# muse.

**Art. Culture. Antiquities. Natural history.**

Issue 12, October 2015

THE UNIVERSITY OF SYDNEY


A cleared and stained 35mm juvenile round batfish (*Platax orbicularis*). Photo by R Blackburn.

# Major progress on new museum

## A word from the Director

David Ellis. Photograph by Martin Ho

I am absolutely thrilled to share with you some wonderful news.

We recently secured significant funding that will facilitate the development of the landmark Macleay and adjacent Edgeworth David buildings into a new University museum. This will bring together the collections of the Macleay and Nicholson Museums and the University Art Gallery.

A very generous and far-sighted gift of $15 million by Chinese-Australian entrepreneur Dr Chau Chak Wing will enable us to proceed with our plans, finally do justice to our important collections and enable us to showcase some of Australia's most inspiring artistic, scientific and archaeological artefacts.

The flexible exhibition and teaching spaces in the new Chau Chak Wing Museum will create an opportunity for the University to display extensive parts of its collection, currently in storage due to the lack of appropriate space. This will provoke new and inspiring ways for the growing number of students, staff and the broader public to understand and enjoy art, science and history.

This project has long been in planning. In fact, it has been the hope and wish of many past curators to see the museums move or expand as visitor numbers rise and the use of collections in teaching and research increases.

To assist in planning the new museum I am equally delighted to announce the appointment of Dr Paul Donnelly to the new position of Associate Director, Museum Content. Dr Donnelly will lead the curatorial team in planning the content for the new museum.

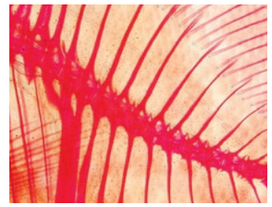
We look forward to providing you with further details on the development of this project in the next edition of *Muse*.

In the meantime our programs continue. At the University Art Gallery, *Women in Power*, comprising 25 works by women artists selected from the University's Power collection by influential women opens on 4 December. *Women in Power* is generously supported by the University's Power Institute and the Chancellor's Committee. *Written in stone* and *Lego Pompeii* will continue at the Macleay and Nicholson Museums.

**David Ellis**
Director, Museums and Cultural Engagement

## In this issue





From the cover: A cleared and stained 35mm juvenile round batfish (Platax orbicularis)(detail). Photo by R Blackburn. See page 13.


**Sydney University Museums**
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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.


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# Beautiful stranger

Who is depicted by the statue at the entrance to the Nicholson Museum? Michael Turner considers its curious and complex identity.



Opposite: The Nicholson Hermes (NM35.120)

Left: Detail from Plate 1 of William Hogarth's *The Analysis of Beauty*, 1753. Donated by Lynette Johnson in honour of the Philosophy Department, University of Sydney, 2015

Right: Hermes in the Museo Pio-Clementino, Vatican, Rome

An observant visitor to the Nicholson Museum might be forgiven for asking how we know that the large Roman marble statue of Hermes (pictured left) that greets visitors as they enter is really Hermes.

Missing his lower legs, there are no winged boots to identify the messenger god, no messenger staff, no winged hat – in fact, no iconographic identifying symbols at all. So how do we know? The answer is that there are other, more complete, surviving, copies of this same statue. And therein lies the story.

In 1753, English painter, printmaker, social critic and cartoonist William Hogarth published *The Analysis of Beauty*, of which Plate 1 shows a stonemason's yard in London (see above left; and the story on pages 24-25). A mason is at work surrounded by finished statues, waiting for delivery to the great houses and gardens of 18th century England (where many of these statues can still be seen today).

They are all, with one or two contemporary exceptions, copies of the famous statues of Antiquity. The Apollo Belvedere, the Medici Venus, and the Farnese Hercules can all be seen, as can the Antinous Belvedere, with a potential buyer standing admiringly at his side. Our observant viewer might notice that the statues are all back-to-front, a result of their engraved image.

The original Antinous Belvedere (pictured above right), named after the Vatican's Belvedere Terrace in which it stood, was discovered in Rome in 1543 near the Castel Sant'Angelo, formerly the mausoleum of the emperor Hadrian.

Given where it was found, and its beauty, the statue was thought to represent Antinous, Hadrian's lover, who had drowned in the Nile in mysterious circumstances in 130 AD. The devastated Hadrian had made the young man a god, and so it was thought fitting that the statue should have decorated his own tomb.

By the 18th century, the Grand Tour was at its peak. Young aristocratic gentlemen visited Rome and, of course, the Papal collections. On their return they commissioned sculptors, as appears in Hogarth's etching, to make copies of the statues they had seen.

The Antinous, together with the Apollo Belvedere, was considered to be the most perfect example of male beauty. Hogarth wrote: "I feel it will be difficult to raise a very clear idea of what constitutes, or composes the utmost beauty of proportion; such as is seen in the Antinous; which is allowed to be the most perfect in this respect of any of the antique statues ... a manly strength in its proportions is equally expressed from head to foot in it."

Just 10 years later, all had changed. In 1764, German connoisseur Johann Winckelmann published his monumental *History of Ancient Art*, in which he rightly pointed out that the statue could not possibly be Antinous. Roman sculptors of the

The Rousham Apollo in the garden at Rousham House, Oxfordshire

2nd century AD were not capable, he argued, of producing such perfection. It was clearly a copy of a much earlier, and therefore Greek, original.

“The Antinous in the Belvedere,” he wrote, “so named for no good reason, is generally declared the most beautiful monument of art under Hadrian, based on the false assumption that it is the statue of his lover … The head is indisputably one of the most beautiful youthful heads from Antiquity. In the face of Apollo [Belvedere], majesty and pride prevail; but here is an image of the grace of lovely youth and the beauty of flourishing years, joined with pleasing innocence and soft allure.”

So if it was not Antinous, who was it? Winckelmann suggested the Greek hero Meleager. People soon realised that an identical statue, standing outside the Farnese Palace in Rome, had winged boots and carried a winged messenger staff, and was clearly Hermes. And in this manner, Antinous became Hermes.

Four other examples are currently known. One, badly damaged, formerly standing in Kew Gardens, is now in the British Museum; one is in the Glyptothek in Munich; another on the island of Andros; and the last, dating from between the 2nd century BC and the 1st century AD is in the Nicholson Museum.

Intriguingly, however, not one of these four show sign of even one of the attributes of Hermes, or his Roman equivalent, Mercury.

The Nicholson version was acquired by explorer Sir George Macleay in Turkey in the 1870s and later given to his friend Sir Charles Nicholson, then living in London. In 1899, Nicholson’s house burnt down and much was lost. Not, however, the statue, which stood in his garden and so avoided the flames. In 1934 it was given to the museum by Nicholson’s three sons.

Apart from these surviving statues, there are also the copies made in 18th century stonemasons’ yards. One, dating to the 1730s, is today at Rousham (pictured left), a stately house in Oxfordshire, where it was included by the great Georgian designer William Kent as one of the focal points of his new Arcadian Landscape garden for General James Cottrell-Dormer.

The statue is now generally known as the Rousham Apollo (only rarely Hermes/Mercury) – and herein lies a conundrum. We know that it is not Antinous, and yet when it was installed at Rousham in the late 1730s, both Kent and Cottrell-Dormer would have thought that it was. It was certainly an important element of the many used to make this richly symbolic garden. To understand the meaning of the garden today therefore, the figure must be Antinous – it cannot be Apollo.

Which brings us back to our own statue, which once too stood in a garden. Can we be absolutely certain it is Hermes? One thing is certain: it is unfortunately not Antinous.

