THE UNIVERSITY OF SYDNEY

Art. Culture.
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Natural history.

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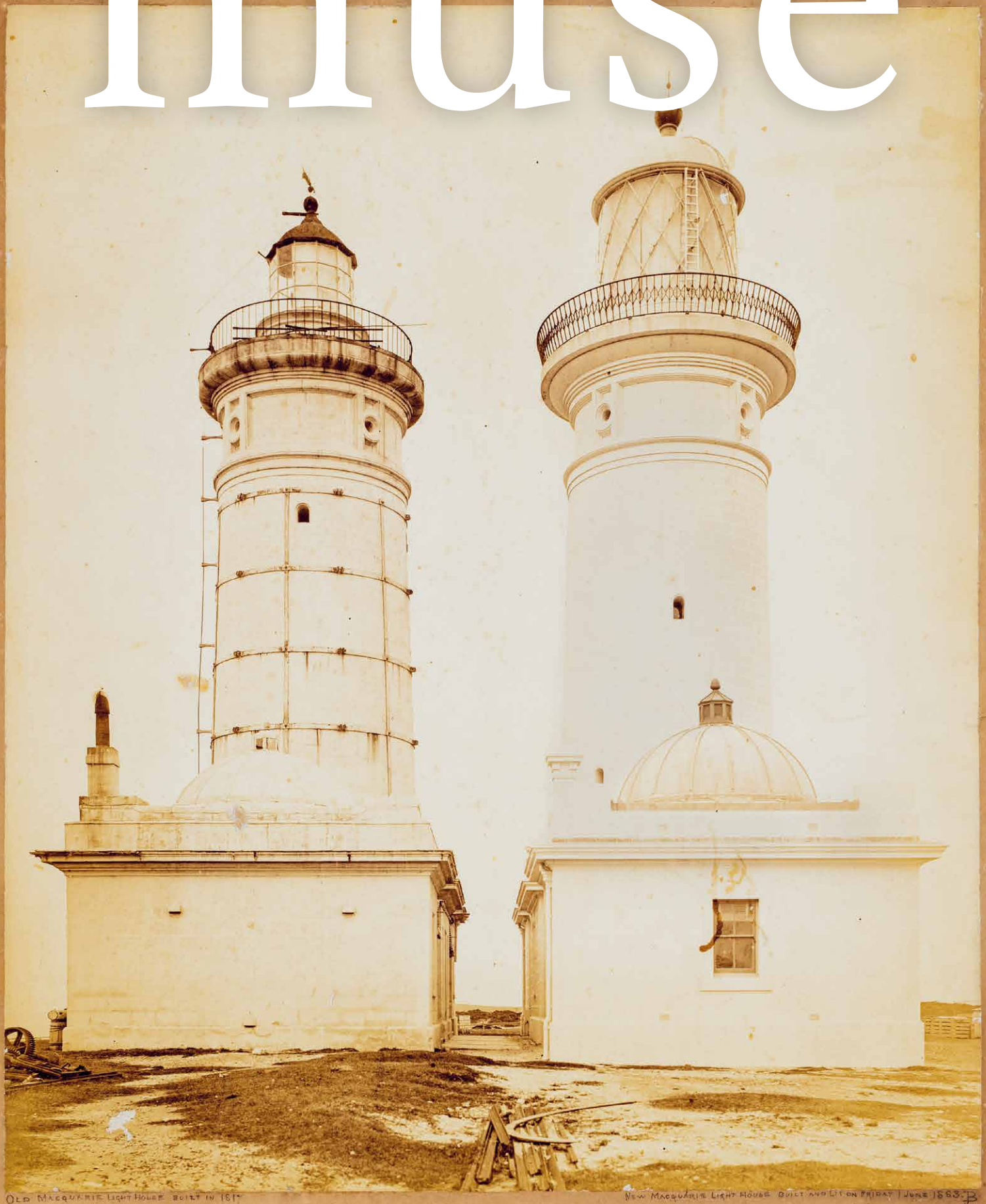
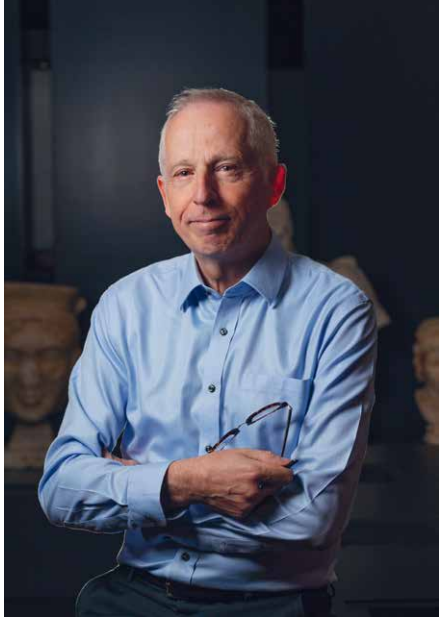
muse



The old and the new

A word from the Director, David Ellis



It seems hard to believe that the next issue of *Muse* after this one will be delivered when the new museum is completed.

We reached a significant milestone in that journey with the reveal of the museum's crisp exterior fabric and voluminous interior gallery spaces. Most excitingly, it is the filling of those spaces with exhibitions that is consuming our time from now until the opening.

Preparators are making plinths and fabricating internal joinery to receive display cases; mounts are being prepared to support objects; painters are transforming spaces with colour; curators are finalising label texts and publications; conservators are continuing treatments; and collection managers are preparing for the movement of thousands of objects for installation. At our opening to the public, no doubt it will all appear effortless – at least that is what we hope!

