

MUSE



THE UNIVERSITY OF SYDNEY

issue no.

07

MAR 2014

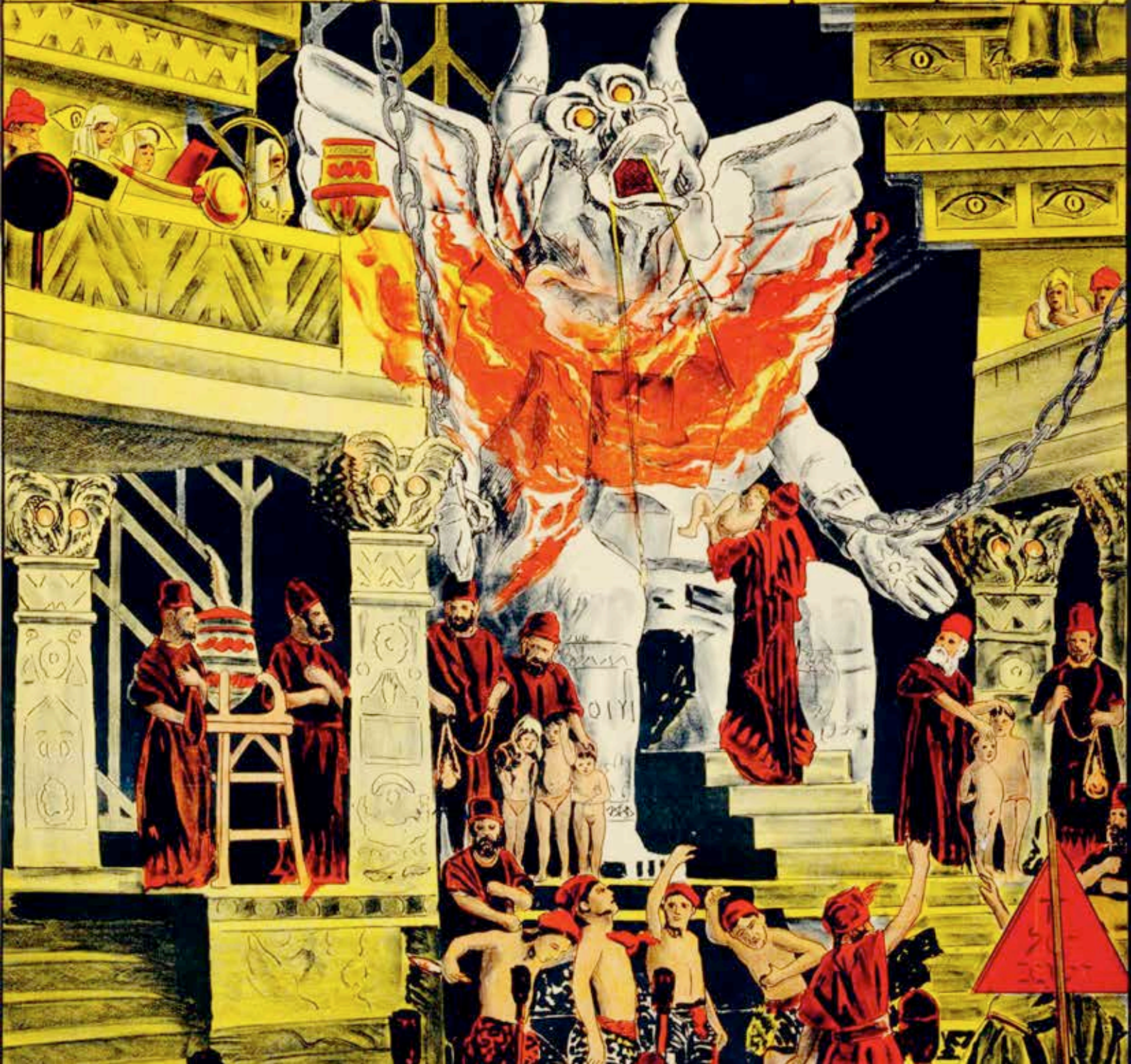
LATIN FILMS

ART · CULTURE · ANTIQUITIES · NATURAL HISTORY

CABIRIA



A New Edition of **D'ANNUNZIO'S** Masterpiece



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MUSEUMS EARN MORE AWARDS

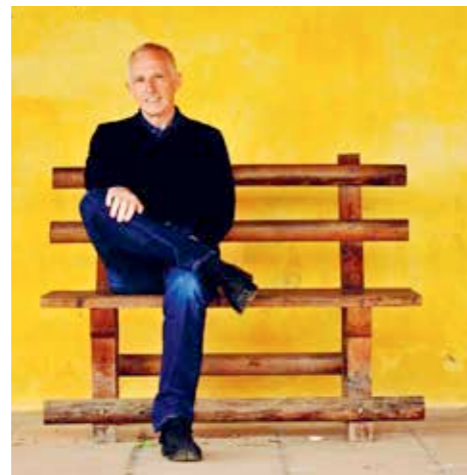
A WORD FROM THE DIRECTOR

Our museums received more than 100,000 visitors in 2013 – a record and a 6.4 percent increase on the number of visitors in 2012. It's wonderful to see the museums buzzing with activity. As well as record numbers of visitors, I am delighted to report that the work of our staff has been recognised with industry awards.

The exhibition catalogue *J.W. Power: Abstraction-Création*, Paris 1934, by Dr Ann Stephen (Senior Curator, University Art Gallery) and guest curator ADS Donaldson, published by the Power Institute, won the inaugural University Art Museums Australia (UAMA) award for Best University Art Museum Catalogue at the annual Art Association of Australia and New Zealand (AAANZ) conference in Melbourne last December.

An expanded version of the exhibition will open at the National Library of Australia in Canberra on Friday 25 July, then travel to the Heide Museum of Modern Art in Victoria in November. The *Narelle Jubelin: Vision in Motion* exhibition catalogue, by Luke Parker and Ann Stephen, was highly commended in the Open Catalogue Category also at the AAANZ conference.

Last November, the Lego Colosseum exhibition at the Nicholson Museum won Best Exhibition in the medium-sized museum category at the Museums and Galleries NSW IMAGInE awards. Following its closure in the Nicholson Museum last June the exhibition travelled to Broken Hill Regional Art Gallery and the



Bathurst Regional Art Gallery. It will travel to other regional centres in NSW throughout 2014/2015. Pompeii, the final of the Lego exhibitions, will open in late June.