**Michael Turner is Senior Curator at the Nicholson Museum.**





Port Moresby at the time of the declaration of the British Protectorate, 1884. Photo: John Paine studio (HP82.41.31)

# Independence Day

As Papua New Guinea celebrates 40 years of independence, Jude Philp traces some of the rich cultural, political and natural history of Australia’s closest neighbour.

Above left: Vanapa river looking towards Mount Yule, 2009. Photo: Robin Torrence

Above right: Fairfax harbour, Port Moresby 2009. Photo: Robin Torrence

The modern nation of Papua New Guinea (PNG) is a land of superlatives. It is one of the greatest accelerated projects of cross-cultural negotiation. With more than 800 spoken languages, it is a linguistic superpower. It also has one of the world's oldest farming traditions, with evidence of banana and taro cultivation in the highlands more than 7000 years ago.

This ancient past may surprise some, until it is remembered that the extraordinary geography of the place prevented Europeans from knowing of the existence of the highlands' extensive populations until the 1930s, despite many efforts to map the island from the late 1600s.

From excavations in New Caledonia in the 1950s it was slowly realised that 1000-3000 years ago people of PNG's coastal areas were part of an extensive maritime trading system named 'Lapita' after the distinctive dentate stamped pottery they made. Lapita culture is thought to have originated in PNG's Bismarck Archipelago where it spread incredible distances across the Pacific Ocean. Evidence of the Lapita people's culture has been found in New Caledonia, Vanuatu, southern Solomon Islands, Fiji, Wallis and Futuna, Tonga and Samoa, along with PNG and its islands.

This year PNG's people will celebrate 40 years as an independent commonwealth nation. Australia's colonial interest in the island began in the 1870s, with discussion in the colonies of New South Wales, Queensland, South Australia and Victoria about whether the land was suitable for foreign settlement.

PNG's riches were already drawing missionaries and commercial men and women to its shores. Although gold was yet to be found, timber, fisheries, bird feathers and people were seen as ripe for exploitation by many. The return of expeditions, such as William John Macleay's 1875 *Chevert* scientific voyage, were eagerly awaited for news of novel specimens or products for potential commercialisation.



Left: Performers at the Highlands Goroko show, 1970s. Photo: Robert Mitton (HP2010.10.437)

Below: Enga highlands women photographed at the Goroka show, 1970s. Photo: Robert Mitton (HP2010.10.434)

*Shout our name from the mountains to seas*
*Papua New Guinea;*
*Let us raise our voices and proclaim*
*Papua New Guinea*

(chorus, PNG National Anthem)

Macleay, when asked, firmly stated the country was not suitable for European settlement, citing the ruggedness of the country, mosquito-borne diseases, the difficulties of transport and the large populations that already inhabited the coast. His friend and colleague, Russian scientist Nikolai Miklouho-Maclay, had lived and travelled extensively throughout the island in the 1870s and 1880s. He too spoke out against settlement and 'blackbirding' – the practice of taking people to work in foreign plantations as indentured laborers.

It took the persistence of three Australian colonies, NSW, Victoria and Queensland, for the British Government to co-fund a Protectorate; in part because these colonies wanted to prevent any other European nation from colonising the island. Sir William Macgregor, Protector and first Governor of British New Guinea (1888-98), saw the benefit of educating, training, and socialising the populations towards a time when the Protectorate would be wholly theirs to govern.

Following the tumultuous world wars of the 20th century, both the British Protectorate and German New Guinea came under Australian administration. Australians increasingly worked in the colony by

This labour ship bears the same name as the Government station at Rabaul, 'Namanua'. Photo: Burns-Philp (HP84.60.153)

1960 and more than 5000 men and women worked in the colonial civil service, hundreds more in Australian mining projects.

By this time, the long-held idea of an independent nation gained true momentum. On 16 September 1975 the peoples of Papua and New Guinea joined together to form the modern nation state of Papua New Guinea with Sir Michael Somare the first Prime Minister.

You can see objects from all these turning points in PNG's history in the Macleay Museum.

**Jude Philp is Senior Curator, Macleay Museum; and a Chief Investigator on the Australian Research Council Discovery Project 'Excavating Macgregor' DP150103518 (2015–2017).**

**sydney.edu.au/museums/research/macgregor-team**





# Women in Power

In curating a unique exhibition, the University Art Gallery's Dr Ann Stephen invited 14 prominent women to select artworks by women from the University's Power collection.

Margaret Gindjimirri, *Mindirr (pandanus palm collecting bag)* c.1984, ochres on pandanus palm, hand spun bark fibre string, 24.5x14cm, JW Power Collection, the University of Sydney, managed by the Museum of Contemporary Art

Mary Ellen Mark, *Untitled* 1976-78, silver gelatin photograph, 41x56cm, JW Power Collection, the University of Sydney, managed by the Museum of Contemporary Art

The *Women in Power* exhibition is the culmination of a year-long program at the University Art Gallery to celebrate the 40th anniversary of International Women's Year.

The exhibition recognises the achievements of women, featuring such major contemporary artists as Marina Abramović, Bridget Riley and Cindy Sherman alongside leading Australian artists such as Lindy Lee, Janet Burchill and Jenny Watson.

The exhibition also acknowledges Yolŋu weavers with a collection of baskets by Rosie Rodji, Judy Baypungala, Ada Balayarra, Elizabeth Gamalanga, Julie Djelirr, Margaret Gindjimmi and Rita Gukulurruwuy.

These form part of the remarkable Ramingining collection acquired by Djon Mundine in 1984 and because of its comprehensive taxonomic approach, included for the first time many Indigenous women.

Today, women are High Court judges, corporate chief executives and university professors – all influential positions. The exhibition's selectors are leading figures drawn from the world of business, law and the arts.

Among them are University alumnae: architect and philanthropist Penelope Seidler; Justice of the High Court Virginia Bell; and art historian Professor Susan Best.

Others have played leading roles in philanthropy and art history, among them Emeritus Professor Virginia Spate; Director of the Museum of Contemporary Art Australia Elizabeth Ann Macgregor; Lynette Fern, whose support of the Power Institute's Cité Internationale des Arts Residency has enabled artists' fellowships in Paris; and Dr Gene Sherman of the Sherman Contemporary Art Foundation.

With a focus on women's education, the Chancellor of the University of Sydney, Belinda Hutchinson, selected *Labyrinthe diagonal* by Martha Boto (1925-2004), with its industrial and geometric design. Hutchinson said she was "inspired by women in the fields of science,

Helen Frankenthaler, *Spoleto* 1972, screenprint, 101x74.9cm, JW Power Collection, the University of Sydney, managed by the Museum of Contemporary Art

“They pit the body against the cold, hard machine of the state.”

Linda Michael, Deputy Director and Senior Curator, Heide Museum of Modern Art, Victoria, on the work of photographer Mary Ellen Mark

technology, engineering and mathematics and our need to create more opportunities for women in these fields”. Boto’s work was only one of three by women artists among the 31 artworks acquired in 1967.

Another acquisition from that first year is the dazzling op art painting *Static 3*, by Bridget Riley, selected by philanthropist Naomi Milgrom AM, who has recently been appointed Commissioner of Australia’s pavilion at the 2017 Venice Biennale.

Linda Michael, who is Deputy Director and Senior Curator at Heide Museum of Modern Art in Victoria, has selected Mary Ellen Mark’s *Untitled* photographs, taken inside Oregon State Hospital in 1976.

Michael made her selection partly in response to hearing of Mark’s death on 25 May 2015 and recognising the challenge these images still pose to us as viewers. As she describes them: “they pit the body against the cold, hard machine of the state” and “while her disturbing photographs elicit empathy, they also confront us with our voyeurism.”

