

MUSE

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CELEBRATING 10 YEARS OF OUR MAGAZINE A WORD FROM THE DIRECTOR

It is hard to believe a decade has passed since the first issue of a joint newsletter unifying collections and programs of the University's Macleay Museum, Nicholson Museum and University Art Gallery.

Since 2007, Michael Turner, senior curator of the Nicholson Museum has been editor, first of the smaller *Sydney University Museums News* and, from March 2012, *MUSE*.

I would like to extend my appreciation to Michael for taking on this role and performing it with flair and passion. My thanks also to the University's Marketing and Communications team who make every issue shine, and to our numerous contributors who continue to surprise us with fascinating stories on our collections and programs.

In November, the University Art Gallery will host a special exhibition on the work of Jeffrey Smart, who passed away earlier this year. Guest curator and distinguished author David Malouf presents a personal view of Smart's work, titled *Jeffrey Smart 1921-2013: Recondita Armonia – Strange Harmonies of Contrast*. Drawing from our collection and rarely-seen works from private holdings, the exhibition will explore how Smart transformed objects from urban landscapes into visual poetry.



A new exhibition at the Macleay Museum features a selection of items not normally associated with museum collections: souvenirs. Curated by Associate Professor Richard White, *Touring the Past: tourism and history in Australia* poses the question 'How did the Australian past become an object of the tourist gaze?'

One souvenir in particular caught my eye; a small jug (see page 30), on loan from a private collection, and made in 1925 by Tasmanian potter Violet Mace. It's not the jug itself that is intriguing; rather its decorations. Mace chose to use the imagery from Governor Arthur's proclamation boards produced around 1830 and posted on trees to convince Tasmanian Aboriginal people that they and Europeans were equal before British law. A curious memento indeed.

DAVID ELLIS
DIRECTOR, MUSEUMS AND CULTURAL
ENGAGEMENT

SYDNEY UNIVERSITY MUSEUMS

Comprising the Macleay Museum, Nicholson Museum and University Art Gallery

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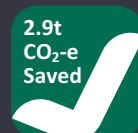
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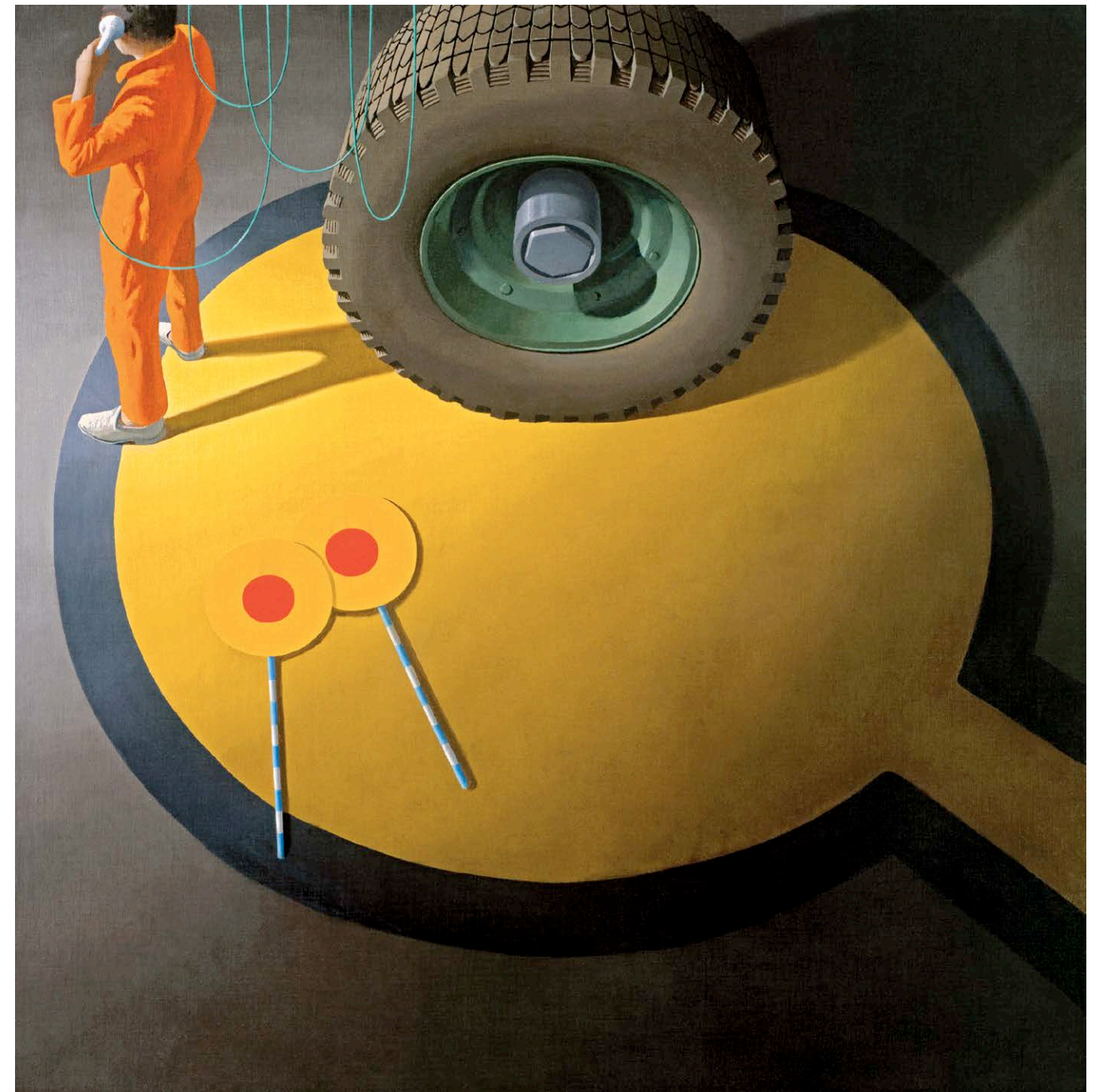
Cover image: Jeffrey Smart, *The Plastic Tube* 1980, detail, private collection, courtesy Sally Dan-Cuthbert Art Consultant, © Estate of Dr Jeffrey Smart AO

David Ellis photograph: Martin Ho



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OUR SECOND NATURE

In an unfamiliar role as guest curator, the eminent writer **David Malouf** reveals an intimate knowledge of Jeffrey Smart's oeuvre. His exhibition of rarely-seen works will open at the University Art Gallery in November 2013 and run to 7 March 2014.

Image (above): Jeffrey Smart: *Night Stop, Bombay* 1981, private collection Sydney, courtesy Philip Bacon Galleries

Right: Jeffrey Smart, *The Plastic Tube* 1980, private collection, courtesy Sally Dan-Cuthbert Art Consultant

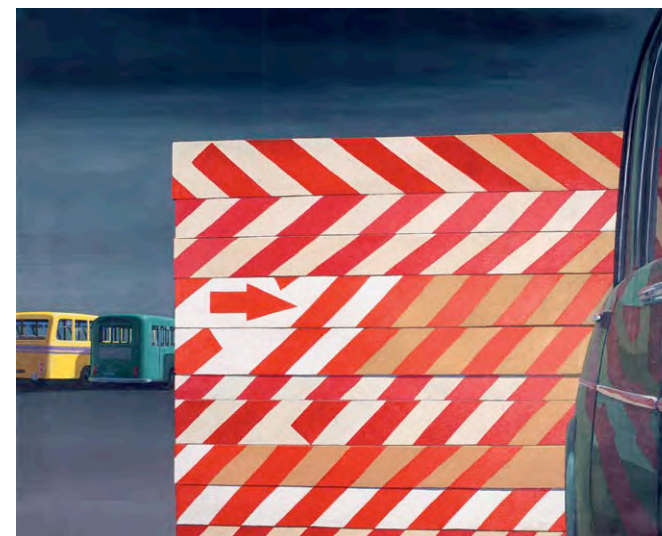
Below left: Jeffrey Smart, *Cape Dombey* 1947, donated through the Alan Richard Renshaw bequest 1976, University Art Collection

Below right: Jeffrey Smart, *Vacant Allotment, Woolloomooloo* 1947, gift of Chandler Coventry 1979, New England Regional Art Museum



Jeffrey Smart is a supremely self-conscious artist. His output is by comparison small – he regularly destroyed paintings he felt were not up to the mark; as late as 1996 he speaks of himself as “a painter who feels the constraints caused by lack of ability”. None of this is unusual. Like most artists he makes choices that take account, in a clear-headed self-critical way, of his strengths, which are also of course his weaknesses. This exhibition, within its modest limits, attempts to track those choices. Centering on what seems to me to be Smart’s richest and most inventive period, 1967–87, the exhibition is book-ended with two paintings from 1947 when he was in his mid-20s, and *Labyrinth* (2011), his last painting, which he embarked upon at age 90, in full knowledge that it was to be his last.

Cape Dombey and *Vacant Allotment, Woolloomooloo* (both 1947) already present us with elements of the visual language that would occupy him over the whole of his painting life. The obelisk in the first reappears 20 years later, as we see here, in *The Steps* (1968/69) and in many other pictures. The windowless square tower of *Vacant Allotment* and its glowing rectangular fences form part of Smart’s repertoire of geometrical forms – cubes, squares, rectangles, circles and part-circles, curves, quadrants and ellipses – for the next six decades.