Points of Focus, an exhibition of photographs of the Pacific, opens at the Macleay Museum on 1 March. This exhibition, curated by Rebecca Conway, presents images from the Macleay Museum collection taken in the Pacific region in the late 19th and early 20th centuries and interrogates the use of photographs as an academic resource.

The popular Jeffrey Smart exhibition *Recondita armonia – strange harmonies of contrast*, curated by David Malouf, closes on 7 March and will be followed by an exhibition of work by prominent Thai artist Araya Rasdjarmrearnsook. The exhibition, titled *Araya Rasdjarmrearnsook: The Village and Elsewhere*, is curated by Professor John Clark and Clare Veal and presented in association with 4A Centre for Contemporary Asian Art.

DAVID ELLIS
DIRECTOR, MUSEUMS AND CULTURAL ENGAGEMENT

SYDNEY UNIVERSITY MUSEUMS

Comprising the Macleay Museum, Nicholson Museum and University Art Gallery

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MUSE edited by Michael Turner.
Produced by Marketing and Communications, the University of Sydney, March 2014.
14/3483
ISSN 1449-0420
ABN 15 211 513 464
CRICOS 00026A

Cover image: Detail from poster advertising the 1914 film, *Cabiria*. See story pages 1-2 and full image on page 2

David Ellis photograph: Martin Ho



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SWORDS, SANDALS AND THE SILVER SCREEN

Filmmakers have long been drawn to the ancient world. **Professor Maria Wyke**, who will present some classics of silent cinema at a talk at the Nicholson Museum on 3 May, discusses the timeless appeal of antiquity.

In recent years, Hollywood has released several big-budget films set in antiquity, such as *Gladiator* (2000), *Clash of the Titans* (2010), *The Eagle* (2011) and, coming in 3D to a cinema near you in 2014, *Pompeii*.

