

# MUSE

ART . CULTURE . ANTIQUITIES . NATURAL HISTORY



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# CONTENTS

01	MUSE WINS PRESTIGIOUS DESIGN AWARD	19	A SUCCESS STORY BUILT ON TALL TALES
02	GREAT AUSTRALIAN'S GIFT A MASTERSTROKE FOR MUSEUM	21	RE-IMAGINING THE LOOKING GLASS
04	TAXIDERMY: THE RIGHT STUFF	22	GRAZING THE COURTYARD: ART ON CAMPUS
06	TEA TREE: AUSTRALIA'S OLDEST MEDICINE	24	EAR ZHUSHING: MORE TAXIDERMY CONSERVATION
08	1969: RETRIEVING THE BLACK BOX OF CONCEPTUAL ART	26	LIFE AND DEATH IN POMPEII
11	ANTARCTICA: HOME OF THE BLIZZARD	28	INSPIRING FUTURE GENERATIONS
14	THE SHOCK OF THE ANCIENT	29	FATE OF MARBLE 'MONSTERS' A GREEK TRAGEDY
15	THE MYSTERY OF THE NIMRUD IVORY	30	OUT AND ABOUT
		32	WHAT'S ON



## NEW DISCOVERY GIVES US DEEPER IVORY INSIGHTS

### A WORD FROM THE DIRECTOR

Many readers of *MUSE* will be aware of the connection between Agatha Christie and our ivory carvings from Nimrud. These were excavated by Christie's husband, archaeologist Max Mallowan, and cleaned by Christie – a task for which she famously used her face cream.

A marvellous new discovery has been made about one of the ivories. Two of our staff, assistant curator Dr Elizabeth Bollen, and conservator Alayne Alvis, have found several missing fragments. These had lain barely noticed among many hundreds of fragments in the Nicholson museum store.

The missing fragments offer a new level of meaning to the carving. They form the edge of a frame, decorated with a lotus flower design. Careful examination of the fragments' edges reveal that the ivory carving was part of an inlay, probably for a piece of furniture. You can see this beautiful piece in our displays of Near Eastern Archaeology at the Nicholson

At the Macleay Museum is *True to Form: models made for science*, an exhibition of models used in teaching over the past 150 years. The University Art Gallery has a new exhibition titled *Test Pattern*, featuring artists working with found abstraction.

This issue of *MUSE* features several stories about projects supported by the generosity of our donors. Donations are tax deductible and are used towards conservation, research and exhibitions, ensuring our collections are not only conserved but made available for all to enjoy.

I have just returned from Boston, New York and Houston, where I delivered two important sculptures on loan from the Houston Museum of Natural Science. The bust of Horemheb and head of Ramesses II will gain excellent exposure in the Houston museum, which receives more than two million visitors each year.

My visit was also a good opportunity to see some of the latest developments at museums at Harvard and Yale universities.

**DAVID ELLIS**  
DIRECTOR, MUSEUMS AND CULTURAL ENGAGEMENT

### SYDNEY UNIVERSITY MUSEUMS

Comprising the Macleay Museum, Nicholson Museum and University Art Gallery

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Cover image: Margaret Olley (1923–2011). *Homage to Renoir's 'La Loge'*, 2005. Private collection, Brisbane. Reproduced with permission, the Estate of Margaret Olley.



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## MUSE WINS PRESTIGIOUS DESIGN AWARD



From left to right: Michael Turner, Katie Leach, Rhys Holland, Martin Foster

At the recent Museums Australia awards night in Canberra, *MUSE* was awarded a Multimedia and Publication Design Award for Best Magazine and Newsletter (Level B). These well-regarded industry awards recognise excellence in design and communication by the museums and collections sector across Australia and New Zealand.

The judges commended *MUSE* saying that it has "great covers and masthead and good communication of information, with beautiful and consistent type. Nice choice of [paper] stock".

In Canberra to accept the award on Sunday 19 May were myself and several of the University's Marketing and Communications Division staff who produce the magazine: Graphic Design Manager Rhys Holland, Editorial Manager Martin Foster and Editor Katie Leach (pictured left).

Production of *MUSE* is a collaborative

effort between the division and Sydney University Museums. At the beginning of 2012, we completed a design overhaul and rebranding to give what was once *Sydney University Museums NEWS* a more attractive, consistent appearance and a clearer and stronger identity. Credit for the new look, and indeed for the award, must therefore go to Martin, Rhys and the production team. At the same time, an award such as this, which reflects so well on what we are trying to achieve with the magazine, gives me a chance, as editor, to thank all of the contributors, especially colleagues, who, unpaid for their efforts and with great good grace, supply copy and pictures, edition after edition.

**MICHAEL TURNER**  
EDITOR, *MUSE* AND SENIOR CURATOR, NICHOLSON MUSEUM





Etruscan bucchero oinochoe. 600-550 BC. Bequeathed by Margaret Olley (1923–2011). NM 2013.1

## GREAT AUSTRALIAN'S GIFT A MASTERSTROKE FOR MUSEUM

The backstory about an unexpected gift to the Nicholson Museum is as remarkable as the enigmatic, ancient civilisation it came from. **Michael Turner** reports.



Margaret Olley (1923-2011), *Homage to Renoir's 'La Loge'*, 2005. Private collection, Brisbane. Reproduced with permission, the Estate of Margaret Olley.

In October last year, an unexpected phone call led to a quite delightful new acquisition for the Nicholson Museum. On the phone was an executor of the estate of the late, great, Australian artist Margaret Olley. She was ringing to tell me that Margaret had left the Nicholson Museum “an Etruscan jug” in her will. This came as a complete surprise, and so we organised to meet to see exactly what it was that we had been left, and indeed to assess whether it was appropriate to be taken into the museum’s collection. Was it genuine? Was it really Etruscan? Where had it come from? What was its history?

You can, I am sure, imagine my delight when out of the box came a perfect, and very genuine Etruscan *bucchero* wine-jug dating to about 600 BC. The Etruscans of course were that enigmatic people, the original inhabitants of what is now Tuscany in Italy; the civilisation that, from being one of the most powerful in the Mediterranean in the 6th century BC, was, according to the writer DH Lawrence, “wiped out entirely to make room for Rome with a very big R”. The jug itself will typically have survived in pristine condition for more than

2500 years, having been placed in an Etruscan grave. As such it seems somewhat appropriate that Margaret Olley kept flowers in it (it evokes memories of Sigmund Freud using the South Italian krater his ashes now rest in as a flower vase in his study).

How do we know she kept flowers in it? Well rather wonderfully, it appears in several of her paintings, as here (and on the cover) in her 2005 work *Homage to Renoir's 'La Loge'*. And as befits a jug once belonging to a great artist, it came complete with a tube of half-used red paint inside it, and several spots of errant red paint around its mouth.

Of course we now have an intriguing dilemma. Should the paint spots be removed? Aren't they after all now part of the story that makes up the history of what is a fairly common and generic pot? Isn't it the connection to Margaret Olley that gives our jug 'a second life' and in turn enables us to remember not only a dead Etruscan but also a great Australian?





*Strigops habroptilus* or Kakapo, NHB.1749, New Zealand. © Sydney University Museums

# TAXIDERMY

## THE RIGHT STUFF

In the first in a series of articles about taxidermy and the Macleay specimens, **Jude Philp** introduces us to the exotic world of 'artificial preparations' and the chemicals and conservation methods that sustain them through time.

In the civilisations of Asia, Pacific, Africa and the Americas, forms of taxidermy and the mummification of animals have been practised since ancient times. In Europe, the market for preserved and sculptured specimens went hand in hand with the enormous curiosity and desire for knowledge about the world that blossomed from the 17th century.

Carl von Linné (Linnaeus) and other European taxonomists eagerly gathered exotic and common specimens of plants and animals in an effort to classify and explain the relationships between species. Employing skills from art, medicine and tanning, the skins of birds, mammals and fish were manipulated to form sculptural representations of the live animal that were used by natural philosophers as both decorative art and research object.

Such were the exotic nature of many specimens that fakes, such as the 'feejee mermaid' were presumed real and the real, such as the platypus, a fake. Private collections such as those famous insects acquired by Alexander Macleay from the 1790s, and the enormous collections of the first public museums, such as the British Museum, London and

Naturhistorisches Museum, Vienna increased the desire for taxidermy.

Whether public or private, fake or authentic, the specimens in these collections immediately faced the same problems. Insect infestations, mould, light and climate caused wilting and fading, and – for classificatory purposes – specimens didn't look quite like the animal they represented.

Today the Macleay Museum houses thousands of taxidermy specimens, and we continue to face the problems of bygone eras. In order to ensure the continuity of these remarkable pieces we needed to learn more about the fabrication methods, preparations and histories of 19th century taxidermy practice in Australia.

Enter one generous donation that allowed us to do some significant research.

We began by looking into published accounts from the 19th century for recipes of preserving powders and liquids, information on mounting into sculptural form and clues to where the Macleay techniques may have originated. From here we split research

Detail of *Psitttrichas fulgidus* or Pesquet's Parrot, NHB.8007, New Guinea. © Sydney University Museums

Below: *Phalanger maculatus* or Spotted Cuscus, NHB.314, Hall Sound, Papua New Guinea. © Sydney University Museums



into historical investigations of methods and makers and conservation-led investigations and repairs of the skins.

We employed x-rays, made through the expertise of Helen Laurendet, senior pathologist at the University Veterinary Teaching Hospital, to see the construction used for these specimens, and XRF (x-ray florescence) to determine the density of heavy metals.

Slowly, we began to build up a list of common materials used in preparing the skins. Some like hops, musk and ox-galls sound pretty wacky but like other common components were in general use for medicine and tanning. Hops were a known cure for insomnia and stomach ailments, as were many of the 'bitter' elements used in taxidermy. Ox galls were used in tanning, but also in fine arts in paper preparations. Musk was probably used to mask the odours of specimens. Of all the substances, camphor and arsenic are consistently in use from the 1800s and are most likely present in the Macleay specimens.