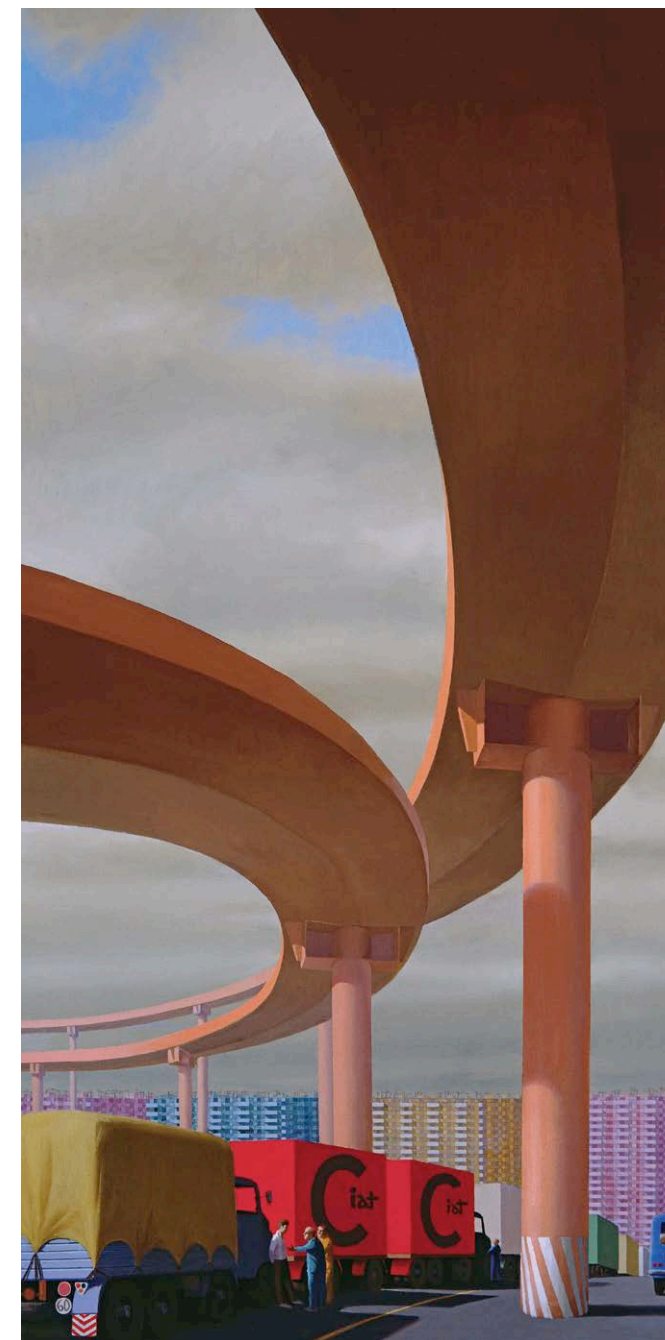


Vacant Allotment stands out as an early masterpiece, but of a ‘painterly’ career that Smart chose not to pursue. When he moved to Sydney in 1952, after two years overseas in which he studied briefly in Paris and made his first overwhelming discovery of Italy, he gave up painting for a time while he reassessed what sort of painter he might be. When he came back to it in the middle 1950s, he abandoned the palette knife and what he calls rather dismissively “the swirling, loaded brush”, for something cooler and more detached.

As early as *Cahill Expressway* (1962, collection National Gallery of Victoria), Smart discovered the poetry of highways, perhaps from what he had seen the beginnings of in Italy in the early ’50s. But it was when he settled in Italy in the following year that the landscape of passage and destination emerged as a preoccupation that would make the world Smart worked in uniquely his own.

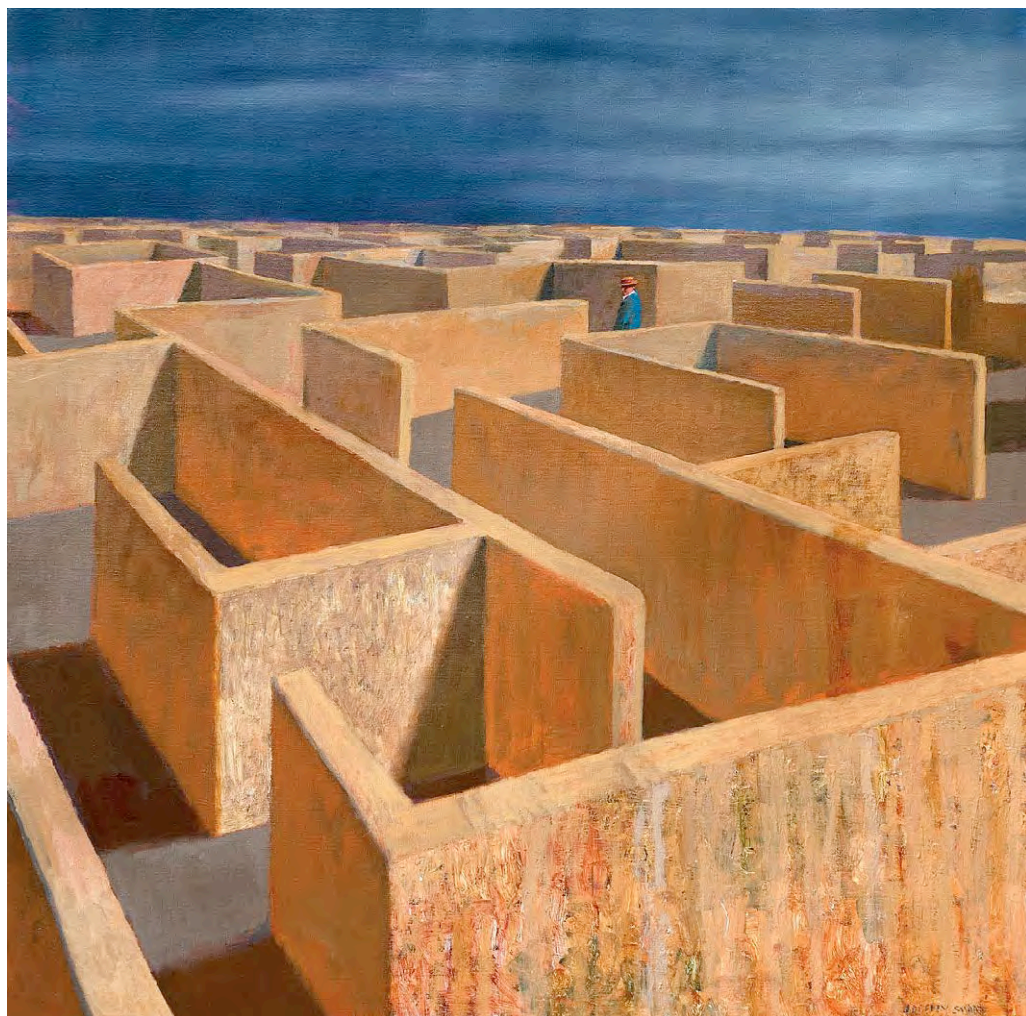
The Italian *autostrada* system constitutes an enclosed, nationwide phenomenon from which Italians, with their flair for visual drama and their highly developed social sense, have created a complete world, with its own culture of monumental forms and its own coherent mythology and language: so much part of the contemporary Italian scene that they simply take it as given.

Jeffrey Smart, with an outsider’s eye for the particular, the exotic, reads it metaphysically: in flyovers, bridges, the baroque curve of entrances and exits; in glimpses from far off and in passing, towers of wrecked cars, piles of brightly coloured oil-barrels, stacked containers, abandoned farmhouses; in men in overalls at maintenance work and prostitutes waiting for truck-drivers at turn-offs.



Above left: Jeffrey Smart, *The Red Arrow* 1972, private collection

Above right: Jeffrey Smart, *The Argument, Prenestina* 1982, private collection Sydney, courtesy Philip Bacon Galleries



Jeffrey Smart, *Labyrinth* 2011, Collection Estate of Dr Jeffrey Smart AO, courtesy Philip Bacon Galleries

In these figures he sees images of a secular industrial poetry, a world not of nature but of our second nature, objects and occasions that, within the formal order of a style of painting that is an extension as he sees it, in contemporary form, of the Central Italian schools of the Cinquecento, are the icons – real, functionally purposeful, sometimes brutal, but also transcendently mysterious – of what beauty and even grandeur might be in a fast-moving, efficient, but also isolating and impersonal world.

The vision, which comes one guesses in a brief glimpse, is inward and spontaneous, but the process Smart follows in getting it onto the canvas is painstakingly slow. The challenge is to keep the image fresh.

Too little or too much 'surprise' and the image can seem forced, confected. A compositional problem too obviously set, and the solution, however elegant, will look like mere calculation or cleverness. Then there is the difficulty, for all artists who work as Smart did over an extended lifetime, of what Henry James calls "keeping it up". Of avoiding repetition or the lapse into formula; into self-imitation, self-parody.

How well an artist survives all this determines how high a place we accord him in a shaky pantheon.

The subject of Smart's last painting, *Labyrinth*, is very appropriately the directional problem of that most artificial of all road-systems, the maze. Not the leafy maze of the formal garden but what looks like a roughstone maze that might be the remains of a classical ruin. Once more, Smart's favourite imagery of the journey, of passage and destination, with at its centre, or rather at the cross-hairs of the Golden Mean, the old time-traveller himself, HG Wells. Typically, the image is as much literary or philosophical as visual, but instead of hard-edged lines and primary colours there is a return here to the very personal presence of the artist's hand; of individual brushstrokes as the paint goes on.