However, ever since it emerged as a new technology more than a century ago, cinema has been fascinated with the ancient world. Within a few months of the first public showings of moving images in 1896, the Roman Emperor Nero was brought to life on the screen trying out poisons on his slaves. By the time sound was introduced into movies in the late 1920s, more than 800 films had been made that drew inspiration from ancient Greece, Rome, Egypt or the Bible.

A handful of these films that are feature length – such as *Quo Vadis* (1913, an adaptation of a novel about Nero's persecution of the Christians), *Cabiria* (1914, a celebration of Rome's conquest of north Africa) and *Ben-Hur* (1925, containing perhaps the most spectacular chariot-race of film history) – have been restored and released on DVD or screened at film festivals. Yet the vast majority of these ancient-inspired films remain largely forgotten.

More than 400 of these films survive in archives across the world, some of them in multiple prints designed for different types of audience. They range from historical, mythological and religious epics, and intriguing adaptations of theatre and novels, to comedies, parodies, animated cartoons, documentaries and travelogues. Their settings are just as diverse, covering everywhere from Spain to the Near East and historical periods from Pharaonic Egypt to Late Antiquity. These fragile,





Top: Two shots from *Julius Caesar* (1908) before and after his assassination.

Bottom: Two posters advertising *Cabiria* (1914)

Previous page: Buster Keaton in *Three Ages* (1923)

sometimes damaged, prints, as well as their associated publicity posters, programs, and press reviews, are a treasure trove of material that awaits exploration and understanding.

The persistent presence of antiquity in early cinema compels us to ask: Why did so modern a medium have so strong an interest in antiquity right from its start? What did antiquity do for cinema? And what did cinema do for antiquity?

Together with Pantelis Michelakis from the University of Bristol and in collaboration with historians of antiquity and of cinema, film archivists, and festival exhibitors, I have been developing a research project to make this fascinating body of material better known and appreciated.

The project began with screenings in London, Bristol, Los Angeles, Berlin and Bologna of some of the most rarely seen antiquity films (dating as far back as 1903), and it continues with further investigation of surviving prints – including those in the National Film and Sound Archive in Canberra. In 2013 we published a collection of essays, *The Ancient World in Silent Cinema* (Cambridge University Press), and work continues to stimulate the proper preservation and documentation of these films, restoration of the most beautiful and complex, and – the ultimate goal – screening in cinemas along with freshly commissioned musical scores.

Professor Maria Wyke will be speaking as part of the Academy Travel sponsored 'Italy: travels in art, history and culture' lecture series in the Nicholson Museum on Saturday 3 May at 2pm. The title of her talk is 'The irresistible attraction of antiquity in ancient cinema'. This event will present many of these films for the first time in Australia. See what's on pages 32 and 33 for booking details

Professor Wyke's visit is sponsored by 'Undoing the Ancient', an interdisciplinary research project in the Faculty of Arts and Social Sciences (sydney.edu.au/intellectual-history/uta)

Professor Maria Wyke is a Professor of Latin and co-director of the Centre for Research into the Dynamics of Civilisation at University College, London (email: m.wyke@ucl.ac.uk)

Contemporary Thai artist Araya Rasdjarmrearnsook is set to exhibit her ground-breaking work at the University Art Gallery, which is proud to introduce her oeuvre to a new audience, writes **John Clark**.

THE VILLAGE AND ELSEWHERE

The Village and Elsewhere: Thai Villagers and Gentileschi's Judith and Holofernes, Jeff Koons, inkjet on paper (teak frame with non-reflective glass on top), 102 x 125cm.





Van Gogh's *The Midday Sleep* 1889/90 and the Thai villagers, digital print, 80 x 80 x 20cm, 2007



Conversation I, video installation, 12 mins, five synchronised screens, 2005.

The Village and Elsewhere, to be held at the University of Sydney Art Gallery from 17 March, is an important retrospective of Thai artist Araya Rasdjarmrearnsook's work, including major prints not previously seen outside Thailand, and video works.

Rasdjarmrearnsook was born into a doctor's family in 1957 in Trat Province in eastern Thailand close to Cambodia, and her life has been marked by personal tragedy: she lost her mother when she was three, and her grandmother, who brought her up, when she was 30. Her father's death from cancer in 1994 also had a great impact on her life, resulting in several installations around the theme of 'Dinner with Cancer'.