Arsenic has been a saving grace for the Macleay collection. Long after application it continues to exert its poisoning ability upon small creatures looking for a meal. Camphor, like the

modern chemically produced naphthalene, does not kill insects but rather appears to make the material unpalatable to the bugs that can otherwise devastate a collection like ours.

Although effective, naphthalene and arsenic pose serious health risks to people. This health concern, along with a desire to know more about how the Macleay specimens were prepared, led us to establish the project to research methods of 19th century taxidermy.

Already, the project has produced some remarkable results. We continue to work on the networks of collectors, stuffers and sellers that enabled the market in taxidermy to have such international reach. Thanks to conservator Sasha Stollman who has been working on a number of specimens (see page 24), and to the Australian Museum's Sheldon Teare who has been working on four marsupial type specimens of New Guinea macrapods (kangaroos), we have been able to refine conservation methods to deal with common problems.

This research and conservation work is helping to ensure that the Macleay's unique taxidermy collection will persevere into another century.

**Dr Jude Philp is Senior Curator of the Macleay Museum.**

**More about taxidermy conservation, page 24**







# TEA TREE

## AUSTRALIA'S OLDEST MEDICINE

The Macleay Museum holds a significant collection of objects representing the rich diversity of Aboriginal cultural knowledges relating to Australian history.

Currently on display are nine artefacts that embody the historical period when Indigenous knowledges about the medicinal properties of tea tree were transformed into modern commercial applications. **Matt Poll** explains how it happened.

Shield; Bundjalung people;  
Coraki, New South Wales,  
Collected by Hugh James,  
c. 1925. Macleay Museum  
ET91.4.4 Photo David Liddle

The artefacts include three spears, three boomerangs, two clubs and a shield. They were donated by the family of Hugh James and provenanced to the Coraki/Ballina area of northern NSW, one of the first regions where large-scale distillery of tea tree oil took place.

The first recorded account of tea tree being used for medicinal purposes was in 1770, when Lieutenant James Cook used the leaves to treat scurvy among his sailors. By the 1930s and 1940s, tea tree oil was widely celebrated as an antiseptic treatment. During the Second World War, Australian soldiers were issued with tea tree oil in their first aid kits.

Widely used as a distilled essential oil in alternative remedies today, the production of tea tree oil (melaleuca) is one of the oldest agricultural industries still in operation in the Ballina region of northeast NSW. The *Melaleuca alternifolia* tree is native to northeast NSW and southern Queensland.

What is not widely known is that tea tree oil has likely been used for medicinal purposes for thousands of years. Numerous Aboriginal communities along the east coast of Australia have a long history of using tea tree as an antiseptic for skin conditions. The leaves were crushed and applied as a paste to wounds and skin abrasions. Oils from the crushed leaves were also used to treat sore throats and coughs.

The development of the tea tree oil industry essentially transformed Aboriginal peoples' knowledge of the medicinal use of this plant into a commercial operation. Modern law acknowledges the importance of protecting intellectual copyright of knowledges communally owned by Aboriginal peoples. However, the medicinal use of tea tree oil is one of numerous cases in Australian history when the Aboriginal knowledges specific to Australian floras were used – without attribution – by non-Indigenous people to develop commercial applications.

When the Bundjalung people of the far north coast were displaced by the expansion of nearby urban centers of Lismore and Ballina during the 1890s, a group of Aboriginal people from Coraki were relocated to a reserve at Cabbage Tree Island at the mouth of the Richmond River at Ballina. The prevalence of tea tree (also known as 'cabbage tree') in this region proved lucrative for local landowner Hugh James. Several Aboriginal people worked on Hugh James' properties, harvesting large quantities of paper bark from the tea tree for the production of distilled tea tree oil.

It appears that Hugh James had a good relationship with members of the local Bundjalung language group. They presented him with a set of three spears, three boomerangs, two clubs and a shield (made specifically for him) to demonstrate traditional tool-making techniques of the Bundjalung people from the area.

These significant artefacts are now on display in the Macleay Museum. Seen in their full historical context, they represent the intersection between the ancient medicinal practices of the Bundjalung peoples and the development of a modern Australian medicinal product – a transformation (without attribution) of Aboriginal intellectual properties into numerous applications used widely today.

**Matt Poll is Assistant Curator of Indigenous Heritage at the Macleay Museum.**



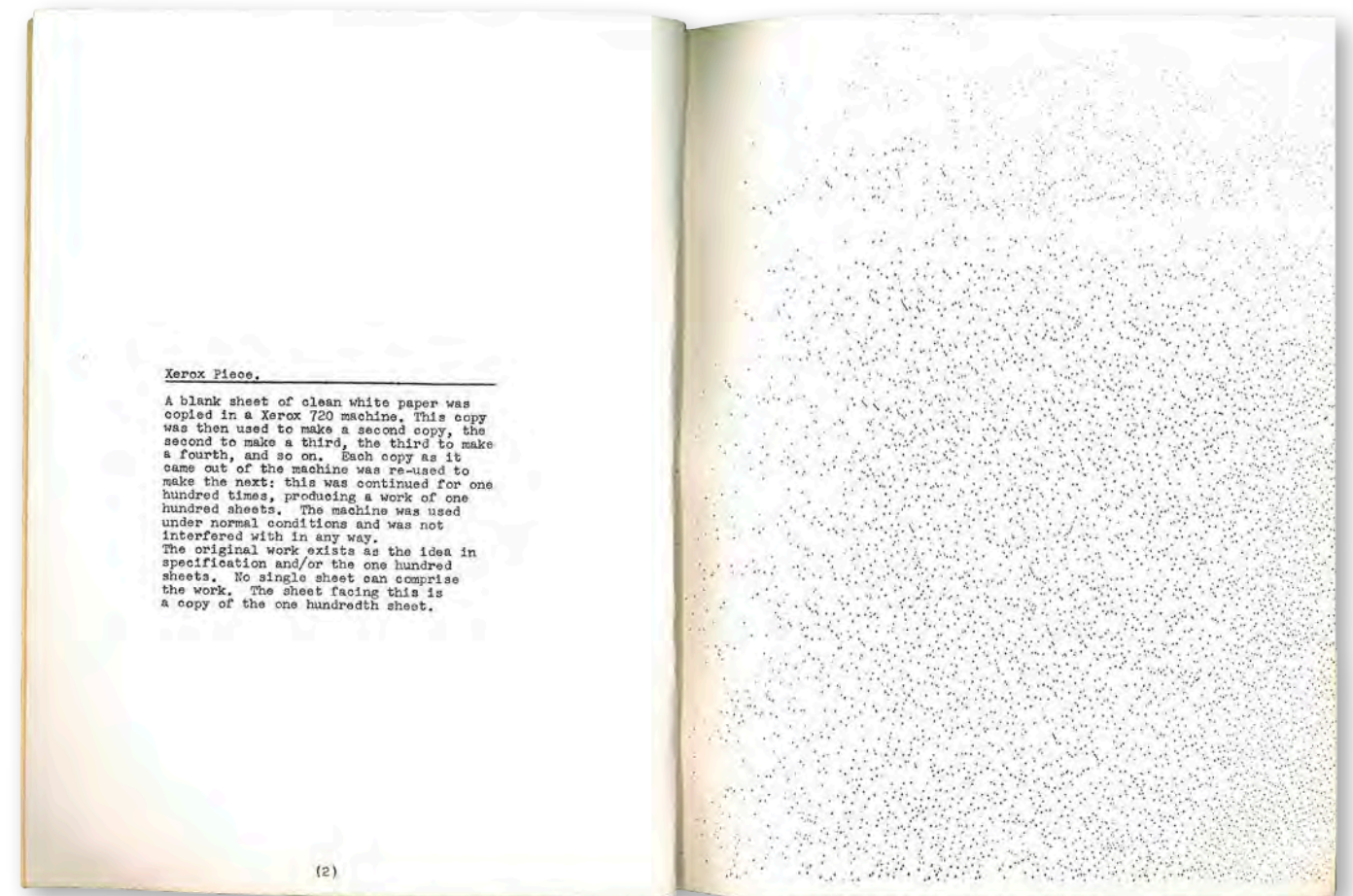
*Melaleuca alternifolia* (Tea tree).  
Photo Arthur Chapman



# 1969

## RETRIEVING THE BLACK BOX OF CONCEPTUAL ART

Ian Burn Installation photograph for  
*Xerox Books*, Pinacotheca, 1969,  
gestetner print 16.5 x 24.5 cm  
© the estate of Ian Burn



Ian Burn Xerox Piece in Art Press Journal,  
July 1969 pp 2–3.

The first Conceptual art exhibition in Australia, sent in a small box from New York, was a product of counter-cultural thinking conceived by three barely-known young artists on their own. **Dr Ann Stephen** explains how the re-creation of this exhibition provides an opportunity to unpack a crucial avant-garde exchange that connects Conceptual art to utopian ideas about democratising art across cultures and hemispheres.

The original *Burn Cutforth Ramsden* exhibition ran for two weeks in the Pinacotheca gallery in Melbourne. The modest, even primitive-looking artworks – bound photocopies, small photographs and texts pinned to the wall – must have appeared strange in Melbourne in 1969. Today, they are all in art museums.

Two of the artists, Ian Burn and Mel Ramsden, had previously studied in Australia in the early 60s, but in 1969 were in New York, working with a young English artist, Roger Cutforth. The invitation to exhibit at the Pinacotheca gallery came as a surprise to all three. As none of the artists could travel to Melbourne to assist with installation, the artworks were sent to the gallery with specific instructions on how to exhibit them.

Roger Cutforth sent *Noon time piece (April)*, consisting of a series of photographs of the sky, a calendar for April 1969 with

the days crossed out, and a typed card with the coordinates of longitude and latitude which, while not stated, designate New York. The photographs are ordinary snapshots, except that the camera lens is 'non-eye orientated', being pointed skyward, perpendicular to the ground, performing as a disembodied recording device.

