

MUSE

ART . CULTURE . ANTIQUITIES . NATURAL HISTORY



THE UNIVERSITY OF
SYDNEY

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ANCIENT EGYPT REINVENTED

A WORD FROM THE DIRECTOR

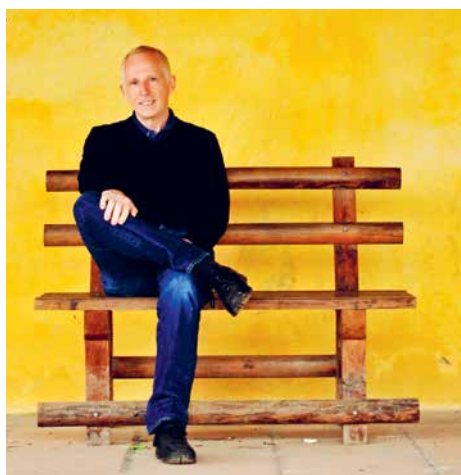
Our new Egyptian Gallery in the Nicholson Museum is now complete and was opened with a Friends of the Nicholson Museum party and talk in May. It was a memorable evening.

The gallery's design contrasts with other parts of the museum. Curated by Michael Turner, *Death Magic* provides a fresh look at the Egyptian collection and a fresh approach to its display and interpretation. Objects that have spent much of their life in storage are on display and the Egyptian collection is seen in a new light – literally, as we make the change to planet-friendly LED lighting.

The Macleay Museum exhibition *Dhaga ngiyahni ngan.girra* – Wiradjuri for 'Where we all meet' – combines the techniques and knowledge of the past with images and materials of the present in a stunning profile of Wiradjuri culture. It features kangaroo-skin cloaks, belts, headdresses, and a possum-skin blanket made by artists Lynette Riley and Diane Riley McNaboe (25 May – 1 August).

Barbara Campbell: ex avibus will be presented at the University Art Gallery (2 May – 26 June 2015) and at the Macleay Museum (25 May – 1 August 2015). Campbell has followed the journey of migratory shore birds on the East Asian-Australasian Flyway. The exhibition is curated by Katrina Liberou.

The University Art Gallery has *Reparative Aesthetics* (4 July – 25 September 2015) curated by Susan Best and featuring the work of Fiona Pardington from New Zealand and Rosangela Renno from Brazil. Their work adopts a reparative approach to representing the disempowered.



The exhibition includes two of Pardington's exquisite photographs that we recently acquired through the Renshaw Bequest.

For Aboriginal and Torres Strait Islander people, stone tools are tangible evidence of occupation, ingenuity, resilience and survival. A new exhibition, *Written in Stone*, drawn from the University's collections and curated by Matt Poll, shows the diversity and proficiency of stone tool production across the continent (early August).

Recent donations have enabled the purchase of some specialist conservation equipment that will greatly assist us to conserve the University's diverse cultural and scientific collections. A special thanks to those supporters who make these purchases possible.

On a sadder note, we acknowledge the passing of Elizabeth (Liz) Jefferys, who was natural history curator at the Macleay Museum from 2006 to 2010. The entomology collections in particular benefited from her enthusiastic and methodical approach.

DAVID ELLIS
DIRECTOR, MUSEUMS AND
CULTURAL ENGAGEMENT

SYDNEY UNIVERSITY MUSEUMS

Comprising the Macleay Museum, Nicholson Museum and University Art Gallery

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War Memorial Arch, the Quadrangle

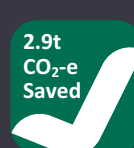
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Cover image: Dangakura, a member of the performance troupe *Wild Australia*¹. Studio portrait, Sydney, June 1893. Photo: Henry King; Macleay Museum HP99.1.11

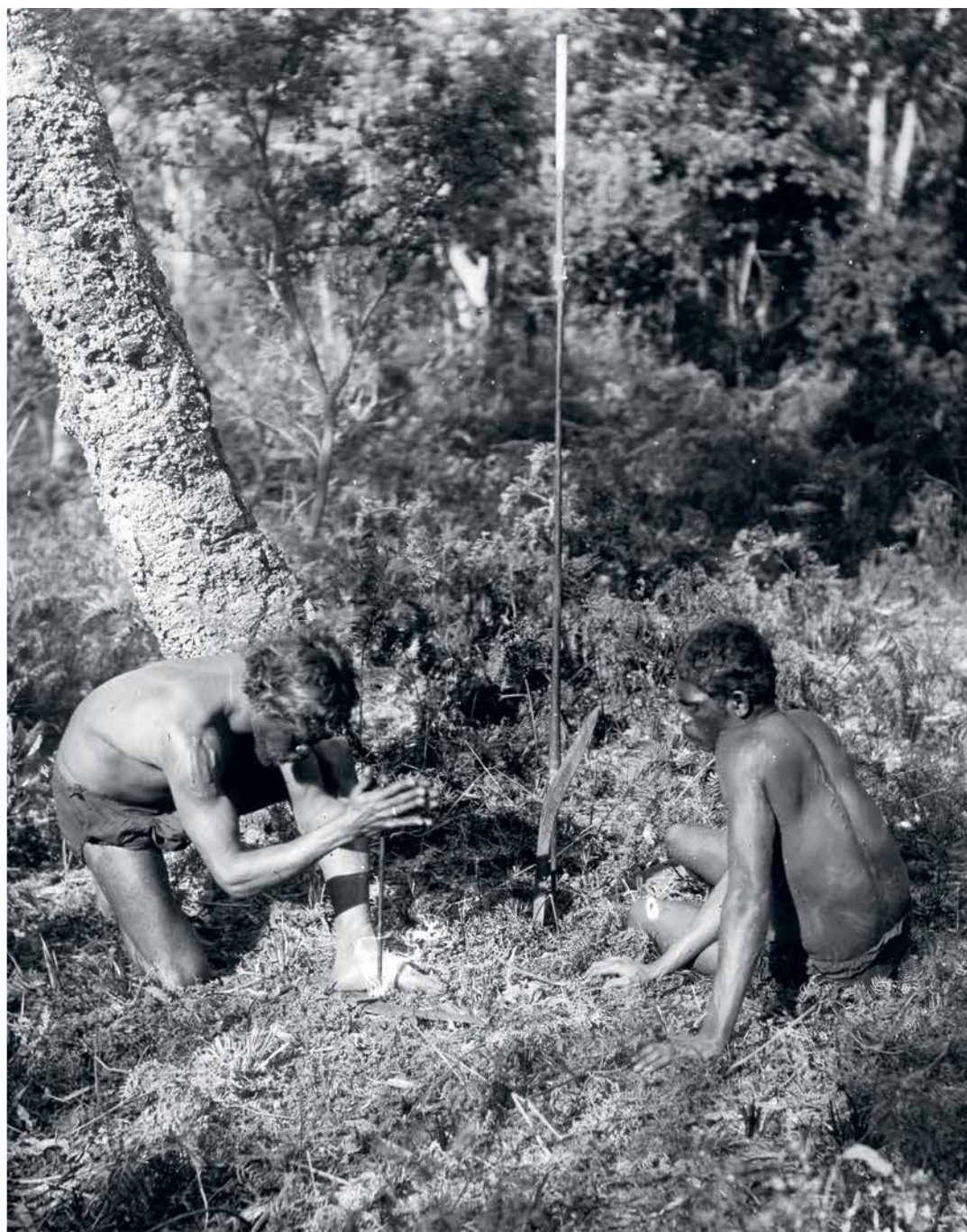
This edition of MUSE contains images of Aboriginal people who have died. We acknowledge that seeing names and photographs of dead people may cause distress and sadness in some Aboriginal communities.

David Ellis photograph: Martin Ho



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WILD ADVENTURES



In the late 19th century, a touring show featuring Aboriginal people was widely publicised. A recent exhibition, featuring an image from the Macleay Museum, is expanding our understanding of their story, writes **Rebecca Conway**.



Previous page, top: Yangala and Kuthanta demonstrate fire-making, Sydney, June 1893. Photo: Henry King; Macleay Museum HP99.1.84

Previous page, bottom: 'Wermugga ceremony' Bondi (or possibly Tamarama) Beach, Sydney, December 1892. Photo: Charles Kerry; Macleay Museum HP 88.14.15

Yamurra. Studio portrait, Sydney, June 1893. Photo: Henry King (Macleay Museum HP99.1.77)

"My intention was to make a tour of the world delivering a series of ethnological lectures on the aborigines of Australia in order to dispel prevailing ideas with regard to natives of this continent ... I went to considerable trouble and expense to select representative men from the wild tribes of the West and North of Qld, where they, so far, have not been contaminated by civilisation."
– Archibald Meston, reported in *The Queenslander*, 14 January 1893.

Journalist and aspiring politician Archibald Meston's so-called *Wild Australia* show toured Brisbane, Sydney and Melbourne from November 1892 to July 1893.

In Brisbane the Aboriginal men and women selected for the troupe camped on the river bend at St Lucia, a site in the grounds of the present day University of Queensland. In Sydney they performed at the Royal Aquarium and Pleasure Grounds, an amusement park at Tamarama Beach popularly referred to as The Bondi Aquarium, as well as at the School of Arts (probably the Sydney Mechanics School of Arts in Pitt Street).

In Melbourne they performed at the Exhibition Hall, where they were unsympathetically abandoned by Meston after a series of management disputes. He returned to Queensland and junior partner Brabazon Harry Purcell stayed on to face winter with the troupe. The Queensland government eventually funded their trip home.

Paradoxically, Meston continued to present himself as an expert on and advocate for Aboriginal people, taking on the role of Protector of Aborigines for Southern Queensland a few years after these events.

Historical re-enactment, Brisbane, 1892; Aboriginal warriors played by members of *Wild Australia* surround a "squatters' tent". Squatters are possibly Meston, the show's 'owner' right, and his junior partner Purcell. Photo: Will Stark; Macleay Museum HP83.3.13

In 2013, I wrote a short piece about Meston and the Aboriginal performance group after the discovery of two card mounted photographs with Christmas greetings in the Macleay Museum collection (MUSE, Issue 4, March 2013).

Subsequently, the University of Queensland Anthropology Museum asked to borrow the featured image for a show it was developing, and in February this year I attended the opening of *Wild Australia: Meston's 'Wild Australia' Show 1892–1893*.

Commissioned by Director Diana Young, the show is based on a project initiated by Professor Paul Memmott of the Aboriginal Environments Research Centre, University of Queensland, and curated by Aboriginal photo historian and anthropologist, Michael Aird and Mandana Mapar of the Queensland Museum.

Memmott explained a major achievement was the deciphering, through photo captions and press articles, of people's names and cultural affiliations. Cross-comparison of images and careful matching of facial features and distinctive scarification also assisted in recognising the performers, with 27 individuals from nine language groups now identified.

While the performers were avidly documented in the press and photographed during their travels, we know little about what they thought of the experience.



Memmott provides a tantalising glimpse in the words of Yamurra reported by a journalist in Brisbane, he said he had had plenty of fun, "a budgery time altogether", that "Sydney and Melbourne great big places" ... "but cold, my word!"