Rasdjarmrearnsook has become renowned internationally for her video installations, exhibiting at San Antonio, Texas in 1998, as well as the Asia-Pacific Triennale in Brisbane in 1993, the Biennale of Sydney in 2010, and Documenta 13 in Kassel, Germany, in 2012.

Rasdjarmrearnsook is an associate professor in the new media department of the Faculty of Fine Arts at Chiang Mai University in northern Thailand, where she has taught since 1987. She graduated with a Master of Fine Arts from Bangkok's Silpakorn University in 1986, and spent six years of postgraduate study at Hochschule für Bildende Künste (College of Fine Arts) in Braunschweig, Germany. In her early career, Rasdjarmrearnsook won various prizes for prints in national art exhibitions. Returning to Thailand in the early 1990s, she continued the innovative print-making she began in Germany.

In her videos, Rasdjarmrearnsook often treats controversial themes such as Buddhist consolations for death and the dying, as well as narratives of insane people that embody the madness of the social world around them.

Her famous works include the artist reciting Buddhist texts to corpses in a mortuary (somewhat shockingly as a woman and not a male monk), and the amusing display in Thai public spaces of large reproductions of famous Western artists from Vincent van Gogh to contemporary American artist Jeff Koons.

The images are shown in a market or temple, accompanied by recordings of comments from the local audience. In a temple, a local Buddhist monk narrates a sermon over the images. The artist is interested in the way culture positions art and how ordinary Thais might receive it.

The artist's work demonstrates how a person is constructed by their sometimes false expectations of "the other". In one performance piece, recorded on video, the artist spent a few weeks pretending to be pregnant, a display so convincing that female colleagues congratulated her for her courage in becoming pregnant rather later in life and her willingness to have a child when unmarried. Her more recent work reflects on the artist's life in relation to the natural environment and in particular to her dogs, several of which she has saved from being put down after accidents or maltreatment.

An extract from her prose for a 2003 exhibition at Sculpture Square in Singapore is called 'One night I went there again', and is read to dead bodies:

The soundless listening of the bodies emanated a perfume named Knowing, which – oh, emotional fluctuations, disappointment of knaves. Even though they do not know the nature of art, the bodies were ready to join the game to celebrate the emptiness of the Art narrated by dejection and defeat The bodies allow themselves to be covered by brightly colored drapes knowing perfectly well that it is unbecoming.



A Woman, intaglio on paper, 78 x 61cm, 1990. All images copyright the artist.

Rasdjarmrearnsook writes about art in newspapers, and in an emerging genre of literary and intellectual magazines in Thai. An insightful and wide-ranging 2007 interview from *freeform* magazine will be translated for the catalogue.

The University Art Gallery's exhibition (opening 17 March) coincides with the 19th Biennale of Sydney and with the 12th International Conference of Thai Studies at the University of Sydney (22 to 24 April).

The exhibition will be curated by Emeritus Professor John Clark and Clare Veal, who is completing a PhD in the Department of Art History and Film on contemporary photographic expressions of Thai identity. It will be presented in association with 4A Centre for Contemporary Asian Art which will hold an exhibition of the artist's more recent video work as well as a major installation reconstruction, *Araya Rasdjarmrearnsook: Storytellers of the Town* (14 March to 10 May). The artist will give several public talks and seminars for art students.

An illustrated catalogue, to be published in May, will include essays by Clark, Veal, and Thai scholars, analysing the artist's role in the Thai avant garde, her particular position as a woman artist, and the interaction of her visual oeuvre with her extensive literary work.

Araya Rasdjarmrearnsook: *The Village and Elsewhere* opens on Monday 17 March in the University Art Gallery.

An exhibition of historical drawings from the collection of Justice Roddy Meagher is not only beautiful, it reveals much about the medium, explains Georgina Cole.

