across the Strait and Papuan coast so they could fill them up with specimens. He ended up getting specialist shipping tanks made in Sydney. Along with receiving specimens in good condition, the NHM also asked McFarlane to detail where each specimen was from, and provide as much information as possible. Local names, habitats and colouration were all desirable (but rarely detailed, even by professional collectors).

The NHM archive is a reminder of just how vast an industry natural history collecting was in the 19th century. Each year curators were not only taking in new specimens but were also bombarded with requests for exchanges between museums across the world. The Macleay family was part of this world of collecting, of course, and familiar names are to be found throughout the archive. While William John Macleay bought land shells from Sidney Jackson of Woollahra in Sydney, the NHM was offered Jackson's rare nests, egg and bird specimens.

It wasn't all collecting work. Other common subjects in the NHM letter books include countless letters asking for help placing a son, a nephew or a cousin in a taxidermist job. While the NHM employed taxidermists, such was the volume of material they had to deal with that there is enormous correspondence from the NHM to commercial taxidermists across Britain – from Scotland's Henderson & Co (deer-head-mounting specialists) to larger London firms such as Gerrard & Sons and Ward's.

Perhaps the most telling letter of the industry that emerged from the archives is this one from the NHM's Richard Bowdler Sharpe to his director at the British Museum dated 12 February 1900.

Dear Director. There are of course a lot of birds in the New Guinea lot which we want, but do you think we can spare the money for such big things?

A pencil note in the corner marks the director's decision: "£100.00 for museum selection".

Dr Jude Philp is Senior Curator at the Macleay Museum.



CELEBRATING

YEARS

OF WOMEN

IN THE ARTS

International Women's Year marks its 40th anniversary in 2015. To celebrate, the University Art Gallery will run a special year-long program including solo exhibitions and historical surveys.

The year kicks off with contemporary Australian artist Mikala Dwyer's dazzling exhibition *The garden of half-life* (15 September–17 January 2015). Curated by Luke Parker, the exhibition explores concepts of deep time. Dwyer uses meteorites, minerals and crystals from the University's remarkable geology collections alongside major new wall paintings based on cross-sections of geological formations that will adorn the stairway entry for the year.

In late January, we open *Girls at the Sheds: Sydney Feminist Posters 1975–1990* (24 January–24 April 2015), a survey of historic posters made by women from the University Art Workshop, colloquially known as the Tin Sheds. Curated by Katie Yuill, the exhibition will feature women poster makers who had a long involvement with the Sheds, including Marie McMahon, Jan Mackay, Toni Robertson, Jean Clarkson, Pam Debenham, Jan Fieldsend, Angela Gee, Leonie Lane and Avril Quail.

A forum involving many of these artists will be held on Saturday 7 March 2015, to coincide with International Women's Day on 8 March. (Details can be found in the next issue of *MUSE* and on our website: sydney.edu.au/museums)

Barbara Campbell: ex avibus, curated by Katrina Liberiou, will be presented at the University Art Gallery (2 May–26 June) and at the Macleay Museum (25 May–10 July 2015). The artist follows the migratory shorebirds on the East Asian-Australasian Flyway. In particular, she has been observing the ways the various shorebird species can be seen to direct and shape human behaviour by force of their "other-animal charisma".

How do artists confront troubling national histories? Rosângela Rennó and Fiona Pardington, artists based in the southern hemisphere (Brazil and New Zealand), have pioneered a reparative approach to the representation of the colonised and disenfranchised. Their exhibition, *Reparative aesthetics: Rosângela Rennó and Fiona Pardington* (4 July–25 September 2015) is guest-curated by art historian Susan Best.

Jacky Redgate: The Spirit of Convalescence (3 October–30 November 2015) is curated by Dr Ann Stephen. The artist explores childhood illness, convalescence and the potential for art to heal the ills of society.

The final exhibition, *Women in Power: Power Bequest collection 1960s–1980s* (December 2015 to April 2016) will include major artworks by women from the Power Collection selected by key women in the arts. Artists will include Eleanor Antin, Helen Frankenthaler, Rebecca Horn, Barbara Kruger, Bridget Riley and Cindy Sherman.