Large format portraits form the centerpiece of the exhibition. Taken by three pre-eminent photographers of the day, Henry King, Charles Kerry and William Lindt, they offer a powerful "face-to-face" meeting with the members of *Wild Australia*.

ALTERCATIONS RE-ENACTED

Also featured in the show are group portraits and scenes capturing the troupes varied performances, from demonstrations of traditional activities such as making fire, to corroboree and dances. Perhaps most historically fascinating are the re-enactments of altercations between Aboriginal people and European squatters and of colonial justice being dispensed by Native Police.

The brutality of Queensland's colonial frontier is now well documented (see Henry Reynolds (1981) or Timothy Bottoms (2013)), and despite Meston's claims that these people had not been "contaminated by civilisation", they had almost certainly experienced and witnessed first-hand such violent altercations. One of the disputes surrounding the troupe was that some members had been conscripted by force.

Aird has identified the Macleay collection image loaned to the Queensland exhibition as the work of Will Stark, taken in Brisbane in 1892.

One of the most exciting outcomes for the Macleay is applying the project's research to our holding. Since viewing the exhibition and its catalogue I have been able to locate an additional 26 images of the troupe within our collections, and have identified 13 people by name. Many images were previously titled simply "Queensland Aboriginal", and we can now provide more respectful and meaningful captions and narratives.

Our intersection with this exhibition has given us insights into an intriguing story of Australia's past and marks the start of a journey to learn more about the images in the present as the project intends to continue research by consulting with relevant communities and possibly descendants of the performers.

Rebecca Conway is Curator, Ethnography, at the Macleay Museum.

TREASURED TITAN



Often mistaken by Macleay Museum visitors to be a gigantic cockroach, the titan beetle *Titanus giganteus* is a treasure, plundered by privateers and sold for great sums, writes **Rob Blackburn**.

Titanus giganteus is the largest species of beetle in the world. Rare in collections, the Macleay Museum holds a single female specimen, measuring just over 16 centimetres from head to 'tail'. Pushed through the wing case, a heavy-set entomological pin holds this specimen in place.

In contrast to most insects in museum collections, this beetle has extra supporting structures for its preservation: the antennae are secured by fine wires, and a thick wire runs internally from between the massive mandibles through to the tip of the abdomen.

The label, written in the careful hand of the Macleay Museum's first curator, George Masters, declares the origin as Cayenne, the capital of French Guiana in South America.

Part of the beetle's history is linked to Alexander Macleay, who was a government clerk in London before being sent to New South Wales to serve as Colonial Secretary in 1826. A fervent entomologist, Macleay spent vast amounts of time and money obtaining collections of insects in London. One of his primary methods for obtaining new insects for his cabinets was by buying lots at auctions.

Above: *Titanus giganteus*, Titan beetle. Cayenne, French Guiana, 1776–1778. Photo: C Bento, 2013

Right: Plate XLIV from Dru Drury's *Illustrations of Natural History*, volume III, 1782

The titan beetle is documented in an auction catalogue, signed and annotated by Macleay, titled “*A catalogue of the very superb and celebrated collection of foreign insects, of the late John Francillon, esq which will be sold by auction by Mr King*”. On page 27, four days into the sale, an entry for “[*Prionus*] giganteus, a magnificent insect” has a mark for £5 5 shillings – a whopping five guineas – five times more than any other beetle sold on that day, and easily eight weeks’ wages for a labourer at the time.

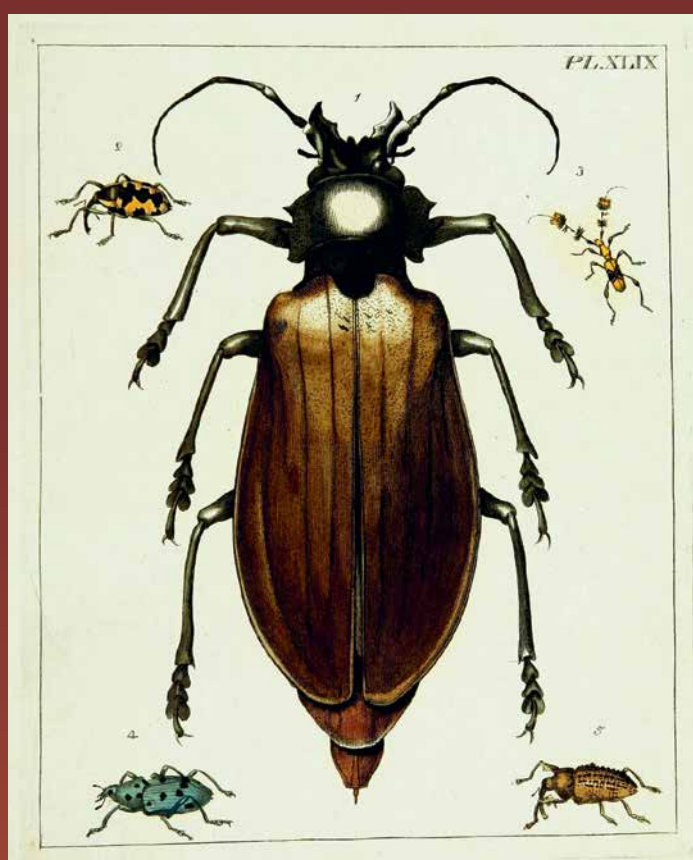
John Francillon (1744–1816) was a well-known jeweller in London who, in 1812, famously drew the Hope Diamond – a gem stolen from the French Crown Jewels. Francillon was also an avid naturalist who purchased and traded many foreign specimens, especially birds and insects. Like Macleay, Francillon attained much of his collections through purchases of other entomologists’ cabinets. Importantly, he was a major buyer at the posthumous sale of the specimens of another London entomologist, Dru Drury.

Dru Drury (1725–1803), a goldsmith and cutler by trade, collected a prodigious number of insects from around the world. Much like the preceding two collectors, Drury accrued some of his collections through auctions, but also actively sought out agents to collect for him internationally.

Drury engaged travellers from London to collect insects, outfitting them with entomological collecting gear, instructions, and a promise to pay sixpence per insect upon arrival. His method was so successful in obtaining new insects that he

was inspired to publish a series of illustrated volumes detailing undescribed species. *Illustrations of Natural History* was published in three volumes in 1770, 1773 and 1782, with exact illustrations by Moses Harris.

In the third volume of *Illustrations of Natural History* (1782), on the 49th plate, is the exact specimen of *Titanus giganteus* held in the Macleay Museum. A note in the final paragraph of the text states



that the insects in that volume from Cayenne were collected by a Monsieur Malouet, but intercepted on their way to Europe by John Horsford aboard the privateer Shaftesbury, and bought by Drury at a public auction.

Pierre Victor Malouet (1740–1814) was the Commissioner of French Guiana from 1776 to 1778. This was a particularly tumultuous period, as France had sided with the United States in the American

Revolutionary War against the English. The Dutch and French colonies in South America were suffering; cruel slavery practices and high mortality rates made life in those colonies unbearable for most.

A competent statesman, Malouet was sent to Cayenne to improve the colonies. On his return journey to France in October 1778 aboard *le Courier de Cayenne*, Malouet and his family were waylaid by English privateer John Horsford and taken to England. Malouet’s belongings were confiscated with the ship, and he was given the chance to purchase them back from the privateer, but all others had to be surrendered.

Those specimens Malouet surrendered included four boxes of insects, birds, and curiosities that he valued at more than 3000 guineas, destined for King Louis XVI of France. With a letter from the French Ambassador, Malouet was permitted to return to Versailles, but those possessions he could not buy back from the privateers remained in England.

From the jungles of French Guiana to the magnificent cabinets of entomologists, this gigantic insect has been treasured by all who have received it.

The other insects Malouet collected have yet to be discovered in the Macleay collections. Alexander Macleay did not produce a catalogue of his cabinets, so we will further consult the third illustrated volume against the sale catalogues of Drury and Francillon to create a better idea of what he found and lost in Cayenne.

Rob Blackburn is Curatorial Assistant at the Macleay Museum

The Archibald Prize for portraiture has evolved into an immensely popular annual event, and the University Art Collection is home to several winning portraits, writes **Chris Jones**.

EYES ON THE PRIZE

At this time of year, art appreciators turn their attention to the Archibald Prize exhibition held at the Art Gallery of New South Wales. The prize, first awarded in 1921, was established by Jules François Archibald to foster portraiture, support artists and perpetuate the memory of great Australians. Although sometimes controversial, the prize exhibition holds a special place in Sydney's art calendar.

The University Art Gallery collection holds 28 paintings that were entered in the competition between 1923 and 1998. Most of these portraits are of people with strong associations with the University. Many were donated to the University by the subject's descendants. Some were commissioned by the University and by groups of friends or colleagues of the sitter. It was common for a portrait to be commissioned to mark a particular event in the sitter's life, such as retirement or the presentation of an award.

The Sydney Teachers' College collection (transferred to the University Art Gallery in 1990) contains five paintings entered in the Archibald. The college's art collection was quite progressive, driven by school principal Alexander Mackie's enthusiasm for modern art.

One portrait, Miss M Roberts by Grace Crowley, entered for the 1933 prize, was criticised in the *Sydney Morning Herald* for being "modern". Commenting on Rah Fizelle and Crowley's entries, the paper wrote "As wall paintings in a room furnished with modern fabrics they would fall comfortably into place; but they miss the marks at which portraiture chiefly aims." The portrait was later renamed *Portrait in Grey* and is now celebrated for its modern style.

Artist Nora Heysen was the first woman to win the Archibald Prize in 1938. In her published letters to her parents, she discusses her portrait of *Professor George Charles Lambie*, entered in the 1957 Archibald, providing a window onto the process of creating a portrait. Initially she was nervous at the prospect of starting the portrait, and also dismissive of Lambie. Early in the sitting she wrote "He's a little man, very Scotch and reserved and hard to know. A man with few friends, and no one regrets his retirement from the post of Professor of Medicine."

Right: Professor Harold Whitridge Davies
by Arthur Murch, 1934 (UA2001.1)





Professor CG Lambie
MC MD FRACP FRS
(Ed) by Nora Heysen,
1957 (UA1956.2)

Last year's winner, while not in the University's collection, was Fiona Lowry's portrait of Penelope Seidler, who gained her Bachelor of Architecture from the University of Sydney. Seidler maintains a long-standing association with the University through her strong support.