DRAWN FROM EXPERIENCE



Left: Jean-Baptiste Pillement, [*Treescape village ravine*], date unknown, ink and wash on paper, 16.5 x 12.5 cm, donated through The Hon R P Meagher bequest 2011, University Art Collection UA2012.308

Right: Théodore Géricault, *Hercules and Antaeus*, c. 1816, ink on paper, 12.8 x 5.7 cm, donated by The Hon R P Meagher through the Australian Government's Cultural Gifts Program 2010, University Art Collection UA2010.18

Opposite page: Elisabetta Sirani, *Head of a woman*, 17th century, pencil on paper, 32 x 24.5 cm, donated through The Hon R P Meagher bequest 2011, University Art Collection UA2012.327

There is no medium more central to artistic practice in the early modern period than drawing. It is at once a tool of instruction, a form of visual communication, and an expressive medium for personal ideas and images.

As drawing is a technology that almost all of us are taught to use, looking at historical drawings gives a unique sense of our proximity to and distance from artists of the past. In seeing the pressure of chalk, pen or pencil applied to paper we may gain some insight into the artist's process – the speed or development of the drawing and the kinds of strokes used – and yet the purpose or meaning of the image often remains tantalisingly obscure. Unlike paintings, which are often finished images for public or private display, drawings often form part of a larger artistic process of depiction, discovery and experimentation. They tell us much about the nature of artistic practice, the development of themes and ideas, and the private world of the artist's imagination.

Fugitive forms and grand designs: 16-19th century drawings from the Roddy Meagher Collection captures some of the diversity and richness of the forms and functions of drawing from the 16th century to the early 19th century. It displays works by artists such as Stefano Della Bella (1610–64), Elisabetta Sirani (1638–65), Jean-Baptiste Pillement (1728–1808), George Romney (1734–1802), Thomas Lawrence (1769–1830), Théodore Géricault (1791–1824), and Eugène Delacroix (1798–1863).

The drawings range from carefully finished designs, such as an extraordinary Rococo landscape by Pillement and a loving Madonna and Child by Anton Raphael Mengs (1728–79), to spare, linear sketches such as Géricault's powerful drawing of Hercules wrestling Antaeus, a page of heavily robed women from Delacroix's North African sketchbook, and Romney's melancholic, distorted images of prison inmates. Sitting

somewhere between these extremes are the delicate pen drawings of figures observed from life by Della Bella, Sirani's expressive figure study, and Lawrence's delicate portrait of the beautiful Lucy Anne Bloxham.

To take in the diversity of these images, the exhibition is structured around four broad themes: people, which comprises portraits, figure studies and character sketches; place, which includes drawings of real and imagined landscapes and settings; spirit, which encompasses drawings of holy figures and heavenly beings; and idea, which groups the numerous sketches made by Romney, Géricault and others for ambitious artistic schemes. By turns bold, sensuous, delicate and playful, the drawings reveal the variety and complexity of artistic practice in the early modern era and its public and private dimensions.

The works shown in this exhibition are a small part of the remarkable gift made to the University Art Gallery by the late Justice Roddy Meagher. While the best-known works in Meagher's collection may be modern paintings or Asian art and artefacts, his collecting also extended to historical drawings, and this exhibition contextualises many works that have never been displayed publicly.

'Fugitive forms and grand designs', to be held at the University Art Gallery from 12 May to 31 August, is the first in a series of exhibitions and publications that will highlight the riches of Meagher's collection and make them available to the public for study and enjoyment, as well as honour Meagher's cosmopolitan legacy in Australian culture.

Dr Georgina Cole graduated from the University of Sydney in 2010 with a PhD in the area of Art History. She is a Lecturer in Art History and Theory at the National Art School.

Social media is opening up surprising potential for research and the community is making an invaluable contribution, as **Adrian Davis** found when tracking a local cockatoo population.

‘LIKE’ A COCKATOO



Loud, large and lovable, the sulphur-crested cockatoo (*Cacatua galerita*) is a well-known inhabitant of Sydney. It has always been present around the fringes of Sydney and west of the Great Dividing Range but, over the past few decades, the sulphur-crested cockatoo has expanded its range, and numbers have increased dramatically throughout suburban Sydney and into the city centre.

Yet despite its almost iconic status, surprisingly little is known about the ecology of this charismatic bird.

As part of my PhD studies, and in collaboration with the Royal Botanic Gardens in Sydney, I have been researching the movements, population size and site loyalty of the cockatoos within the gardens. The relative accessibility of the gardens' cockatoo population gives us an opportunity to trial a new marking technique that allows us to track individual birds. The cocky's ability to grab our attention makes it a great subject for an interactive community-monitored project in an urban environment.