Join us throughout the year to view, discuss and celebrate the remarkable achievements of women artists.

Top: Fiona Pardington, *Portrait of a life-cast of Matua Tawai, Aotearoa/New Zealand*, 'Ahia: A beautiful hesitation' series, 2010, archival pigments on Hahnemühle photo rag. Courtesy: Musée de l'Homme (Musée National d'Histoire Naturelle), Paris, and Two Rooms, New Zealand

Below left: Barbara Campbell, *Well there you are (drawing 5)*, charcoal on Stonehenge, 183 x 290cm, 12 June 2014

Below right: Barbara Campbell, *There you are (drawing 1)* charcoal on Stonehenge 183 x 290cm, 9 June 2014

BALANCE OF POWER

In July, *abstraction—création: j. w. power in europe 1921–1938* travelled to Canberra. The exhibition was officially launched by the director of auction house Bonhams, **Mark Fraser**, who offered some intriguing insights.





Why are some artists remembered, others forgotten? Or in Power's case better remembered for philanthropy than art? After the Power bequest was announced in 1962, author and art critic Robert Hughes wrote in a review that Power would possibly be regarded as the most important figure in our early avant-garde had he lived in Australia. Yet Power does not appear in Robert Hughes's *Art of Australia*, nor in the other standard accounts of Australian art of the interwar year by Richard Haese, Mary Eagle or Daniel Thomas. He does not feature in catalogues of leading private or corporate collections.

It made me consider who is 'in' and who is 'out' of the records. And that we should not be complacent about knowing who our significant artists are. Was it just because he was overseas for most of his life from his mid-20s around 1905? Was it confusion about whether he was British or Australian? For indeed he was mistaken for the former in the influential 1939 *The Herald Art Show* for instance.

Power was well off and did not sell large numbers of works or self promote. Thus his paintings have been out of circulation – only eight oils have appeared at auction since the 1970s – nearly all are held by the University of Sydney with his sketchbooks in the National Library of Australia collection.

It certainly was not because Power did not mix with influential artists: coming back from the War he studied under Léger and in the 1930s was part of the critical Abstraction-Création movement that set up as an alternative to Surrealism in Paris.

Perhaps his fate can be likened to John Peter Russell, another of our 'lost' expatriate artists, whose work is now shown with Monet. Will J W Power some day be shown alongside Léger?

abstraction–création: j.w. power in europe 1921–1938, National Library of Australia, Canberra, 25 July–27 October 2014; and Heide Museum of Modern Art, Melbourne, 15 November 2014–1 March 2015.





Students from the Matavai Cultural Arts Centre in the University Museums Pacific storeroom

MATAVAI STUDENTS VISIT THE MACLEAY

In April, the Macleay Museum teamed up with the Australian Association for Pacific Studies and Casula Powerhouse for a special event. Students at the Matavai dance school gave beautiful performances and were invited to visit University museums. **Siota Malifa** gives her impressions of the day.

When visiting the University of Sydney, I found its architectural buildings an outstanding aspect of the institution as they were built with great detail and dedication, creating not only a place of knowledge but art as well. The view from the outside is such a grand entrance, but inside is just as amazing. A variety of information is held within the building walls, such as knowledge of South Pacific cultures and customs.

One of the most amazing aspects of the Macleay exhibitions is that all of the artefacts are well preserved, even after the damage caused by natural factors and events. Many fine prints, patterns and clothing were displayed, showing Pacific Islander traditions as well as giving insights into the development and change that has occurred since then.

We also visited the storerooms, which contained a large collection of Pacific Islander artefacts that are still used in practising our traditions. Many fine woven mats of large sizes, as well as hunting and art tools, usually made of wood, had certain designs and patterns carved into them.

We next visited the Nicholson Museum where we saw wrapped ancient Egyptian mummies, as well as the paintings and hieroglyphics on the surface of the mummies' coffins, depicting their new lives as gods in the afterlife.