Mel Ramsden sent *Six Negatives*, a row of black sheets of paper made from entries cut from Roget's *Thesaurus*, subjected to various negative procedures, the positive words in the right-hand columns marked out in black, before the page was reversed. The thesaurus categories in *Six Negatives* constitute what Ramsden described in the accompanying catalogue as an "invented order for things and events ... directed towards providing the viewer with an instrument or plan for a certain generalized class of experience."





Mel Ramsden *Six negatives*  
(detail) 1968-69, 8 photo lithographs,  
28 x 21.5 cm each, © the artist

Ian Burn proposed a reading room to exhibit his *Xerox Books*. These were extensions of a project that had begun in mid 1968, generated from a blank sheet. In each book the time, place and date of its production was specified quite precisely. However, the title page was the only text in these books. Turning the pages, the gradual build-up of ink gives the appearance of a black 'snowing' as if the book was writing itself. On occasions he replaced blank sheets of paper with tourist reproductions of ready-made Australian, submitting them to the disintegrating effects of copying. Possibly because they looked back to Pop art, he did not send any for exhibition in Australia, though they will be on display in the upcoming recreation of the *Burn Cutforth Ramsden* exhibition. Burn would, on his return to Australia in 1977, begin teaching art history at the University and at the Tin Sheds.

#### UNDERGROUND APPEAL

In the month following the 1969 Pinacotheca exhibition, contemporary art became the subject of a very public media spectacle in Australia when New York-based artist Christo arrived in person to realise a temporary environmental installation, *Wrapped Coast – One Million Square Feet*. By comparison to the media attention that Christo generated, the Pinacotheca exhibition was a largely underground event attracting neither patrons nor photography.

However, the exhibition did prove influential for a generation of local artists. Aleks Danko, then a 19-year-old art student recalls it was simultaneously "very sophisticated yet modest and matter of fact. Ian's work in particular, laid out like a

living room with the *Xerox Books* on a low table, brought the whole context of the gallery into consideration, like a proto-installation."

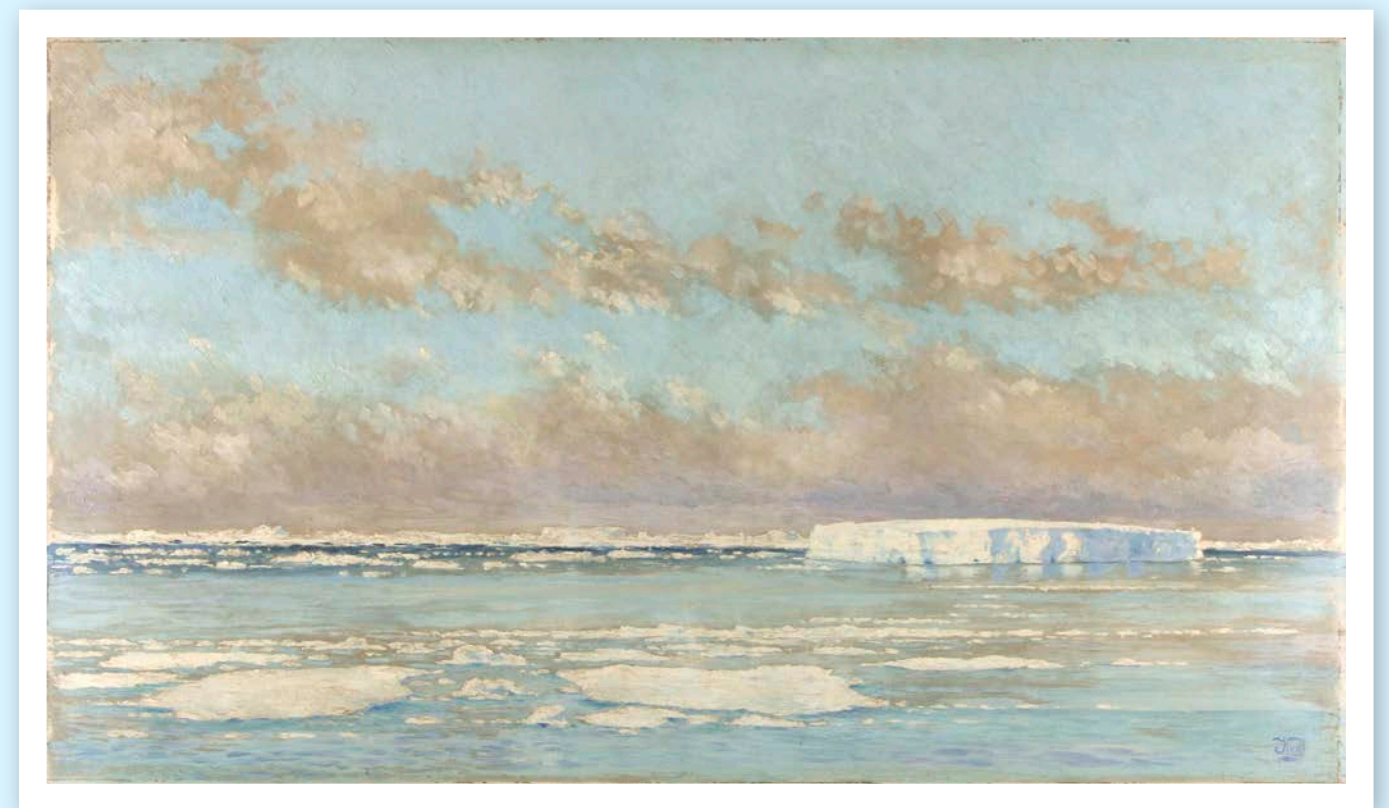
Another art student, John Nixon, recalls how the exhibition strongly influenced his thinking. "For me – following on from the Marcel Duchamp retrospective at the National Gallery of Victoria in Melbourne, where the principle of art as idea was foregrounded – the idea of a more conceptually based practice of art became apparent. Seeing the exhibition *Burn Cutforth Ramsden* further articulated a way of doing just this."

Timing was prescient, as the Pinacotheca exhibition was conceived in New York, the epicentre of early Concept art just as the very idea of a centre was being questioned. For Australian artists, it marked the end of 'time lag'. It was also part of a wider questioning of metropolitan privilege, suggesting the artist can live anywhere, not necessarily in New York or London or Paris.

From a personal perspective, perhaps, it is the counter-cultural edge of the Pinacotheca exhibition that presents the most significant challenges. The works are open-ended and invite interaction and participation, aiming to create a social space for working.

**Dr Ann Stephen is Senior Curator of the University Art Gallery and Art Collections.**

**The re-creation of the 1969 *Burn Cutforth Ramsden* exhibition will be on display at the University Art Gallery from 3 August to 25 October 2013.**



Above: Josephus van der Gracht,  
*Antarctic landscape, Mawson  
expedition 1912-1913* (1913) oil on  
wood panel, donated by the artist  
in 1913, © The estate of the artist,  
courtesy Mrs Patricia Maddocks RR

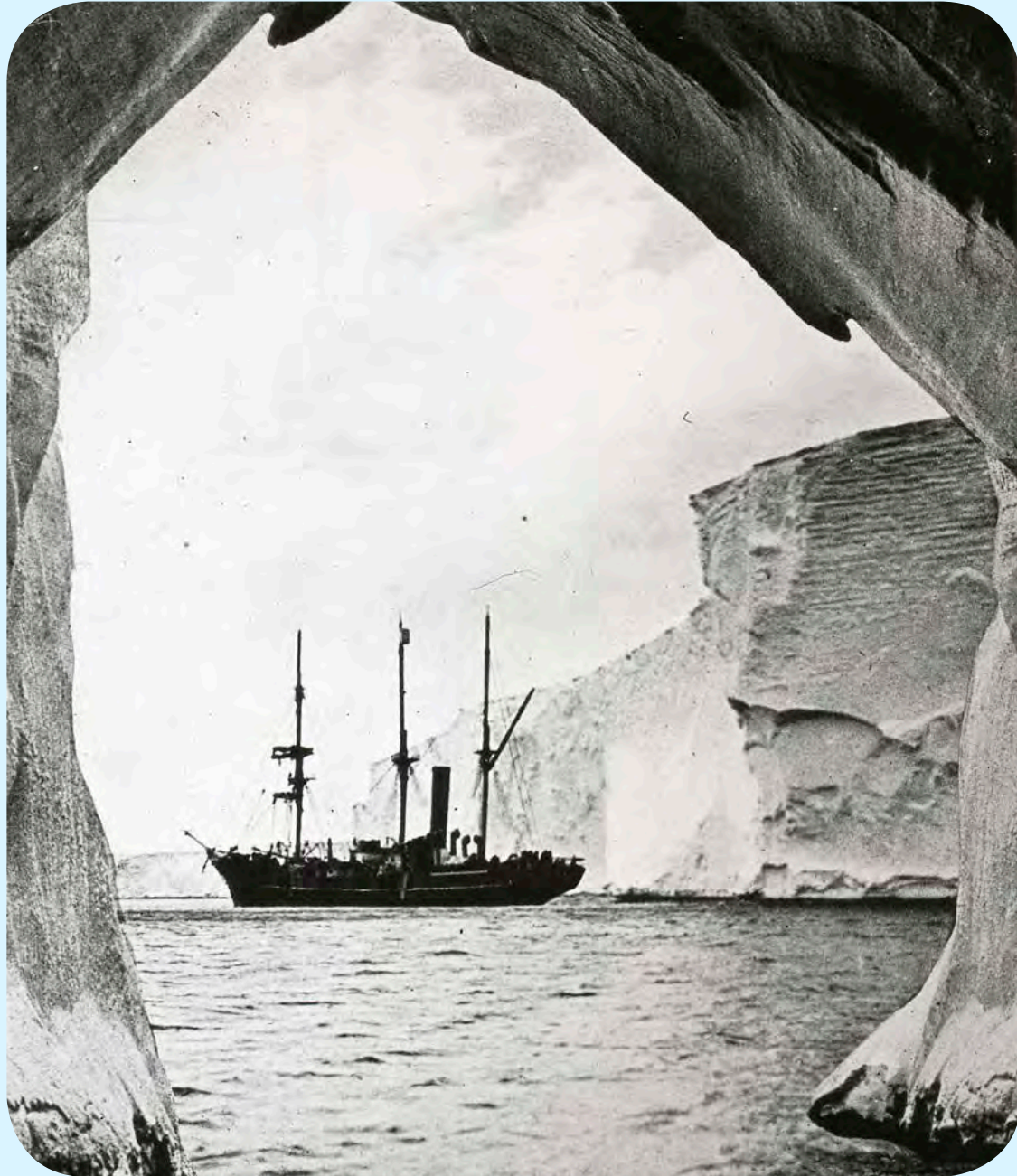
Right: Details before conservation



## ANTARCTICA HOME OF THE BLIZZARD

An oil painting from Douglas Mawson's famous 1911–1914 Australasian Antarctic Expedition (AAE) has been given a new lease of life through a skilful makeover by local conservator David Stein. **Katie Yuill** reports.