Architect and philanthropist Penelope Seidler’s selection is based on a personal connection with artist Helen Frankenthaler (1928–2011).

“Helen Frankenthaler was the lone female member of the great New York school of abstract expressionists of the 1950s and 60s – she was primarily known as a great colourist and as one of the early stained painting artists,” Seidler writes. “My relationship with her dates from 1971 when Harry [Seidler; architect] and I bought her large stained work, Hillside, for the entry in our Killara house and where it still hangs today; it is similar in composition to the *Spoleto* print.

Penelope and Harry Seidler later commissioned Frankenthaler to create a tapestry for the new Hong Kong club, designed by Harry Seidler and completed in 1984.

***Women in Power* will be shown at the University Art Gallery from 7 December 2015 to 8 April 2016.**

**Dr Ann Stephen is Senior Curator at the University Art Gallery.**





# One fish, two fish, red and blue fish

Meet the acanthomorpha: a huge family of fish comprising more than 16,000 species – about half of all known fish species, and a quarter of all vertebrates, writes Tony Gill.

A cleared and stained 23mm juvenile Müller’s coralfish (*Chelmon muelleri*). Photo: Rob Blackburn

Much of my research as a fish taxonomist is centred on the classification of acanthomorph fishes (spiny finned fishes). The group is particularly diverse in size and form, ranging from tiny gobies to huge gropers, from sleek tunas to fantastic seadragons.

The aim of my research is to produce a natural classification, to bring together species into natural groups. Natural (or 'monophyletic') taxa are those in which all member species are more closely related to each other than to members of any other taxon. The evolution of modern methods to define and identify natural taxa can be traced back through a long line of scholars, a lineage that includes, among others, Aristotle and William Sharp Macleay.

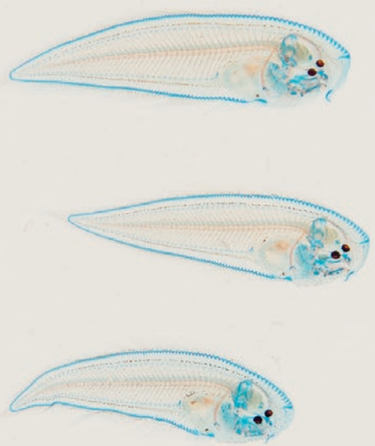
Essentially, the quest for natural taxa involves a search for uniquely shared, specialised features.

My work mostly concentrates on bones, which in acanthomorphs are a rich source of potential characteristics for defining natural taxa. The bones of acanthomorph species can differ in shape, presence or absence, or in how they articulate with each other. For example, one group has a unique way in which teeth develop.

Fish bones can be studied in various ways, such as by laborious dissection of whole specimens, dry skeletons (often prepared using museum beetles, which eat away the flesh) or non-invasive scans (such as x-radiographs and CT scans). My studies are based almost entirely on cleared and stained specimens.

These are preserved museum specimens that have had their flesh digested away with an enzyme (trypsin), their cartilage selectively stained blue (with alcian blue) and their bones stained red (with alizarin red).

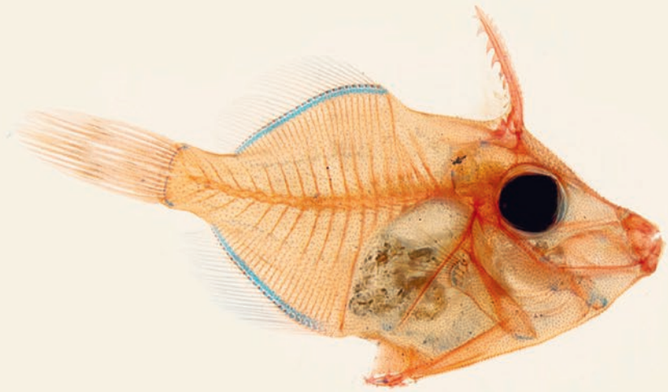
These specimens are superior for bone studies because the soft connective tissues, such as the skin, ligaments and tendons, are still intact, allowing the specimens to be manipulated to observe how the different bones function together, or dissected into smaller components for more detailed study and illustration. The ability to differentiate easily between cartilage and bone is another important attribute. By preparing series of specimens of different sizes, it's also possible to study how various bones develop.



A trio of cleared and stained juvenile tongue soles (family *Cynoglossidae*). The relatively large degree of cartilage is due in part to their small size (10-12mm) and associated incomplete ossification of bones. Photo: Rob Blackburn



A cleared and stained 20mm juvenile fanbelly leatherjacket (*Monacanthus chinensis*). Photo: Rob Blackburn



Although in the past 30 years I have prepared several thousand fishes, I never tire of studying them. Often I find myself dissecting species that have never been studied before, and I feel like an explorer, peering down my microscope into the unknown. It is, of course, exciting to discover a new variation that may help define a natural taxon. But it is perhaps more exciting to confirm a suspicion, to find a previously discovered characteristic where I had hoped it would be.

Aside from their important scientific value, cleared and stained fish specimens have an aesthetic appeal. They appear like miniature works of art, with intricate sculpturing and complex interplay of blue and red. This appeal has been reflected in recent years by the emergence of several websites and museum exhibitions devoted to cleared and stained fishes and other vertebrates.

Such exhibitions allow the public a glimpse into a world of otherwise hidden beauty, and a deeper appreciation of nature's diversity.

**Dr Tony Gill is an expert in the identification and classification of fishes and Curator of Natural History at the Macleay Museum.**

As the Nicholson Museum-supported excavations of the ancient theatre at Paphos in Cyprus continue, project architect Geoff Stennett raises a vital question.

# To restore or not to restore?

The Hellenistic-Roman theatre at Nea Paphos in the Republic of Cyprus has been the subject of ongoing archaeological excavation by the University of Sydney since 1995. With tourism such an important part of the Cypriot economy, it is inevitable that as more of the site becomes exposed, pressure to interpret the theatre site for the visiting public will increase.

How archaeological sites are presented to the public in the modern world of mass tourism is an ever-present issue for archaeologists and heritage practitioners. Rather than the typical two-dimensional wall displays and written texts, the physical reconstruction of archaeological remains is a means of providing a more dynamic, three-dimensional encounter with history to which tourists can more readily relate.

Several ancient theatre sites in Cyprus have undergone partial reconstruction, including the Kourion theatre, 60 kilometres to the east of Paphos, the Salamis theatre and the Soli theatre in Northern Cyprus and Odeon in Paphos, very near to our site.

There are a number of good reasons for reconstructing ancient buildings known from excavated evidence. The reconstruction process may reveal valuable information, while the restoration provides an educational tool for the public. Reconstruction also enables reactivation as a functioning building, whether by continuation of its original use (in the case of a theatre as an open-air multi-purpose venue) or adaptation for a new use.

Reasons for not reconstructing archaeological remains include the possibility of inaccuracy which may then convey misleading information; the near impossibility of recreating an authentic version of the original; and the destruction or obscuring of the original archaeological evidence. The high costs of reconstruction, often funded by government authorities who may have aims at variance with accepted archaeological and heritage management practices, can also be prohibitive.

As a party to the United Nations Educational, Scientific and Cultural Organization (UNESCO) World Heritage Convention, Cyprus is obligated to protect and conserve its cultural heritage sites. The ruins of Paphos are inscribed on the UNESCO World Heritage List. UNESCO's World Heritage Convention (1972) states the following in its Operational Guidelines:

> In relation to authenticity, the reconstruction of archaeological remains ... is justifiable only in exceptional circumstances. Reconstruction is acceptable only on the basis of complete and detailed documentation and to no extent on conjecture.