Moving on to the Italian collection was one of the highlights as we noted the sculptures that signified great power and wealth – this being one of the most famous emperors of Rome, 'Augustus', Gaius Julius Octavius.

At the end of our visit, Curator of Natural History at the Macleay Museum Tony Gill explained about naming animals. We suggested a name for one of the newly found fishes: 'Matavai', our cultural art group. This name has a symbolic meaning – it is known as the source of water and without water we no longer have life and that is what our cultural arts group is about. To pass on our culture and knowledge to future generations is of great importance and we connected and learned more about our culture through the exhibitions.

It was an interesting trip and we gained a lot of cultural knowledge, so we thank the University for giving us an amazing cultural experience and look forward to visiting again.

Siota Malifa is a student of the Matavai Cultural Arts Centre, based in Sydney. The centre offers authentic Pacific Island and Maori cultural arts, dance and language classes. Learn more at www.matavai.com.au

REMEMBERING UNSUNG HEROES LEST WE FORGET

Neil Radford draws our attention to a poignant piece of memorabilia: the Sydney Teachers College Roll of Honour, a worn but enduring record of staff and students who served in the First World War.

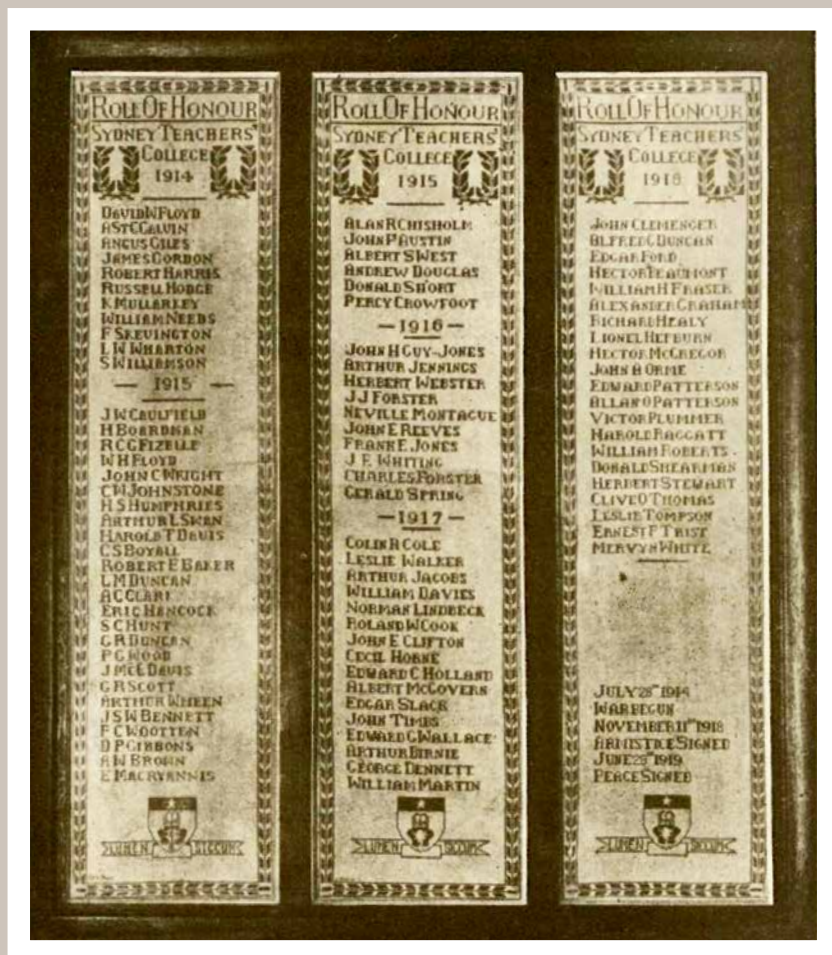


Image courtesy the University of Sydney Archives (ref. G69/60)

The outbreak of war in 1914 resulted in an upsurge of patriotism throughout Australia, including among the staff and students of Sydney Teachers College. All told, 87 students and two members of staff volunteered for the Australian Imperial Force.