In every way *Labyrinth* is a final work that is managed and presented as a considered statement, about space, time, travelling, the human predicament; a demonstration of human fragility and endurance. Most of all, it is a work that preserves, to the very end, something of the painter's objectivity, both about himself and about his art. His belief in the form itself as the message. His urbanity and wit.

The exhibition Jeffrey Smart 1921-2013: *Recondita Armonia* – *Strange Harmonies of Contrast* will be on display at the University Art Gallery from November 2013 to 7 March 2014.

All images in this article © Estate of Dr Jeffrey Smart AO

PACIFIC SOLUTIONS

Rebecca Conway investigates one of the earliest 'Pacific solutions': the coerced (and forced) relocation of Pacific Islander people to Australia to solve labour shortages in the late 19th century.

It is estimated that by 1915 around 393,000 Pacific Islanders had been enlisted into some form of colonial contract labour. The absence of large proportions of the population, who were often employed far from their home islands and villages, had a major impact on social and cultural life.

Shortage of labour was a major issue in the rapidly developing Australian colonies. By the 1860s a Pacific solution to meet the labour demand was in full swing. Over a 40-year period, more than 60,000 people from the Islands were brought to Australia to work as indentured labourers. These men, women (and sometimes children) came from some 80 islands across the region, but most from Vanuatu and the Solomon Islands. The principal employers were the large sugar cane and cotton plantations of Queensland and Northern New South Wales. It was a tough life, but many people put down roots and settled in.

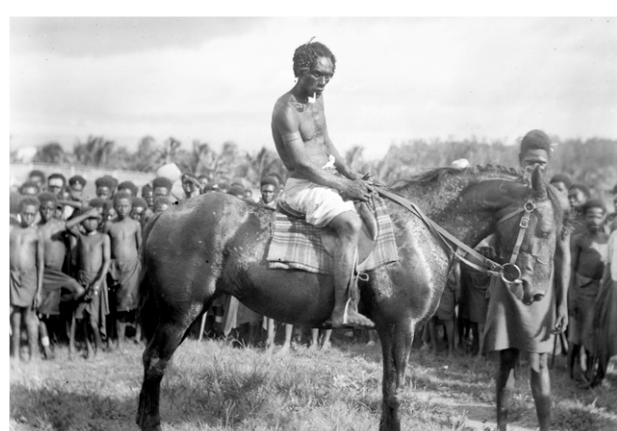
'Black-birding' was the dark side of labour 'recruiting'. It included kidnapping, taking people by pretense, and also under duress. In an effort to control the trade, government officers were assigned as monitors, and ships of the Royal

Navy-policed Pacific seas. Some Islanders did come willingly and voluntarily, but informed consent, full disclosure of employment conditions and contracts, especially in multilingual and non-literate areas, was problematic.

Once in Australia, indentured Pacific Islander labourers regularly faced conditions that amounted to little more than slavery. The work involved long, physically gruelling days in exchange for subsistence: food; water; basic clothing; accommodation; tobacco. A wage was 'paid out' and return passage to the Pacific provided only at the end of the indenture period. Maltreatment was common, people died of disease and other health issues, and many never received wages.

A major port for the labour trade was Townsville where, in the mid-1870s, the Burns Philp Company was establishing itself as a thriving wholesale and retail trading business with a successful line in Pacific shipping. The company had a keen and shrewd eye for profitable opportunities. The import of Pacific labourers proved, at least for a short period, to be one such opportunity.





Between 1883 and 1885, Burns Philp had five vessels involved in the recruitment business, including the ship *Hopeful*. As noted in Buckley and Klugman's history of the company, in April 1883, Burns wrote to his partner, "I think we should retract back into bona fide business but no doubt the labour trade is a temptation but very risky".

In 1884, crew members of the *Hopeful* were charged with the murder and kidnapping of Pacific Islanders. It was one of the most notorious incidents of the day. Anxious about its reputation, the Burns Philp Company was out of the 'business' by the following year.

The newly federated Australian government introduced two pieces of legislation that affected Pacific Islanders living in Australia. The *Pacific Island Labourers Act* (1901) enacted the deportation of some 7500 people who had been working in Australia, and the *Immigration Restriction Act* (1901) effectively barred them from ever returning.

Some Islanders obtained exemptions to stay, others managed to avoid detection. Many of those sent 'home' had been living in Australia for decades. Those born here were 'repatriated' to 'homelands' they had never seen.

Ironically, just over 20 years after it was involved in importing Pacific Islander labourers to Australia, Burns Philp won the government contract to transport people back. It was a profitable business, with passage during 1906–1907 paid at the rate of about £5 per person. Around the same time, the company branched into Pacific plantation ownership, where wages were paid at even lower rates than they had been in Australia.

Today the descendants of the approximately 2500 Pacific Islanders who remained in Australia identify themselves as Australian South Sea Islanders. Their recognition as a distinct cultural group was only formalised by the Commonwealth Government in 1994, after many years of lobbying by the community and its supporters. The year 2013 marked the 150th anniversary of the arrival of the first Pacific Islander indentured labourers on Australian shores.

Rebecca Conway is curator for the ethnographic collections at the Macleay Museum and curator of the forthcoming exhibition *Points of Focus*. As a recipient of the University's General Staff Travelling Scholarship, she travelled to Europe to examine holdings similar to those of the Macleay with particular emphasis on images that relate to the colonial history of the Pacific region and its international context, and the history, teaching and practice of anthropology.

From 1 March to August 2014 the Macleay Museum will stage the exhibition *Points of Focus: Historic Photographs from the Pacific*, revealing more images and aspects of the shared history of Australia and the Pacific Islands.

The Macleay Museum holds a large collection of historic photographs from across the Pacific. The images featured here were all taken in the Solomon Islands in the late 19th – early 20th century. They include a recruiting ship at Malaïta and a range of images documenting the plantations and employees of the Burns Philp Pacific Trading Company in the region.

Previous page: HP84.60.65
Opposite page (clockwise from top): HP90.28.2501, HP84.60.88, HP84.60.145, HP84.60.1700
Above: HP84.60.100



INTO THE LIGHT

Recent conservation work on a plaster cast of the Acropolis has uncovered a name and a place, for many years obscured, which has brought us one step closer to understanding the origin of this enigmatic model. **Chris Jones** delves into its history.

In June this year, Wendy Reade (left) undertook a project to clean the plaster Acropolis model on display in the Nicholson Museum. Wendy is a contract conservator and the project was funded by an external donation.

Wendy's removal of many years of accumulated dirt has led to the discovery of some exciting new information. We knew the model was created some time in the 1890s because of the buildings represented. However, Wendy's cleaning revealed the text "*H. Walger Fecit Berlin*" ["H. Walger made it, Berlin"], which has opened up new avenues of research. Interestingly, the maker's name had been scratched and painted over, perhaps in a deliberate effort to obliterate it, prompted by anti-German sentiment during World War I.

What we now know is that the original model was made for New York's Metropolitan Museum of Art. In 1891 the museum engaged Edward Robinson, curator of classical antiquities for the Boston Museum of Fine Art, to assemble a new collection of casts for the Metropolitan – a task that Robinson had previously undertaken for the Slater Memorial Museum in 1888.

There is also reference to copies held by the University of Göttingen and Indiana University. It was intended by the Metropolitan at the outset that the model was to be reproduced for the benefit of other smaller museums. For this reason the model was made no larger than was necessary for a clear representation of the more important details. The model is 1.6m x 1m, a scale of 1:425.

In the 1905 edition of Gardner's book, the estimated price for the model had risen to £30. The 1905 listing included a reference to the Micheli Brothers alongside H. Walger. The Micheli family had founded a plaster workshop in Berlin in 1824 and became well known as producers of portrait busts, statues and sculptures. During the 1890s and early 1900s the company was known as Atelier Gebrüder Micheli. It is possible they put the model into production for sale to universities and museums.

The actual date of the model's completion is not clear. The *New York Evening Post* reported on 16 August 1892 that the model, which Walger had been working on for a year, was nearing completion. However, the Metropolitan's *Hand Book of Sculptural*



Robinson had studied at the University of Berlin and used the contacts he made there, including Professor Ernst Curtius, to assist with the acquisition of casts. For the Acropolis model, Curtius recommended Heinrich August Walger, a Berlin sculptor well known for his relief maps. Walger worked with four German experts to ensure accuracy, including Curtius, Ferdinand Georg Kawerau, Johann August Kaupert, and Wilhelm Dörpfeld.

Curtius was an archaeologist who had been working in Athens since 1874. Kawerau was an architectural historian who led the excavation on the Acropolis in Athens from 1885 to 1890. Kaupert had made a topographical map of Athens in 1875 during a trip to Greece with Curtius. Dörpfeld, a pioneer of stratigraphic excavation and precise graphical documentation of archaeological projects, had excavated at the Acropolis with Kawerau.

A number of copies were made of the model. The Metropolitan gave copies to the Boston Museum of Fine Art and to the Berlin Museum to acknowledge their assistance in the project. Percy Gardner includes the model in his 1902 edition of *Classical Archaeology in Schools* in an appendix of resources for teaching, with an estimated price of £25. Gardner's entry mentions other examples held in the Ashmolean and British Museums.

Plaster-casts and Bronze Reproductions records the completed date as 1895 and states the model "represents as accurately as possibly the details of the various terrace and buildings in and around the Akropolis, as they appeared in that year".

The British Museum's *1900 Catalogue of Sculptures of the Parthenon* lists the model (which was in the Elgin Room) as: "Model of the Athenian Acropolis, by H. Walger (1898), showing the results of recent excavations". The variety of dates suggests that adjustments may have been made to the model between 1892 and 1898.