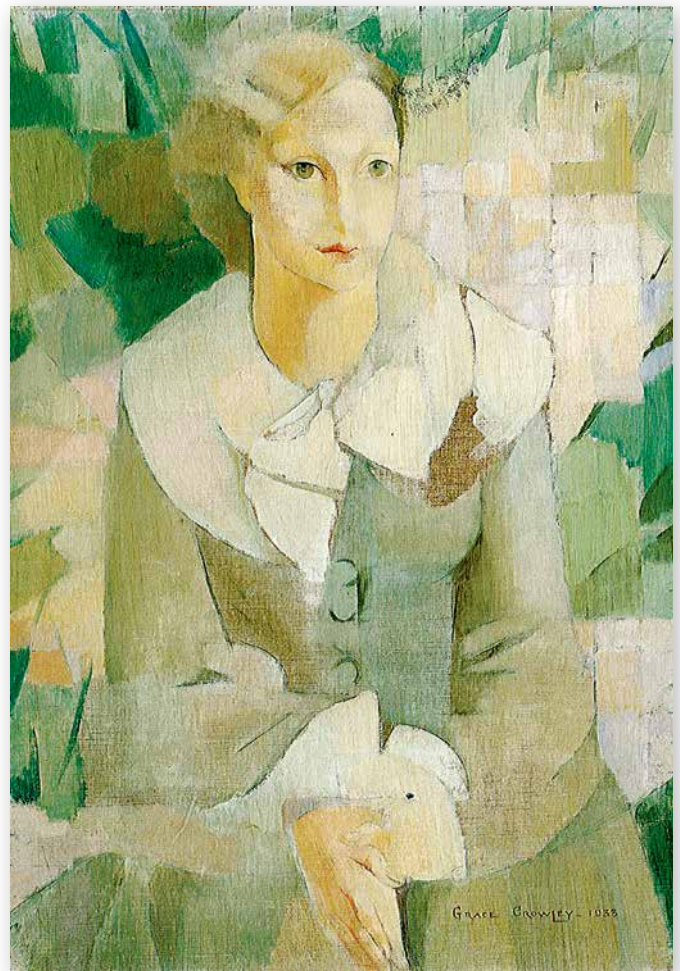
Portraits of people with strong connections with the University have been a feature of the Archibald prize since its early days and this winning portrait continues the trend.

Chris Jones is Assistant Collections Manager at Sydney University Museums.

However, through the process of painting the portrait their relationship developed. "I think that he is enjoying himself and is actually sad the end is in view," Heysen writes. "After the first week he stopped quoting French at me, and went off onto Plato, Shakespeare and Socrates, and eventually after loading him down with art books, he discusses art and critics. I've discovered that he writes poetry, plays piano and loves coffee."

The portrait of *Professor Harold Whitridge Davies* by Arthur Murch, entered in the 1934 prize, was donated to the University Art Gallery by Murch's wife Ria in 2001. Davies was Professor of Physiology from 1930–1946. Arthur Murch had travelled with Professor Davies, along with doctors John Pockley, Hugh Barry and Maurice Joseph to central Australia in 1933. The purpose of this trip was to investigate Aboriginal people's endurance in summer heat with little water. Murch was invited to paint the life and people of the Finke River Lutheran Mission where the group was stationed.

The *Sydney Morning Herald* art critic commented that the portrait "once more displays the unusual colour combinations with which [Murch's] central Australian experiences have enriched his palette".



Miss M Roberts by Grace Crowley,
1933 (UA1990.306)

David Ellis (speaking)
and Andre
Heyko-Porebski.



THE RICH TAPESTRY

The Sydney Conservatorium of Music recently unveiled its latest artistic arrival. **Kyle Polite** was there.

Following the Sydney Conservatorium of Music's Second Annual Chancellor's Concert on Friday 20 March 2015, guests gathered in the school's atrium to celebrate the installation of a tapestry gifted to the University by Andre and Louise Heyko-Porebski.

The tapestry was designed by Le Corbusier, a Swiss-French architect and designer, in 1952 for the new United Nations Educational, Scientific and Cultural Organization (UNESCO) building in Paris. It was later selected by Harry and Penelope Seidler to be hung in the lobby of Australia Square tower (see MUSE, Issue 10, March 2015, page 14).

Professor Karl Kramer, Dean of the Conservatorium (at the time of publication), welcomed guests and expressed his gratitude to Andre and Louise Heyko-Porebski for donating the work, noting that it will be enjoyed by students, faculty, staff and visitors during this, the Conservatorium's exciting centenary year.

He then introduced the University's Director of Museums and Cultural Engagement, David Ellis, who thanked Mr and Mrs Heyko-Porebski, as well as their daughter, Victoria D'Alisa, also in attendance.

Mr Ellis explained the tapestry's important history and its value to the University of Sydney's collections.

"This tapestry, by one of the great figures of 20th century modernism, made in the famous tapestry workshops of Aubusson in central France, makes a fine addition to the University's rich and diverse cultural collections and builds on their modernist strengths," Mr Ellis said.

"Art is important in our everyday lives. Art in the workplace, public art, is especially important. Harry and Penelope Seidler recognised this when they commissioned this work for Australia Square. We are delighted it is once again on public display for all to enjoy."

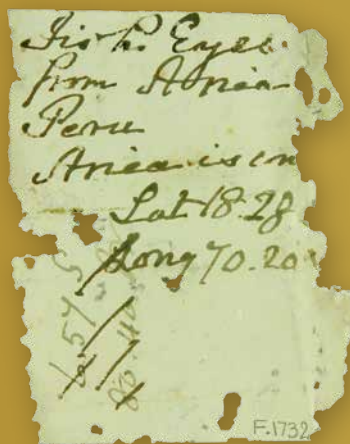
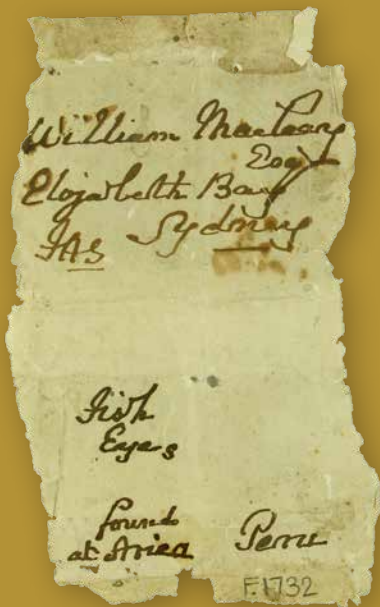
It may now be enjoyed by visitors Monday to Saturday from 8am to 6pm in the atrium of the Sydney Conservatorium of Music.

The University of Sydney expresses its deepest thanks to the Heyko-Porebski family for their generous gift.

Kyle Polite is Director of Development, Museums, at the University of Sydney.

WE'VE GOT MUMMY'S EYES

A sample of fish eyes in the Macleay Museum has long intrigued **Tony Gill**. A recent audit of the museum's dry-fish collection inspired him to dig deeper.



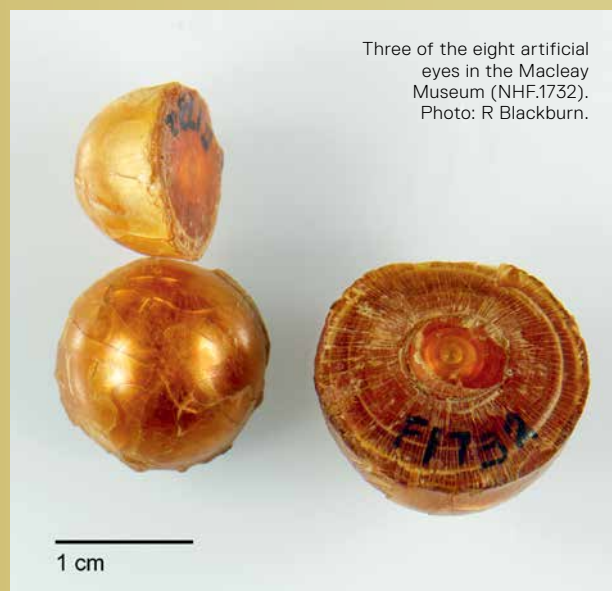
Left: The original address on the shipping wrappers.
Photo: R Blackburn.

Above: Locality documentation for the artificial eyes.
Photo: R Blackburn.





Left: The Humboldt squid (*Dosidicus gigas*). Pfeffer, G. 1912. Die Cephalopoden der Plankton-Expedition. Ergebniss der Plankton-Expedition der Humboldt-Stiftung. 2: 1-815. Illustration reproduced courtesy of the Tree of Life media collection.



An entry in the Macleay fish collection catalogue has always puzzled me. The description for registration number F.1732 says “preserved fish eyes found in Arica Peru. William Macleay esq. Elizabeth Bay”.

Both William Sharp and William John Macleay were eclectic collectors, often squirrelling away odd bits and pieces for purposes long lost. But why would they have collected fish eyes? There was already a perfectly good collection of fish eyes – all still attached to the fish that owned them. What was so important about these particular eyes?

I finally met the matter eye to eye (so to speak) during the recent audit of the dry-fish collection. However, this only deepened the mystery: they weren’t fish eyes at all, but amber coloured hemispherical objects with many onion-like layers of what looked like resin. The density of the layers in the centre of the flat surfaces gave the impression of a pupil, and my initial reaction was that they were artificial eyes, perhaps intended for use in taxidermy.

Thanks to generations of Macleay curators’ preservation skills, in addition to the ‘eyes’, there were fragments of the original shipping wrappers. These solved the riddle of the catalogue description. The address said “William Macleay Esq. [...] FRS”, which indicated the eyes were sent to William Sharp Macleay, a Fellow of the Royal Society.

The locality had been incorrectly transcribed: instead of “Ariea” it read “Arica”, a town in present day Chile near the Peruvian border. Aside from rough coordinates for the locality, there was

also a damaged portion of text that read “celebrated for its [word missing] deposit”. Now I had a proper locality record, and a suggestion that the ‘eyes’ had been excavated.

After just a few minutes of searching the internet with a few key words (Arica, deposits, artificial eyes) I had an answer. In the 1866 *Transactions of the Ethnological Society of London*, Sir Woodbine Parish wrote how Lieutenant Rising of HMS Wasp had collected from a “mummy pit” near Arica “three artificial eyes [...] from the desiccated [sic] corpses of ancient Peruvians”. The eyes were “bright, amber-coloured, hemispherical objects that shell into numerous layers”.

He continued: “The soil was of a light sandy nature, and had fallen away here and there from the sides, leaving some of the bodies partially exposed. [...] In the sockets of some of the skulls, we found the eyes; and others were lying in the loose sand at the bottom of the pit.”

EYE RECOGNITION

The ‘eyes’ were recognised by renowned British anatomist Sir Richard Owen, as the “crystalline lens of a large cuttlefish”. This identification was confirmed by Sir William Bowman, who noted that “the crystalline lens of the cuttlefish is egg-shaped, the long axis being antero-posterior, and that it is suspended by a vertical membrane which passes in towards the hard nucleus”.

He suggested the artificial eye “to be the interior nucleus of the crystalline lens of a cuttlefish of large size, that had been divided vertically, nearly in line of the suspensory ligament.

That the resultant half lens appears to have been allowed to dry on the side to which it had been cut, and afterwards to have been rubbed down flat and polished”.

I contacted squid expert Dr Amanda Reid at the Australian Museum, who posted the query to a cephalopod forum. Two clarifications emerged.

First, in the 19th century, the term ‘cuttlefish’ was applied to both cuttlefish and squid species, which solved the problem that there are no true cuttlefish in the eastern Pacific. The large size of the lenses indicates that the squid species is likely to be a Humboldt (or jumbo) squid.