Frank Hurley, *A glimpse from within the cavern*, 1911-1914, Geology Lantern Slide Collection, Macleay Museum: HP90.28.2109

The conservation is timely, as 2011–2014 marks the centenary of the Mawson expedition. The work was made possible by a generous donation from Kenneth R Reed, long-term friend and supporter of Sydney University Museums.

The oil painting *Antarctic landscape, Mawson expedition 1912-1913* (1913) was possibly one of the last paintings made during the early 20th century Heroic Age of Antarctic Exploration. It was gifted to the University in June 1913 by the Dutch artist, Josephus van Waterschoot van der Gracht, along with seven works on paper.

The painting was in a bad state before its conservation, with darkening and dulling of the painted surface, and a network of deep cracks – particularly visible in the ice and sky.

Thanks to David Stein, the splendour of the glacier seascape is once again revealed. The conserved work is breathtaking in its clarity of light and delicate lavender blue palette. The icebergs Mawson described as gliding by “like spectres” have been returned to their awe-inspiring brilliance.

Dangerous seas around Adélie Land were common, according to earlier reports by Antarctic explorer Charles Wilkes. However, in this painted rendition, the passage through the Southern Ocean is favoured with beautiful weather. Mawson’s words of 1915 come alive:

*The tranquility of the water heightened the superb effects of this glacial world. Majestic tabular bergs ... honeycombed masses illumined by pale green light within whose fairy labyrinths the water washed and gurgled ... the rare thrill of unreality.*



Photograph taken 16 January 1909. Pictured (from left): Mackay, David, Mawson, South Magnetic Pole area, Geology Department Lantern Slide Collection, Macleay Museum: HP90.28.J96.817

Van der Gracht was born in Amsterdam in 1880 and died in Vancouver in 1959. He was 32 when he joined the expedition ship *Aurora* as Marine Artist. At the time the ship was on route to Commonwealth Bay, Adélie Land to collect Mawson’s party.

As Pamela Bell, the former curator of the collection, commented, it was TW Edgeworth David, Professor of Geology at the University of Sydney who had advised the Dutch artist to join the 1912 expedition, as he doubted the medium of photography as an adequate way to record images in the extreme South Pole conditions.

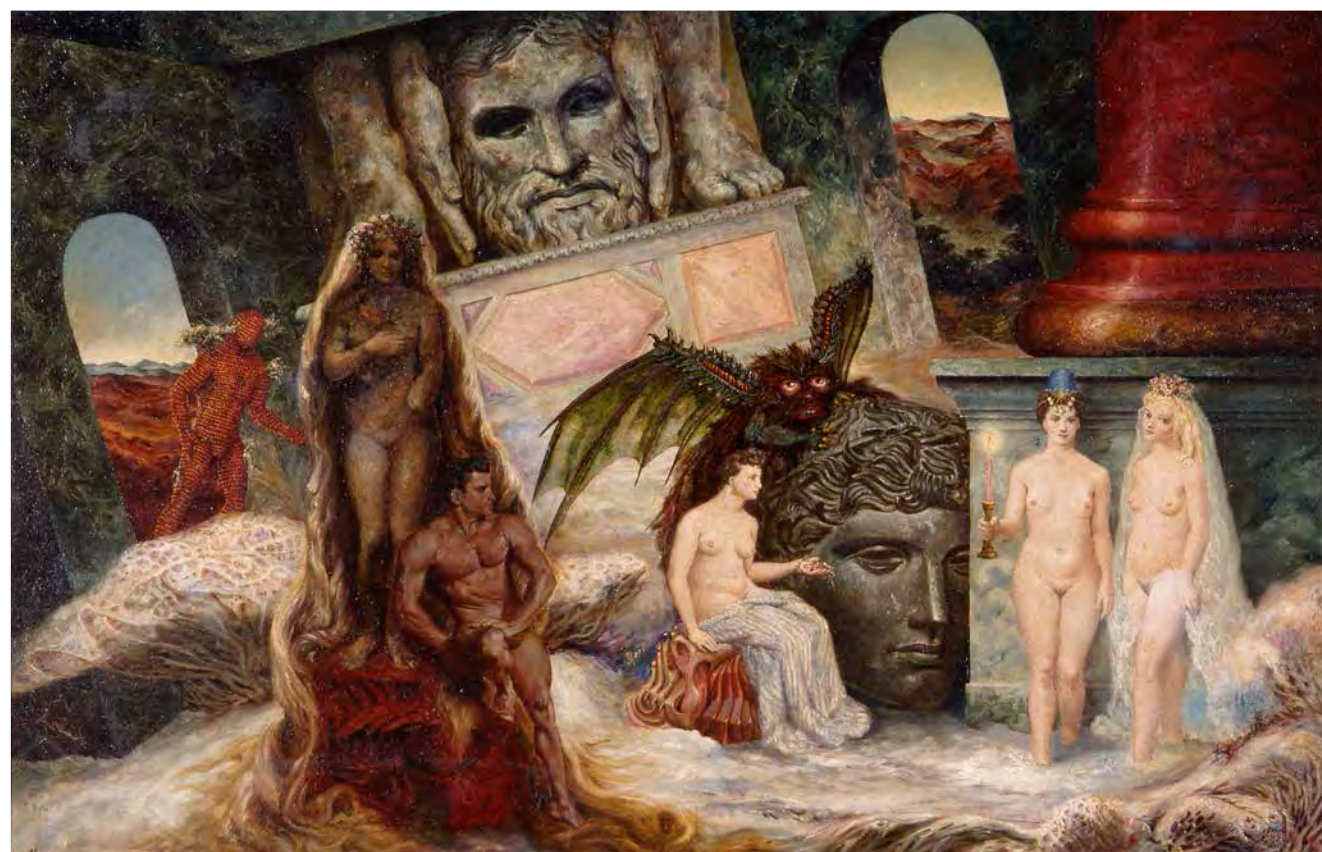
Although camerawork taken by AAE’s Official Photographer Frank Hurley did survive as the expedition’s prime pictorial record, Edgeworth David’s concerns were grounded in his first-hand experience of polar extremes during his own Antarctic explorations. In 1908, he led the first successful

climb of Mount Erebus, accompanied by Douglas Mawson and Dr Alistair Mackay. The three had already been in the Antarctic for several months as part of Ernest Shackleton’s Nimrod Expedition.

Today van der Gracht’s paintings are part of a rich University Antarctic holding, which includes a sledge probably used by Edgeworth David, Mawson and Mackay on their epic 1908–1909 journey to the South Magnetic Pole. Also in the collection are Edgeworth David’s diaries, papers and photographs, and several first edition books including Mawson’s famous 1915 *The Home of the Blizzard*, in which works by van der Gracht are reproduced as colour-plates.

**Katie Yuill is Assistant Curator of the University Art Gallery and University Art Collections**





James Gleeson *The Judgment of Paris* (1950),  
bequest of Alan Richard Renshaw, 1976,  
University Art Collection UA1976.45

## THE SHOCK OF THE ANCIENT

The problem with the ancient world is that sometimes it can be too beautiful, and it is often a cold, intimidating form of beauty. It is also a little too respectable. But as **Dr Alastair Blanshard** explains, a group of Sydney academics hope to change all this.

Calling their project 'Undoing the Ancient', scholars from the Departments of Classics and Ancient History, the Nicholson Museum, History, Italian Studies, and Art History are planning a series of events to remind us that many people saw another side to the ancient world.

The ancient world could be used to be subversive or unsettling. Satirists and comedians loved it. Many people were drawn not just to its clinical precision, but also its messy, trashy, and tragic aspects. Sometimes the ugly can be inspirational. Generously funded by the Faculty of Arts and Social Sciences, the research group hopes to showcase some of these aspects over the next couple of years.

Events kick off on Tuesday 6 August when Sydney Ideas will be hosting a lecture by Professor Chris Celenza, the director of the American Academy at Rome, to celebrate the 500th anniversary of Machiavelli's *The Prince*. One of the aspects of the lecture will be the influence of the bloody brutality of ancient Roman politics in forming Machiavelli's ideas.

Another not-to-be-missed event, being held next year, is a lecture by Professor Maria Wyke from University College London on early silent films depicting the ancient world. Maria has been involved in finding and restoring a number of these films. We will be screening them in the Nicholson Museum to piano accompaniment.

**Dr Alastair Blanshard** is Senior Lecturer, Greek History, at the University of Sydney. See upcoming editions of MUSE for details of other events as they are planned.



Following in the footsteps of Agatha Christie's great amateur detective Miss Marple, **Dr Elizabeth Bollen and Alayne Alvis** have pieced together a 3000-year-old puzzle. The story begins in an Assyrian arsenal filled with the spoils of war, and concludes in the storerooms of the Nicholson Museum.