In this issue of *Muse*, we present a teaser of some of the 18 exhibitions you will soon enjoy – Egyptian mummies en masse in the Mummy Room; *Natural Selections* from our Macleay Collections; art exploring our coastline; and *The Business of Photography* transporting us to 19th century NSW. Also, in this issue, we introduce several details of the content, such as the historic cedar cases made specifically for the Macleay Museum in 1890, now given the opportunity for a spruce up and a new lease on life in the Chau Chak Wing Museum.

More insights see us witness the transformation of a painting, depicting what used to be known as an 'Old sea dog' into what we are now referring more reverently to as a glamorous Dutch explorer or seafarer. Painstaking cleaning is literally illuminating lace and other details, as well as revealing the ghostly palimpsest of process and technique. Science may yet bring to light an inscription and identity of the subject.

The cover image, drawn from our historic photograph collection, features the short overlap in the 1880s of two lighthouses at South Head. They represent an evolution of the old into the new, wholly appropriate at a time when we have just farewelled the Nicholson Museum in the Quadrangle to prepare for the unveiling of our new museum across from the Great Hall.

As we go to press on this issue of *Muse*, the COVID-19 virus is presenting many challenges that have impacted our personal and working lives. Keep up to date with developments of the Chau Chak Wing Museum through *Muse Extra*, our email newsletter.

I hope you enjoy this issue of *Muse* as a harbinger of our next exciting phase.

David Ellis
Director, Museums and Cultural Engagement

Sydney University Museums
Chau Chak Wing Museum
Opening 2020

+61 2 9351 2812
+61 2 9351 2881 (fax)
university.museums@sydney.edu.au
sydney.edu.au/museums

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Chau Chak Wing Museum
Corner University Avenue and Parramatta Road,
opposite the Quadrangle and Fisher Library
Camperdown Campus
The University of Sydney

The Chau Chak Wing Museum comprises:
- Nicholson Collection: antiquities and archaeology
- Macleay Collections: natural history, ethnography and science
- University Art Collection.

Muse is edited by Luke Parker.

This issue contains names and images of people who have died. We acknowledge that, for some people and communities, these may cause distress and sadness. Where possible, cultural permission to publish has been sought.

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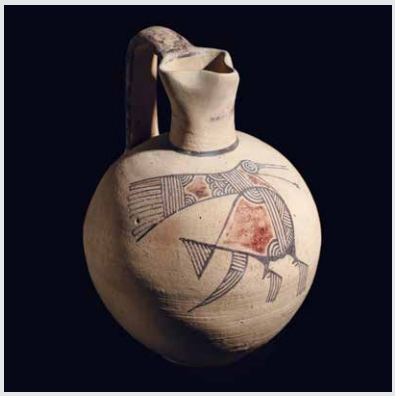
In this issue



Clockwise from top:
Bichrome IV Ware jug, Cyprus, 750–600 BC, Cypro-Archaic I period, Nicholson Collection, NM47.28

Students from Great Lake College, Tuncurry, learn about mummies on the last school education tour of the Nicholson Museum, February 2020

Hellenistic gold earrings, Greece, late 4th century BC, Nicholson Collection, NM49.8.1-2

On the cover: [Macquarie Lighthouses – old and new], c.1883, photograph by Charles Bayliss, Macleay Collections, HP2012.57.1

News

Hongi Hika's world tour

In 1820, Hongi Hika, of the Ngāpuhi *iwi* (people) in Aotearoa/New Zealand's Bay of Islands, set out with his friend Thomas Kendall and the young chief Waikato on a journey to England. Kendall, an Anglican missionary, was key to Hongi Hika's political ambitions, just as Hika was crucial to Kendall's hopes to convert him and his *iwi*.

While in England, Hongi Hika met with King George IV and the three men worked at the University of Cambridge with Professor Samuel Lee on a comprehensive Māori-English dictionary. Hongi Hika exploited his Pākehā (non-Māori New Zealander) connections on his return to Aotearoa, introducing foreign agricultural products and techniques and wreaking terrible devastation upon many Māori thanks to the use of British muskets and his military skills.

This year, Brent Kerehona, a relative of Hongi Hika, will be retracing the journey from Britain to Sydney and New Zealand. The journey will reunite, for the first time, three self-likenesses said to have been carved by Hongi Hika's own hand.

Brent Kerehona with one of the carved portraits of Hongi Hika, in the Macleay Collections stores, December 2019

Dr Eve Guerry (left) and Jane Thogersen

Introducing our new curators

We welcome our new Academic Engagement Curators, Jane Thogersen and Dr Eve Guerry. They will act as the main liaison point between the Chau Chak Wing Museum and the University's academic community, facilitating teaching use of the collections and coordinating use of the three object-based learning (OBL) studios.

Eve has a PhD in Egyptology (Macquarie University, 2010) and was the Head of Education Programs at Macquarie's Museum of Ancient Cultures, linking artefacts to primary, secondary and tertiary curricula.

Jane has an undergraduate degree in ancient history and a Master of Museum Studies, and has spent more than a decade working with art, social history and ethnographic collections. Her previous role as Manager of the Australian History Museum (Macquarie University) linked collections to the university curriculum across five faculties.

Their work will ensure that our current academic stakeholders, as well as new ones, will have access to the collections for cutting-edge teaching opportunities.

Case by case

Collections aside, museum furniture can have its own historical significance. That's why cabinets from the former Macleay Museum are being restored and repurposed for a new lease on life.

By Chris Jones

Many of the historic wooden display cabinets from the Macleay Museum are being relocated for use in the new Chau Chak Wing Museum, including in the galleries, education rooms, boardroom and offices.

The cabinets pictured above are made of solid Australian red cedar (*Toona ciliata*), except for the top of the cornice, which is made of California redwood, a cheaper wood. They were made in March 1890 by what appears to be a government cabinet shop; each is stamped with an image of a crown, and the letters *VR MAR 1890* (ie, Victoria Regina March 1890).