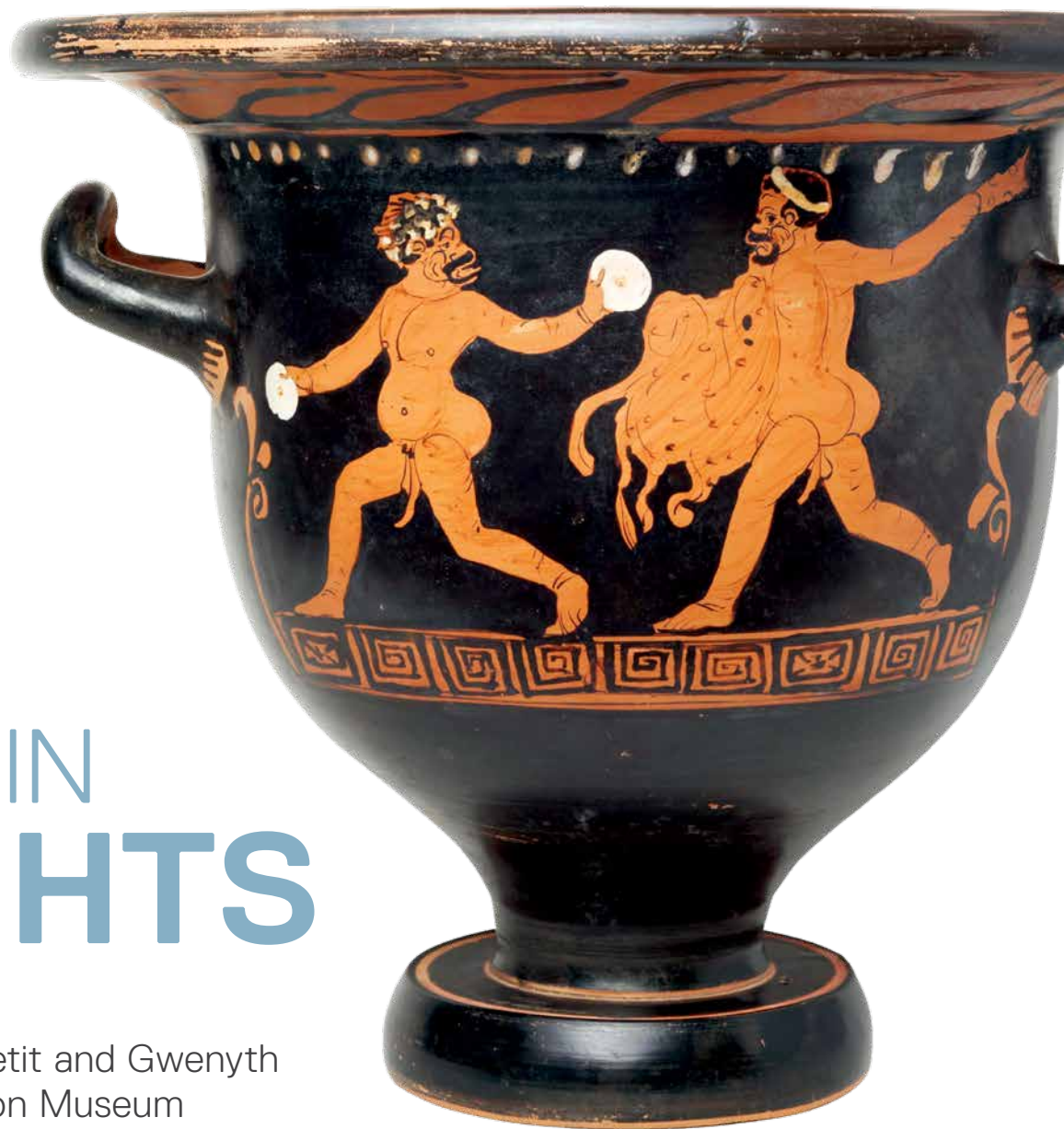
Secondly, the lens of a squid develops in two parts (a small anterior part and a larger posterior part, alluded to by Sir Bowman) which would come apart naturally when dried. Therefore, contrary to Sir Bowman, there was probably little preparation involved in converting them to artificial mummy eyes.

Further research tracked squid lens artificial eyes from the Arica mummy deposits in other museums: the Peabody Museum of Natural History, Yale University; Oxford University’s Pitt Rivers Museum; and Leeds City Museum. A fortunate and rare find for the Macleay Museum, and a mystery solved as to why William Sharp Macleay cared to keep a little box of ‘fish eyes’.

Dr Tony Gill is Natural History Curator at the Macleay Museum.

MEN IN TIGHTS

The Max Le Petit and Gwenyth Jones Nicholson Museum Prize is awarded for a piece of student work involving any object from the Nicholson Museum collection. The prize's first recipient is [Barney Casey](#).





In 2011, Gwenyth Jones of Sydney donated \$10,000 to the Nicholson Museum in memory of her fiancé Max Le Petit. Max, assistant curator of the museum, tragically died at a young age in 1947, and Gwenyth never married.

Award recipient Barney Casey worked as a clinical neuropsychologist for 30 years. In 2011 he came to the University to major in archaeology, which had long been a focus of his travels, taking him to Libya, Syria, Lebanon and Iran. This is an abbreviated version of Barney's award-winning essay.

Men in Tights: A red figure krater by the Lecce Painter in the Nicholson Museum

The Lecce Painter was active in Apulia (the heel of Italy's boot) from about 380 to 360 BC. He seems to have been a fairly prolific artist: a total of 47 complete vases and seven fragments have been attributed to him. Only one of these depicts a comedy scene, and this is the one held by the Nicholson Museum. It is a bell krater with two comic actors in a pursuit scene on the front, and two youths wearing himatia, facing each other, with a Doric column between them, on the reverse.

The comic actors are 'stage naked': they wear the standard comedy costumes of tights with padded bellies and rumps, and with a phallus attached. The ends of the legs and sleeves are clearly visible. The scene depicts a robbery, with the actor running to the left carrying off two cakes looking back at his pursuer who bears some of the attributes of Herakles (whom the Romans called Hercules). But there is a problem with identification here: is Herakles the victim, or is he the thief?

Left: South Italian krater; made in Puglia; 4th century BC; Nicholson Museum NM 88.2

Right: Max Le Petit and Gwenyth Jones, Sydney, 1945.



He is no stranger to either role in other theatrical depictions, whether comic, satyr or tragic. He can usually be identified by his attributes of a lion skin and club, and in comic scenes by a mask which is topped by a lion's head. But on our vase the animal skin carried by the pursuer is spotted and apparently hoofed, more like the skin of a fawn than a lion, and neither actor's mask clearly depicts a lion's head.

The scene appears to be from a Greek comedy, now lost to us but presumably familiar to the people who saw the vase, although perhaps the scene was simply generic. We can be certain that the krater survives because it was buried in someone's grave. Perhaps surprisingly, we also know that it was painted for the grave. The painter may have been an ethnic Greek living in the Spartan colony of Taranto, but the pot was produced for sale to the neighbouring native Italians.

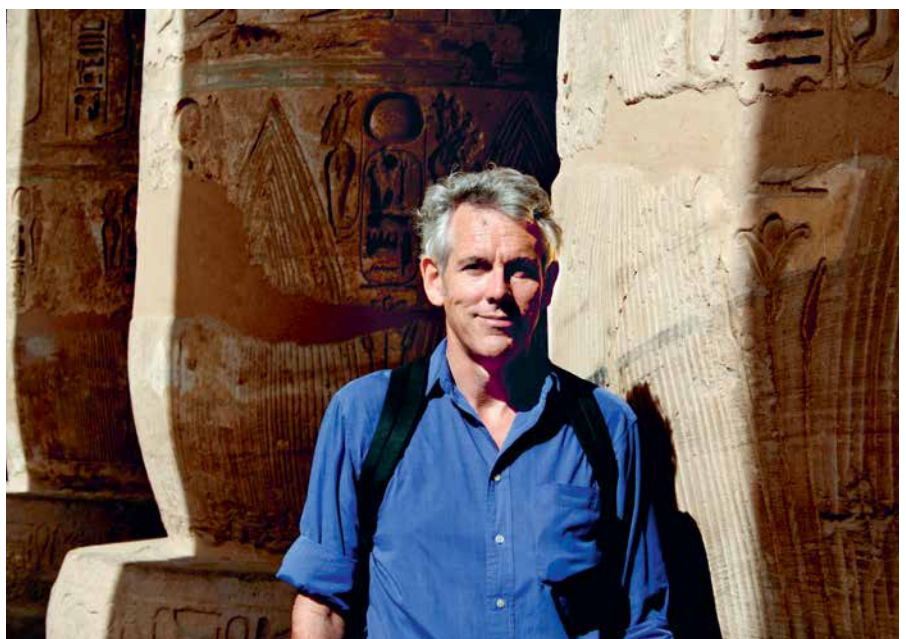


Judging from the fairly frequent depictions of Athenian tragedy on South Italian vases, it can be taken as certain that these plays were performed in South Italy, and that they were appreciated by a sophisticated Italian elite. It appears that they also enjoyed the Greek practice of the symposion or formal drinking party: the krater is the vessel in which wine was diluted before being served to guests. And it seems they adopted beliefs about the afterlife from Greek mystery cults: the draped youths perhaps allude to these.

But why choose to go to the afterlife with such an apparently trivial and undignified image? In fact, such depictions were a fairly well-established tradition. Prior to 380 BC, satyrs commonly appeared on Apulian bell-kraters, usually in a rowdy procession with Dionysian connotations. Around 380 BC, there was a gradual conflation with burlesque scenes, with Herakles as a favourite subject. These vessels were all made for funerary use.

Dionysus, like his half brother Herakles, was born mortal. He was important in Greek mystery religions because he had been resurrected from the dead. His worship was associated with drunkenness and revelry, and the staging of theatrical productions. Herakles himself had managed to visit Hades and return, and when he finally died he became a god. Our comic vase might have been a comforting reminder of Herakles' apotheosis, perhaps also giving hope for the afterlife.

Barney Casey is an archaeology student at the University of Sydney and the winner of the Max Le Petit and Gwenth Jones Nicholson Museum Prize.



Barney Casey in the Hypostyle Hall at Karnak.

The reparative portraits of Rosângela Rennó and Fiona Pardington imbue old images and objects that carry a dark history with a fresh vitality, writes **Professor Susan Best**.

BACK TO LIFE

A new exhibition at the University Art Gallery, part of the year-long celebration of the 40th Anniversary of International Women's Year, brings together the work of two photographers, Fiona Pardington and Rosângela Rennó, who are contributing to the trend known as the "archival turn" in contemporary art.

To date, the critical literature on this turn has paid little attention to artists from the southern hemisphere – Rennó is from Brazil, Pardington from New Zealand. Hence their unusual reparative approach to shameful histories has passed unnoticed.