## THE MYSTERY OF THE NIMRUD IVORY



The Nicholson's holdings include many incomplete artefacts: lacking physical pieces as well as information on their provenance and purpose. One example is the beautiful relief figure carved in ivory pictured on page 15.

It was excavated by the English archaeologist Sir Max Mallowan, at the site of Nimrud in the fertile land of the eastern Tigris. Nimrud, the capital of the Neo Assyrian Empire under Ashurnasirpal II (883-859 BC), was already well known for the magnificent alabaster wall carvings that had been discovered by Sir Austen Henry Layard in the 1840s, and shipped to England for display in the British Museum.

### ENORMOUS UNDERTAKING

In 1957, Mallowan, who had been working at Nimrud since 1949, began work on a structure known as Fort Shalmaneser, the arsenal of Nimrud, which housed "the preparation of the camp (equipment), the mustering of the stallions, chariots, harness, equipment of war and the spoil of the foe of every kind" (as described in an inscription found at Nineveh). In addition, there were residential rooms for the senior official, state apartments for the king, a quarter for the queen's residence and large open parade grounds.

So extensive was the fort that in the first year of its excavation the team swelled from 45 to 205 workmen supervised by 12 staff – a massive project. Excavations continued until 1963.

Included in the team was Mallowan's wife, Agatha Christie.

Christie was not there as a casual observer. She was an integral member of the team – taking photographs and cleaning finds, including the famous Nimrud ivories, thousands of which were found.

In her autobiography she describes her ingenious cleaning methods: "I had my own favourite tools... an orange stick,

possibly a very fine knitting needle... and a jar of cosmetic face cream, which I found more useful than anything else for gently coaxing the dust out of the crevices without harming the friable ivory. In fact there was such a run on my face cream that there was nothing left for my poor old face after a couple of weeks."

Somewhat more sophisticated methods are used by conservators today. Alayne Alvis describes the care she took in examining the Nicholson's ivory carving in preparation for its inclusion in the exhibition *Tombs, Tells and Temples: Excavating the Near East*.

"While not quite CSI, there is a similarity in the care that conservators take to examine the evidence before them to learn as much as possible about an object. Identification of materials, method of fabrication and a careful analysis of the current condition all help to inform the treatment. Old records can be another valuable source of information.

"In this case, little was to be learnt from the conservation records, but on checking the catalogue record in the database, a sister record threw up a tantalising snippet of information about 'two fragments and ... crumbs'.

"These pieces were retrieved from the museum stores, and compared to the figure. The similarity in the material was striking. It only took a moment to line up a large L-shaped fragment alongside the top right-edge and realise that it formed the top right corner of a frame or window. Could the other fragment also belong? Yes! Suddenly the object looked very different. The ivory woman was now tightly framed with what looked like a lotus column above and below her right elbow and perhaps a *uraeus* on her head."

With the missing fragments reattached, the figure can be viewed in a new context. Reconstructed, it depicts a wigged female with strong features and large ears. One hand, clasped

Below: Agatha Christie on site with her shooting stick, Chagar Bazar, Syria 1935-37. © Trustees of the British Museum, AN00037493\_001

Right: Ivory furniture inlay, from Nimrud (Fort Shalmaneser, Room S.W. 7), NM 59.3



Relief of Ashurbanipal showing the king and queen at a ceremonial banquet from Nineveh. © Trustees of the British Museum, AN00032865\_001

to her breast, holds a lotus plant; a second lotus plant is set below her crooked elbow. The lotus was the symbol of lower (northern) Egypt, and invoked the primeval marsh, the source of life.

She wears a short-sleeved coat and on her head are a *uraeus* and a disc crown. The *uraeus* is the upright cobra, while the disc represents the sun – both Egyptian symbols of divinity.

Many of the ivories from Nimrud originally decorated wooden furniture. Wood from chairs, boxes and thrones has long since disintegrated, but evidence for the appearance of decorated furniture can be found in the wall carvings discovered by Layard, including the relief of a king and queen at a ceremonial banquet (see picture, above).

Close up, one can see carved female figures adorning the legs of chairs. These bear a strong resemblance to our ivory, with their faces and upper bodies on show, and a long stem carried in one arm – much like a lotus stalk. The symbolism is

appropriate for royalty and likely suggests divinity. The fierce look of our figure may indicate that she has an apotropaic role – scaring off evil forces.

So, our ivory may well have decorated a throne, perhaps of the king or queen, though more likely the senior official, in whose residence (Room S.E. 10) the ivory was found.

The exhibition *Tombs, Tells and Temples: Excavating the Near East* showcases this and other ivories from Nimrud, alongside objects from the ancient Near East sites of Nineveh, Ur, Jericho, Tell Brak, Tell el-Ajjul, Pella and Harappa.

**Dr Elizabeth Bollen is Assistant Curator at the Nicholson Museum.**

**Alayne Alvis is the conservator for Sydney University Museums.**



# A *SUCCESS* STORY BUILT ON TALL TALES

The remarkable story of how a 19th century 'convict' ship became an infamous tourist attraction will soon be retold at the Macleay Museum. **Rose Cullen** reports.



Above: Cover of *Success* souvenir history booklet 1897

Opposite page: Photograph of the *Success* from the souvenir history booklet

Not many museums can offer visitors a sales pitch like this one: "Casts of the celebrated murderers with their original manacles".

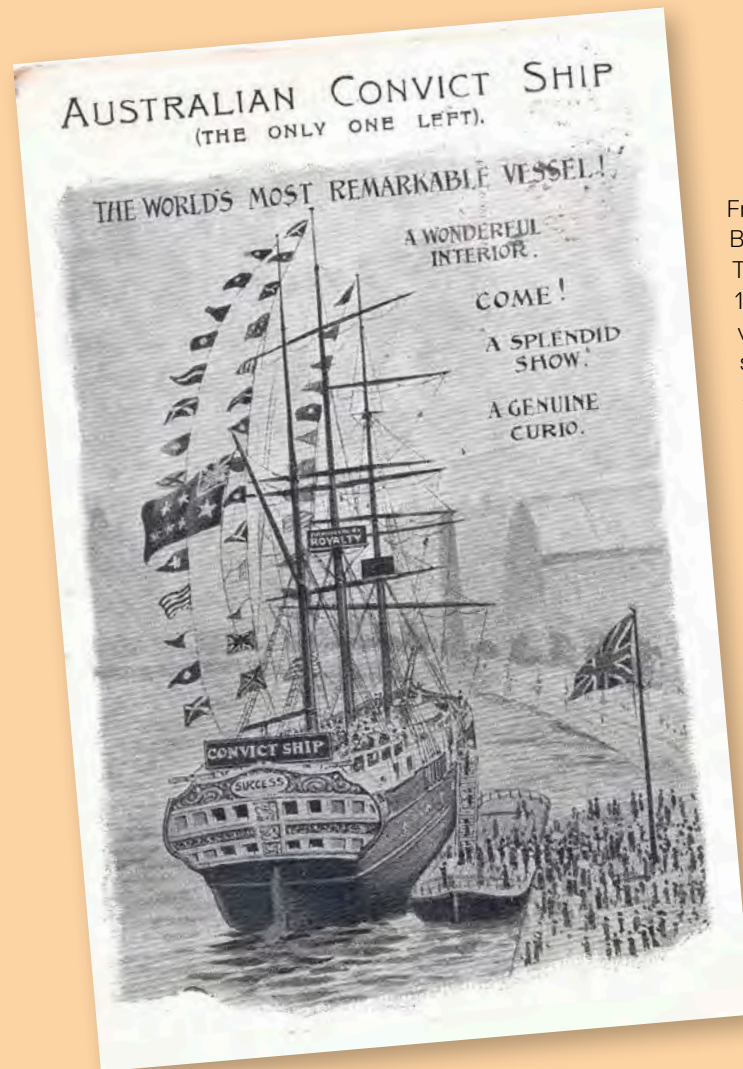
This was the advertising cry in *The Argus* newspaper which beckoned the public to visit one of the most remarkable tourist ventures Australia has seen: an old ex-prison hulk on display at the Melbourne Railway Pier in July 1890. The vessel was the *Success* and, according to *Lloyd's Register of Shipping*, she had been built in 1840 in Burma. Her crew had taken off for the goldfields, or so it is believed, when the *Success* was deserted in Port Phillip in 1852.

Faced with overflowing prisons, the Victorian Government bought the ship and converted her into a prison hulk. For almost a decade, the cells between her decks were home to bushrangers and all manner of villains.

The *Success* was sold in the late 1880s and its vibrant history may have been a selling point. As the 19th century came to a close, the reality of the convict system had been lost and convictism was becoming intriguing. Marcus Clarke's iconic novel *For the term of his natural life* captivated popular imagination and a steady flow of tourists was inspecting the ruins of the penal establishment at Port Arthur. The remnants of colonial crime and punishment had begun to pique significant interest.

The new owners of the *Success* sought to capitalise on this public interest in convictism by fitting out the ship as a prison museum. By mid-1890 waxwork felons occupied the ship's cells, macabre displays of leg-irons and prison-related paraphernalia hung from her beams, a reproduction of Ned Kelly's armour was displayed and banners decorated her hull. Adults were admitted for one shilling, children for six pence, and a history of the ship was published for visitors to buy as a souvenir.