The Macleay Building has seen many changes since it opened to the public in 1890. When two concrete floors were inserted in 1918, the Macleay Collections were moved to the top floor, along with the cabinets.

Most visitors to the Macleay will remember the cabinets from their use to show exhibits. They were also used for the storage of collections not on display. More than 20,000 objects were housed; small labels and a variety of curatorial numbering processes remain, detailing the variety of collections.

When installed in the new museum, the cabinets will once again fulfil their role as fine, purpose-built exhibition furniture for a new generation of visitors.

The contents are now being rehoused ahead of the move into the Chau Chak Wing Museum, and are as varied as the Macleay collections themselves – mounted birds, crustaceans, corals, fossils, scientific equipment and more. These items will be stored elsewhere in the new museum, as the Macleay cabinets will no longer be used for storage.

As each cabinet is emptied, it is also being restored. Layers of paint from a century of exhibitions are being stripped back. Some cabinets will be refurbished as shelves to house historic book and resource collections. The cabinets being used for public display will be transformed internally, with LED lighting systems installed and exciting new display designs.

Antique specialists and cabinetmakers Ian Thompson and Francis Boutry have helped prepare the cabinets for the move. Too large to be moved as a single unit, each cabinet was designed to be dismantled. Screws, rather than glue, were used in the construction; even in the beading holding in the glass. Ian estimates each cabinet contains around 450 screws. Even disassembled, the cabinet components are very large. To move the long sections, a pane of glass from the stairwell leading to the gallery in the Macleay Building had to be removed.

When installed in the new museum, the cabinets will once again fulfil their role as fine, purpose-built exhibition furniture for a new generation of visitors.

Chris Jones is Collections Manager, Documentation.

Previous page: the Macleay cabinets
Above: collections stored in the cabinets

Gymea Removals carefully move the cabinet sections through a hole made in the staircase

Underpinning history

The Macleay Collections include extraordinary survivors of past eras. Among these are many items of furniture that have been used over the centuries to store and catalogue hundreds of thousands of specimens and objects.

By Jude Philp

The Macleay's wooden storage items include index card drawers of the mid-20th century, fine microscope slide cabinets made in the late-19th century for the (then) new science of microscopy, and the glorious exhibition cases of the old Macleay Gallery. Of all the specialist storage systems, however, the fine cabinetry and creative purposefulness of the early-19th century entomology cabinets stand out.

Left: Cabinetmaker Ian Thompson revealing the use of Australian red cedar for the frame and doors.
Right: Photograph of the Macleay entomology collection, c.1900, with the same cabinet visible in the far-left corner.

These are carefully detailed to hold the precious specimens, ensuring there is very little space for hungry carpet beetles and other terrors of collections to creep in. Each drawer has a fitted glass lid, and a deterrent smell of camphor or naphthalene within carpentered wells on the sides. Each cabinet is fitted with external doors to further protect the specimens.

A number of the Chippendale-style 1790s cabinets were brought to Australia by Alexander Macleay when he and his large family emigrated in 1826. These are currently exhibited at Elizabeth Bay House, the original Macleay family home and now part of Sydney Living Museums. One is a splendidly ornate cabinet with a swan-neck pediment and ornate glazing for the doors. Inside is more finery, with a multitude of drawers, each veneered with a different timber. This detail is mimicked in a different style of cabinet in the Macleay entomology collections that most likely belonged to Alexander's son William Sharp Macleay. This late Georgian piece has no rococo pretensions but is elegantly (and probably expensively) plain. Not even a drawer pull interferes with its strict lines; a restrained wooden band serves for a handle. This feature also acts to steady a drawer on a table surface by 'hooking' over the edge.

The cabinet's most ornate feature is the veneer of the drawers, which gives away its probable Australian origin. Each drawer is made of a different wood; inside is a faint pencil annotation detailing the type. Not all are Australian, and some are hard to make out, with their curious Anglo names such as 'feather bark' or 'cabbage tree' and 'grass'.

Such furniture was usually signed, but we won't know where or whose signature is shown until the cabinet goes for conservation to restore and revive it for exhibition in the Chau Chak Wing Museum.

In the meantime, there is more than enough work for part-time entomology curator Matt Huan who is patiently and delicately taking out the contents to maintain the numbers in the historic pinnings before temporarily relocating the specimens while the cabinet is on display. Featured with the cabinet will be a re-curated drawer with specimens drawn from the Macleay's historic collection, arranged in the manner of the Macleay's early-19th century taxonomic order.

Dr Jude Philp is Senior Curator, Macleay Collections.

Chau Chak Wing Museum exterior revealed

Work is moving quickly on the construction and fit out of our new museum.

By Paul Donnelly

Progress on the Chau Chak Wing Museum took an appropriately seasonal turn at Christmas – the exterior was 'unwrapped', revealing for the first time the distinctive cantilevered concrete box structure. Among other elements, the box contains the 6.5m high ceilings of the 420sqm temporary gallery. The removal of the external scaffolding and fabric screening is one the most profound moments in the building's progress to date, as we saw, for the first time, the crisp proportions nestled within the frame of the existing trees.

Similarly, the removal of the internal forest of metal propping revealed the impressive volume of the internal galleries, with plywood-reinforced plasterboard walls that will provide the strength to hang art and attach internal exhibition joinery and cases. Double-height floor-to-ceiling glass is being installed on the eastern spaces and around the western entrance foyer and shop. Recent tours of the building site have been met with enthusiasm and delight by architecturally informed benefactors such as Dr Chau and Penelope Seidler AM.

Another milestone these past few months has been the engagement of the exhibition construction fabricators, who will build the display fit out, including partition walls, bespoke case joinery, and plinths. The successful tenderer, Art Services NSW, comes with excellent credentials and experience at other institutions including the White Rabbit Gallery in Chippendale.