The uncovering of the maker's name has added new layers to our understanding of our Acropolis model. However, we still do not know exactly when or how the Nicholson acquired the model. What is certain is that the model was here in 1945, as it is noted in the *Handbook to the Nicholson Museum* of that year.

It is possible that the model was acquired by Professor WJ Woodhouse, curator of the Nicholson Museum between 1903 and 1937. Woodhouse, like Robinson, had a passion for casts, and for their use as teaching tools. By 1930 he had acquired more than 400, many of them from Berlin. Alternatively, it may have been donated by an individual or institution. Hopefully further discoveries will be made that will reveal the answers.

Chris Jones is the Assistant Collections Manager for Sydney University Museums



NOSTALGIA

AN AUSTRALIAN AESTHETIC

Australians have often felt they lacked the rich history and romantic ruins of the old world. Nevertheless this society, so convinced it was 'new', did gradually acquire a nostalgia for its past. **Richard White** describes how, as tourists, Australians gradually learned to see the past in the landscape around them.

Above: *Old farmhouse, Castle Hill*, Artist, Isabel MacKenzie, c.1930, University of Sydney Art Gallery: UA1990.510

Opposite page: Postcard: *Bush Hut Gembrook*, c. 1907, Printed by J.W.K & Co, Private collection

A new exhibition at the Macleay Museum, *Touring the Past: Tourism and History in Australia*, traces the way that tourism came to recognise how Australia's past could be a drawcard.

Visual imagery, from high art to popular culture, played an important role in training the tourist's eye to find pleasure in what was old. It taught tourists that what they thought were dilapidated eyesores could be considered romantic ruins; that the old-fashioned could be charming and picturesque; that the out of date was quaint.

In the 1890s, artists of the 'Heidelberg School', such as Tom Roberts and Fred McCubbin, made their name capturing the Australian landscape. But in some of their work they also made use of Australia's bushranging and pioneering past. This interest in history was extended in the new century when more artists began scouring the countryside for picturesque decrepitude. These artists realised that old colonial architecture and romantic ruins were in danger of disappearing through development or neglect. They were among the first conservationists.

Many took up etching as their preferred medium, itself an older craft threatened by the advent of modern photography. They gave to their choice of subject a treatment that emphasised the charm of the past, in contrast to the ugly hard edges of modernity. Etchings had the advantage of being more affordable 'high' art for a broader and growing middle-class audience. These works promoted the pleasures of visiting historic towns such as Windsor, Richmond, Campbelltown and Camden. Modernity in the form of bicycles and motor cars made it possible.

In 1902, Julian Ashton persuaded the NSW government to fund a group of artists to paint the historic Rocks

precinct of central Sydney, much of which was earmarked for demolition to make way for port development following an outbreak of bubonic plague. Their work was part record, part nostalgia, but increasingly nostalgia won out.

Eirene Mort (1879-1977) studied medieval art and etching in London where she was influenced by the English arts and crafts movement. She established a studio in Sydney and went on to etch and draw many historic buildings around Sydney, Canberra and Hobart. In 1914, she taught etching to the 19-year-old Sydney Ure Smith, who became an increasingly influential artist, publisher, art promoter and conservationist. In his journal *Art in Australia* he promoted his own work and the etchings of Mort, Victor Cobb, who captured many of Melbourne's older buildings, and Lionel Lindsay, perhaps the best of them, who took to depicting old Sydney in mezzotint from 1920.

Another important influence was the architect Hardy Wilson, who encouraged Australians to value their Georgian architecture, especially through his 1924 book *Old Colonial Architecture in New South Wales and Tasmania*. Tourists began to appreciate old stately homes such as Vaucluse House (bought by the government in 1911 and opened to tourists in 1920). But they also found beauty in vernacular cottages and farm buildings, giving their rustic dilapidation an overlay of nostalgia.

It wasn't just professional artists encouraging the tourist gaze. Postcards rarely promoted historic sites in Australia but some did. One popular subject was the sentimental depiction of the generic 'old bush hut'. In 1914, James Tyrrell published two sets of postcards of historic sites using the photographs of Frank Walker, a keen 'history tourist' who cycled some 35,000 kilometres in search of the vestiges of Australia's past.





The Stockade
Vacluse 1912
Eirene Mort
3/50



An old landmark

Above: *An old landmark*, c.1905-1915, Published by Kerry & Co, Private collection

Left: *The Stockade, Vacluse*, Artist, Eirene Mort, 1912, National Library of Australia

The Adelaide publishing firm of Rigby produced a series of about 175 *Sketchbooks* between 1966 and 1982, mostly based on rural towns and depicting rustic farm buildings, old-fashioned architecture, colonial mansions, quaint streetscapes and picturesque slums. The motif of the old farmhouse in particular became a standard, reproduced in multiple forms by both professional and amateur artists and in an assortment of tourist art and popular craft.

This complicated interdependence of tourist expectations, high art, popular culture and souvenirs is one of the features of the exhibition.

Richard White recently retired from the Department of History at the University of Sydney, where he taught Australian history and the history of travel and tourism. His books include *Inventing Australia, On Holidays: A History of Getting Away in Australia* and *Symbols of Australia*. He curated *Touring the Past* as part of an Australian Research Council project examining the emergence of history tourism in Australia.

collection discovered in 1951 – led to a significant boost in country town tourism.

Other artists who etched, drew or painted old Australia included Lloyd Rees, Albert N Clarke, Sali Herman, Unk White, Cedric Emmanuel and Allan Gamble.

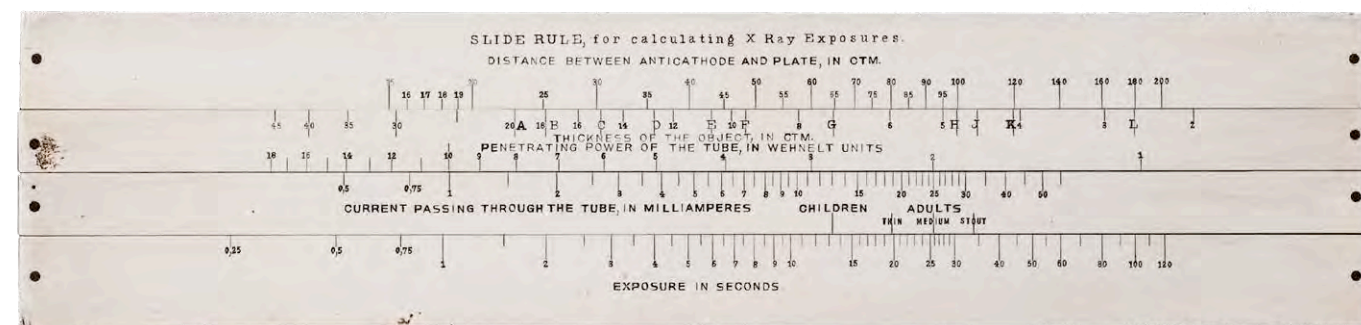
This aesthetic became something of a formula that spread down-market to conventional souvenir work. A past on the edge of slipping away offered tourists a nostalgic escape from progress. With their motifs of tumbledown buildings and evocative old-world landscapes, artists appealed to tourists' picturesque sensibilities and encouraged them to go looking for more.

Sketching tours in search of a historic rather than merely natural landscape were common by the mid 20th century. In 1947, artists Donald Friend and Russell Drysdale read a *Sydney Morning Herald* article about 'a journey through history' among the old gold towns of the Turon. They then went and 'discovered' Sofala and Hill End for themselves, producing some of their best-known work.

Friend and Drysdale wrote of Hill End's "sense of history, its charm, of form and dignity, its life of contrast that its roots in the past give it". Their paintings in Hill End – alongside works by Margaret Olley, Paul Haefliger and Jean Bellette and the famous Holtermann photograph

PRECISION RULES!

This year the Macleay Museum received a substantial gift of precision instruments, along with the funds to conserve and register them, thanks to the generosity of Dr Valerie Havyatt, one of the University's first female doctoral graduates in architecture and a long-time supporter of the University museums. Jude Philp reports.



Val (as she is known to everyone at Sydney University Museums) has had a long association with the University of Sydney where she first came as an undergraduate student in 1944, returning to complete a Master of Building Science in 1968 and a PhD in Architecture in 1972. Although she met her husband Alaric (Ric) just behind the Macleay Museum (during preparations for a theatrical performance), it was not until she undertook her Diploma in Museum Studies in 1978 that she began her association with the Macleay.

Following her graduation in Museum Studies, Val began her own collection. With her strong background in building science and architecture, it is no surprise that it was the instruments of these disciplines that caught her eye and she began investing in precision instruments. She applied her new skills in museums studies towards this pursuit, conducting meticulous research and keeping an eye on trade literature, auctions, fairs and societies in her search for pieces of interest, and literature that would help in interpretation.

At the same time Val assisted curator Julian Holland with work on the University's scientific instrument collection, then housed in the old carpenters' workshop (since demolished) that was part of the Woolley Building. This was a period of expansion in the Macleay science collection, with large numbers of objects and instruments coming in. At home, Val worked to refine her own collection, ultimately specialising in precision drawing instruments and slide rules.

For those who grew up in the age of electronic and digital technologies, slide rules are something of a conceptual challenge, with their intriguing markings and workings. Essentially they are mechanical calculators, made for general mathematical calculations and for highly specialised use, such as calculating the age, weight and height of a patient against time of exposure to x-ray (see above). In terms of their manufacture, slide rules epitomise good design practice: being a complex instrument that is physically robust, accurate and intuitive to use.