The remaining student body engaged in patriotic support activities such as knitting socks, raising funds to purchase cigarettes, toiletries and other supplies, and packing parcels for dispatch to the troops. They also created a Roll of Honour listing all those from the college who had enlisted.

The Roll of Honour was designed by J C Wright, a lecturer in art. By the end of the War it comprised three linen panels on which the names of volunteers were embroidered in dark blue silk (the college colour) with, at the top of each, a pair of wreaths and at the foot, the college coat of arms. The embroidery was done by women students and staff in the art department.

Sadly, Mr Wright, who enlisted in 1915, was killed in action in 1917 and never saw the result of his initiative.

The linen panels were framed behind glass and the Roll of Honour was unveiled (by the Minister for Agriculture, somewhat strangely) in 1921 and hung in the college library.

After more than 90 years on display, its embroidered names and decorations are badly faded. Expert conservation will be needed if it is to continue as a memorial to those from the college who served and, in some cases, died during World War I.

Neil A Radford was University Librarian 1980–96.

OUT AND ABOUT



PLEASE HELP US TO CONSERVE AND GROW



THE UNIVERSITY OF
SYDNEY

Name:

Address:

PLEASE ACCEPT MY GIFT OF:

☐ \$50 ☐ \$100 ☐ \$250 ☐ Other \$
(Donations of \$2 or more are tax deductible)

I WOULD LIKE TO ALLOCATE MY DONATION TO:

- ☐ Digitisation Program ☐ Acquisitions
☐ Macleay Museum ☐ Conservation
☐ Nicholson Museum ☐ Research
☐ University Art Gallery ☐ Museums and Art Gallery priorities

PLEASE ACCEPT MY:

☐ Cheque ☐ Money order ☐ Credit card
(Please make payable to The University of Sydney)

CREDIT CARD DETAILS

☐ Visa ☐ MasterCard

Card No: (----)

Cardholder's name:

Expiry: ____ / ____ Signature:

Phone:

Email:

☐ 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.