The period leading to the opening will be intense, as we coordinate a maelstrom of scheduled activities including the installation of joinery, assembling and preparation of objects and mounts, ongoing conservation, marketing campaigns, graphic and label production, and showcase deliveries and install.

The final and most exciting stage will be the installation of objects, ranging from the nearly 4-tonne Hathor capital to delicate mounted birds and multi-element artworks. Four installation teams will begin work in June, across the four gallery levels, to deliver, place, identify and contextualise each object within the 18 exhibitions. We are expecting long weeks, extended nights and multiple pizza deliveries!

We look forward to welcoming you to the Chau Chak Wing Museum in a few months, by which time the long journey of erecting the building and installing the exhibitions will be eclipsed by the thrill of hosting visitors in a new cultural institution in the landscape of Sydney. We are optimistic that this raised profile, combined with additional staffing, weekend opening, and free entry, will allow us to share the 160-year-old collections of the University in ways and numbers beyond the dreams and hopes of its original, and ongoing, benefactors.

Dr Paul Donnelly is Deputy Director, Chau Chak Wing Museum.

Above and opposite: the eastern facade of the building after unwrapping.
Right: Dr Paul Donnelly, Tania Rhodes-Taylor, Penelope Seidler and David Ellis, on a site tour in February 2020.

A chapter closes

As we say goodbye to the Nicholson Museum, we also say hello to a new home for the Nicholson Collection. Here, we remember the rich history of Australia's first university museum.

By Craig Barker

On Friday 28 February 2020, the Nicholson Museum closed its glass doors in the Quadrangle to the public for the last time. The Museum's Collection Management team is now using the space for preparation and storage as items are readied for the move to the new Chau Chak Wing Museum.

Two nights before closing the museum, we hosted a grand party to send the Nicholson Museum out in style, just as we did for the Macleay Museum and University Art Gallery at the end of 2016. More than 200 people attended an evening gala event with speeches by Matthew Gibbs, President of the Friends of the Nicholson Museum and Tania Rhodes-Taylor, Vice Principal, External Relations. Champagne flowed and the famous Nicholson Museum pies were served to an audience eager to share their memories of time spent in the museum galleries as students, visitors, alumni and/or Friends of the Nicholson Museum.

Left, above and right: the Nicholson Museum in 1934

The Nicholson Museum has a long and distinguished history. It is also a story of continual evolution and adaptation – to teaching requirements, available gallery space and the will of individual curators.

The farewell was a fun and fitting send-off for a much-loved venue on campus, and marked the start of exciting new opportunities for teaching, research and public engagement that the Chau Chak Wing Museum will offer the Nicholson and other historic collections at the University of Sydney.

The Nicholson Museum has a long and distinguished history. It is also a story of continual evolution and adaptation – to teaching requirements, available gallery space and the will of individual curators. Many people are unaware that the museum has already relocated once before. In 1860, the University of Sydney opened its Museum of Antiquities to the student body and broader public of the colony of New South Wales.

Based out of three rooms in the original wing of the Quadrangle, including what is now the Oriental Studies Room, the museum housed the original donation of antiquities that Sir Charles Nicholson had collected in Egypt and Italy in the late 1850s, specifically to establish a teaching collection. From the late 1880s, the rooms of the museum were guarded by the gigantic capital of the Egyptian goddess Hathor, a collection item that would not be relocated until 2009, decades after the rest of the museum.

It was Australia's first university museum, officially known as the Museum of Antiquities, but known colloquially as the 'Nicholsonian' for many years. It would not formally adopt the name of Nicholson Museum until 1904, a year after Sir Charles' death.

As the decades of the 19th century passed, the collection continued to grow through donations and through the University of Sydney's active sponsorship of the Egyptian Exploration Fund (later Society) conducting new excavations in Egypt. Photographs of the original museum rooms show cases cluttered with antiquities; the museum had clearly outgrown its space, and newer premises were required to house the expanding collection.

In the first decade of the new century, a new wing of the Quadrangle was constructed for the Fisher Library (now MacLaurin Hall), with the Nicholson given prime residence on the ground floor over three rooms. From 1909, the museum gradually moved into its current location, although delays were caused by the First World War and the Faculty of Architecture also taking up residence.

In 1926, the new Nicholson Museum opened. The spaces enabled greater expansion of the collection, with Egyptian, Greek, Cypriot and Middle Eastern material added, along with a large collection of plaster casts under the curation of WJ Woodhouse. Photographs from the pre-war period show a bustling museum with wooden cabinets full of material.

The Nicholson Collection was packed into storage during the Second

World War to protect it from risk of enemy attack, but the old displays were back in place by 1945 to enable curator AD Trendall to publish the *Handbook of the Nicholson Museum*. A second edition of the Handbook, co-written with Trendall's eventual successor JRB Stewart in 1948, shows how rapidly the collection was expanding in the post-war period, with purchases of a large number of Greek and South Italian vases from the European art market and from sponsorship arrangements with a series of archaeological excavations in the Middle East and Cyprus.

Museum activities also expanded rapidly in this period; the Friends of the Nicholson Museum was founded in 1945 and an active school outreach program was in operation. By the 1950s, the gallery space was again overcrowded, and stories abound of students from the Department of Archaeology being given free range to remove objects from cases for closer study.

Stewart spent much of the late 1950s and the period celebrating the Nicholson's centenary in 1960, trying unsuccessfully to push the University administration for new premises and increased support staff. Stewart's untimely death in 1962 saw the honorary curatorship pass to Alexander Cambitoglou (see page 14) who oversaw a massive stocktake of the collection and a complete refurbishment of the galleries.