The photographs in this exhibition by Pardington are drawn from her series *The Pressure of Sunlight Falling* (2010). An earlier iteration of the series, *Ahua: A Beautiful Hesitation* (2009), comprised of ten photographs, was exhibited at the Museum of Contemporary Art, Sydney as part of the 17th Biennale of Sydney in 2010. This ravishingly beautiful sequence shows some of the 50 life casts of the people of Oceania taken in the early part of the 19th century on one of the last European so-called voyages of discovery.

The casts are now archival objects, held in French ethnographic museums, but they were originally intended to

illustrate a hierarchical and deeply racist classification of the peoples of the Pacific.

The series has a deeply personal resonance for Pardington: included among the images are some of her Māori ancestors from the iwi or tribe Ngāi Tahu. Given this connection, Pardington adopts what she calls an "animistic" Māori perspective on these anthropological artefacts that might otherwise be regarded as embarrassing or shameful relics of colonial thinking.

The power of the portraits partly derives from this underpinning philosophy – Pardington has photographed inanimate objects as if they are alive. She describes her process as looking for "the right time when the image seems to leap into life, the beauty coalesces with the technical plane of the ghost in the machine and the demi-urge of pixels".

The uncanny vitality of the resulting portraits partly undoes their shameful history, augmenting the other tactics Pardington uses to underscore her reparative approach: the individualisation of each sitter through the emphasis on their names; the tranquillity of their collective demeanour; the use of large scale and the consequent diminution of the beholder.

Fiona Pardington
*Portrait of a life cast of
 Koe, Timor 'Ahia: A beautiful
 hesitation' series 2010*

Purchased with funds from
 the Renshaw bequest 2014.
 Courtesy of the Musée de
 l'Homme (Musée National
 d'Histoire Naturelle), Paris.



Rennó also constructed her series *Vulgo* [*Alias*] (1998) from archival resources – a collection of glass plate images, photographs and paintings in the São Paulo State Penitentiary Museum. The photographs she found there, thousands of portraits of prisoners taken between 1920 and 1940, were destined for oblivion before she intervened, restoring the images at her own expense and instructing staff on maintenance. From this resource, which she calls “a huge collection of ghosts”, she made a series that focused on the documentation of tattoos, *Cicatriz* [Scars], and *Vulgo*.

For *Vulgo*, she selected from the archive eccentric images of convicts: they focus on the crowns of the prisoners’ heads and the way the close-cropped hair radiates outwards from there, creating cowlicks with individual patterns that are supposedly as unique as the whorls of a fingerprint.

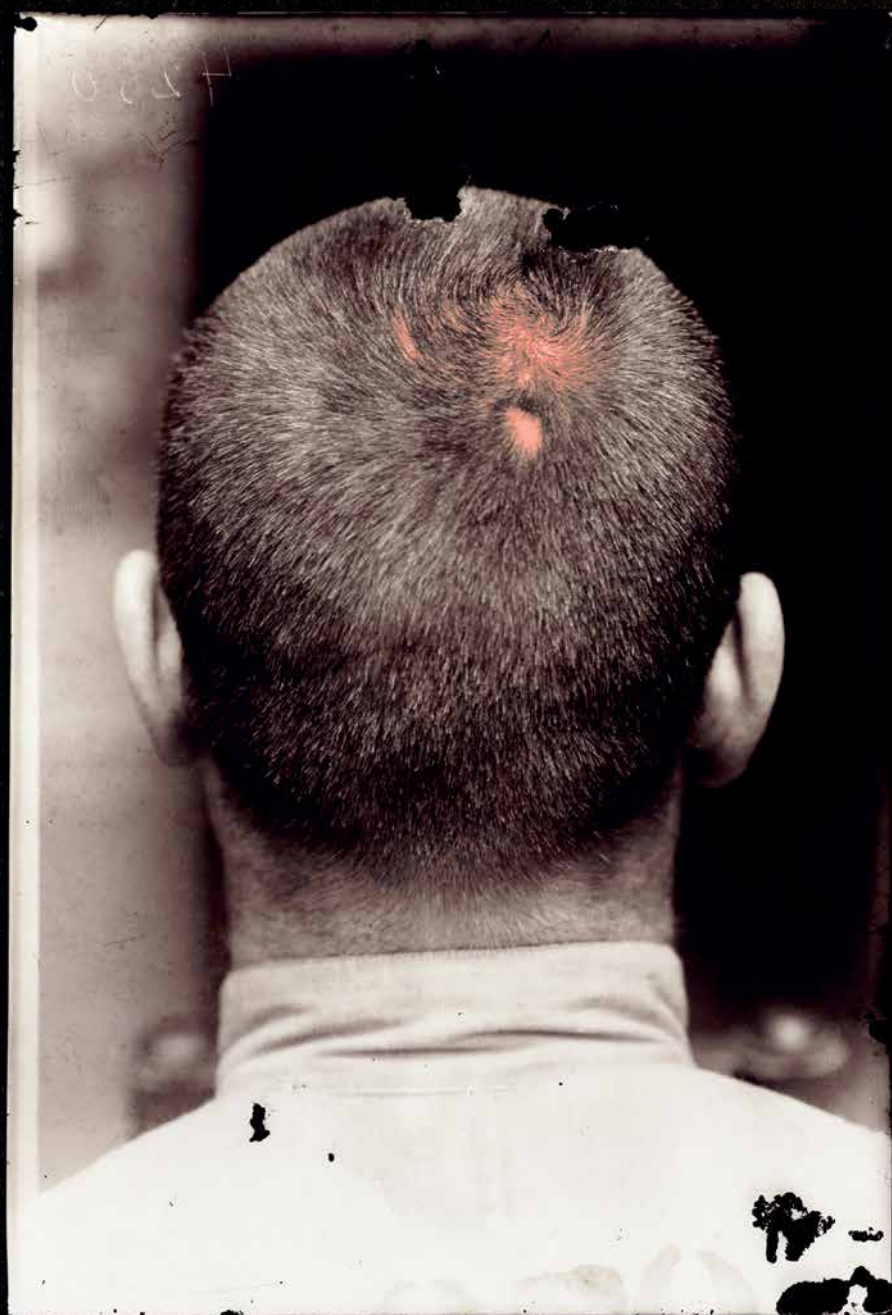
Rennó has transformed the original identification shots into very large format photographs with a delicate rose colouration directing the eye towards the cowlick patterns of scalp and hair. These photographs are warmed in tone both literally and figuratively.

As Rennó notes, there is an eroticisation of the images through this infusion of the colours of flesh and blood. The glossy surface of the large prints adds to the sensualisation of men, hair and skin. While the reproduction of all the marks of photographic ageing – scratches, dissolution and discolouration – preserves the mortality of the image itself.

The men's individuality is underscored by the quirky nicknames that Rennó has given them based on the pictures made by the hair on their heads. *Three Holes*, for example, is the prisoner with three holes like coconut eyes on the back of his head. The prisoner called *Whip* has a cat-o'-nine tails depicted on his crown. *Scorpion*, *Twister*, *Fire* and *Phoenix*, similarly all show recognisable likenesses of these things on the prisoners' scalps. This matching of nickname or alias with the highlighted whorls of hair has a gentle humour, while also connoting power: whip, fire, scorpion are all commanding, forceful terms.

The work of these two artists makes us look again at the treatment of the vulnerable, their objectification in the interests of science and/or security, while also surprising us with their sensuous depictions of anthropological specimens and the convict body. In this way, their work emphasises pleasure and aesthetic complexity, while also registering the traces of oppression. These two series perfectly embody Melanie Klein's reparative or depressive phase by holding together in exquisite tension past and present, damage and repair.

Professor Susan Best is an art historian and Convenor, Fine Art and Art Theory at the Queensland College of Art, Griffith University.



Rosângela Rennó
Three Holes 1998
From the Vulgo series
[Alias], 1998–1999.

LONG LIVE THE QUEEN

As the Macleay Museum farewells a favourite, **Suzanne Kortlucke** explores our very human tendency to form emotional attachments to inanimate objects.

Deep in the Macleay Museum, an unlikely monarch has reigned over a lifetime's dust, dirt and grime, inspiring in her subjects unwavering dedication.

Purchased on 12 February 1972 for \$185.26 – the then top-of-the-line Princess Model Filter Queen vacuum cleaner represented a sizable investment for the museum. The outlay may not seem extravagant by modern standards, yet in the early 1970s, this sum would have easily covered a month's rent for the average Sydneysider and would certainly have required considerable justification.

Staff at the time must have been convinced of the Filter Queen's value for money, yet no one could have foreseen that she would remain happily hoovering at the museum for more than 40 years. No exhibition opening, children's day or lecture was complete until the Filter Queen had been





trundled out to vanquish the crumbs. Outlasting the Whitlam government (which came to power in the same year as the Filter Queen's acquisition) and eligible for long-service leave four times over, her longevity can in part be attributed to the joy of using a machine that just works.

With her new, light design, multidirectional castors and many specialised attachments, the Filter Queen typified the movement towards a more human-friendly design. The concept of designing for people – what would later be known as the science of ergonomics – was still reasonably young. Appliances that were pleasant to use were still a novelty when the Filter Queen arrived at the museum.

Little wonder museum staff have acted to save their erstwhile vacuum cleaner from the perils of obsolescence – the Filter Queen remained satisfying to use long after lesser appliances would have faltered and broken.

In her day the Filter Queen was high tech and just a little bit fancy. Vacuum cleaners in general had developed rapidly in the late '60s and early '70s, as designers catered to growing consumer concerns about air quality and an emerging awareness of cleanliness on a microscopic level. These new machines promised to solve all these problems and more, and the Filter Queen was no exception. With a full complement of attachments the cleaner could be converted into an air filter, air freshener, paint sprayer, hair dryer, sander/polisher or carpet cleaner.

This was also a time of change for museums, with developments in conservation and preservation emphasising preventative measures. Acquiring the Filter Queen was an important step in being able to control airborne pollutants such as dust and pollen, and represented new priorities in housing objects in a manner aimed at aiding their preservation.

Sadly, in 2014, the Filter Queen failed to start at her last outing, and though her final fate is yet to be decided, many staff members are unwilling to condemn her to the giant scrap heap in the sky just yet. So much more than just a vacuum cleaner, she remains a testimony to the ability of objects to transcend mere function.

Where better to have had such a reign but a museum?

The Queen is dead, long live the Queen.

**Suzanne Kortlucke is Public Programs
Assistant at Sydney University Museums.**

PLAYING PRANKS

Australia abounds with tales of public figures getting up to hijinks during their university years, and a prank at the Nicholson Museum in 1934 still amuses and confounds, writes **Candace Richards**.



Bust of Jack Lang, Museum of Australian Democracy #2011-0117. Photograph courtesy of the Museum of Australian Democracy.

Nicholson Museum
c.1930s.



University campuses worldwide are well known as political hotbeds – the nation’s politicians are often haunted by stories about their past as young activists or members of the Students’ Representative Council. The University of Sydney counts several politicians among its alumni, and has a proud record of political shenanigans.

Each year between 1888 and 1975, students of the University of Sydney observed “Commem Day”. This was inaugurated to celebrate the founding of the University and confer degrees, and it grew to encompass student concerts, sporting events and parades.