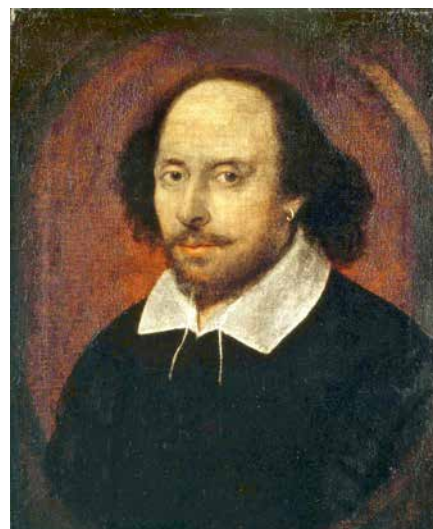


1. University Art Gallery Senior Curator Ann Stephen, right, with fellow European Avant-Garde and Modernist Studies conference delegate Professor Isabel Wünsche en route to the Czar's Summer Palace outside Helsinki, Finland, September 2014.
2. Launch of the travelling exhibition *abstraction-creation: j. w. power in europe 1921-1938*, at the National Library of Australia, Canberra, in July: from left, Director Sydney University Museums David Ellis; Library Council Chair Ryan Stokes; Bonhams Chairman Mark Fraser; Co-Curators Ann Stephen and Andrew Donaldson; and National Library of Australia Director-General Anne-Marie Schwirtlich.
3. Senior Curator Michael Turner in the Nicholson Museum for the launch of his new book (co-written with Alexander Cambitoglou) *Corpus Vasorum Antiquorum* on 27 August.
4. Manager, Education and Public Programs Sydney University Museums and Co-Director University of Sydney Archaeological Excavations at Paphos in Cyprus Craig Barker with team members in the Paphos Archaeological Museum, Cyprus.
5. On a recent trip to Papua New Guinea, Macleay Museum Senior Curator Jude Philp caught up with Daiiri Arua (who visited the Macleay in 2009), standing, far left, with his niece and other participants in the Hiri-Moale festival, which celebrates the centuries-old traditions of the Motu people.
6. Director of the University of Sydney's Power Institute of Fine Arts Professor Mark Ledbury speaks at the opening of the University Art Gallery exhibition *Fugitive Forms and Grand Designs: 16-19th century drawings from the collection of Justice Roddy Meagher*.
7. Alumni, donors and friends of the University of Sydney on the steps of the Nicholson Museum at a morning tea and tour of the museum.
8. Cyprus Community Club of NSW Representative Michael Christodoulou, left, with Manager, Education and Public Programs Sydney University Museums Dr Craig Barker in the Nicholson Museum before Barker's lecture on the archaeology of the Greek island of Kos for Marrickville Council's annual Open Marrickville festival.
9. Deputy Vice-Chancellor and Provost Professor Stephen Garton talks with Her Excellency Professor The Honourable Dame Marie Bashir AD CVO, Governor of New South Wales at the launch of the *Corpus Vasorum Antiquorum* in the Nicholson Museum.
10. University Art Gallery Senior Curator Ann Stephen in Francis Alys's *Lada Kopeika Project Brussels-St Petersburg 2014*, part of the Manifesta exhibition in the courtyard of The Hermitage in St Petersburg, Russia.

WHAT'S ON AT SYDNEY UNIVERSITY MUSEUMS

Whether you would like to view an exhibition or join a class, 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

NOVEMBER

Saturday 1 November, 1-2pm

**ARTIST MIKALA DWYER
IN CONVERSATION WITH
CURATOR LUKE PARKER**

Cost: free

Venue: University Art Gallery

Saturday 1 November, 2-3pm

**Academy Travel's Italy:
Travels in Art, History and Culture
Lecture Series**

**TRAVELLING WITHOUT MOVING:
TITIAN'S ASSUMPTION OF THE
VIRGIN AND ITS CHILDREN**

Dr Nick Gordon (Academy Travel)

Cost: free

Venue: General Lecture Theatre,
Main Quadrangle

**Wednesday 12 November,
6 for 6.30pm**

**COOKING, EATING AND DRINKING
IN POMPEIIAN HOUSES**

Dr Penelope Allison FSA
(University of Leicester)

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

Venue: Nicholson Museum

Wednesday 27 November, 6pm

**EATING HIS WAY THROUGH
(NATURAL) HISTORY: CHARLES
DARWIN'S DINNER CLUB AND
VICTORIAN VEGETARIANS:
WOWSERS, CRANKS,
PROGRESSIVES OR VISIONARIES?**

Dr Jude Philp and Greg Murrie

Cost: free

Venue: Macleay Museum

DECEMBER

**Wednesday 3 December,
6 for 6.30pm**

**SOUTH ITALIAN POTTERY
IN THE NICHOLSON MUSEUM**

Michael Turner FSA
(Nicholson Museum)

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

Venue: Nicholson Museum

Saturday 6 December, 2-3pm

**Academy Travel's Italy:
Travels in Art, History and
Culture Lecture Series**

MYTHOLOGY IN ITALIAN ART

Dr Christopher Allen (*The Australian*)

Cost: free

Venue: General Lecture Theatre,
Main Quadrangle

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.

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

JANUARY 2015

As well as normal opening hours, the Nicholson Museum, Macleay Museum
and University Art Gallery will be open each Saturday in January from 12–4pm
sydney.edu.au/museums

Tuesday 6 January, 10am–4.30pm

UNIVERSITY INFORMATION DAY

Sydney University Museums

Activities and exhibitions across
the three museum galleries.