After three years of closure, the Nicholson reopened in 1966 at a grand evening where the collection's importance to Australia was highlighted. The remodelled museum displayed all the hallmarks of contemporary theories of new museology of the 1960s. The cluttered Victoriana of the wooden cabinets were replaced with new glass cases, and artefacts were displayed chronologically and thematically. The replicas and teaching aids collected in previous generations, particularly the extensive collection of plaster casts, were donated to schools and other educational institutions to create space for the display of genuine ancient material culture.

By the early 21st century, the museum was again to transform under the supervision of Michael Turner, and later Dr James Fraser. Temporary exhibitions would highlight aspects of the collection and general visitors were encouraged to visit. The success of these endeavours only highlighted the inadequacies of the space: limits on lighting, restrictions as a result of case sizes, and the inability to cope with increasing numbers of visitors, undergraduate student and school education needs.

The calls for increased space first articulated by Stewart, and responded to by the Cambitoglou renovations, were one of the driving forces for the realisation of the new Chau Chak Wing Museum development. The closure of the Nicholson Museum is not an end, but rather a beginning.

2020 marks 160 years since Sir Charles Nicholson donated his acquisitions to the University of Sydney. It also represents the most significant development of the collection's history, with the Chau Chak Wing Museum presenting the opportunity to highlight the remarkable collections of antiquities from the Mediterranean, Egypt and the Middle East, now alongside the University's Macleay and University Art collections. We look forward to welcoming you to the extraordinary next stage in the life of the Nicholson Collection.

Dr Craig Barker is Manager, Education and Public Programs, Chau Chak Wing Museum.

Key events

1860
Sir Charles Nicholson establishes the Museum of Antiquities at the University of Sydney through a major donation of artefacts.

1904
The museum formally adopts the name of Nicholson Museum.

1909
The museum moves into the southwest corner of the Quadrangle.

1926
The refurbished Nicholson Museum opens.

1945
Founding of the Friends of the Nicholson Museum.

1962
The Nicholson is closed for remodelling.

1966
The museum reopens to the public.

2020
The Nicholson Museum closes, in preparation for the Nicholson Collection to be rehoused in the Chau Chak Wing Museum.

Left and above: The Nicholson Museum in 1934

Plaster casts in the Nicholson, date unknown

The main gallery of the Nicholson in 1914 as featured in Robert A. Dallen's *History of the University of Sydney* (1914)

Then-curator Michael Turner surveys the Egyptian *Death Magic* exhibition in 2015

What lies beneath

Obscured by centuries of dirt and lacquer, a gem from the Dutch Golden Age is slowly emerging from beneath the grime.

By Ann Stephen

Around 155 years ago, the University's first Chancellor, Sir Charles Nicholson, left us a great legacy of precious objects, including magnificent Renaissance tapestries (one of which hangs in the Great Hall), ceremonial silverware and several large oil paintings. Among these was a portrait of a sea captain, on a large canvas that had been varnished so many times, its surface appeared reptilian. Coupled with the accumulated grime of centuries, the painting had become almost impossible to see.

Two years ago, when the subject of the sea and seafaring became the theme for the University Art Collection's opening exhibition in the new Chau Chak Wing Museum, the painting was brought out from the racks and studied closely. The crucial question was whether it was a 19th century copy of a Dutch Golden Age painting or an actual 17th century original?

The University's Power Professor, Mark Ledbury was consulted and was most encouraging. "When I first looked at this grimy canvas, I felt there was a quality work straining to emerge," he explains. "It somehow felt 'right'."

Though it was a risk, Director David Ellis agreed to commit funding to the lengthy process of the painting's conservation. Last year, the two-metre high canvas was delivered to the conservation firm, David Stein & Co. in Alexandria, and its Conservation Manager Julia Sharp began work. Sharp was trained as a conservator at the Courtauld Institute in London and has been restoring 16th and 17th century paintings for more than 30 years.

As she began to work on the portrait, she become convinced that it was a genuine 17th century piece, on the basis of the paint and technique.

The painting now reveals the seafarer dressed in a magnificent grey cloth fringed with elaborate lace and patterned stockings. Beside him,

Left: Julia Sharp working on the painting [Sea Captain], c.1610-50, artist unknown, oil on canvas, University Art Collection, UA1865.16

Right: Details of the conservation work in progress.

Below: The painting barely visible under darkened varnish, before conservation began

highlighted on a deep red tablecloth is a Jansson globe of *Mar del Zvr* (Sea of the South), dated c.1650. It was the earliest Dutch chart of the Pacific, though the coastline of Australia is invisible.

While more of the mystery remains to be revealed, as Professor Ledbury observes, "It's very exciting to watch, bit by bit, as a fascinating work emerges from beneath discoloured varnish and unfortunate overpainting. It's always good when the technical brilliance and patience of conservation practice confirms your hunch."

Dr Ann Stephen is Senior Curator, University Art Collection.

We visited the conservation studio in early March to speak to Julia when she was midway through the treatment. Here are her comments:

As soon as it arrived in the studio, the painting was thoroughly documented and examined under ultraviolet light. This technique quickly and clearly shows old varnish layers and restorations on the surface. However, the 'Sea Captain' was obscured by such a thick darkened old varnish, any detail was very difficult to read.