Val's favourite piece in her collection, an early Fuller cylindrical slide rule, testifies to her aesthetic eye, collector's passion and research scope. This beautiful instrument (pictured above), takes the functionality of the flat slide rule but uses a cylinder to make it compact, and increase the accuracy. It can hold a scale of 500 inches length, compared to the standard 10-inch slide rule.

At the forefront of the collecting interests for both Val and Ric Havyatt was a desire to preserve and research aspects of technology that were fast becoming redundant. With this donation the Macleay can further document and share in the legacy of measuring and calculating before electronic calculation was possible.

Dr Jude Philp is Senior Curator of the Macleay Museum.

Top: Val's Fuller rule. George Fuller, Professor of Engineering at Queen's College Belfast, patented his design in 1878. From 1900, Fuller's rules were date stamped. Val's version is not dated – which indicates that it was made before 1900. The brass internal cylinder also has one owner's name engraved upon it.

Above: Schall & Son radiographic slide rule c.1912. Macleay Museum SC1977.4. Photograph: © Michael Myers

Candace Richards introduces the world of museum tweeting.



#collectionfishing

How do you discuss diverse collections, provide anecdotes from museum staff, debate hard science, history and art theory, entertain the masses, and maintain conversations between the general public and other cultural institutions, all in 140 characters or less?

Welcome to museums on Twitter.

The Nicholson Museum, Macleay Museum, University Art Gallery and the University Museum Education program are all on Twitter, and other social media platforms, as a medium for direct engagement with the diverse audiences interested in museums and collections worldwide.

Earlier this year, each of our three gallery twitter accounts joined other cultural institutions in tweeting for #collectionfishing.

Each week a theme is suggested and museums and galleries search their online collections and image databases to find an appropriate collection item related (literally or esoterically) to the selected theme. We then post a link to our object or artwork on our twitter pages, tagged with the # for all of our followers to see.

UniversityArtGallery @sydneyuniart 31 Jul
Don't eat the fruit! Some biblical #food for #collectionfishing (UA1865.3) bit.ly/13tkKiZ pic.twitter.com/PYcUKKpOqX
[View photo](#)



'Adam and Eve', Michiel Coxie the Elder, UA1865.3

Themes vary from marking a specific occasion, like:

#Royal for the Queen's Birthday

#science for National Science Week

to the random, such as:

#TheLetterP

Or, our suggestion of #food, simply because I was tweeting while hungry!

Each theme provides a new avenue to explore our collections and stretches our knowledge in the search for artists, objects or specimens that reflect our diversity. It also offers a new medium for showcasing our collections and research that may not be currently on public display or accessible to a worldwide audience.

Follow us on @nicholsonmuseum, @sydneyuniart, @macleaymuseum and our education staff @sydneyunimuseum.

Candace Richards is Curatorial Assistant at the Nicholson Museum.

Macleay Museum @macleaymuseum 12 Jun
Did you know there are over 150 #Royal Hotels in Australia? This Kerry photo is of one of them! #collectionfishing bit.ly/11erkZS
[Expand](#)



'Royal Hotel Canowindra' Kerry and Co. HP83.60.4723

Nicholson Museum @NicholsonMuseum 14 May
An Athenian cup with man playing pipes bit.ly/1272BXY - a european themed #collectionfishing this week for #eurovision this weekend!
[Expand](#)



Athenian kylix, NM98.22

TREASURE AMIDST THE DUST

Naomi Shapira is a student of Museum Studies and an intern with the Macleay Museum. That means she spends a lot of time in museums! Here, she explains some of the practicalities and privileges of handling geological specimens.

They never tell you about the dust.

As a student tasked with auditing the historic geoscience collection deep in the basement of the Madsen Building, you invariably end up covered in it – the several pairs of gloves you wear per day, your shoes, your every belonging.

It's rock dust, for the most part – drifting out as you carry heavy drawers ("What have you got in here, rocks?" "Well, yes."). It gets into the workspace, clinging to your gloves as you turn over an interesting specimen to find identification marks, or dig through a box to pluck out the label that will tell you what you're holding.

Of course, exposure to rock dust is somewhat inevitable when you're dealing with rocks. This is less than reassuring when you suddenly realise you've been handling a piece of asbestos, say, or a metallic-looking arsenopyrite crystal (not quite fool's gold, but certainly foolish if you manage to ingest any of its dust).

Hazardous materials are all part of the experience though; something to expect when you audit a collection that probably hasn't been looked at for decades, if not longer (one set dates back to the mid 19th century). Collectors in 1866 did not know that asbestos would later become known as one of the most hazardous substances around.

Mind you, those early collectors certainly knew their stuff about nearly everything else, showing a remarkable eye for the most fascinating specimens. One of the privileges of sorting through a large collection of this age are the treasures you find, nestled in plain cardboard boxes – an Aladdin's cave of minerals. With each new drawer, new treasures are revealed. You may find a perfect opal, or deep fuchsia erythrite. You could discover green crystal as clear as glass, incongruous and almost artificial-looking among more solid-looking pieces. Perhaps you'll turn over a lumpy grey rock, expecting more grey, only to find that it glints with all the colours of the rainbow.

Amidst the grey and brown are vivid, glorious colours: glossy teals, neon yellows, lively oranges, midnight blues. Beneath your gloves, you feel textures as smooth as satin, or with etched lines like a miniature city built into the side of a mountain. Hidden pockets of gleaming native copper hide in the pits and hollows of rocks that, at first glance, are utterly ordinary.

The idea of hidden treasures is somewhat of a theme for this collection. A plain rock, to the untrained eye, can reveal amazing details when examined more closely, or when the labels tell you you're looking at something

rich in precious minerals or metals: a lump of silver, an uncut ruby. Even the information accompanying the specimens can be fascinating – such as a crumbling envelope, addressed by hand from Edgeworth David to Lieutenant Hideka of the Soya; itself a historical item, never mind the lump of lava it accompanies.

Down in the rock room of the Madsen, the fluorescent lights flickering and the fans deafening, the history of collecting both in Australia and overseas is tangible and real. All you need to do is look deeply, and you will find the treasures hidden beneath the dust.

Naomi's display of collection pieces from the rock room is on display in the foyer of the Madsen Building, just near the City Road entrance.



Above and below:
specimens from
the rock room



LEGO AND MUSEUMS

Philosopher and Paralympian **Sarah Stewart** tells us what's so special about the latest LEGO exhibition – the Acropolis – at the Nicholson Museum.

I love LEGO. I love museums. So it may come as no surprise that I think the Nicholson's use of LEGO is just perfect.

The most recent example of my LEGO/museums fascination was at the end of the London Paralympics – the culmination of years of hard work and, specifically, more than a month straight of intensive training and playing basketball in Europe and the UK. We had a day and a half of leave before our scheduled flight back to Australia. Some of the others were out celebrating, but I had planned my remaining time and went to bed early so I could fit in a visit to both LEGOLAND Windsor and the British Museum in the few spare hours before we flew out. It was well worth it. Both were absolutely brilliant!

LEGO in museums is something I see as a great idea on two counts. Firstly, it's a brilliant and imaginative use of the LEGO brick to celebrate wonders of the past. Secondly, it's an engaging entry point into museums for little kids (and big kids), who know they love LEGO but may forgotten how great museums are, until LEGO gets them in the door again!

So far, the Nicholson Museum has displayed two fantastic LEGO exhibitions. The first was the LEGO Colosseum, an incredibly intricate and impressive piece of architecture – worth seeing for the detail in the arches alone.

The second is the LEGO Acropolis, which is not only a great build, but added an impressive array of minifigures who participate in a number of scenes, representing people of note who have visited the original Acropolis over the years. At the grand opening of the exhibition, I watched young and old alike having enormous fun finding and 'ticking off' those notable people and events from the past.

There is something amazing about these little LEGO bricks – that with enough imagination and perseverance can be turned into almost anything we can think up. And there is something equally fascinating about museums – how with just a few pieces from the past they can transport us to many eras of history. Together, LEGO and museums make fantastic companions.

Sarah Stewart is a PhD candidate in philosophy at the University of Sydney. Outside the classroom she is a wheelchair basketball player who has represented Australia in more than 150 international games and won numerous awards and medals, most recently a silver at the 2012 Summer Paralympics in London. She currently plays for the Sydney Uni Flames and Wheelkings clubs.



THE LEGO ACROPOLIS

WHERE GREAT EXPLORERS MEET

From keen observer to LEGO architect-in-training, **Bill Blake** joins numerous devotees of history paying homage to the Acropolis at the Nicholson Museum.

My favourite parts of the LEGO Acropolis are the mini-figures, partly because I made lots of them! Also, they are really funny. I like 'Gandalf the Greek', Elton John, Agatha Christie and, my favourite – me!

To make the LEGO mini-figures, I went to Ryan McNaught's house in Melbourne – he is the LEGO master who built the Acropolis. He works in his garage. There is so much LEGO in there, it's not funny! (Well, actually it is.)

The first thing he asked me to do was help build the rocky mountainside. I used lots of small grey single bricks to make it look random and bumpy. We didn't want it to look smooth. Ryan explained Colour Theory to me but I didn't really get it.

Then he asked me to make some mini-figures. He gave me lots of legs, heads and bodies and said to make little people. I made myself and my brother, Thom. We are both eating icecreams. If you look closely at the model, you can see me standing next to the souvlaki van. I'm the one with orange hair. My brother is in the audience watching Elton John. He's wearing a red and blue jacket and has brown hair.