Saturday 10 January, 12–4pm

OFFICIAL OPENING OF LEGO POMPEII

All welcome

Venue: Nicholson Museum

Wednesday 14 January, 4pm

Nicholson Museum Champagne Cream Tea

THE BARD LANDS: SHAKESPEARE'S (IMAGINED) JOURNEYS TO ITALY

Matthew Gibbs (President of the
Friends of the Nicholson Museum)

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

Venue: Nicholson Museum

Thursday 15 January, 10am–4pm

TAXIDERMISTRY CHILDREN'S DAY

Cost: free

Venue: Macleay Museum

Saturday 17 January, 1pm

A SOCIAL HISTORY OF MINERALS AND METEORITES

David Ellis (Director Sydney
University Museums)

Cost: free

Venue: University Art Gallery

Saturday 17 January, 2pm

Curators' Talk

STUFFED, STITCHED AND STUDIED: TAXIDERMISTRY IN THE 19TH CENTURY

Robert Blackburn,
Dr Anthony Gill,
Dr Jude Philp

Cost: free

Venue: Macleay Museum

FEBRUARY 2015

Saturday 7 February, 2pm

ACADEMY TRAVEL'S TRAVELLERS' TALES: EUROPEAN ADVENTURES IN ART, HISTORY AND CULTURE LECTURE SERIES

Cost: free

Venue: General Lecture Theatre,
Main Quadrangle

Saturday 7 February

Artist talk

GIRLS AT THE SHEDS

Cost: free

Venue: University Art Gallery

**Wednesday 18 February
6 for 6.30pm**

Friends of the Nicholson Museum Summer Party

TRAVELS OFF THE MAP: ARCHAEOLOGICAL ADVENTURES IN ANTARCTICA

Dr Estelle Lazer

Cost: \$25 Friends of the
Nicholson Museum only

Venue: Nicholson Museum

Wednesday 25 February, 6pm

HAS THE BARCODE KILLED THE TAXONOMIST: NAMING SPECIES IN A DIGITAL WORLD

Dr Anthony Gill

Cost: free

Venue: Macleay Museum

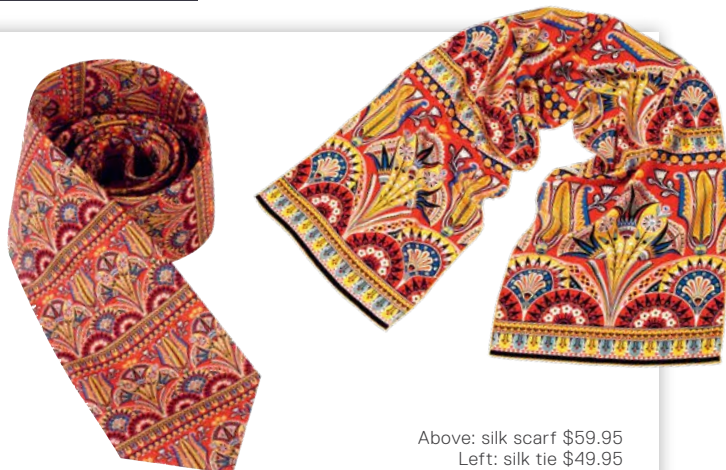
Top left: William Shakespeare
(The Chandos Portrait), National
Portrait Gallery, London

Bottom left: Josephus van der Gracht,
*Antarctic landscape, Mawson expedition
1912-1913* © The estate of the artist,
courtesy Mrs Patricia Maddocks RR