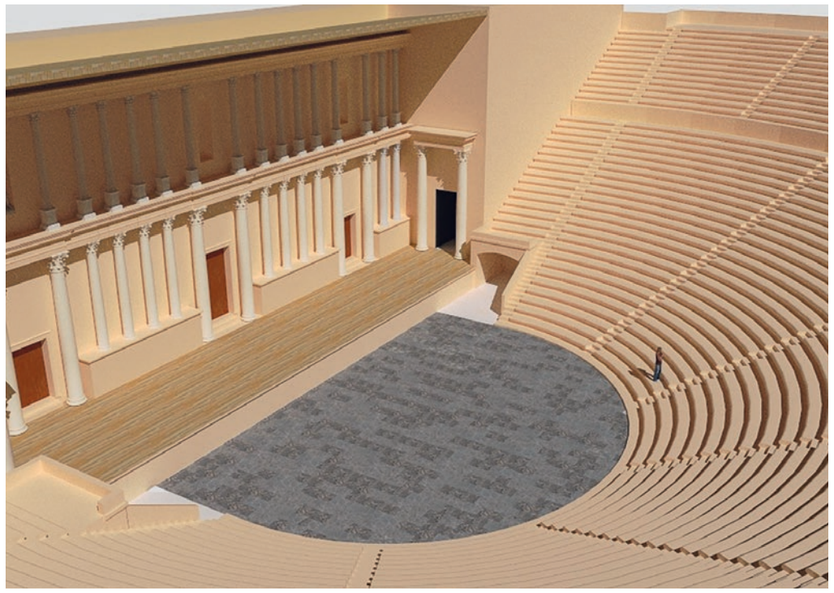
The Venice Charter 1964 (International Charter for the Conservation and Restoration of Monuments and Sites) is more stringent. While stating it is desirable to make use of conserved buildings for socially useful purposes, the charter requires in Article 15 that:

> All reconstruction work should however be ruled out "a priori". Only anastylosis, that is, the reassembling of existing but dismembered parts can be permitted.

With some local politicians no doubt wishing to exploit the popular appeal of reconstructed buildings for the promotion of tourism, it remains to be seen how these mandated principles can be maintained at the Paphos theatre (and other ancient monuments worldwide). Certainly some principles will need to be adhered to if some reconstruction is to take place.

Above: Geoff Stennett (left) guides internationally acclaimed archaeological architects Jean-Charles Moretti and Amelie Perrier around the ancient theatre site in Nea Paphos in Cyprus. Photo: Craig Barker

Left: The theatre of Soli in the north of Cyprus, which was physically restored in the 1960s Photo: Geoff Stennett



A computer-aided design reconstruction of the stage building of the Paphos theatre created by Geoff Stennett. Unlike physical rebuilding, virtual reconstruction creates no damage to the archaeological site and can be altered as new evidence comes to light and new theories are developed.

That the theatre, or parts of the theatre have been reconstructed must be made clear to the visiting public. Many reconstructed sites throughout the Mediterranean, do not disclose this fact, which both misleads and misinforms the public.

Surviving evidence about the theatre site must be fully documented as a scientific archaeological record for future reference (this has certainly been the case at Paphos). Importantly, the surviving evidence, including all different historical phases, should not be obscured by any reconstruction.

Lastly, before any physical reconstruction is contemplated, consideration should be given to a virtual reconstruction, which would not only conserve the original fabric, but enable greater scope for communicating the various possibilities of the theatre's developmental phases. We have done this to some degree at the Paphos theatre through a series of hypothetical virtual reconstructions.

Interpretation of the theatre, whether involving reconstruction or by other means, should give reference to the process of excavation and the many people involved.

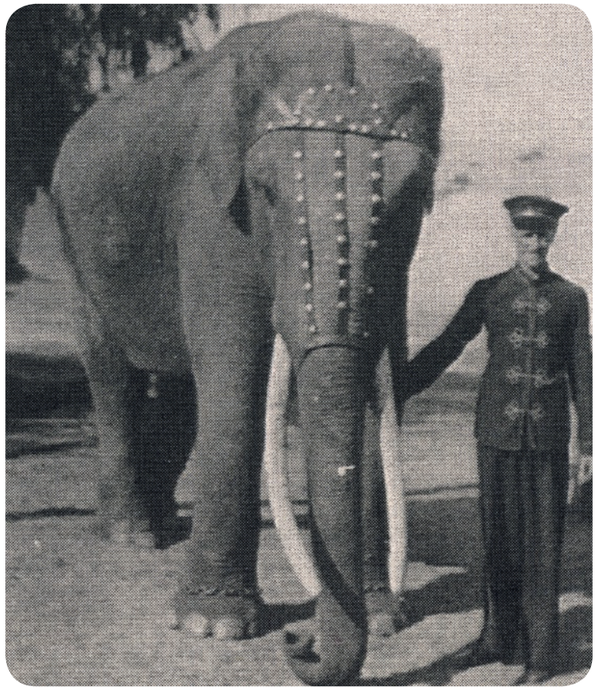
It is a challenge for the future and the way that ancient sites are to be used in engagement with visitors.

**Geoff Stennett is a heritage architect with Otto Cserhalmi and Partners, Sydney. He has worked on archaeological projects in Jordan, Syria and Cyprus and is the project architect of the University of Sydney's excavations at Paphos. He is a member of the Friends of the Nicholson Museum.**

Left: A marble Corinthian capital from the Antonine phase of the stage building of the theatre of Nea Paphos, 2nd century AD. Photo: Geoff Stennett

Above: The excavated theatre of Nea Paphos. As can be seen, the stage building and the cavea were badly damaged in antiquity with most architectural stone robbed away. Photo: Bob Miller





# Elephants never forget

The elephant skull at the top of the Macleay Museum stairs has been greeting visitors since 1984. What's the story behind this large specimen? Chris Jones investigates.

Alfred Percival Bullen and Ghandi.
Image courtesy of Robert Cunningham

The Macleay Museum's striking skull is from an Asian bull elephant called Ghandi, born in Thailand circa 1914, and imported to Australia by Sole Bros Circus. Ghandi certainly had an interesting and noteworthy life.

Sole Bros circus was formed in 1917 by husband and wife William and Eliza Sole. By 1925 they were promoted as the Sole Bros Circus & Elephant Herd, with elephants performing dances and balancing stunts, as well as transporting duties.

After William's death in 1923, Eliza took the circus, including the elephants, on tour through southern Africa in 1926-28. The circus returned to Australia with the elephants because they couldn't sell them in Africa.

Sole Bros eventually sold Ghandi to Bullen Bros Circus in 1936 for £50. Bullen Bros Circus was started by Alfred Percival Bullen and his wife Lillian in 1923, and during the 1930s they travelled extensively throughout Queensland.

The Bullens' son, Stafford, had a special affinity with the elephants. On 3 December 1945, Stafford was involved in a serious accident when his truck was hit by the Overlander Express train while crossing tracks at Mt Larcom. Trapped and drifting in and out of consciousness, Stafford called out instructions to Ghandi. The elephant ripped the wreckage apart to allow rescuers in, saving Stafford's life.

Bullen Bros struggled to control Ghandi as he got older. In 1950, at the age of 36, he was sold to Sydney's Taronga Zoo. While at the zoo he lost both tusks (the ones in the image above are prosthetic and were added post mortem). Ghandi remained at the zoo until he was euthanised on 19 April 1968.

The University of Sydney's Dental School requested to have Ghandi's skull, intending to use it to demonstrate dentition.