My mum's favourite mini-figures are the actors performing Oedipus Rex in the theatre. My brother likes the philosopher in a barrel. Apparently, there's a story that he pees on people if he doesn't like their questions. (That seems a bit rude to me.)

If you liked the LEGO Colosseum, you should definitely come and see the Acropolis. I recommend it to all LEGO fans and people who like history, or even better, LEGO-loving history geeks!

Eight-year-old Bill Blake is a regular MUSE contributor. He also writes children's theatre reviews for Time Out Sydney online. Check out his blog at billybob7.blogspot.com.au



Peter Yee, *Voyeur II* (1979), synthetic polymer paint on canvas.
All efforts have been made to contact the artist in regards to obtaining image reproduction rights. In this case we have been unable to identify the artist. If you have any information, or believe that we have acted in breach of copyright, please don't hesitate to contact us.

USU ART COLLECTION OFFICERS' ANNUAL EXHIBITION

being.

A recent exhibition of works from the USU art collection celebrated the theme of *being*: alive, aware, existing in space and time. Art Collection Officers **India Bednall** and **Julian Woods** describe the mix of portraits and performance art brought together to represent this evocative theme.

A fascination with the human body, mind, and spirit has been documented in art for millennia. Simultaneously familiar and perplexing, the human form and condition provides artists with endless material. Our bodies, emotions, and roles in society have been understood, interpreted, and represented in countless ways over centuries of art production.

The exhibition, *being*, drew artworks from the University of Sydney Union (USU) art collection that explore the human form and what it means to exist – to be – physically, emotionally, spiritually, and collectively. Not only did the exhibition examine the multifaceted concept of human existence, it showcased the calibre of artists represented in USU's collection.

Accumulated over the past 100 years, the USU boasts a rich and diverse collection of more than 700 works by internationally regarded artists dating back to the 17th century. Featuring names such as Sidney Nolan, Rah Fizelle, Charles Blackman, Noel Counihan, Michael Riley and Del Kathryn Barton, *being*, brought together an impressive selection of Australian artistic talent.

The artworks vary in their representations of the human figure. Ranging from the abstracted interpretation of human physicality in Meg Buchanan's Ideology *Waltz* (1991), to the photorealistic image presented by Peter Yee in *Voyeur II* (1979), the wide array of styles offers a thorough exploration of the human body, and what it means to be, through an artist's eye.

Accompanying the display of visual art from the collection were performance works by local artists Victoria Baldwin and Brenden Hooke, Frankie Chow, Zsuzsanna Ihar and Dylan Batty, Anthony Alston, and Stella Ktenas Karver, who were

tasked to interpret or express the themes of the exhibition in their pieces. Performance art is inherently physical, and at the same time transient, delivering a heightened human experience that intensifies physical and mental awareness.

The performance pieces were complemented by dramatic qualities found in a selection of the static works. In particular, Noel Counihan's *Hunger* (1959) has a raw and visceral energy created by the figure's submissive yet ardent pose, emphasised through the sharp dagger-like scratch marks of the print.

Michael Riley's portrait *Tracey* [Moffat] (1986) engages the viewer on a psychological level with a direct and arresting stare. Moffatt's head is held by hands on either side, though it is ambiguous whether these hands belong to her or someone else. Her face appears to be cracked, giving the impression that it is made of marble, a strong yet easily damaged stone, suggesting people are similarly paradoxical – both strong and fragile.

The inclusion of performance art in the exhibition program delivered an approach in the current trend of interdisciplinary display. The recent exhibition *13 Rooms in Sydney* earlier this year ignited a strong interest for performance art. In the same way, *being*, aimed to create a fresh and engaging dialogue with students and a public audience.

India Bednall and Julian Woods are the current USU Art Collection Officers (for 2013). India is studying a Master of Art Curatorship, while Julian is completing his Bachelor of Arts with a major in History and Art History.



Above: Noel Counihan, *Hunger* (1959), linocut, © the Counihan Estate

Left: Meg Buchanan, *Ideology Waltz* (1991), etching 15/55, © courtesy the artist

The Nicholson Museum's 'child mummy' has drawn many viewers. One was the poet Zora Cross, who penned this sonnet in response to the figure. **Candace Richards** looks into the University's Rare Book collection for insight into the writer and her inspirations.

A Little Girl's Mummy The Nicholson Museum

Then sorrowfully she pressed her small, hot head
Close to her mother's heart, weary of play.
They put her reed shoes quietly away,
And watched her toss upon her fever bed.
Lone stayed the red clay beads she longed to thread,
The swing her father made untouched that day.
Oh, the blue Nile as grief itself was grey
When terribly they whispered, "She is dead."

Poor mother, weeping for your little one,
Long, long-so long ago! Osiris true
With prayers propitiating, so that she
Raised up again might be, here 'neath this sun
Be sure we view your child with reverence due
Where she, still trusting, waits ...
how sorrowfully!

Zora Cross

*The Sydney Morning Herald,
Saturday, September 20, 1930*

ZORA'S UNLIKELY INSPIRATION

Surprising as it may seem to a modern newspaper reader, poetry was not uncommon in the pages of the *Sydney Morning Herald* in the early 20th century. 'Current Literature' was a regular Saturday column featuring not only reviews but also short stories, book excerpts and poetry. Published in September 1930, 'A Little Girls Mummy' by the Australian poet Zora Cross found inspiration in the Nicholson Museum collection to express the emotions of a mother in mourning for her child. But who was this poet? How did she choose her subject? What relationship, if any, did she have with the Nicholson Museum?

At the time of the poem's publication, Zora Cross was a well-established poet and author. Born in Brisbane in 1890, she grew up in Sydney and attended the Sydney Teachers College in 1909-10 (which 80 years later became the University of Sydney's Faculty of Education).

For three years Zora worked as a teacher before establishing herself as a literary journalist and poet. Thematically her poetry ranged from youth and children to romance, loss, history and, more scandalously, love and lust.

It is for the latter that she is most well known. Zora's compilation of poetry *Songs of Love and Life* (1917) is regarded as the "the first sustained expression in Australian poetry of erotic experience from a woman's point of view" (*Australian Biographical Dictionary*). The book received many favourable reviews from her contemporaries.

It was not only for her erotic poetry that she was known, but also for her scandalous private life. Zora, although married between 1910 and 1922 to Stuart Smith, refused to live with him and had at least two significant love affairs. The first resulted in the birth of her son, Norman Gavin in 1914, and the second was an enduring relationship with fellow writer David McKee Wright, until his early death in 1928. At the time of Zora and David's meeting, David was divorced with four sons, and it is thought that their affair was the inspiration for Zora's early poetic work.

Zora and David had two children together, both of whom she raised and supported alone in their Blue Mountains home after the tragic loss of her partner. This was not Zora's first great tragedy. Her first-born child, a daughter, died in infancy, shortly after she completed her teaching qualifications.

Just as her passionate affair with David was a source of poetic inspiration, could the death of Zora's daughter be the emotional catalyst behind her response to the child mummy in the Nicholson Museum?

Zora Cross's connection with the museum was not wholly by chance. Her personal papers and correspondences, archived in the University of Sydney's Rare Book collection, provide insight into her private life and relationships. Among the 21 boxes of material, various pieces of correspondence dated to the 1920s and 30s reveal Zora's close friendship with Professor Frederick Todd.

Professor Todd (1880–1944) began his career as an assistant lecturer in Latin in 1903 at the University of Sydney, eventually becoming Chair of the Department in 1922. In 1935, he acted as Honorary Curator of the Nicholson Museum while Professor William Woodhouse (Curator 1903–37) was on leave. It is during this period that the Nicholson was opened to students and the public on a regular basis (initially Tuesday and Thursday afternoons), offering Zora, and other interested members of the public, easier access to the treasures within.

A LITTLE GIRL'S MUMMY, 80 YEARS LATER

The subject of death in antiquity has not only captured the imagination of poets, but also continues to inspire modern research. In 2009, the child mummy of the Nicholson's collection was examined using a medical CT scanner. Initial analysis by forensic Egyptologist Janet Davey determined no obvious cause of death, however one vital piece of information was obtained. The little girl was in fact a little boy!

**Candace Richards is Curatorial
Assistant at the Nicholson Museum.**



Mummified child from Thebes, early 2nd century AD. From original collection of Sir Charles Nicholson, 1860. Inv. no. NMR 26



MARTUWARRA

A gift from Edith Lees to the Faculty of Agriculture and Environment celebrates Australia's indigenous connection to the land – beautifully captured by artist **Sonia Kurarra**. The story behind the painting is brought to us by Katrina Liberiou.

Sonia Kurarra, *Martuwarra* (2013), acrylic paint on canvas, 90 x 90cm, purchased with funds from Dr Edith Lees. Transferred from the Faculty of Agriculture and Environment, the University of Sydney

Sonia Kurarra, Skin: Nampiyinti, Language: Walmajarri, Country: Noonkanbah

"Martuwarra (river) country, ngapa (water), kapi (fish) in the water, parlka (barramundi), one river longa billabong, big river near Nookanbah. Rocks and tree and gettim that fish that parlka (barramundi)." – Sonia Kurarra

Martuwarra refers to river country in the West Kimberley, Western Australia, a place where the artist Sonia Kurarra grew up and now works, painting the sandy billabongs along the Fitzroy River.

Martuwarra depicts what happens after the flood waters recede, an event creating billabongs teeming with parlka (barramundi) which swim on the surface of the water. Once caught, the parlka are then cooked on the surrounding parrmarr (rocks) overseen by the Wakiri (Pandanus) with their broad canopy of strap-shaped leaves.