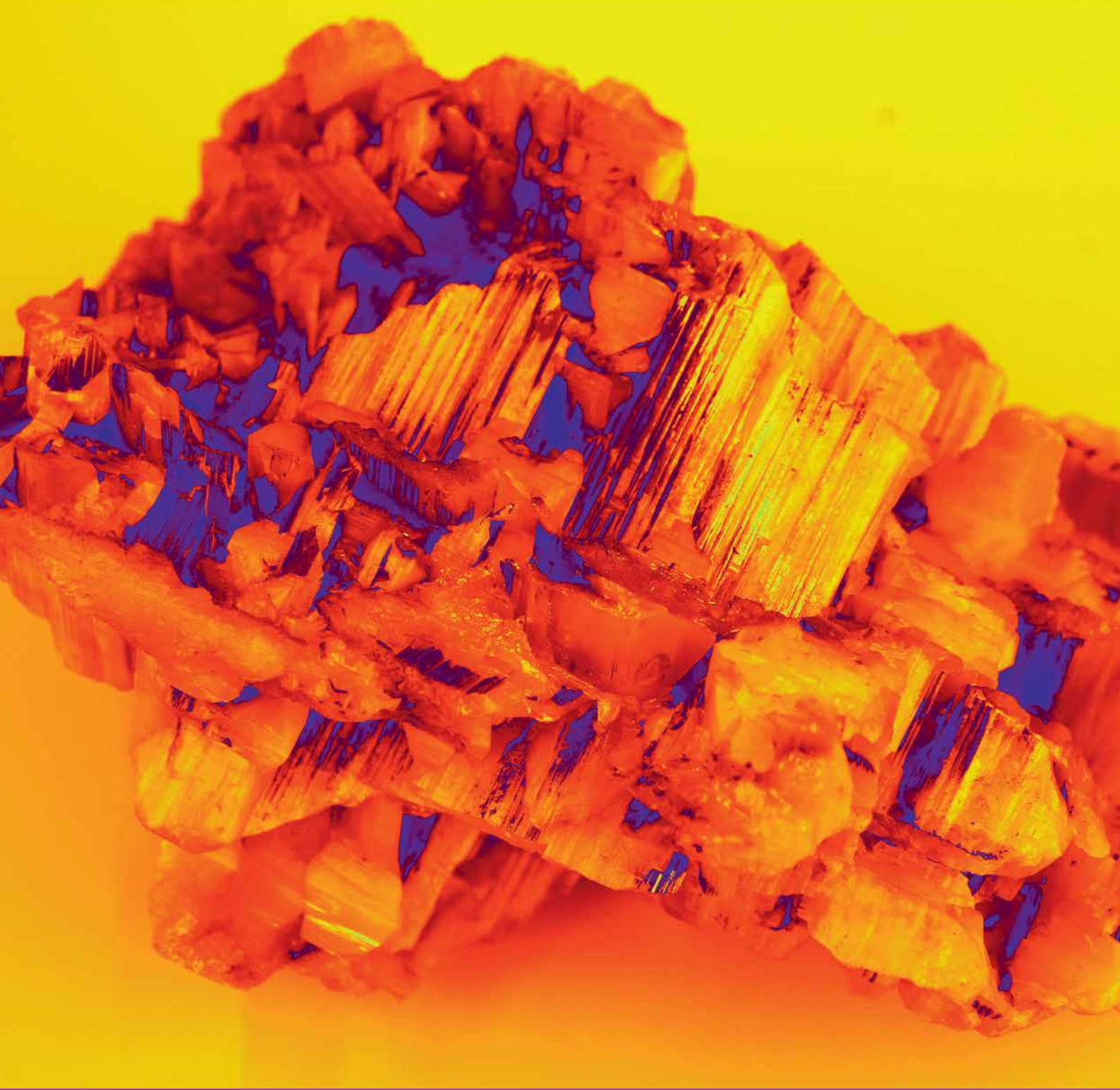
EGYPTIAN FANTASY

Presenting our beautiful range of
classical-themed ties and scarves.

Available from the Nicholson Museum shop or by email
nicholson.museum@sydney.edu.au.



Above: silk scarf \$59.95
Left: silk tie \$49.95



UNIVERSITY ART GALLERY

WAR MEMORIAL ARCH,
THE QUADRANGLE
THE UNIVERSITY OF SYDNEY

OPENING HOURS
MONDAY TO FRIDAY 10AM – 4.30PM
SUNDAY 12 NOON – 4PM
CLOSED ON PUBLIC HOLIDAYS

MIKALA DWYER THE GARDEN OF HALF-LIFE

15 SEPTEMBER – 17 JANUARY 2015

A new installation exploring concepts of deep time,
using minerals and meteorites from the University's
remarkable geology collections.



THE UNIVERSITY OF
SYDNEY

Image: Cerussite (lead carbonate), mineral sample from Broken Hill, Macleay Museum, SC2010.25