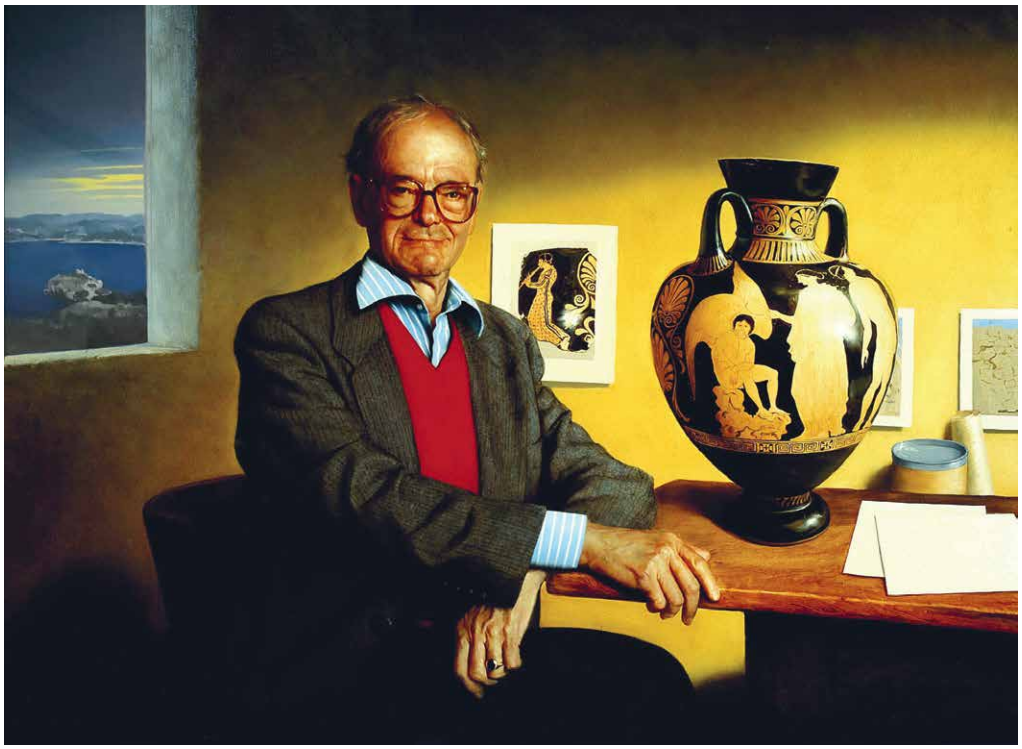
The first step was cleaning centuries of atmospheric pollution and dust from the surface of the painting and the back of the canvas and stretcher, followed by removal of the varnish layer. The tree resin varnish on the painting was probably at least 100 years old; this finish has been used for many hundreds of years and is often found on pre-20th century paintings. Due to its propensity to darken and oxidise, resin has been largely replaced with synthetic varnishes.

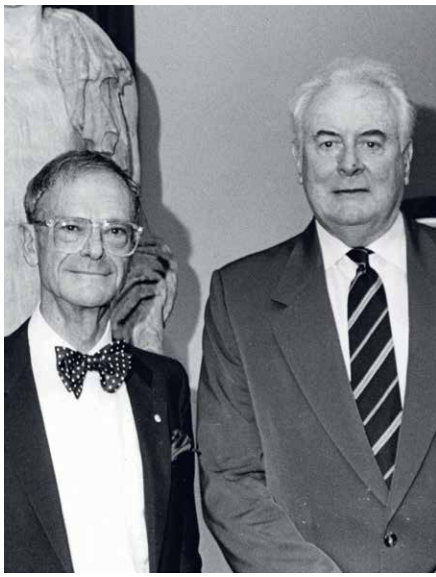
We tested the solubility of the varnish in a range of organic solvents, so we could safely remove it without damaging the paint film underneath. We then began the laborious task of gently removing the varnish. As cleaning proceeded, I saw there was a lot going on, including remnants of very old overpaint, and evidence of pentimenti where the artist had changed the composition, now visible because of the increased transparency of oil paint as it ages.

We can now see the artist changed the position of the sword, and that the background composition included a curtain where there is now sea. Wonderful details emerged which have been obscured for so long, for instance on the globe, the sword's scabbard and the painted lace on the costume, as well as another ship on the horizon.

The dark varnish layer has now been completely removed. We can see the painting has been restored several times and there are some remaining areas of overpaint and an older varnish in the background, foreground and tablecloth. A suggestion of an inscription is covered in old overpaint in the sky at the top left which will require infrared or x-ray imaging to decipher. This may give us a clue to the identity of the 'Sea Captain'.

I anticipate that microscopic samples of the paint layers taken recently will confirm that the painting was executed in the 17th century. The subject is clearly a significant individual who has merited a large full-length portrait at a time when this was reserved for kings, queens, the aristocracy and the noteworthy.





Vale Alexander Cambitoglou

Curator of the Nicholson Museum, 1963–2000

By Paul Donnelly and James Fraser

We mark with sadness the death of Emeritus Professor Alexander Cambitoglou AO on 29 November 2019. With his passing, we lose the most influential figure to have shaped the study of Classical antiquity in Australia.

Born in 1922, Cambitoglou obtained a Bachelor of Arts at the University of Thessaloniki, a Master of Arts from the University of Manchester, and two doctorates from the universities of London and Oxford. As Professor at the University of Mississippi (1954–56) and Bryn Mawr College (1956–61), Cambitoglou began corresponding about South Italian vase painting with AD Trendall, curator of the Nicholson Museum. These early communications flourished into a celebrated collaboration, culminating in his appointment in 1961 as Senior Lecturer at the University of Sydney.

With the untimely death of Trendall's successor, Professor James Stewart, in 1962, Cambitoglou was thrust into the role of curator of the Nicholson Museum, a position he held until 2000.

Cambitoglou swiftly enacted an ambitious vision to transform the antiquarian collection into a modern teaching collection. Closing the museum from 1962–66, he sealed the long rows of Gothic windows and lowered the ceiling of its open halls; distributed grimy plaster casts to high schools to declutter the galleries; and introduced new glass cases to arrange the collection by time and place. The result fundamentally shaped the layout and tone of the museum for the next 50 years.