The layering of luminous orange and turquoise paint with strong, decisive brushstrokes gives a sense of movement and activity brought on by these weather conditions. The painting evokes the sound of the splashing water; the conversations and laughter of the community and smell of the cooked fish so keenly sought.

Sonia Kurarra was born on a Kimberley cattle station in 1952, and her bush food, including fish, turtle and bush

bananas, has informed her practice. She began painting at Mangkaja Arts Resource Agency in the early 1990s. The art centre evolved out of the Karrayili Adult Education Centre established in 1981. It was a centre for local people who wanted to learn English and soon broadened to become a place where they could study and paint their personal stories. At Mangkaja, Sonia also helped the kindergarten teacher to instruct local children in art and dance.

In 2012, Sonia was the recipient of the Most Outstanding Work award at the prestigious Headland Art Awards. In 2010, she won the Indigenous section for both the Headland and West Australian Art Awards.

Dr Edith Lees, an Honorary Senior Lecturer from the Faculty of Agriculture and Environment at the University of Sydney, has generously donated this wonderful painting to her faculty and it is now part of the University Art Collection. Dr Lees personally selected the work because of its relation to agriculture and the environment, in particular water, soil and landscape.

Katrina Liberiou is Curatorial Assistant at the University Art Gallery.



THE STUDENT AND THE TOUR

Visitors to the Camperdown campus can now enjoy a guided art walking tour around the University, exploring famous sculptures such as Tom Bass's *The Student*, along with other publicly accessible modernist works on campus. **Alan Spackman**, designer of the tour, explains why Bass deserves to be rediscovered.

While developing the tour, Alan Spackman met with sculptor Tom Bass' partner, Dr Margo Hoekstra, and was able to access remarkable photographs by Axel Poignant from Bass' archives (soon to move to the National Library of Australia). These photographs show the creation of *The Student*, a sandstone sculpture carved at Minto, NSW, when Bass was 37.

The Student, acquired in 1953, is the University's earliest modernist public artwork. The cubist-style figurative sculpture stands at the University's main gate.

During the years of post-war economic growth in Australia, many architects and sculptors shared a modernist aesthetic sensibility that favoured simplicity over ornamentation, as well as an allied social purpose aimed at influencing the way people experience the built environment through the arts and sciences.

Reflecting on this post-war optimism in art and architecture, Bass wrote in 1957: "the architects are ready for us; the building has a new form; a new relationship between sculpture and architecture that has to be worked out. I recommend this vast field for genuine experiment".

In 1953, Bass was the winner of a public art competition for a sculpture to be placed in the campus grounds. The competition was organised by Denis Winston, the first Professor of Town Planning at the University of Sydney, and Founding President of the Sydney Sculpture Society. Winston had designed a driveway and garden path from the main University gate on Parramatta Road leading to the Quadrangle, with an octagonal plinth at the pivot point of the new pathway. Bass would use the octagonal plinth as the foundational shape for the base of his sculpture.

The Student has a monolithic scale and its proportions work beautifully in the context of its position – inside the main gate with its back to the hubbub of Parramatta Road. Its design rhythm flows into internal reflection and study, and unconsciously reimagines Rodin's *The Thinker*. The sculpture expresses the idea, for Bass, "that the University is not just a place of teaching but also of learning".

In his autobiography, *Tom Bass: Totem Maker*, Bass describes his philosophy of sculpture as 'totem making'. He argues that, throughout the ages, sculpture "has had a totemic function in society, and through sculpture, people, communities and societies have been reminded of the things that are most important to them".

His other works on campus include *The Arts and Sciences* – two (reconstituted stone) figures commissioned by Dr Lloyd Rees in 1984, which are in the eastern wall niches of Edmund Blacket's Great Hall. The figures include a female singing – a totem for the arts, and a male figure gesturing a rational thought with his hands – a totem for the sciences.

Bass gained an honorary doctorate from the University of Sydney on 6 April 2009. Sadly, he died a year later. He leaves an enduring legacy to public sculpture, not just at the University of Sydney, but throughout Australia. With more than 50 sculptures on public display nationally, Bass has played a key role in developing the enduring relationship between sculpture, the built environment and architecture.

To book a group to explore *The Student* and other modernist works on a guided art walking tour, please contact us on (02) 9351 8746 or email museums.education@sydney.edu.au. The cost is \$13.50 per person (\$7.50 per senior citizen). Tours are available Monday to Friday for groups of more than five.

Alan Spackman is an Education Officer at the University Art Gallery.



Tom Bass, *The Student* (1953), sandstone sculpture (UA1955.5)

OUT AND ABOUT



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CFN 10369

1. The Nicholson Museum was packed to overflowing with the young and not so young on the opening day of the Lego Acropolis exhibition in July
2. Artist Shane Haseman speaking at the University Art Gallery's Symposium on Conceptual Art held on 5 October
3. 'Give me the child. I'll give you the man'. You're never too young to become a hoplite at the Nicholson Museum! Lego Acropolis opening day

4. Dr Craig Barker gave a lecture in the Nicholson Museum on the archaeology of Marrickville's sister cities in the Mediterranean region as part of the 2013 Marrickville Open Festival. L to r: Michael Christodolou of the Cyprus Community of New South Wales; Craig Barker; the Mayor of Marrickville, Victor Macri; Marrickville Councillor David Leary
5. Fond farewells from Sydney University Museums' Director David Ellis and staff at the Macleay to interns Brian and Clare from Hong Kong Baptist University
6. Rowan Conroy at the opening in August of his exhibition at the Australian Centre for Photography, 'The Woodhouse Rephotography Project'. The project draws on photographs, now in the Nicholson Museum, of Greece taken in the 1890s-early 1900s by museum curator William Woodhouse. Photograph: Ben Stone-Herbert

7. Michael Turner introduces his talk on Goethe's travels in Italy, part of the Nicholson Museum's 2013 free Saturday afternoon lecture series *Italy: Travels Through Art, History & Culture*
8. Dr Jude Philp, senior curator of the Macleay on a visit to the Macleay's longest-serving volunteer Dr Val Havyatt (see story page 13)
9. Macleay staff, interns and museum studies volunteers helping pack the Keleny collection for the National Museum and Art Gallery of Papua New Guinea
10. The Nicholson's Museum's annual Trivia Night, hosted by quizmaster Dr Craig Barker, was another rousing success. And the winners were – for the second year running! – a Marketing and Communications team: Terence Ryan, Jane Clements, Nick Evans, Natalie Costa-Bir and Kevin Truong. Congratulations all!

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 and click on 'What's on'.

Legionnaire Duck, one of the many new types of merchandise available at the Nicholson Museum. See pages 32 and 33 for more.



DECEMBER 2013

Saturday 7 December, 2pm

Italy: Travels through Art, History and Culture lecture series

ITALIAN VILLAS AND GARDENS AND THEIR AFTERLIFE

Kathleen Olive (Academy Travel)

Cost: free

Venue: Nicholson Museum

Saturday 7 December, 3.30pm

In conversation series

DAVID MALOUF IN CONVERSATION WITH CHRISTOPHER ALLEN

Cost: free

Venue: General Lecture Theatre 1

Tuesday 17 December, 6pm

Public lecture

TREASURES FROM THE THAMES: LONDON'S LONGEST ARCHAEOLOGICAL SITE

Nathalie Cohen FSA (Museum of London Archaeology)

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

Venue: Nicholson Museum

JANUARY 2014

Wednesday 15 January, 4.30pm

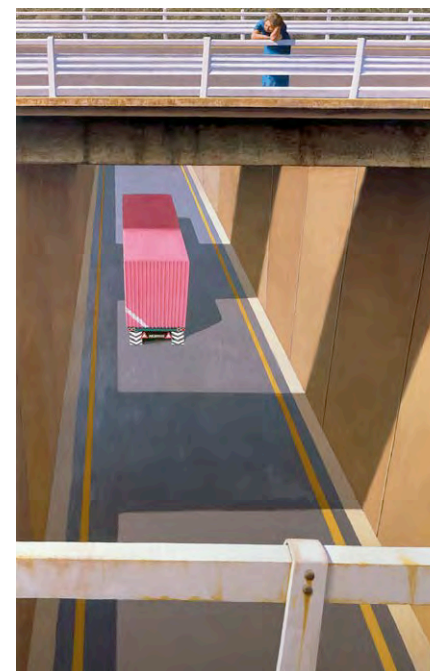
Summer at the Museum lecture series

BYRON IN GREECE

Derek Parker (renowned author and biographer of Byron)

Cost: \$32 (\$25 Friends of the Nicholson Museum) with Devonshire Cream Tea on the lawns

Venue: Nicholson Museum



Left: Jeffrey Smart, *The Underpass* 1986/87, Parliament House Art Collection © Estate of Dr Jeffrey Smart AO

Right: Ceramic mug made in 1925 by Tasmanian potter Violet Mace, from the exhibition *Touring the Past: tourism and history in Australia*



SCHOOL HOLIDAY ACTIVITIES

Fun activities all day for children aged 5-12 years, with arts and craft activities running throughout each day. Entry is by gold coin donation.

JANUARY SCHOOL HOLIDAYS

Monday 13 January

Nicholson Museum: Walk Like an Egyptian!

Wednesday 15 January

Macleay Museum: Bushrangers, explorers and artists: discover Australia's history!