By the 1930s, Commem Day celebrations were notorious for their frivolity, social commentary and tensions with the authorities. In 1934, the Commem Day and its associated activities were held between 14 and 16 May, coincidentally falling exactly two years after the dismissal of NSW Labor Premier Jack Lang – an anniversary some students sought to mark.

On 15 May 1934, the *Sydney Morning Herald* reported that:

“A bust of Mr J Lang was discovered in the Nicholson Museum of Antiquities at the University yesterday. The bust was at the end of a row of Grecian busts. It is believed that the bust was placed there as a practical joke.”

And a witty cartoon (pictured next page) was printed in the Adelaide newspaper *News*.

At the time of Jack Lang’s ‘visit’ to the Nicholson Museum, the collections of ancient artefacts were displayed alongside an array of plaster reproductions of famous Greek and Roman busts and sculpture. Photographs of the museum during this period show the gallery to be crowded with antiquities and plaster casts. Placing the bust inside the museum, while a bold act, could be much more readily disguised than a modern museum visitor might expect.

The bust itself was part of political campaign, issued by Lang’s supporters on 29 April 1932, two weeks prior to his dismissal. While Lang was elected in 1930 with unprecedented popularity at the time, his plan to stop repaying state loans, pay workers in cash to avoid the banks, and his notorious disagreements with the federal government on how to handle the effects of the Great Depression, led to his sacking by then NSW Governor Philip Game.

Given the tumultuous state politics of the day, the message behind this prank is not clear. Could it be a conservative’s satire of Lang (then still opposition leader for NSW Labor) and his political and fiscal ideas being stuck in the past?

Or, was it a supporter’s attempt to immortalise Lang alongside the ancient Greek philosophers and Roman politicians on display in the museum?

And who was the Lang prankster?

At the time, the Nicholson Museum was only open to visitors for one hour every Tuesday and Thursday, and the names, associations and addresses of each visitor were kept in a register.

In the week before the prank only four visitors are registered.

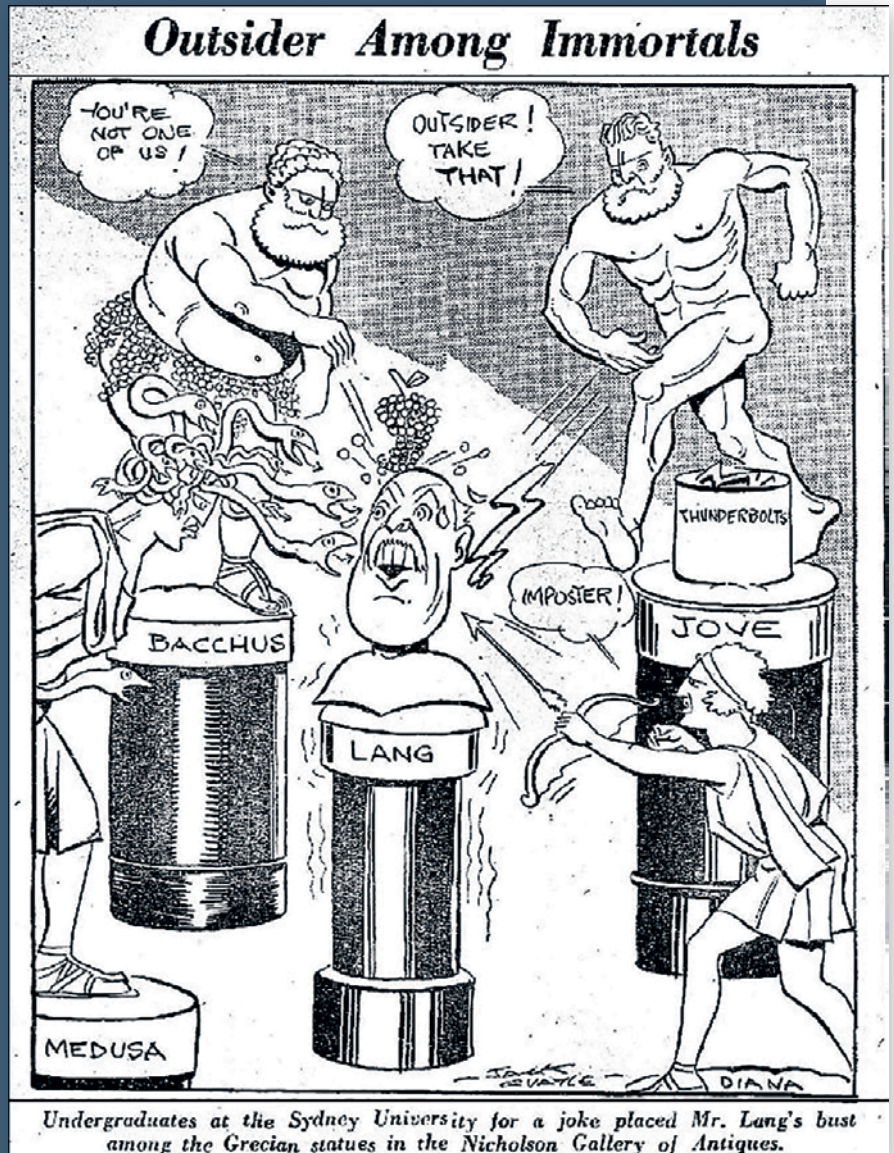
On 10 May, Mary Masson visited from the University of Melbourne. She was the wife of Emeritus Professor Sir David Masson and in 1918 was appointed CBE for her charity work and community service, thus an unlikely perpetrator for this political prank.

On 8 May, three students visited the museum: Marjorie Simpson, Marjory Reed and William Grozier. According to the University of Sydney Calendar for 1934, they were all first-year undergraduates, with both women enrolled in the Faculty of Arts and William in the Faculty of Architecture.

While they are the only students recorded in the register during May 1934, it is difficult to determine if they would have managed to place the bust almost a full week ahead of Commem Day and the anniversary of Premier Lang's dismissal, without it being discovered until the most opportune moment.

This mystery, it seems, will remain unsolved.

Although the prankster's bust was removed from the Nicholson, two of the Lang busts have been retained in museum collections in Australia. The Museum of Democracy in Canberra has a plaster copy and the Powerhouse Museum in Sydney possesses a bronze version.



Candace Richards is Curatorial Assistant at the Nicholson Museum. A longer version of this article appears in *The Hummer* published by The Australian Society for the Study of Labor History, Sydney branch, 2015.

Above: "Outsider Among Immortals" News, 15 May 1934, page 4; reproduced courtesy of the National Library of Australia.

COLLAGE DAYS



Known for his abstract paintings, artist Carl Plate also created wonderful collages. The University Art Collection has recently been gifted several of his works, writes **Katrina Liberiou**.

Carl Plate (1909–77) was an influential abstract artist of his generation and a pioneer of modernism in Sydney. In London he studied at St Martin's School of Art and the Central School of Arts and Crafts.

Returning to Sydney in 1940, he re-established the Notanda Gallery as an exhibition space for modern art in Rowe Street, Sydney. The Notanda was originally established by Plate's sister, celebrated painter Margo Lewers, in 1935, selling modern interior wares.

While Plate was well-regarded as a painter, it is his lesser-known collage works, made in parallel with his painting practice, that are now receiving overdue recognition.

The University Art Collection has recently been gifted four works by Plate's wife Jocelyn, and daughter, Cassi Plate. The gift includes two collages, *Blacks & Whites 3* (153A/68) 1968 and study for *Monument to the Object*

(106A/71) 1971, which are the basis for larger works on canvas of the same name (also gifted to the collection).

Plate's painting *Monument to the Object* graced the walls of the Faculty of Architecture for many years, inspiring countless students across several generations.

Influenced by surrealism and in particular the 1936 International Surrealist Exhibition in London, Plate found a love of collage, describing it at the time as "this is where I come in". Plate started making collages in 1938 and created some 350 throughout his career.

Plate used collage in different ways. The works in the University's collection are preparatory for planning larger works in detail. Plate referred to them as "collage maquettes" – a way for him to workshop ideas and arrange a painterly, abstract composition of shapes and forms. Working the surface, he used media including paint, glue and pen.

In the 1970s Plate began creating collages out of the one material, breaking and multiplying the surface of the picture plane to create seamless new images. The two collages in the University Art Collection, *Blacks & Whites 3* (153A/68) and *Monument to the Object* (106A/71), offer a glimpse into how Plate compiled the collages – you can almost trace how he put them together, what elements he wanted to highlight and others that he moved into the background.

The backs of the collages, never intended to be seen, are a time capsule, with advertisements from fashion to yoghurt collected from his extensive travel to Europe between 1936 and 1940, where he visited Paris, Scandinavia, the Soviet Union and the United Kingdom and later during several trips to France in the 1950s, 60s and 70s.

As Plate's daughter, Cassi, fondly recalls, Plate produced most of his collages during long sea voyages on cargo ships, providing the perfect combination of time and a small working space.

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



Above: *Monument to the Object* (106A/71) 1971; mixed media with paint, pencil on paper 23.2 x 31.7 cm. Donated by Cassi and Jocelyn Plate through the Australian Government's Cultural Gifts Program 2014.

Left: *Blacks & Whites 3* (153A/68) 1968; mixed media, pencil and paint on paper 21 x 29 cm. Donated by Cassi and Jocelyn Plate through the Australian Government's Cultural Gifts Program 2014.

OUT OF THIS WORLD

After featuring in an art exhibition, a meteorite on show in the Macleay Museum reminds us we have much to learn from fragments that fall to Earth, writes **David Ellis**.





Opposite: Henbury meteorite, discovered at Henbury, Northern Territory, 1973. SC2010.33

Right: Wynnella meteorite, discovered at Wynnella Station, Queensland, 1945. SC2015.1

It was easily overlooked as just another big rock among many on one of scores of shelves in the geoscience collection store at the University. And that's what happened when museum staff, working with staff from the Faculty of Science, were removing meteorites to the Macleay Museum several years ago: we missed one.

As it turns out, it was a highly significant specimen known as the Wynnella meteorite, named after Wynnella Station near Dirranbandi in southern Queensland, where it was found in 1945. It was located in the geosciences store last year when artist Mikala Dwyer was selecting specimens for her installation in the University Art Gallery. This important specimen is now on display in the Macleay Museum.

The University has 34 fragments from 25 meteorites in its collections. The first was acquired as part of a collection of minerals purchased in 1866 from London dealer JR Gregory, by AM Thomson, the first reader in Geology at the University. It is listed in the original handwritten catalogue as "meteoric iron" from Atacama in Bolivia.

The first meteorite recognised in Australia was identified in 1854 in Cranbourne, Victoria. At that time it was the largest known iron meteorite in the world, weighing 3550 kg.

Meteorites are rocks (meteoroids) from space that survive the heat as they enter Earth's atmosphere. A meteor, commonly known as a shooting star, is the visible light resulting from a meteoroid passing through the Earth's atmosphere.

All come from within our solar system. Most meteorites are rocky fragments from the asteroid belt, between the orbits of Jupiter and Mars.

Meteorites are extremely important to scientists, as they help us to better understand the origins and composition of the solar system. They are our major source of extraterrestrial material apart from moon rocks, retrieved by space missions.