The revitalised Nicholson Museum was unveiled on 23 September 1966. Cambitoglou's opening speech – the transcript of which lies in the museum's archives – resonates with his vision to create something beyond itself:

It is only because of our faith that we were contributing something important to our University, to the city of Sydney, and indeed to Australia that we had the strength to carry out our task … Since there is no other Museum of Antiquities of this magnitude in the country, the Nicholson Museum's

importance extends beyond this University's grounds; it is the Australian National Museum of Antiquities.

As Professor of Classical Archaeology from 1963 to 1989, Cambitoglou enthusiastically promoted Australian research in Greece, beginning excavations in 1967 at the Geometric settlement at Zagora on Andros and in the 1970s at Torone in the Chalkidiki. In 1980, he founded the Australian Archaeological Institute at Athens (AAIA). While sitting one day in his AAIA office, asked what he considered his greatest legacy, Cambitoglou simply smiled and gestured at the institute around him.

Through grace, tenacity and skill, Cambitoglou created an academic environment that positioned the study of Classical antiquity in Australia at the forefront of the discipline across the world. In acknowledgement of these achievements, he was elected Fellow of the Academy of the Humanities in Australia in 1968, and was made Officer of the Order of Australia in 1987. In 1991, he became the fourth person in the University of Sydney's history to receive the title 'Doctor of the University'.

In 1998, the Hellenic Republic bestowed one of its highest honours upon him: the Order of the Phoenix. In 2000, he became an Honorary Fellow of the Powerhouse Museum in recognition of his efforts to help secure the exhibition *1000 Years of the Olympic Games: Treasures from Ancient Greece* to coincide with the Sydney Olympics.

Integral to Cambitoglou's success was his lifelong partner, Professor John Young AO, who helped contribute to events such as the annual Nicholson Museum music concerts held between 1971–95. Generous donations and bequests followed, allowing Cambitoglou to expand the collection through the purchase of key objects such as a marble bust of Claudius, a Cycladic figurine, and a black-figure amphora by the Antimenes Painter depicting one of the Labours of Herikles.

The Nicholson Museum recently acquired a second Antimenes vase, depicting Ajax carrying Achilles from the battlefield at Troy. On 17 October 2018, we unveiled this acquisition as the 'Cambitoglou Amphora', named to honour the Professor's service to the Nicholson Museum.

This felicitous occasion was the last time that Alexander Cambitoglou visited the museum – a fitting farewell for a luminary figure.

Dr Paul Donnelly is Deputy Director, Chau Chak Wing Museum.

Dr James Fraser was Senior Curator, Nicholson Museum until April 2020.

Opposite, left: Neil Moore, *Professor Alexander Cambitoglou AO*, 2002-03, purchased with funds from Professor John Young, UA2003.25 (Cambitoglou is shown with the Lucanian red-figure amphora, NM82.32)

Opposite, right: Cambitoglou with Gough Whitlam, photo courtesy of the AAIA

Above: Cambitoglou and the Nicholson Hermes, photo courtesy of AAIA

Left: unveiling of the Cambitoglou Amphora, 2018
Right: the refurbished Nicholson Museum, 1966

The art of Jeffrey Samuels

Artist and Aboriginal elder, Jeffrey Samuels, has consulted on the display of Aboriginal cultural heritage for the new Chau Chak Wing Museum.

By Matt Poll

One of the highlights of the opening suite of exhibitions in the Chau Chak Wing Museum is *Ambassadors*, a set of displays showcasing Australian Aboriginal cultural heritage. Artist Jeffrey Samuels has been involved in developing the concept for the exhibition, and has provided maps that will feature in the displays.

Ambassadors gives a voice to the many generations of artists, activists and community representatives who have engaged with the University's tangible cultural heritage of Aboriginal Australia. The exhibition offers a reflective, interpretive layer that has included Aboriginal involvement in as many aspects of the decision-making process as possible.

Jeffrey immersed himself in painting and drawing from an early age, and began his art education as a student in 1974 with an Aboriginal Study Grant, provided by the then Commonwealth Department of Education. Though not everyone may be familiar with Jeffrey's career, which incorporates painting, public art, drawing and printmaking, anyone with a New South Wales driver's licence has a little piece of his work in their purse or wallet; Jeffrey's waratah design is the NSW state logo.

For the 2000 Olympics in Sydney, millions of people around the world saw a 3D transformation of one of Jeffrey's paintings, the leitmotif for a vibrant living tableau of Australian native flora which was performed for the Nature Segment of the Opening Ceremony.

As a member of the Stolen Generations, Jeffrey has spent many years piecing together the story of his own family's separation and dislocation across New South Wales. He is a founding member of the Boomalli Aboriginal Artists Cooperative, established in 1987 in Sydney. Today, Boomalli is one of Australia's foremost Aboriginal-owned and operated arts enterprises.

The fight for justice for Aboriginal people in NSW has underpinned the subject matter of much of Jeffrey's work. He participated in the Sydney Mardi Gras satellite exhibition held at Boomalli annually since 1991, established by artists and curators Brook Andrew and r e a in 1991. In 2011, Jeffrey entered a portrait of Linda Burney for the Archibald Prize at the Art Gallery of New South Wales.

Beyond the canvas, Jeffrey has worked in arts education; his work is a part of the Board of Studies NSW art history curriculum. For the past eight months, in his spare time, he has been volunteering with the Macleay and Nicholson Collections, having previously apprenticed at the Australian Museum in the early 1990s, assisting with painting the scenic backgrounds of the natural history dioramas.

Jeffrey has exhibited alongside some of Australia's greatest artists, and his work is held in the collections of the National Gallery of Australia, the Art Gallery of New South Wales, Cambridge University, the Australian Museum Sydney and the National Museum of Australia. In 2006 and 2007, he was the lead artist on two delegations of Aboriginal artists who participated in the Guangzhou International Art Fair in China.