The then Head of Oral Surgery, Professor Mark Jolly, was called in to separate the head from its torso. Once removed, the head was placed on a truck using a mechanical lift. At Professor Jolly's request, to avoid a terrifying spectacle, a tarpaulin was placed over the head as it was driven through the streets of Sydney.

No records were made in 1968 regarding the treatment used to preserve the skull. For many years a rumour circulated that the head was chained below the Athol Buoy in Sydney Harbour to remove the flesh – certainly the idea of placing the head in the harbour and allowing fish to eat the flesh was explored.

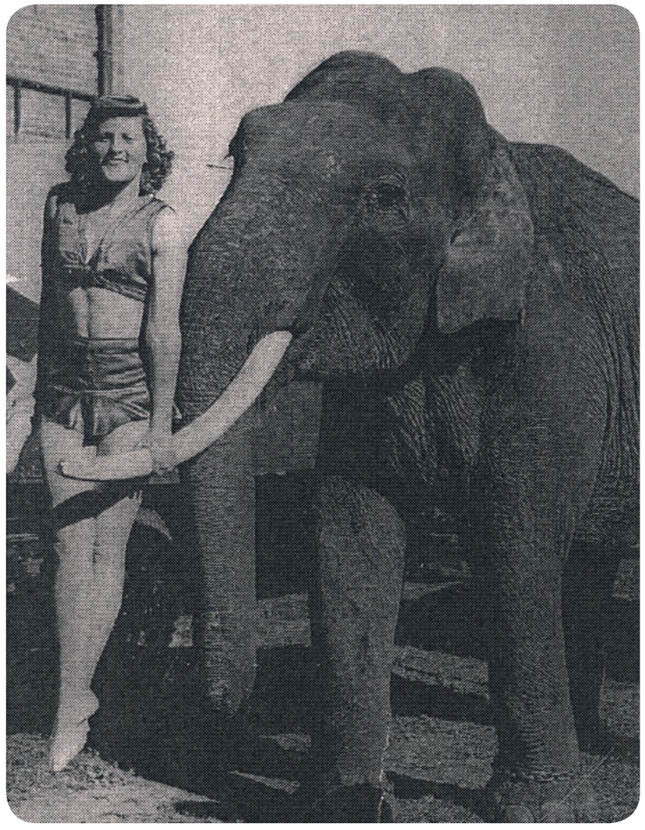
However, given the logistics and questionable legality of such a method, it is more likely that it was immersed in an old rainwater tank and bacteria digested the remnants of soft tissue. The skull would later have been bleached and defatted in hydrogen peroxide. These various possibilities hint at the difficulty of working with such large specimens.

The skull remained with the Dental School until the 1980s when it was transferred to the Veterinary Anatomy Museum. However, the museum did not have room for it, and it was offered to the Macleay Museum, where it has been displayed ever since.

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

Opposite: Skull of Ghandi on display in Macleay Museum (NHM.1596)

Below: Cleo Bullen and Ghandi. Image courtesy of Robert Cunningham



# Mirror, mirror

Artist Jacky Redgate is renowned for manipulating mirrors, objects and light in her photographic and sculptural work, writes Dr Ann Stephen. A new exhibition is illuminating.

Like a magician's stage act, a pair of hands emerges from the blackness supporting a large flat object that is held or worn like a shiny Bauhaus costume of circles, squares and diagonals. A slight movement of regular breathing is recorded on video as the reflective plane of mirrors refracts light, though nothing other than a small circle moving slightly near the centre of the mirror, which is the camera lens reflected, occurs on the loop.

Jacky Redgate, whose hands we see, enacts a curious masked form of self-portraiture with her Balson mirror object that began life as a studio prop for her photographic series *Light Throws (Mirrors)* 2009. Redgate has used mirrors of various kinds for making art over the past two decades.

Redgate used the reflective surface of her Balson mirror to generate a remarkable series of photographic prints. Like a ventriloquist, she used her hybrid Balson mirror prop to throw and rebound light.

The set is basic: a single light mounted in the corner of a dark room and aimed at the mirror. Its reflections generated by multiple flashes, thrown onto the facing wall, are recorded on analogue film by a 4x5-inch large-format camera attached to a tripod aligned parallel with the plane of the wall. The disorienting, even temporarily blinding, effects are conveyed by the artist's description of the process:

> I am in darkness and animated by the flashing studio strobes. However, I am not recorded on the photographic emulsion … The effect of the multiple flashes of rebounding light from the mirror against my wall is kinetic. As I triggered these light flashes, caught between the mirror and the wall, my retinas could not adjust to each flash and sometimes I had to close my eyes.

The first photographic print *Light Throw (Mirrors) #1* (2009) made from gleams of light bounced off many small mirrors, is reclusive. Soft silver, grey and bronze pools loom out of a deep black field. With concentration, the viewer can discern through the photographic particles an inner circular or rectangular light beam within each shape, with all suffused in a dim shimmer. Such blurring is counter-intuitive to the sharp focus generally associated with photography.

The eye involuntarily attempts to pull the shapes into focus, to make a correction. As they refuse to sharpen under scrutiny it creates a sensation of optical pulsing like that produced by much op [optical illusion] and kinetic art.

The most recent series *Light Throw (Mirrors) Fold #1-8* (2014) is also illuminated by rebounding flashes across two white-hinged panels that progressively open outward, reducing the black space on either side.

When the sequence is fully open, the viewer is exposed to a razzle-dazzle riot of stripey red and black zigzag plates suspended amid circular and rectangular mirrors, variously gleaming or blacked out. The optical intensity conceals their circumstances of production.

"The lights are jammed up against the stove … in my own domestic space, although this might not be immediately obvious," Redgate says. "There are glimpses of my kitchen in the mirrors … although I attempted as much as possible to block it out."

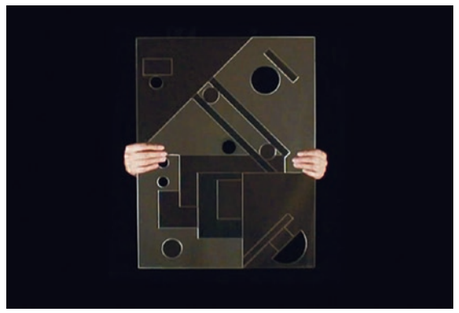
Redgate rarely shows her hand and almost never her face, thus it is surprising to see the artist, albeit almost hidden, holding up her weighty Balson mirror prop as if it were a photograph for inspection. Her act is non-expressive, and all attention is directed to the image. Out of the blackness the inscrutable tablet of mirrors is offered for contemplation, as the artist provides the viewer with an opportunity to consider what animates, even illuminates the work while simultaneously masking herself.

**The Mirror Works of Jacky Redgate**
University Art Gallery
3 October – 27 November 2015
**Curated by Ann Stephen**

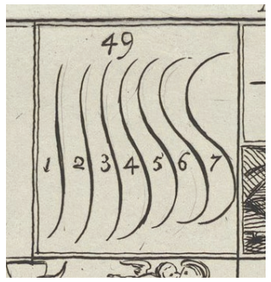
Left: Jacky Redgate *Mirrors* (transcription from Ralph Balson Painting, 1941) 2009-12

Opposite, left: Jacky Redgate *Light Throw (Mirrors) #1,* 2009

Opposite, right: Jacky Redgate *Light Throw (Mirrors) Fold #1-8,* 2014, Courtesy Arc One Gallery, Melbourne and William Wright. Artists Projects, Sydney



Chancing upon two plates from artist William Hogarth's renowned 1753 work *The Analysis of Beauty*, alumna Lynette Jensen was inspired to give a memorable gift. She explains why.




# The line of beauty

Painter, printmaker, satirist and social critic William Hogarth (1697–1764) was a man of independent thought. In many ways, he was to visual art what Charles Dickens was to literature.