Radiometric dating shows nearly all meteorites formed about 4500 million years ago, at the same time as the solar system, including Earth. A few meteorites from Mars are younger. There are also meteorites derived from the moon.

Meteorites are broadly classified according to their mineral composition. The Wynnella is classified as a stony chondrite (comprising mainly the minerals bronzite and olivine). It is one of about 4600 known stony chondrites. It was recognised as a meteorite and described in 1966 by a Dr RA Binns before being presented to the University by a GH Olding.

Before it was donated, two small sections were sliced off one end, a common practice to enable sharing of samples for other museums to study. One piece is in the Queensland Museum and the other in the Museum of Victoria. Both museums hold extensive collections of meteorites. Several smaller fragments of the meteorite have since been collected. One is in the collection of the Natural History Museum in London.



Aerial view of the Henbury meteorite craters, Northern Territory.
Photo: Marilyn Bridges

More than 26,000 meteorites are known, of which 20,000 have been found in Antarctica and more than 580 in Australia. Only a few fragments of the Wynnella have been found. Our specimen, weighing more than 23 kilograms, is by far the largest.

Other meteorites, such as the Henbury (classified as a nickel-iron meteorite) found in the Northern Territory, fell in showers comprising hundreds and perhaps thousands of meteorite fragments, the largest of which created meteor craters.

More than one tonne of Henbury meteorites have been found in the region around its 12 craters, located 130 kilometres south of Alice Springs, since scientists began investigating the site in 1931. The largest fragment weighs more than 100kg. The University's Henbury specimen weighs 3.78kg.

According to scientific literature, about 500 tonnes of meteoritic debris falls to Earth every day, much of it as

fine cosmic dust and micrometeorites that fall into the sea. It is estimated that about 500 meteorites of reasonable size would hit the Earth's surface every year, of which 150 would fall on dry land, and less than 10 would actually be found.

The largest known meteorite weighs 60 tonnes and lies where it fell at Hoba, Namibia. The largest found in Australia, the Mundrabilla, found on the Nullarbor Plains in 1966, weighs 11.5 tonnes and is on display at the Western Australia Museum.

Rocks that fell to Earth from outer space have long held a fascination for those who encounter them. That fascination continues as those studying them gain insights into the origins of the solar system.

David Ellis is Director, Museums and Cultural Engagement at the University of Sydney.



CAMBRIDGE'S CYPRIOT TREASURE TROVE

Almost 70 years ago, a shipment of Cypriot antiquities arrived in Sydney bound for the Nicholson Museum. Archaeologist **Dr Craig Barker** explores its provenance.

In October 1947 the *SS Taranaki* arrived in Sydney Harbour with six cases of Cypriot antiquities for the Nicholson Museum. The consignment came not from Cyprus, however, but rather from the University of Cambridge. It would prove to be one of the most significant contributions to the Nicholson's Cypriot collections.

The University of Cambridge had planned to create a small museum of Cypriot Archaeology in the 1930s to display archaeological artefacts from the island held in the Fitzwilliam Museum and other campus museums, but the plan never eventuated. By the end of the Second World War the University instead was arranging dispersal of its Cypriot material to other institutions on long-term or permanent loans.

The Nicholson Museum's then curator, AD Trendall, expressed interest and through the auspices of Australian Cambridge archaeology graduate (and soon-to-be University of Sydney staff member) James RB Stewart, instigated the transfer of more than 160 artefacts. Stewart had already run an excavation on Cyprus before the Second World War and was returning to Australia in 1947 with ambitious plans of developing Australian archaeological fieldwork in Cyprus.

Shipping not only his own excavated material for further research, but also the other artefacts, would give the Nicholson an enviable Cypriot collection with which he could teach.

A letter by Professor AW Lawrence, the brother of TE Lawrence (famed as 'Lawrence of Arabia'), dated 16 April 1947 and sent to Stewart, described the loan as "not a brilliant collection, but ... fairly representative except for a gap in the Iron Age". Anyone who has seen any of the objects can only disagree – the collection is brilliant and some of the items demonstrate the highest quality of ancient Cypriot production. The loan consisted of ceramic finds, metal objects and an extraordinary set of terracotta and stone figurines demonstrating the creativity of Cypriot artisans.

These objects had arrived in Cambridge from diverse sources. Some had entered the Fitzwilliam Museum through the personal collections of Sir Henry Ernest Gascoyne Bulwer, the High Commissioner of Cyprus from 1886 to 1892 (and nephew of novelist Edward Bulwer-Lytton), and Cambridge geographer Dr FHH Guillemard, who had acquired objects from local villagers taken from a sanctuary dedicated to Apollo Amyklaios near the Limniti River in the Paphos district (see Figures 1 and 2).

Then there was material acquired in the Lawrence–Cesnola Collection auctions held in Britain in 1883, 1884, 1888 and in 1892. These artefacts were taken from the island in illegal excavations conducted by American Vice-Consul Alessandro Palma de Cesnola and London financier Edwin Lawrence between 1876 and 1878.

We should not be surprised as Cesnola's older brother General Luigi Pamla di Cesnola had also looted the island. Some of the Lawrence–Cesnola items auctioned by Sotheby, Wilkinson and Hodge went directly to museums, including the Fitzwilliam. Others came indirectly via private collectors. Several of the Nicholson's objects were once part of a collection that was donated to Cambridge in 1923 by Francis Ransom, but were probably first acquired at the auctions (Figure 3).

Much of the Cambridge material, however, came from the excavations of the Cyprus Exploration Fund. This fund was established in the summer of 1887 and was intended to mirror similar organisations working in Palestine and Egypt: raising money to excavate, then publish the results. Cyprus had become a British protectorate in 1878, and was by now of immense interest to British researchers. The fund was supported by the British School at Athens, the Hellenic Society and the Universities of Oxford and Cambridge.

The initial season of work primarily took place at the Temple of Aphrodite near Paphos, the second season at Polis and at Limniti (where Guillemard had collected earlier) and the third mainly at Salamis. A fourth season took place in 1894, when several sites were investigated under the supervision of ancient historian JL Myres.



Figures 1 and 2: Two limestone heads demonstrate the developing spirit of capturing human features in Cypriot art. The male head (1) of c.750–600 BC (NM47.394) has 'Kourion' written on it and female head (2) c.475–325 BC (NM47.399) has 'Paphos' marking their respective find spots.



The Nicholson has material from a range of these sites excavated with the support of the Cyprus Exploration Fund, including two limestone heads (Figures 4 and 5) and a series of terracotta body parts (Figure 6). All three terracottas are marked in ink with “CEF 1891”. It is likely that all three are from excavations directed by classicists John AR Munro and Henry Arnold Tubbs that took place in 1890 near Salamis, at a sanctuary filled with terracotta figurines dating from the sixth and seventh centuries BC.

There is a sad Sydney–related footnote to the Cyprus Exploration Fund. Tubbs was a Pembroke College–trained scholar who worked on the island in 1888–90. He left Cyprus to take up a position in the Department of Classics at University College, Auckland where he was awarded a full professorship in 1894.

In January of 1896 he was to have married in Sydney, but the marriage did not proceed and he attempted suicide.

Tubbs continued teaching in Auckland until he was dismissed in 1907, and he took the university to the Supreme Court seeking £700 in damages. Returning to Australia, he was incarcerated in the Goodna Insane Asylum in Brisbane until 1913 and a decade later would become active in the Lunacy Reform League.

Tubbs died in Sydney in 1943, a mere four years before antiquities he had excavated in Limniti and Salamis arrived in the Antipodes.

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



Figure 3: This late fourth century BC white limestone head of a young boy wearing a wreath (NM47.424) was from the Ransom collection and therefore probably excavated by Alessandro Cesnola. Ransom collection items are easy to spot because they are marked in ink with RC numbers.

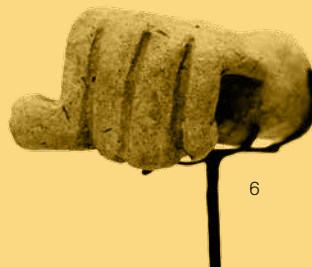


Figure 4: One of Bulwer's objects now in the Nicholson is a terracotta female figurine of the sixth century BC (NM47.314). It is marked 'BUL' in ink and is most likely from Tamassos near modern Politiko, given that Bulwer purchased one-third of the finds from tombs at the site excavated by the German Max Ohnesfalsch-Richter.

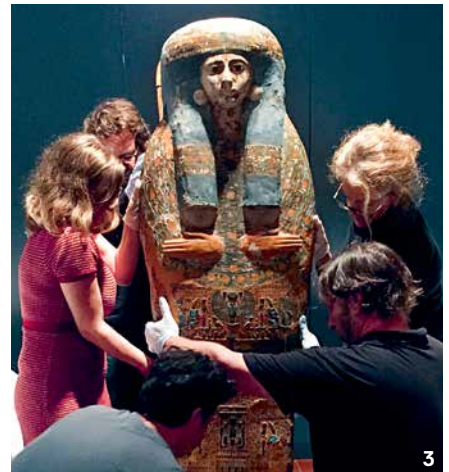
Figure 5: From Guillemard's collection (it has a small paper label marked 'G' and has the word 'Cyprus' marked in ink on the rear) is this limestone head of a female wearing a hairnet called a kerkypalos that is wrapped three times around her head (NM47.395). It dates to the fifth century BC, and traces of red paint are still visible on the headband and lips.



Figure 6: Three terracotta body parts thought to be from the sanctuary at Salamis *Toumba tou Michali*: a pair of feet broken from the rest of a human figure with painted sandals (NM47.415) and two fragments of left arms taken from two larger figures (NM47.427 and IRN64185). All date from the seventh to sixth century BC.



OUT AND ABOUT



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(Donations of \$2 or more are tax deductible)

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☐ 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. 40th birthday celebrations for two members of the University Museums team: Luke Parker (left), Exhibitions Officer and Li-Fu Lu, Administrative Officer.
2. At the opening of the exhibition 'Girls at the Tin Sheds'. From left to right, the artists Jan McKay, Marie McMahon, Therese Kenyon and Pam Debenham, the curators, Katie Yuill and Louise Mayhew, and artist, Jan Fieldsend.
3. Surrounded by a sea of admirers! The mummy coffin of the woman Meruah, being prepared for display, standing up in the exhibition *Death Magic*.
4. History Teachers Association Awards night in the Nicholson Museum. 2014 HSC Extension Prize winners: Phoebe Cook, Frensham School; Valerie Scholsberg, North Sydney Girls' High School; Adrian Wright, Smith's Hill High School, Wollongong; Nessa Salvador, Pymble Ladies' College and Ani Hoxha, Elderslie High School.
5. Dr Craig Barker admires the Cypro-Archaic terracottas from Ayia Irini in Cyprus displayed in the Medelhavsmuseet in Stockholm. Craig was in Sweden to participate in the 'Ancient Cyprus Today: Museum Collections and New Research Approaches to the Archaeology of Cyprus' conference.
6. The recently donated Le Corbusier tapestry being prepared to go on display in the Sydney Conservatorium of Music (see story page 9). Museums Conservator Alayne Alvis (kneeling, in red) with Virginia Ho, Museums Collection Officer, standing beside her.
7. Miranda Evans, third year undergraduate student majoring in Anatomy and Histology (Bachelor of Science) and Archaeology (Bachelor of Arts) in the Nicholson Museum storeroom, researching our 4000-year-old human bones from Jericho.