Friday 17 January

Art Gallery: Smart Art

ACTIVITIES FOR CHILDREN

Come and see the World's Largest LEGO Athenian Acropolis

Saturday 1 February, 12-4pm

Children's Day

YEAR OF THE HORSE: A CHILDREN'S DAY FOR CHINESE NEW YEAR

Cost: free

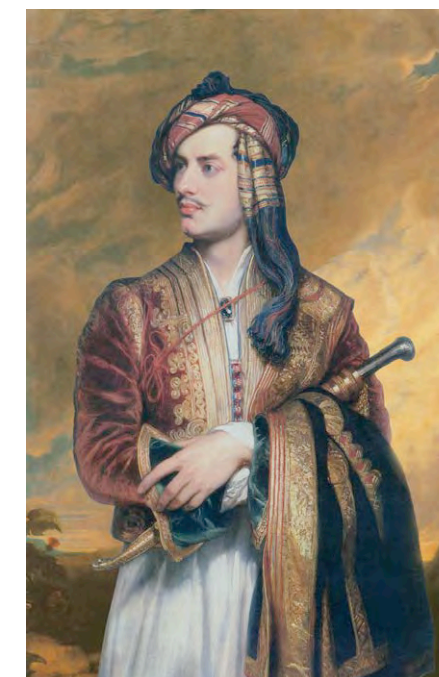
Venue: Macleay Museum

Held in conjunction with the City of Sydney Chinese New Year Festival 2014

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



Thomas Phillips, *Lord Byron in Albanian Dress* (1813)

Follow us on Twitter at 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.

All details are correct at the time of going to press but events may change due to circumstances beyond our control. For up-to-date information, visit our website (sydney.edu.au/museums) closer to the event, and follow the link marked 'University calendar'.

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



1



2



8



9

MUSEUM SHOP

The Nicholson Museum introduces a selection of merchandise sourced from around the world and themed to the museum's collections.

Visit the Nicholson Museum to see the full range or order by ringing 9351 2812.
Enquiries: nicholson.museum@sydney.edu.au.
All profits go back into the museum.



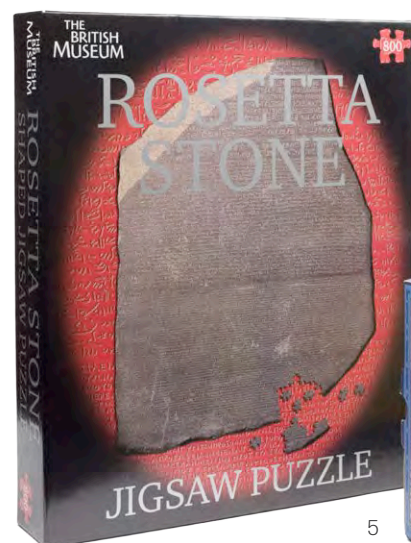
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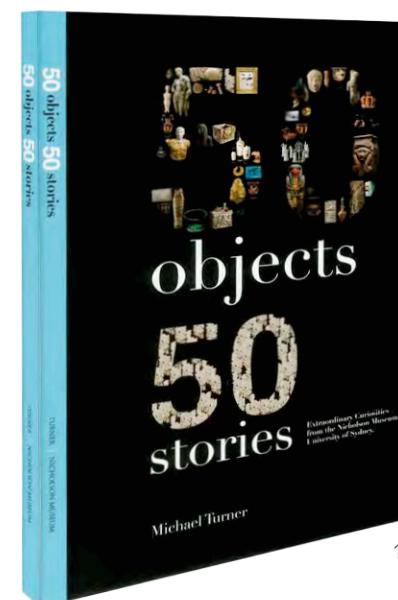
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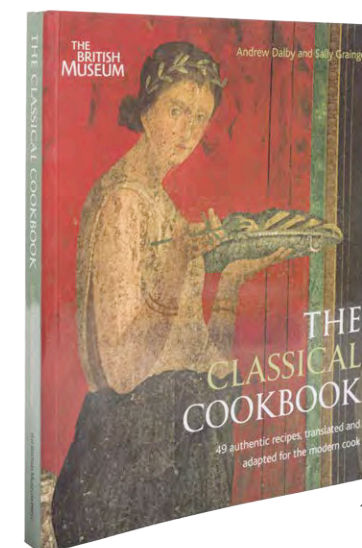
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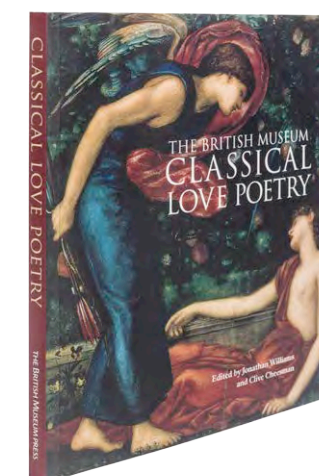
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12

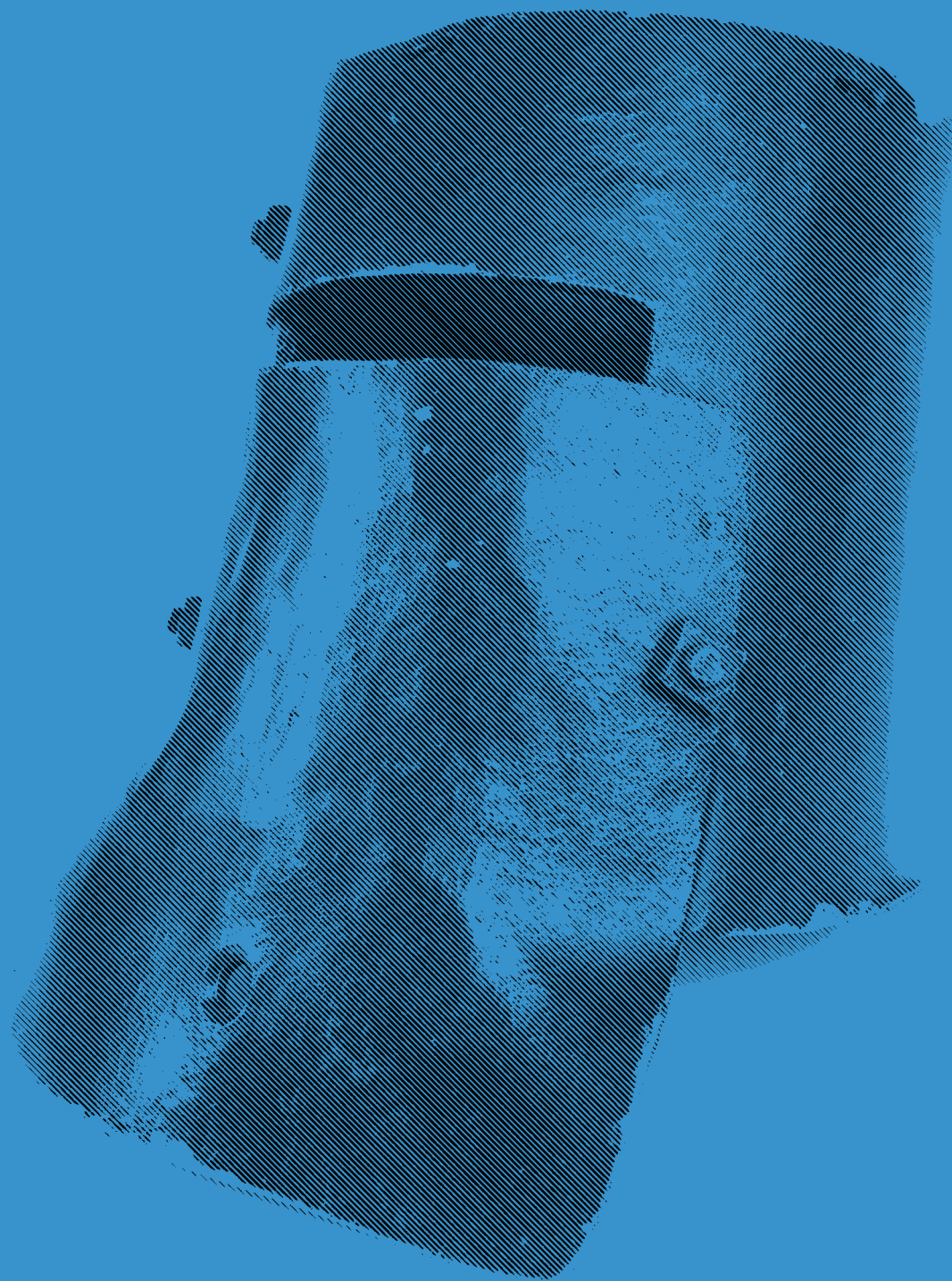


13



14

- 1 Pax Romana CD \$29.95
- 2 Ducks (Sphinx; Legionnaire) \$10
- 3 Bronze animals (Greek owl; Egyptian cat; Greek horse) \$10
- 4 Parthenon (make your own wooden model) \$125
- 5 Rosetta Stone 800 piece jigsaw puzzle \$29.95
- 6 Aristotle's Number Puzzle \$25
- 7 Helmet pencils \$5
- 8 Silk ties \$49.95 (14 designs available)
- 9 Roman lamp \$19
- 10 Greek alphabet mug \$19.95 (24 designs available)
- 11 Meet the Greeks – 3D cards (12 gods and heroes available) \$14.95
- 12 50 Objects 50 Stories \$29.95
- 13 The Classical Cookbook \$21.95
- 14 Classical Love Poetry \$19.95



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Replica Ned Kelly helmet. On loan from Old Melbourne Gaol. Image © Tim Harland