Jeffrey's hand-drawn map graphics for the *Ambassadors* exhibition is a special tribute to the generosity of spirit demonstrated in his life's work, as an artist and elder statesman of the NSW Aboriginal community.

Matt Poll is Curator, Indigenous Heritage and Repatriation Project, Macleay Collections.

"… from that period on, my teacher [Sydney Ball, artist and lecturer at Alexander Mackie College, Sydney] allowed me to experiment like that, and … I just sort of developed my own style from then on."

Jeffrey Samuels
***Message Stick*, ABC TV, 2011**

All artworks by Jeffrey Samuels


OLD MACQUARIE LIGHT HOUSE BUILT IN 1814
NEW MACQUARIE LIGHT HOUSE BUILT AND LIT ON FIRST JUNE 1883.

The old and the new

For a short period in the early 1880s, two lighthouses stood on South Head in Sydney. The photographer Charles Bayliss captured their overlap in time.

By Jan Brazier

In the historic photographs section of the Macleay Collections, a large mounted photographic print shows two lighthouses standing together. The photographer's name, barely visible in its impression in the bottom left corner, reads "C Bayliss Photo Sydney".

Charles Bayliss (1850–97) was a commercial landscape photographer in New South Wales. After an early career working for Beaufoy Merlin and Bernhardt Holtermann, he set up his own studio. At a time when photography was out of reach of most people, scenic views were sold at the photographer's studio and through agents such as stationers. They could be assembled into an album, mounted or framed. Views of Sydney, the Blue Mountains and the Jenolan Caves were popular subjects.

Bayliss's photograph captures a brief moment in Sydney's past when the old and new Macquarie lighthouses on South Head stood closely together. The original lighthouse, designed by Francis Greenway, had commenced operations in 1818. By the 1870s, the tower was dilapidated and there was a need for a larger light, too big for the existing building.

A new lighthouse, designed by colonial architect James Barnett, was constructed from November 1879, commencing operations on 1 June 1883. The original building was demolished soon after.

The new structure was based on the design of the old. As the *Sydney Daily Telegraph* reported on 27 February 1880, it was a "good, well-balanced and effective design; and possessing a bold and striking outline it affords in itself an excellent land-mark by day".

After Bayliss' death in 1897, the *Australasian Photo-Review* wrote of him: "As a landscape photographer he had few equals and no superiors."

This rare image will be featured in the new exhibition *The Business of Photography*, the opening show in a gallery dedicated to historic photography in the Chau Chak Wing Museum.

Jan Brazier is Curator, History, Macleay Collections.

Opposite: [Macquarie Lighthouses - old and new], c.1883, photograph by Charles Bayliss, Macleay Collections, HP2012.57.1

Left: [The new Macquarie lighthouse] c.1883, photograph by Charles Bayliss, Macleay Collections, HP2012.57.2

Sydney University Museums Donor Honour Roll, 2019

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ARC Linkage Project Grants: *Reconstructing museum specimen data through the pathways of global commerce* (LP160101761).

Left: George Johnson, [Untitled, dark circle], 1985, synthetic polymer paint on canvas, University Art Collection, UA2019.72

Right: 'Souvenir of Cairo', Cairo Postcard Trust, early 20th century, Macleay Collections, HP91.1.19

Below: Wombat, *Vombatus ursinus* (Shaw, 1800), collected Tasmania, Macleay Collections, NHM.373

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Making history

See what our guests and staff have been up to.

Events
As we go to print, all of our upcoming public events are postponed until further notice. To keep up to date, subscribe to our newsletter, *Muse Extra*: sydney.edu.au/museum/subscribe

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1. In March 2020, principal benefactor Dr Chau Chak Wing toured the site of the Museum, and met with the builders, FDC, as well as members of the project team from University Infrastructure.
2. Tania Rhodes-Taylor, Dr Chau and David Ellis on the site tour.
3. At the Nicholson Museum closing event in February 2020; guests included David Ellis, Patricia Priestley and Matthew Gibbs.

4. Roy MacLeod, Lydia Bushell and Mary-Lynne Taylor
5. Candace Richards, Yvonne Inall, Anthoulla Vassiliades, Ted Robinson, Camilla Norman, Julie-Ann Robson, Katherine Welch, Amanda Dusting (front)
6. Dr James Fraser and Matthew Gibbs
7. Students from Great Lake College, Tuncurry, the last school education group to tour the Nicholson Museum, in February 2020.

Help us to conserve and grow

Since the establishment of the University collections through the Nicholson donation 160 years ago, personal benefaction has continued to be crucial to their growth. Whether through donations of objects and artworks, funds to assist with conservation and care, or support for specific projects, our benefactors have had an extraordinary impact.

A recent example includes a bequest of 63 important Australian impressionist and post-impressionist paintings from Neville Holmes Grace, a graduate of the University whose generosity was motivated by his confidence in the enhanced profile the Chau Chak Wing Museum would bring to the University's collections.

Roy De Maistre, *On the beach, St Jean de Luz*, 1922, oil on canvas, Neville Holmes Grace bequest 2018, University Art Collection UA2018.36

Thanks to the new museum's tripled capacity, object learning studios, temporary gallery and expanded opening hours to include weekends, this new cultural destination will have greater opportunity to inspire and inform students and the broader public. Many of the Grace bequest artworks will feature in our opening suite of exhibitions, including Roy de Maistre's *On the beach, St Jean de Luz* (above).

To support the Chau Chak Wing Museum and its collections of art, culture and antiquities, please use the form below. Alternatively, contact us to discuss your benefaction ideas in person.

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