Known equally for his engravings as for his paintings, most of Hogarth's engravings are satirical works that challenge us to reassess the way we see and think about things.

Philosophy does the same thing. When I came upon the two *Analysis of Beauty* plates in Italy, I acquired them for the University of Sydney in honour of the Department of Philosophy.

*Analysis of Beauty* is a satirical visual essay on the nature and perception of beauty. The plates form the centrepiece of a number of engravings Hogarth made throughout his life to illustrate themes of art, beauty, and the public's relationship with its artists.

Both plates, originally published in 1753, present a savage juxtaposition of accepted taste and perceptions of beauty with cruder human conceit.

Plate I depicts a sculptor's yard, in which there are various famous classical statues such as the Farnese Hercules, the Laocoon group and the Medici Venus, with a collector or connoisseur clearly as impressed with himself as he is with the artwork.

Plate II is a scene from a country ball, in which Hogarth compares assumed contemporary elegance with the more apparently grotesque.

In both plates, the uncompromising satire forces us to challenge our perceptions and wonder about our own prejudices and conceits.

The University of Sydney plates are from the 'Heath Edition' of 1822, which was the last printing from Hogarth's original copper plates, restored for publication by James Heath, historical engraver to King George III. They have been mounted and framed in Sydney by the Antique Print and Map Room to full conservation standard. Lifetime impressions of *Analysis of Beauty* are in various major collections, including those of the British Museum and the Metropolitan Museum of Art.

The discipline of philosophy underpins all other academic and intellectual disciplines, being literally, "the love of wisdom". Like Hogarth's work, it challenges us to reassess our perceptions of life, morality, aesthetics, and reality itself.

As a non-academic, I have nevertheless been constantly dependent on, and grateful for, my undergraduate study of philosophy. It has helped steer me through ordinary life and its challenges, which in my case included medical retirement at 30 years of age. A grasp of logical and considered thinking, and a way of seeing beyond oneself, is essential to any balanced and satisfying life, and philosophy gives us that.

I hope that this gift in honour of the Department of Philosophy symbolises the central role and importance of philosophy in all our lives, and the pivotal, founding place it holds in intellectual endeavour of every kind.

**Lynette Jensen presented the Hogarth plates to the University of Sydney on 5 June 2015.**



William Hogarth, *The Analysis of Beauty, Plate I* (top) and Plate II (directly above), 1753. Original copper engravings on thick wove paper, 39x50cm. Donated by Lynette Jensen in honour of the Philosophy Department, the University of Sydney, 2015

Above: The Nicholson Museum's Gilliéron replica of the gold death mask found by Heinrich Schliemann at Mycenae (NM30.63).

Opposite: A number of the electrotype copies of Mycenean gold foil discs in the Nicholson Museum collection (NM30.64.1-7)



# All that glisters is not gold

Several replicas in the Nicholson Museum purchased in the 1920s are closely connected with renowned archaeological restorer, Émile Gilliéron. Dr Craig Barker examines the electrotype copies.

Émile Gilliéron (1850-1924) was a Swiss-born artist and archaeological illustrator who was highly influential in the spread of Aegean Bronze Age iconography in the early 20th century.

Trained in art academies in Basel, Munich and Paris in the 1870s, he relocated to Athens, beginning his career designing commemorative postage stamps for the 1896 Athens Olympic Games, serving as an art tutor for the Greek royal family and producing illustrations for archaeological excavations.

Working with Heinrich Schliemann at the excavations at Mycenae, he was regarded by his peers as the finest archaeological illustrator in Greece at that time. Eventually he would work as a restorer of the frescoes at the excavations at Tiryns from 1910-12, before being appointed chief restorer at the Palace of Minos at Knossos on Crete by its excavator, Sir Arthur Evans. For more than three decades, Gilliéron and his son, also called Émile (1885-1939), created thousands of reproduction frescoes and other artefacts from the site, many of them mired in controversy today, but highly acclaimed at the time. The two founded a family business, Émile Gilliéron & Son, selling original watercolours and electrotype reproductions of museum items copied from the originals through their shop at 43 Skoufa Street in Athens. Electrotyping is a method of creating precise metal copies.

The Gilliérons took moulds from original antiquities and then made accurate copies and also reworked versions of their concept of the pieces' original, undamaged form. As such they sold two reconstructions of the famed Mask of Agamemnon from Grave Circle A in Mycenae: one representing the mask as it looks today (this is the copy the Nicholson Museum purchased; pictured left); and the other restored to how Gilliéron believed it looked originally.

By 1911, the pair had published a catalogue of the 144 electrotype copies of ancient Aegean art they could have manufactured for them by the Wurtemburg Electro Plate Company in Germany. The catalogue, *Galvanoplastische Nachbildungen Mykenischer und*

*Kretischer (Minoischer) Altertümer* (Galvanoplastic Copies of Mycenaean and Cretan (Minoan) Antiquities) came with an essay on the importance of Bronze Age art published in German, English and French, and a catalogue with scaled images of the copies of Minoan and Mycenaean metal artefacts that they offered their customers.

Although the two were influential in the study of Aegean Bronze Age culture, the validity of their fresco reconstructions at Knossos have been heavily criticised in more recent decades where it is clear that they added contemporary 20th century elements and incorrectly restored shapes and figures. There have also been questions as to whether some items from the excavations were indeed forgeries created by the Gilliérons.

Contested works of art include the famed chryselephantine snake goddess figurine and the Phaistos disc. The younger Gilliéron was eventually named "Artist of all the Museums in Greece" by the Greek government, a position he held for 25 years and gave him unparalleled access to new archaeological discoveries.

Such was the fame of the Gilliérons that institutions such as the Metropolitan Museum of Art in New York would commission them to make copies of recently discovered finds, while other museums and collectors purchased directly from the catalogue. This was how the Nicholson Museum acquired its Gilliéron electrotypes. In the 1920s, then Nicholson Museum curator William John Woodhouse acquired many teaching copies including plaster casts, so the purchase of electrotypes was normal museum practice.

In his 1927 *Report on the Nicholson Museum* for the University Senate, Woodhouse referred to coloured reproductions of the Snake Goddess and votive offerings found at Knossos supplied by Gilliéron of Athens, and wrote of his desire to obtain a cast of "the very interesting archaic Warrior, possibly representing Leonidas himself, found by the British Archaeological School at Sparta", electrotype copies of "the two great gold bowls of Minoan art found by the Crown Prince of Sweden in Argolis" (NM30.97 is one; pictured above), which "rival in interest the two gold cups from Vaphio [sic] (Sparta) of which we possess electrotypes" (NM30.98). This suggests the Gilliéron replicas were purchased in at least two lots, with the Vapheio cups amongst the earliest acquired.

Of the Vapheio cups, a copy of the so-called "Violent" cup remains in the collection (NM30.98). It was stamped at its base 'E Gillieron Athenes' and is found in the Gilliérons' catalogue on pages 4 and 5, no. 1a. Its matching cup (presumably no. 1 in the catalogue) was deaccessioned from the Nicholson collection many years ago.

The base of the Gilliéron copy of the Minoan gold bowl from Argos (NM30.97)

Many of the museum's replicas were given to schools in the 1960s, and this was the case with some of the Gilliéron electrotypes and fresco copies, along with the Gilliéron replica snake goddess figurine. We still use many of those copies that were kept in the museum's School Education Program, including a series of copies of gold foil discs found in Mycenaean graves (pictured previous page).

These, along with their more famous Bronze Age cups, serve as a lovely reminder of the role of replicas in museum education and display in the early 20th century and of the unique artistry of the two Émile Gilliérons.