Top: Postcard of the *Success* when she was in Britain c1895-1912

Bottom: *Success* souvenir c1912-1930s, example of a souvenir reportedly made from copper from the ship's hull

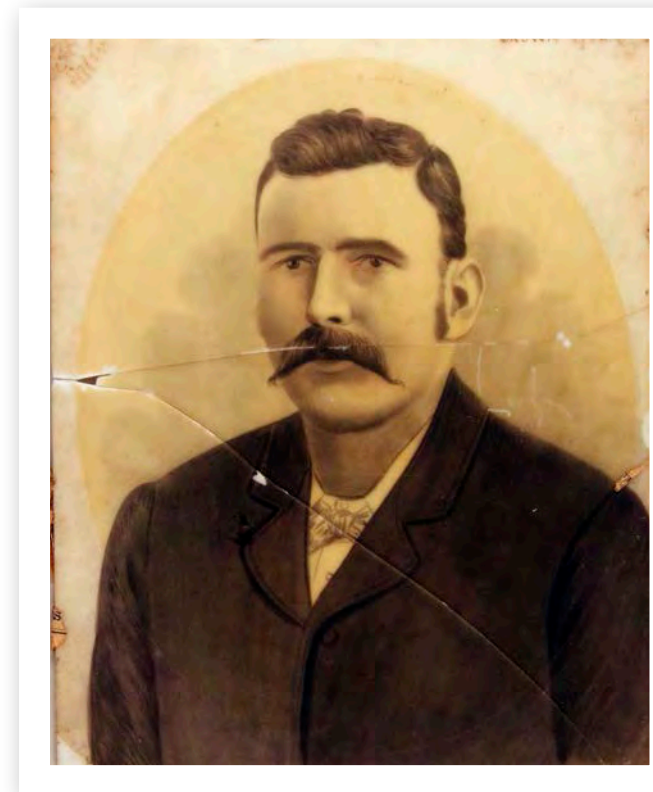
From Melbourne, the *Success* visited Sydney, Newcastle, Brisbane, Hobart and Adelaide, drawing large crowds. The exhibition was promoted as a true object lesson in 19th century progress. However, historical accuracy fell victim to showmanship. Visitors were sold an increasingly sensational history of the ship and the brutality of "old Anglo-Saxon authority". When the *Success* was in Sydney in 1891, the owners began to claim she was 100 years old.

The *Success* toured Australian ports until 1895, before sailing to Britain where she was exhibited in a string of ports to, it was claimed, more than a million visitors. They were led to believe the *Success* had transported convicts to Australia. In 1912 she was again sold and was taken across the Atlantic. Her new owner, an American man who wore a British naval costume and called himself Captain Smith, took the ship around North America, regaling visitors with thrilling, but increasingly lurid and inaccurate, stories about convict Australia.

Houdini made a celebrated escape from one of her cells and a new line of souvenir trinkets was produced, it was said, from the copper hull when it was replaced. Patriotic Australians were incensed by such publicity and the government, sensitive about Australia's convict heritage, sought to correct the more outlandish claims. Interest waned in the 1930s and in 1946 the *Success* caught fire and sank in Lake Erie, Ohio.

The story of the *Success* features in the Macleay Museum's forthcoming exhibition *Touring the Past*, which opens on 24 August. A timber model of the ship, made in 1969 by Herbert Croker, is coming to Sydney from the South Australian Maritime Museum to be displayed in the exhibition, along with souvenirs and other relics from this early but remarkably successful tourism venture. Once again the story of the *Success* will be on show for curious visitors!

**Rose Cullen is a PhD student in History, currently assisting Richard White in curating the *Touring the Past* exhibition.**



Untitled opalotypes, Macleay Museum, HP88.7.1-2

## RE-IMAGINING THE LOOKING GLASS

These stunning portraits are examples of opalotype photography, also known as milk glass positive photography. **Rob Blackburn** takes a closer look at the technology and the history behind these pictures.

The opalotype process was patented by Glover and Bold of Liverpool in 1857. Despite being a very attractive art form, it never gained the popularity of other photographic techniques. However, examples of opalotype photography are highly prized by collectors.

Opalotype images were made in two ways – indirectly using a carbon transfer from a previous photograph; or directly onto the milk glass plate as a 'positive'.

To produce a 'positive' opalotype, an opaque translucent glass known as milk (or opal) glass was machined and polished smooth to accept the collodion. This was exposed by the photographer to the subject, and finished using a variety of chemicals. The photograph was then hand-coloured and detailed by hand, to perfect the image. The opalotype was then ready, stable and large enough to be framed and displayed.

The two portraits shown here are of Luke Smith and Rose Thurloway. It is likely that these images were displayed in their family home, as light damage on the plates show they have been previously framed.

Recently, a family historian and relation of Luke and Rose supplied the Macleay Museum with further information about the couple. Luke was a butcher in Emmaville, NSW, and Rose was living in Sydney. They were married in Bethel House, Sydney, on 22 January 1890. It's likely these portraits were taken to commemorate that occasion.

**Do you know more about Rose or Luke? We are always interested in enriching the information on our collections. Please email [macleay.museum@sydney.edu.au](mailto:macleay.museum@sydney.edu.au)**

**Rob Blackburn is a Curatorial Assistant at the Macleay Museum.**



# GRAZING THE COURTYARD ART ON CAMPUS

John Saxby draws our attention to a shy treasure concealed behind the Quadrangle, a glimpse of a sculptor's early career, three hands high.

The figure, glossy from recent rain, stands beside a worn stone path in a secret garden. Its silhouette appears canine at first. Waking. Rising. Under-fed.

Closer inspection of *Horse*, 1989, a bronze sculpture that sits in the Vice-Chancellor's courtyard, reveals the head and neck to be unmistakably equine, extending from an elongated barrel, hindquarters and bobbed tail.

Unsurprisingly, the slender animal, little more than half a metre in length, comes from what Italy-based Australian artist Shona Nunan calls her "elongation period".

Its long, foal-like legs are set apart but steady, the stance perhaps echoing the creative progress of an early-career artist finding her feet.

Nunan, then a recent sculpture graduate from RMIT, was influenced by Modigliani, Giacometti, Marino Marini, the Etruscans and African art, she says.

The horse remains a recurring theme in her work, featuring in the collections of the University of Wollongong and regional galleries in her home state of Victoria. Our own bronze *Horse* was donated to the University by the artist in 1992, and was installed in the Vice-Chancellor's Courtyard, a leafy oasis just beyond the northwest archway of the Quadrangle.

The sculpture is a welcome addition to a campus with relatively little public art. Dr Ann Stephen, Senior Curator of the University Art Gallery and Art Collection, describes the campus as "unadorned", adding "the grounds are a blank canvas".

However, within the inner sanctum the astute observer can discover busts of eminent people and classical figures, such as the Roman gods Mercury and Fortuna, with whom Nunan's sculpture shares its secluded garden.

One suspects that *Horse* wins the affections of onlookers more easily than its fellows. For a brief period in 2010 it even became a target of the guerrilla knitting movement, acquiring a hand-knitted green woollen jumper and a red flower behind the ear (see picture above right).

John Saxby is a Master of Art Curatorship student at the University of Sydney.



Above: The knitted garment and flower were carefully removed from the sculpture by Collections Officer Virginia Ho, who was on duty that day

Opposite page: *Horse*, a sculpture by Australian artist Shona Nunan





# EAR ZHUSHING

## MORE TAXIDERM CONSERVATION

Done well, taxidermy can last well over a hundred years, but regular maintenance is essential. **Sasha Stollman** explains why specimens need a periodic ‘zhush’ to preserve them for future generations.

As part of the Macleay Museum’s *Preservation of Victorian Taxidermy Project*, conservation treatment was provided for several examples of taxidermy mammals, fish and birds. Selection was based on curatorial significance and a condition survey to identify specimens requiring stabilisation.

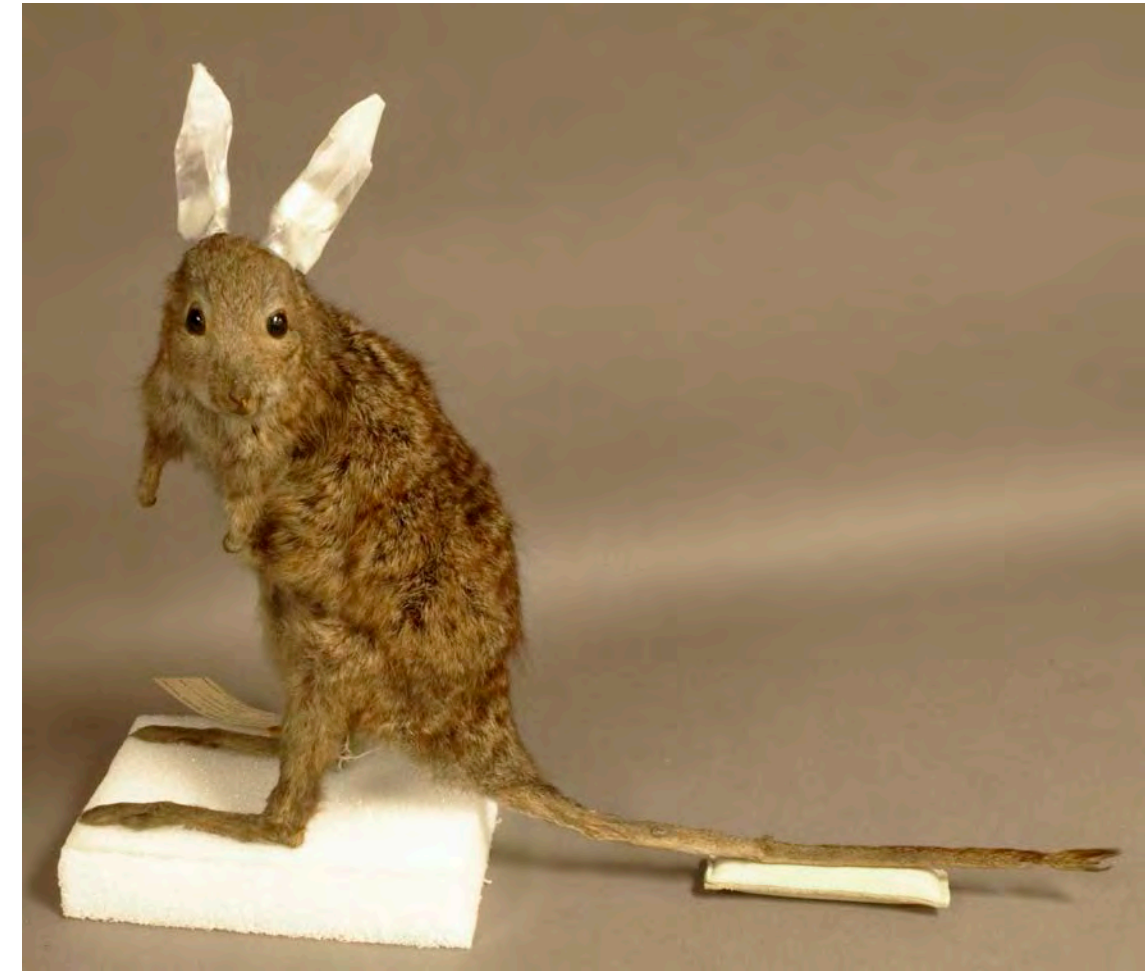
While some specimens have become fragile and needy over time, the majority have survived impressively well, considering they were prepared and collected more than a century ago, and displayed or stored without the benefit of current preservation techniques.