WHAT'S ON AT SYDNEY UNIVERSITY MUSEUMS

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

JULY

Saturday 4 July, 1–2pm

IN CONVERSATION

Artist Fiona Pardington in conversation with guest curator, Professor Susan Best

Cost: free

Venue: University Art Gallery

Saturday 4 July, 2–3pm

BALKAN TRAVELLER: THE SECRET LIFE OF SIR ARTHUR EVANS

Free public talk by Candace Richards

Venue: Nicholson Museum

Saturday 4 July, 12–4pm

NEW EXHIBITION

OPENING OF REPARATIVE AESTHETICS

Venue: University Art Gallery

Wednesday 15 July, 6pm

INVENTING EGYPT: MODERN FANTASIES OF THE ANCIENT WORLD OF THE PHARAOHS

Public lecture by Robin Derricourt FSA (UNSW)

Cost: \$30 Friends of the Nicholson Museum and their guests; \$40 general admission

Venue: Nicholson Museum

AUGUST

Saturday 1 August, 2–3pm

LITTLE THIEVES AND LATE NIGHT DRINKERS: PEOPLE AND THE STREETS OF POMPEII

Free public talk by Dr Kathryn Welch (University of Sydney)

Venue: Nicholson Museum

Friday 21 August, 5.30–6.30pm

2015 BEING COLLECTED LECTURE: THE ART OF STONE

Public lecture by Matt Poll

Followed by the opening of the exhibition *Written in Stone* by Professor Shane Houston

Cost: free

Venue: Macleay Museum

Monday 24 August, 6pm

'THE WHOLE WORLD WAS DYING WITH ME': THE DESTRUCTION OF POMPEII, 24–25 AUGUST 79 AD

Public event

Cost: \$30 Friends of the Nicholson Museum and their guests; \$40 general admission

Venue: Nicholson Museum

Saturday 29 August, 10am–4pm

UNIVERSITY OF SYDNEY OPEN DAY

The Macleay and Nicholson museums and the University Art Gallery will be open all day during Open Day.

SEPTEMBER

Saturday 5 September, 2–3pm

FROM THE GRAND TOUR TO CAPABILITY BROWN: ENGLISH GARDENS OF THE 18TH CENTURY

Free public talk by Michael Turner FSA

Venue: Nicholson Museum

Thursday 10 September, 6pm

THE PREHISTORY OF LAKE GEORGE

Amy Way (University of Sydney)

Cost: free

Venue: Macleay Museum

Wednesday 16 September, 6pm

VOYAGES WITH THE DILETTANTI: THE PLEASURES AND PITFALLS OF TRAVEL IN 18TH CENTURY ASIA MINOR

Public lecture by Professor Alastair Blanshard FSA (University of Queensland)

Cost: \$30 Friends of the Nicholson Museum and their guests; \$40 general admission

Venue: Nicholson Museum



The Nicholson Museum, Macleay Museum and University Art Gallery also have their own Facebook pages and Twitter feeds. All details are correct at the time of publication, but events may change due to circumstances beyond our control.

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

Follow us on Twitter:

twitter.com/sydneyunimuseum

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

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



Above: archaeologist Arthur Evans and his wife Margaret.

Below left: an 18th century statue of Apollo in the gardens at Rousham in Oxfordshire.

Right: Jan Van Eyck, *Ghent Altarpiece* 1432.



OCTOBER

Thursday 1 October, 6pm

RESEARCHING MUSEUM COLLECTIONS IN CONTEMPORARY ART

Jonathan Jones presents an overview of current research of the National Museum of Australia's stone tool collection. Cost: free

Venue: Macleay Museum

Saturday 3 October, 2–3pm

ARRIVING ON THE LIGHT FANTASTIC: ILLUMINATION AND VAN EYCK'S GHENT ALTARPIECE

Free talk by Nick Gordon (Academy Travel)*

Venue: Nicholson Museum

Saturday 3 October, 12–4pm

NEW EXHIBITION

OPENING OF JACKY REDGATE EXHIBITION

Venue: University Art Gallery

Wednesday 7 October, 6pm

AMEDEO MAUIRI, ROMAN ARCHAEOLOGY AND FASCISM

Public lecture by Dr Brian Brennan (Ancient History Seminars)

Cost: \$30 Friends of the Nicholson Museum and their guests;
\$40 general admission

Venue: Nicholson Museum



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

FREE CHILDREN'S SCHOOL HOLIDAY ACTIVITIES

We hold school holiday activity days with arts and craft activities for children aged 5–12. Entry is free.

JULY

Wednesday 1 July, 10am–4pm

MUMMIES ALIVE!

Learn all about ancient Egypt in our new exhibition, *Death Magic!*

Venue: Nicholson Museum

Saturday 4 July, 12–4pm

INSPIRATIONAL COUNTRY

An afternoon of activities inspired by Wiradjuri and Gamilaroi people and country for kids younger than 10.

Join us at the Macleay Museum for an afternoon of stories and designs inspired by Lynette Riley and Diane Riley-McNaboe's exhibition *Dhaga ngiyanhi ngan.girra* (where we all meet).

Cost: free

Venue: Macleay Museum

Tuesday 7 July, 10am–4pm

REPARATIVE AESTHETICS

A free children's art workshop in the University Art Gallery

Venue: University Art Gallery

Friday 10 July, 10am–4pm

POSSUM TALES

Discover more about Wiradjuri and Gamilaroi culture in the Macleay Museum.

Venue: Macleay Museum.

SEPTEMBER – OCTOBER

Tuesday 22 September, 10am–4pm

REPARATIVE AESTHETICS

A free children's art workshop in the University Art Gallery.

Venue: University Art Gallery

Friday 25 September, 10am–4pm

WRITTEN IN STONE

Handle Indigenous stone tools at the Macleay Museum.

Venue: Macleay Museum

Wednesday 30 September, 10am–4pm

3D PRINTING WORKSHOP FOR CHILDREN

Participants will be able to 3D print a selection of items in the Macleay Museum.

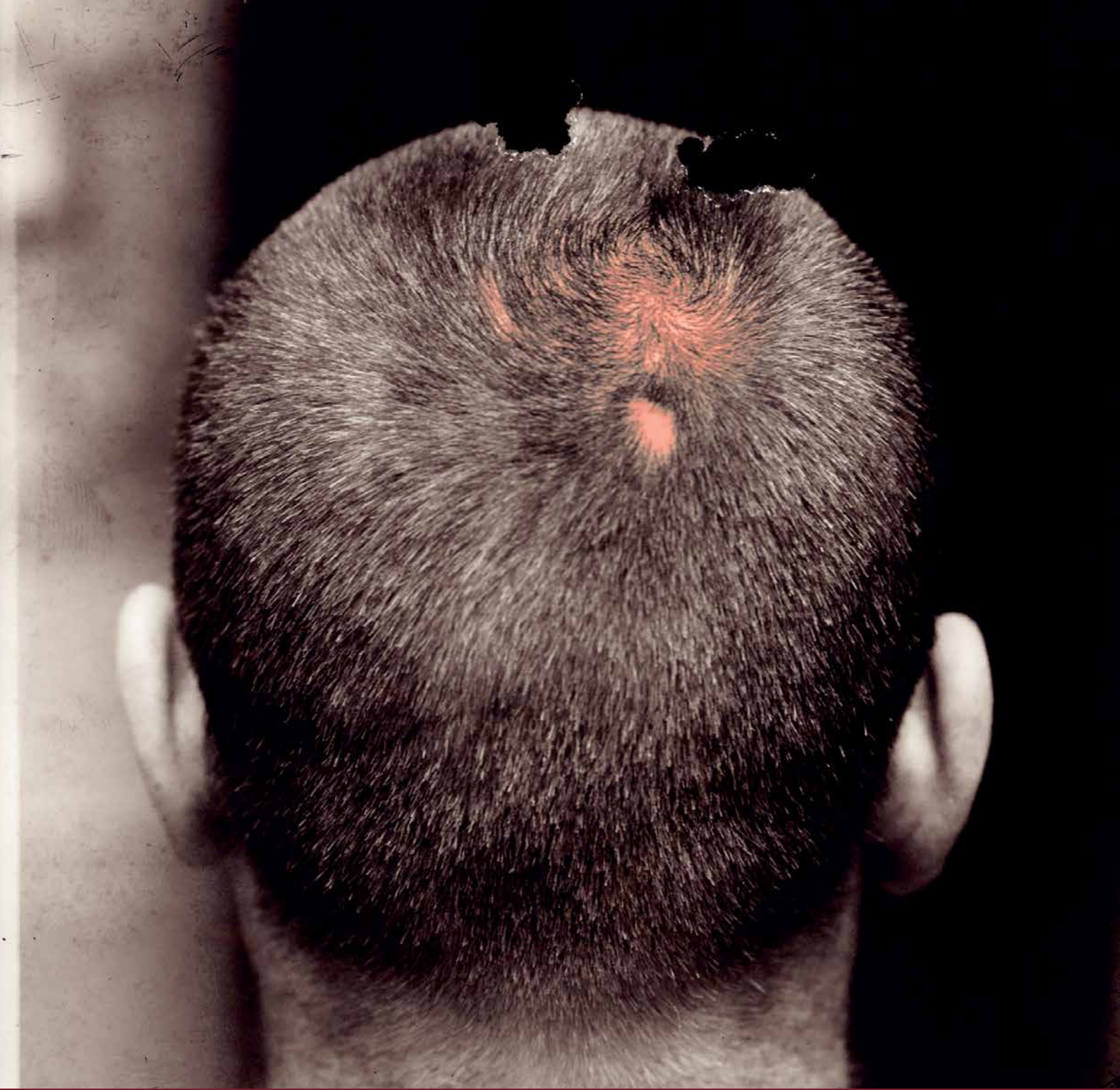
Venue: Macleay Museum

Friday 2 October, 10am–4pm

GAMES IN THE ANCIENT WORLD

Discover what games were played by children in ancient Greece, Rome and Egypt at the Nicholson Museum.

Venue: Nicholson Museum.



UNIVERSITY ART GALLERY

WAR MEMORIAL ARCH,
THE QUADRANGLE
THE UNIVERSITY OF SYDNEY

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

REPARATIVE AESTHETICS: ROSÂNGELA RENNÓ AND FIONA PARDINGTON

4 JULY – 25 SEPTEMBER 2015

Rosângela Rennó (Brazil) and Fiona Pardington (New Zealand) adopt a reparative approach to the representation of the disempowered.



THE UNIVERSITY OF
SYDNEY

Image: Rosângela Rennó, *Three Holes* 1998. From the *Vulgo* series [*Alias*], 1998–1999