**Craig Barker is Manager, Education and Public Programs, Sydney University Museums**



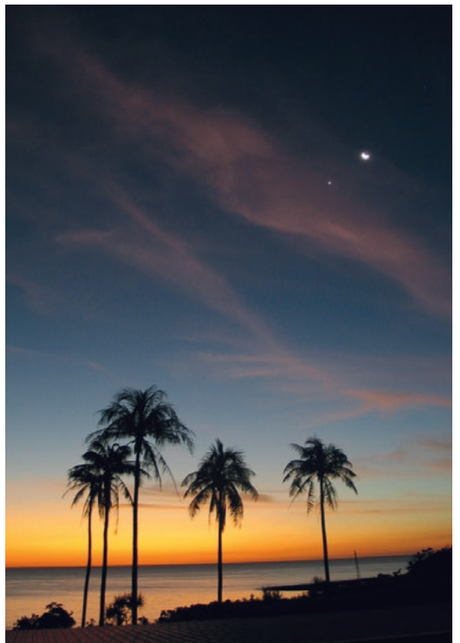
# Work together

Dr Gumbula, a Yolŋu community elder, musician and scholar at the University, made a vital contribution to Australia's rich and shared cultural heritage. Rebecca Conway and Julia Mant pay tribute.

On 19 August, distinguished Yolŋu elder and honorary graduate of the University of Sydney, Dr Gumbula, passed away surrounded by family at his home on Galiwin'ku (Elcho Island).

A Yirritja man of the Gupapuyŋu clan, he was an eminent musician and intellectual. Within his community, Dr Gumbula was a leading authority on Yolŋu Rom (law) and culture. In recognition of his learned status, the University of Sydney awarded him a Doctor of Music (*honoris causa*) in 2007.

Dr Gumbula was born at Miliŋimbi in 1954 when the community was still managed by the Methodist Mission. He had an incredibly diverse career: first a carpenter; then policeman commended for bravery; musician with the seminal Yolŋu rock band Soft Sands; and cultural heritage adviser. His work has involved music and language recording projects, advising cultural centres, and researching collections in archives and museums to both better capture and document Aboriginal knowledge. Dr Gumbula's Yolŋu identity and dedication to the interests of his community were always at the heart of his work. Dr Gumbula was the University of Sydney's first Australian Research



Far left: Djäpana gorruŋal, Galiwin'ku – sunset at Galiwin'ku (Elcho Island). Photo: J Mant, 2007. Taken during University Archives research trip to Arnhem Land.

Left: Liyapuy, headband (detail). Made in Sydney by Yolŋu artist B Baŋuyarri Burarrwaŋa, 1976. Photo: Michael Myers (Macleay Museum ET85.26.2). *Feathered body ornaments are a vital aspect of Yolŋgu ceremonial events.*

Left below: Miku, red ochre. Collected by Yolŋu at Laŋarra (Howard Island), Northeast Arnhem Land. Acquired by LW Warner, 1927-1929. Photo: Michael Myers (Macleay Museum ETP.1800 & ETP.1801). *Miku has many important associations to Yolŋu, including Djäpana, sunset.*

*The Great Drought*. Ochres on bark. Artist: Tom Djäwa, circa 1961 Miliŋimbi. Macleay Museum (ET2015.1). The Macleay recently purchased this painting by Dr Gumbula's father.



Warramiri and Wangurri clan gathering for Makarrata (Peace making ceremony) at Milingimbi. Photo: TT Webb, 1926-1939. University of Sydney Archives (P130.18.37.60). *Dr Gumbula's research has enabled a number of men in this image to be identified by name.*

Council Indigenous Research Fellow and from 2007 to 2009 he principally researched Yolŋu collections held within the University Archives.

In 2010 Dr Gumbula was awarded an Australian Research Fellowship – Indigenous grant for a further three years to address broad Aboriginal community concerns in Australia surrounding rationales, policies and processes for the repatriation of Indigenous cultural heritage materials in the contemporary global context. Yolŋu collections are scattered worldwide and Dr Gumbula's research often took him far from home.

Two major achievements during his time based at the University include curating the Macleay Museum exhibition, Makarr-garma: Aboriginal collections from a Yolŋu perspective, which was shown November 2009 – May 2010; and the publication of the book, *Mali' Buku-Ruŋanmaram: Images of Miliŋimbi and surrounds 1926 – 1948* (2012).

The book in which Dr Gumbula selected and described images from the University of Sydney Archives won an Australian Society of Archivists Mander Jones award, and more than 4500 people visited his innovative exhibition which combined historic photographs, cultural artefacts and natural history specimens to explain the Yolŋu world for the novice.

"I hope we can continue to all work together and to take this message forward for our young people, it is a collaboration for the future," Dr Gumbula wrote in the introduction to the exhibition catalogue.

Dr Gumbula's work ensures he will be remembered and hopefully many others will follow in his footsteps. He was a respected colleague and will be sadly missed both personally and professionally by the many he worked with both within and well beyond the University.

**Rebecca Conway is a curator at the Macleay Museum and Julia Mant is a former archivist at the University of Sydney.**

# Drawn together

Every year, architecture students visit the Nicholson Museum to develop their drawing skills – an unusual pairing that produces surprising results, writes Melody Willis.

All students in the Bachelor of Design in Architecture and Bachelor of Architecture and Environments programs are encouraged to attend architectural sketching and drawing workshops.

In these workshops we emphasise keen observation, experimenting and engaging with the history of drawing in architecture. We look at how architects and artists use drawing as a device to test ideas and document discoveries.

Near the end of the workshop, first-year students visit the Nicholson Museum to use their analytical drawing skills and respond to the wonderful museum collection.

The group arrives ready to draw with sketchbooks, drawing boards and their favourite portable drawing materials. Participants are gearing up to produce six study drawings in the museum that contrast in scale and form. It is a critical day for students, as the drawings from this visit need to be rich enough in detail to be used for a more extended study.

The visit allows students to work with the museum's dynamic collection and to understand the processes of archaeology and curatorial presentation. It challenges students to engage in a process of "reverse archaeology": students note the cultural origin of objects and sites, but can also overlay these histories in playful ways.

Some students recorded evidence of archaeological digs presented in the museum and used their acquired understanding of perspectival space or isometric space to contextualise the drawings. Manipulating scale also resulted in small objects assuming architectonic proportions.

The resulting drawings reveal the layered connections that a good museum collection makes between cultural products through time.

Elida Guntan selected the Quadrangle building that houses the museum as the context for her drawing series. She used earlier tonal drawing exercises to generate an atmospheric and fragmentary composition.

Weiwen Qin played with scale, focusing on a section of the museum's Parthenon model. The columns become a stage for small museum objects also rescaled as monumental, partially buried forms. The drawing balances archaeological ruins with a new, speculative composition.

At its essence, the visit to the Nicholson Museum assists in the drawing of organic and irregular forms – the amphorae on display are a classic subject for practising curves in perspective, and the ancient Egyptian and Etruscan wrapped figures are fantastic for studying contour lines.

Participants also use the project to adapt their analytical techniques – they play with the tradition of architectural study drawing and the concept of the fragment and the ruin.

**In 2015, the course was taught by Melody Willis, Peter Nelson and Sue Pedley.**

Left: Si Young, graphite on paper, 594x841mm

Opposite, top: Weiwen Qin, ink pen on paper, 594x841mm

Opposite, bottom: Elida Guntan, charcoal, white conte on paper, two images: 594x420mm each

# Making history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1. The Vice-Chancellor, Dr Michael Spence, and David Ellis, Director Sydney University Museums, in the Nicholson Museum being photographed for the *Sydney Morning Herald* ahead of the announcement of Dr Chau Chak Wing's donation on 23 September.