But even with our current knowledge, all items need periodic ‘zhushing’ for both aesthetic and preservation purposes. (‘Zhush’ is a colloquialism meaning to make something more attractive, akin to ‘jazzing’ it up!)

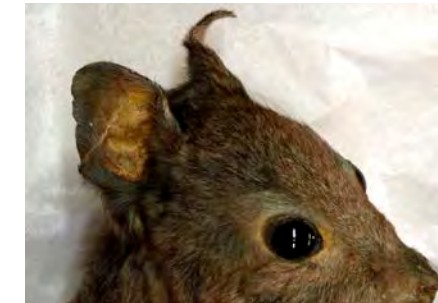
The first step is to perform a basic cleaning of ‘museum dust’ – mainly composed of human skin cells! Softly-softly is the key, using a gentle touch with a clean, dry brush and a vacuum held at a distance to remove dust and other debris from the specimen and from the immediate environment. The mouth of the vacuum is covered with netting to retain any fragments that come loose during the process.

Some specimens have become misshapen, due to poor handling and previous overcrowding in storage. The *Lagostrophus fasciatus* (Péron & Lesueur, 1807) or Banded hare-wallaby is a good example. When last removed from storage, it was discovered to have rumpled, torn ears.

Following its cleaning, the ears were locally humidified by wrapping them in acid-free blotter soaked in reverse osmosis water (a process used to remove salts and other impurities), and covered with Parafilm (a plastic paraffin film) until the skin softened. The ears were then unwrapped, gently reshaped around a form replicating their original position, and allowed to dry.



*Aepyprymnus rufescens* or Rufous bettong, NHM.457, New South Wales



In this instance, the ears had enough remaining collagen (naturally occurring proteins in animals; the reason animal and fish glues are sticky) that the previous tears re-formed and stayed in place without additional adhesive.

Even well-prepared taxidermy specimens often have dry, brittle skin, which can cause their extremities to partially or completely detach. This unfortunate *Aepyprymnus rufescens* (Grey, 1837) or Rufous bettong is a good example with its detached arm and leg, torn tail, and misshapen skin.

Zhushing this small marsupial required a more extensive treatment. First it was cleaned and reshaped as above. Torn and detached portions of skin were

then backed with Japanese tissue (a thin, strong paper made of vegetable fibres) leaving ‘Band-aid’ style tabs extended. The tissue was coated with a stable, reversible, organic solvent-based adhesive. The detached extremities were then puzzled back together, tucking the Japanese tissue tabs under the skin on the other side.

All conservation treatment is well documented – before, during and after – with photographs and written reports added to the collection database. This ensures future researchers can differentiate between the original materials and those added for stabilisation during the conservation treatment.

**Sasha Stollman is a specialist conservator on contract at the Macleay Museum.**





Wall painting of the baker Terentius Neo and his wife. From the House of Terentius Neo, Pompeii. AD 50–79. © Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei.



Below left: Mosaic of a guard dog. From the House of Orpheus, Pompeii, 1st century AD. © Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei.

Below right: Gold bracelet in the form of a coiled snake, 1st Century AD, Roman, Pompeii © The Trustees of the British Museum.



# LIFE AND DEATH IN POMPEII

**Bill Blake**, long-time friend of the Nicholson Museum and regular MUSE contributor, has been busy exploring another (somewhat bigger) museum which shares his passion for Roman history: the British Museum in London.

I think the British Museum's *Pompeii* exhibition is very good and educational, but sad too. Because it isn't too big, you can get around it really easily and remember what you see.

Moving through the exhibition is like exploring a Roman person's house. You can walk into rooms and see furniture, pots and bottles, paintings and statues, even a Roman toilet!

There were five things I particularly liked:

1. A mosaic of a dog (pictured above left). This was one of the sad things, because the house the mosaic came from was also where archaeologists found a dead dog. Was it the same one as in the mosaic? Was it the same dog as the statue in the garden? I think these people really loved their pet.
2. A bracelet in the shape of a coiling snake (pictured above right). I liked this because of the detail and the fact it's made of solid gold. Who did it belong to? It was found with one of the bodies in Pompeii.

3. A set of silver drinking cups, decorated with beautiful patterns of leaves and grapes, and the story of Pandora's box. I expect people would have drunk wine from them (Romans really did like showing off to their friends).

4. A mosaic of a skeleton holding two wine jugs. Was he a barman?

5. The casts of a family who died during the eruption of Vesuvius. This is the saddest thing of all. They're all huddled together in exactly the position they were in when the ash cloud hit them.

I was very excited by the exhibition. Many of the objects looked like they were new. It all makes life in Pompeii look pretty good (apart from the toilets). No wonder they didn't want to leave until the last minute – but then it was too late.

**Eight-year-old Bill Blake writes children's theatre reviews for *Time Out Sydney* online. He lives in Glebe and visits the Nicholson Museum as often as he can.**





## INSPIRING FUTURE GENERATIONS

Late last year the Macleay Museum received a visit from students and teachers of Bass Hill High School, a 630-student coeducational school based in southwest Sydney. The visit was organised by The University of Sydney's *Compass* – *your way to higher education* program, which encourages primary and secondary school students to participate in higher education.

Since the launch in 2009 *Compass* has engaged more than 30,000 students, teachers and parents both in their schools, communities and here on campus. The *Compass* program also collaborates closely with all faculties and businesses across the University. Sydney University Museums have worked closely with *Compass* on numerous programs including Year 3 students enjoying the wonders of the *Wrapping Mummies* workshop as a part of a recent event held at the University (pictured above).

### A TEACHER'S PERSPECTIVE

During our visit to the University of Sydney, we had the opportunity to visit the historic Macleay Museum. Renowned for having the oldest national history collection in Australia, the museum offered us the opportunity to view a range of historical instruments and artefacts, including a rich collection of Aboriginal, Torres Strait and Pacific Islanders' cultural material. The extensive collection was well received and provided a highly valuable and insightful view into generations of the past.

**Ross Montague**

Year Advisor, Bass Hill High School

### A STUDENT'S PERSPECTIVE

In the year of 2012, an assembly of students entered the premises of the one and only Macleay Museum. Entitled by the Macleay family – extravagant 17th to 19th century collectors of natural history from around Australia and the Pacific – the museum now houses an abundance of fauna, culturally significant objects, scientific instruments, and many other prized possessions. Although much of the material originates from the personal collections of Alexander, William John, William Sharp and other Macleays, the museum has grown to become home to a wide range of significant and historically important items. We hope you will enjoy it as much as we did, and still do ...

**Jaiden Miller**

Year 8 student, Bass Hill High School

## FATE OF MARBLE 'MONSTERS' A GREEK TRAGEDY

**Michael Turner** charts the unfortunate adventures of some mysterious marble figurines, from being hated to highly prized and plundered.

In the early 19th century, small marble figurines began to appear on the Cycladic Islands of the Aegean, only to be dismissed as "small monsters made of bits of marble". They were "rude", "grotesque", "barbaric", even "repulsively ugly".

By the early 20th century however, opinions had changed and the figurines were now examples of "primitive art". Indeed they were a source of inspiration for a generation of sculptors – Epstein, Brancusi, Giacometti, Henry Moore, and Picasso. Picasso described them as "better than Brancusi. Nobody has ever made an object stripped that bare".

What was once grotesque and barbaric had become strikingly modern.

With such artistic recognition came an explosion in demand for the figurines on the art market. Every museum and private collector had to have at least one (as did the Nicholson Museum) and prices went through the roof. The valuable archaeological information lost as a result of subsequent illegal excavations in the Cyclades finds a parallel possibly only in the destruction of Etruscan sites in the 19th century.

Archaeologist Christos Doumos (in)famously described what it was like at the time: "On moonlit nights looters were digging everywhere and so I was running behind to rescue what I could. There must be hundreds of cemeteries [dug up in] the late 1950s and early 1960s onwards and, some of them, they have been totally ruined. We don't know any existing cemetery that has not been touched."

Dating to the 3rd millennium BC, we can only guess at the purpose of the figurines and who they represent. As those with a context have overwhelmingly survived from graves, it is tempting to see them as fertility goddesses representing death and rebirth.

But, unfortunately, we shall never know.



Cycladic figurine, Greece,  
2500-2200 BC,  
Nicholson Museum NM 65.64



# OUT AND ABOUT



## PLEASE HELP US TO CONSERVE AND GROW



Name: .....

Address: .....

### PLEASE ACCEPT MY GIFT OF:

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

### I WOULD LIKE TO ALLOCATE MY DONATION TO:

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

### PLEASE ACCEPT MY:

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

### CREDIT CARD DETAILS

☐ Visa ☐ MasterCard

Card No: ..... (-----)

Cardholder's name: .....

Expiry: \_\_\_\_ / \_\_\_\_ Signature: .....

Phone: .....