2. In May the Macleay Museum became the stage for Living Room Theatre's production *She Only Barks at Night*. Seen here are performers mid-song wearing Rosie Boylan's millinery creations. Photo by Sharon Smith.

3. The Macleay Museum exhibition, *Points of Focus*, was on show at Burrinja Cultural Centre, in the Dandenongs, Victoria, from 1 August to 20 September 2015. Macleay curator Rebecca Conway (here with Burrinja's JD Mittmann) visited to give a talk on 16 August. Photo by Barbara Oehring.

4. Wilson Fan Ting Fung, centre, with Candace Richards and Nicholson Museum Senior Curator Michael Turner in the Nicholson Museum. Wilson worked at the museum for two months as the 2015 intern from the Chinese University Hong Kong.

5. Mitchell Barker in Roman legionnaire armour teaching the education team about the roman military in the Nicholson Museum.

6. Lynette Jensen (left) presents her donation to the University of engravings of the two plates from William Hogarth's *Analysis of Beauty* (see story pages 8). With Lynette are Professor Rick Benitez, Head of the Department of Philosophy and Dr Ann Stephen, Senior Curator, the University Art Gallery.

7. The Nicholson Museum's Candace Richards, left, in Ephesus with Mary Beard, Professor of Classics at the University of Cambridge. Mary, immortalised in the Nicholson Museum's *Lego Pompeii*, was in Ephesus filming for her new four-part BBC series *Meet the Roman Empire*.

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

## November

**Saturday 7 November, 2–3pm**
**Montaigne goes to Rome: a 16th-century traveller extraordinaire***
Public talk by Frances Muecke (University of Sydney)
*Cost:* free
*Venue:* Nicholson Museum

**Saturday 7 November, 3–5pm**
**Artist talk and exhibition launch**
Artist Jacky Redgate in conversation with Ann Stephen, followed by exhibition launch by Judy Annear (AGNSW).
*Cost:* free
*Venue:* University Art Gallery

**Wednesday 11 November, 6pm for 6.30pm start**
**Discovering the classical tradition in the Baltic States**
Public lecture by Associate Professor Kathryn Welch (University of Sydney)
*Cost:* $30 Friends of the Nicholson Museum and their guests; $40 general admission
*Venue:* Nicholson Museum

**Thursday 19 November, 5.30–6.30pm**
**Indigilab – art/science/technology**
Luke Briscoe (NITV) and Marcus Hughes (MAAS) present on the potential of research collaboration between scientists and Aboriginal communities.
*Cost:* free
*Venue:* Macleay Museum

## December

**Wednesday 2 December, 6pm for 6.30pm start**
**Afterlife and life after the Romans: Etruscan art in the Nicholson Museum**
Public lecture by Michael Turner (Nicholson Museum)
*Cost:* $30 Friends of the Nicholson Museum and their guests; $40 general admission
*Venue:* Nicholson Museum

**Saturday 5 December, 2–3pm**
**Monks, pilgrims and manuscripts: Romanesque frescoes on the Camino de Santiago***
Public talk by Dr Kathleen Olive (Academy Travel)
*Cost:* free
*Venue:* Nicholson Museum

**Saturday 5 December, 2–3pm**
**Women in power: art talk**
In conversation with Penelope Seidler AM and Naomi Milgrom AO
*Cost:* free
*Venue:* Philosophy Room, Quadrangle

**Thursday 10 December, 5.30–6.30pm**
**Community consultation for archaeologists in NSW**
Steve Miller (MGNSW) and Anthony Walker (Regional Arts NSW) give an overview of working with Aboriginal community groups in NSW.
*Cost:* free
*Venue:* Macleay Museum

## January

**Saturday 9 January, 2–3pm**
**Women in power: art talk**
*Cost:* free
*Venue:* Philosophy Room, Quadrangle

**Saturday 16 January, 2–3pm**
**Women in power: art talk**
*Cost:* free
*Venue:* Philosophy Room, Quadrangle

**Wednesday 20 January, 5pm**
**Agatha Christie's archaeological life: the adventures of the queen of crime in the desert**
Lecture by Dr Craig Barker (Sydney University Museums)
*Cost:* $30 Friends of the Nicholson Museum and their guests; $40 general admission
*Venue:* Nicholson Museum

**Friday 22 January, 5.30–6.30pm**
**The first Australians day – a day in the life in Sydney's deep past**
A free lecture on the prehistory of Sydney.
*Cost:* free
*Venue:* Macleay Museum

**Saturday 23 January, 2–3pm**
**Women in power: art talk**
*Cost:* free
*Venue:* Philosophy Room, Quadrangle

**Saturday 30 January, 2–3pm**
**Women in power: art talk**
*Cost:* free
*Venue:* Philosophy Room, Quadrangle

## February

**Saturday 6 February, 2–3pm**
**The Capitoline Hill in history – surveying the Capitoline from the Etruscan wolf to Mussolini***
Public talk by Robert Veel (Academy Travel)
*Cost:* free
*Venue:* Nicholson Museum

**Saturday 6 February, 2–3pm**
**Women in power: art talk**
In conversation with Bernice Murphy and Linda Michael
*Cost:* free
*Venue:* Philosophy Room, Quadrangle

**Thursday 11 February, 5.30–6.30pm**
**The Aboriginal toolkit – stone, shell, bone and resin**
A talk on the material assemblage of Aboriginal tool making and its contemporary applications in art, craft and architecture.
*Cost:* free
*Venue:* Macleay Museum

**Thursday 18 February, 6pm for 6.30pm start**
*Friends of the Nicholson Museum summer party*
**Thievery, fakery and plunder: an excursion into the murky world of art crime**
Public lecture by Dr Duncan Chappell (University of Sydney)
*Cost:* $50 Friends of the Nicholson Museum and their guests
*Venue:* Nicholson Museum

## Heritage tours and education programs

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

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

## 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.

### January – February

**Tuesday 12 January, 10am–4pm**
**Powerful women**
Join us for a free kids art workshop in conjunction with the exhibition *Women in Power.*
*Cost:* free
*Venue:* University Art Gallery

**Thursday 14 January, 10am–4pm**
**Written in stone**
Handle Indigenous stone tools at the Macleay Museum and discover Indigenous culture.
*Cost:* free
*Venue:* Macleay Museum

**Tuesday 19 January, 10am–4pm**
**Centurions on parade: daily life for a Roman soldier**
What was it like to be a Roman centurion?
*Cost:* free
*Venue:* Nicholson Museum

**Thursday 21 January, 10am–4pm**
**3D Printing Workshop for Children**
Join us for a 3D printing workshop at the Macleay Museum.
*Cost:* free
*Venue:* Macleay Museum

**Saturday 6 February, 12–4pm**
**Chinese New Year: Year of the Monkey**
Celebrate the Year of the Monkey with a series of activities in both Mandarin and English in a children's arts and craft afternoon.
*Cost:* free
*Venue:* Macleay Museum



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

All details are correct at the time of publication, but events may change due to circumstances beyond our control.

Photo: Carl Bento © Macleay Museum, 2015

# Written in stone

17 August 2015 – June 2016

For Aboriginal and Torres Strait Islander people today, stone tools are tangible evidence of occupation, ingenuity, resilience and survival.

**Macleay Museum**
Macleay Building, Gosper Lane (off Science Road)

Open Monday to Friday, 10am to 4.30pm and the first Saturday of every month, 12 to 4pm
Closed on public holidays.

THE UNIVERSITY OF SYDNEY