Email: .....

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

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

1. Joel Bartsch, President of the Houston Museum of Natural Sciences and David Ellis, Director, Sydney University Museums with the Nicholson Museum's statue head of Ramesses II in its new temporary home in Houston.
2. Michael Turner and Simon Wyatt-Spratt at the Donors Evening at the Nicholson Museum in May.
3. Sydney University Museums Assistant Collections Manager Chris Jones with Collections Manager Maree Clutterbuck at a Donors Evening in the Nicholson Museum.

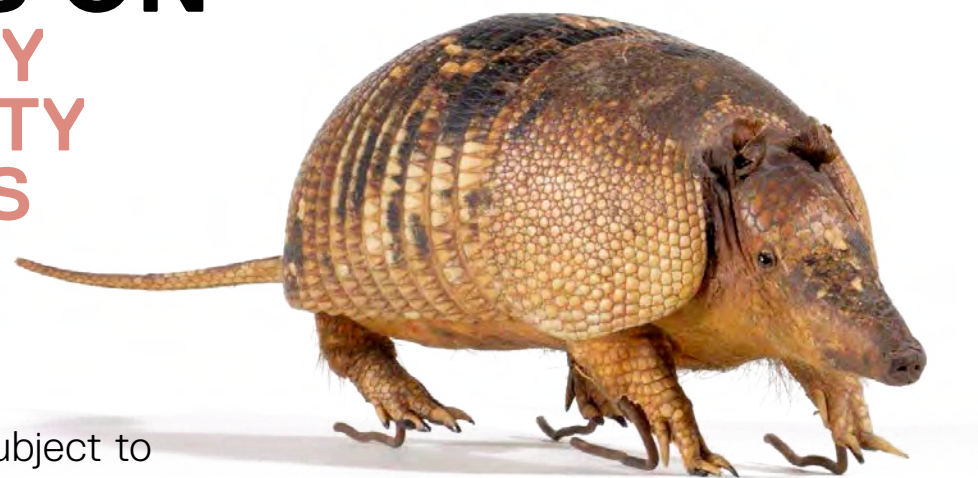
4. Matthys Gerber opening the exhibition *Test Pattern* at the University Art Gallery, 4 May 2013.
5. Manager of Education and Public Programs, Dr Craig Barker teaching (and, as always, enthusing) school children.

6. Visitors to the Macleay Museum attending a Sydney-based program on sustainable practice in the Pacific. (left to right) June Hosking, Christina Filmed, Andrew Hosking, Alissa Takesy, Tita Kara.
7. Volunteer, Jane McMahon, part of the team working on the Nicholson Museum stock take, measuring a fragment from an Egyptian wooden coffin.



# WHAT'S ON AT SYDNEY UNIVERSITY MUSEUMS

Public events are subject to change. For further information and to view the latest timetable, visit [sydney.edu.au/museums](http://sydney.edu.au/museums) and click on 'What's on'.



Above: *Dasypus novemcinctus* or Nine-banded armadillo, NHM.1468. Photograph © Michael Myers

Below: Triton on an Attic amphora c 525 BC. Nicholson Museum NM 98.20



## JULY 2013

**Saturday 6 July, 2pm**

**Italy: Travels through Art, History and Culture lecture series**

**VENICE AND THE SEA**

Robert Veel (Academy Travel)

Cost: free

Venue: Nicholson Museum

**Friday 26 July, 6pm**

**Annual Being Collected Lecture**

**ABORIGINAL ART IN AN INTERNATIONAL CONTEXT**

Gurindji artist Brenda Croft discusses her work as artist and curator creating Aboriginal art exhibitions for international audiences.

Cost: free

Venue: Macleay Museum

## AUGUST 2013

**Saturday 3 August, 2pm**

**Italy: Travels through Art, History and Culture lecture series**

**PHILANTHROPY, PERFORMANCE, PAWNBROKING AND PICTURES: ACTING ON FAITH IN RENAISSANCE ROME**

Professor Nerida Newbigin (University of Sydney)

Cost: free

Venue: Nicholson Museum

**Saturday 3 August, 2pm**

**Curator talk**

**1969: THE BLACK BOX OF CONCEPTUAL ART**

Cost: free

Venue: University Art Gallery

**Thursday 15 August, 6pm**

**The Glory of Greece lecture series**

**BEAUTY AND THE GREEK**

Dr Alastair Blanchard (University of Sydney)

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

Venue: Nicholson Museum

**Thursday 15 August, 6.30pm**

**Exhibition opening**

**1969: THE BLACK BOX OF CONCEPTUAL ART**

Alex Alberro launches the art gallery's new exhibition

Cost: free

Venue: University Art Gallery

**Tuesday 20 August, 6pm**

**WANTOK:150**

In the late 19th century labourers were transported from the Pacific islands to work on Queensland plantations, in a practice described as 'blackbirding' and slavery. This panel discussion looks at finally granting formal recognition to Australian descendants of the South Sea Island indentured labour trade.

This event is held in conjunction with Sydney Ideas, the Macleay Museum and the Australian South Sea Islander corporation.

Cost: free

Venue: Macleay Museum

**Saturday 31 August, 9am-4pm**

**UNIVERSITY OPEN DAY**

The Nicholson Museum, Macleay Museum and University Art Gallery will be opened to the public for the University of Sydney's Open Day.

More information: [sydney.edu.au/open\\_day](http://sydney.edu.au/open_day)

## SEPTEMBER 2013

**Thursday 5 September, 6pm**

**The Glory of Greece lecture series**

**CHILDHOOD IN ANCIENT ATHENS**

Dr Lesley Beaumont (University of Sydney)

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

Venue: Nicholson Museum

**Saturday 7 September, 2pm**

**Italy: Travels through Art, History and Culture lecture series**

**THE BONES OF POMPEII**

Dr Estelle Lazer (University of Sydney)

Cost: free

Venue: Nicholson Museum

**Saturday 7 September, 2pm**

**Artist floor talk**

**1969: THE BLACK BOX OF CONCEPTUAL ART**

Artist Shane Haseman talks on Conceptual art

Cost: free

Venue: University Art Gallery

**Tuesday 10 September, 6pm**

**Macleay Museum lecture in conjunction with Sydney Ideas**

**TOURISM PICTURES THE PAST**

Associate Professor Richard White (University of Sydney)

How did tourists come to visualise Australia's past as a destination worth visiting? In this illustrated talk Richard White explores popular tourist sites, from convict sites to stately homes, and how tourists put themselves in the picture through their own snapshots. This event is part of NSW History Week.

Cost: free

Venue: University of Sydney Law School

**Wednesday 11 September, 12-1pm**

**Macleay Museum Curator's Talk**

**TOURING THE PAST**

In this free floor talk Richard White will take you on a fascinating journey, from convict ruins to commemorative jugs, and highlight objects that represent the development of a sense of Australian history that could be visited.

Cost: free

Venue: Macleay Museum

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

## OCTOBER 2013

**Saturday 5 October, 2pm**

**Italy: Travels through Art, History and Culture lecture series**

**'MY LONG, SOLITARY JOURNEY TO THE HUB OF THE WORLD': GOETHE'S TRAVELS IN ITALY**

Michael Turner (Nicholson Museum)

Cost: free

Venue: Nicholson Museum

**Saturday 5 October, 2-4pm Symposium**

**1969: THE BLACK BOX OF CONCEPTUAL ART**

Conceptual art and the matter of painting. Featuring speakers including Keith Broadfoot and Ann Stephen.

Cost: free

Venue: University Art Gallery

## ACTIVITIES FOR CHILDREN

**Saturday 6 July and Sunday 7 July, 10am-4pm**

**LEGO ACROPOLIS OFFICIAL OPENING WEEKEND**

Come and see the world's largest Lego Acropolis

Cost: free

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](mailto:museums.education@sydney.edu.au)

## SCHOOL HOLIDAY ACTIVITIES

All school holiday activities are for children aged five to 12, with arts and craft activities running throughout each day. Entry is by gold coin donation.

**JULY SCHOOL HOLIDAYS**

**Tuesday 2 July, 10am-4pm**

True to Form – make a model fit for scientific examination at the Macleay Museum

**Friday 5 July, 10am-4pm**

Test Pattern in the Art Gallery

**Saturday, Sunday 6-7 July, 10am-4pm**

Lego Acropolis opening

**Wednesday 10 July, 10am-4pm**

Ancient Egypt in the Nicholson Museum

**SEPTEMBER/OCTOBER SCHOOL HOLIDAYS**

**Thursday 26 September, 10am-4pm**

Ancient Greece in the Nicholson

**Tuesday 1 October, 10am-4pm**

All Aboard! Take a journey into the past with the Macleay Museum.

**Thursday 3 October, 10am-4pm**

Conceptual art in the Art Gallery

All details are correct at the time of going to press but events may change due to circumstances beyond our control. Check the online calendar on our website ([sydney.edu.au/museums](http://sydney.edu.au/museums)) close to the event for up-to-date information at and follow the link marked 'University calendar'.

Alternatively follow us on Twitter at [twitter.com/sydneyunimuseum](https://twitter.com/sydneyunimuseum)

Of find us on Facebook by searching for Sydney University Museums.

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





## MACLEAY MUSEUM

MACLEAY BUILDING,  
GOSPER LANE  
THE QUADRANGLE  
THE UNIVERSITY OF SYDNEY

**OPEN TO THE PUBLIC**  
MONDAY TO FRIDAY 10AM – 4.30PM  
SUNDAY 12 NOON – 4PM  
CLOSED ON PUBLIC HOLIDAYS

## TRUE TO FORM MODELS MADE FOR SCIENCE

25 MARCH – 9 AUGUST 2013

This exhibition draws on the outstanding 19th century models acquired for teaching in the new faculties of science and medicine established at the University of Sydney in the early 1880s.



THE UNIVERSITY OF  
**SYDNEY**

Image © Tim Harland: Model of an amphibian heart