Previous studies from the 1980s successfully monitored populations of galahs and corellas using crude metal wing tags. In the United States, vultures have also been tracked with large plastic wing tags. A recent study used plastic cattle ear tags to monitor the Australian white ibis, with members of

the public identifying individual birds and reporting their location. However, this technique has never been applied to sulphur-crested cockatoos – until now.

Within several weeks of tagging our first cockatoos, various government and wildlife agencies within Sydney were forwarding reports of tagged cockatoos they had received from the public. When we began receiving several reports of cockatoo sightings a week, we decided to try out social media in an effort to extend the project's reach, so we created a Facebook site.

SIMPLIFYING SIGHTING REPORTS

Facebook has made it easier for people to report cockatoo sightings. We created the page to engage people in the project and to get the message out to a potentially very different audience. We posted regular status updates of recent sightings of a bird in a new location, often with photos people had sent in. People quickly began following "Cockatoo Wingtag" on Facebook, where they could see their photos and provide comment on the posts.

When the cockatoos are tagged they are also assigned nicknames, and these are far more personable than simple identification numbers (such as 022). Once we publicised the names – such as "Watermelon" or "Shakespeare" – on Facebook, people began to report the cockatoos by name rather than ID number, particularly those people who were visited regularly by the same birds.

"Friends" of the Facebook page can follow an individual bird's sightings, as well as comment and interact with others who have seen it. If a previously unseen tagged bird is sighted, people check Facebook for the bird's name and where it was reported.

Creating a sense of ownership of the birds, as well as the chance to interact with both the project findings and the researchers, leads to a strong sense of involvement and satisfaction among members of the community. Social media is a powerful tool for involving people and sharing knowledge about the state of the natural world.

You can follow the project at www.facebook.com/cockatoowingtags and by downloading our iPhone app Wingtags.

Adrian Davis is Collections Management Officer and is responsible for cataloguing and maintaining the natural history collections in the Macleay Collection.

Images: Participants in the Cockatoo Wingtag project, photographers L. Weidenauer, F. Adams, and M. Petrie





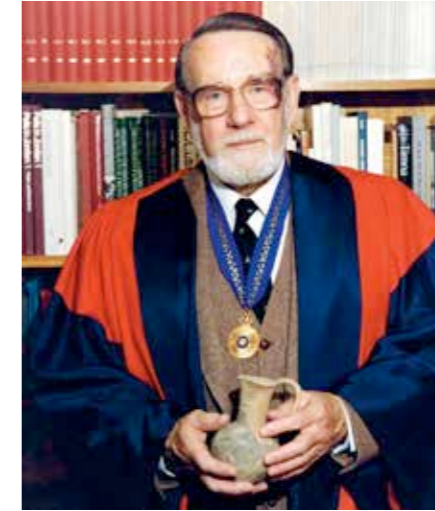
A GENTLEMAN AND A SCHOLAR

Emeritus Professor John Hennessy has left an incomparable legacy – not just to the field of Near-Eastern Archaeology, but also to the Nicholson Museum, reflects Dr Craig Barker.

Archaeology at the University of Sydney lost one of its legends, and the Nicholson Museum one of its great supporters, with the passing of Emeritus Professor John Basil Hennessy AO on 27 October 2013. His scholarly achievements in Near Eastern and Cypriot archaeology saw him achieve world renown, and his generous support of the Nicholson Museum and other archaeological museums in Australia was extraordinary. He established links between Australian researchers and Jordanian archaeological sites from prehistory to the Islamic period that inspired generations of his students to explore the archaeology of this remarkable region.

Hennessy was born in Horsham, Victoria, in 1925, and joined the navy during the Second World War. A childhood interest in archaeology continued into adulthood – he celebrated his 18th birthday by getting a copy of Sir Arthur Evans's *The Palace of Minos*. Hennessy was inspired to write to famous archaeologist V. Gordon Childe, who suggested he read anthropology at the University of Sydney after the war as the basis for a career in archaeology.

He enrolled at the University in 1947, at a point of profound change. He was one of the first students of the newly established Department of Archaeology under the guidance of Professors AD Trendall and James Stewart (both also Nicholson Museum curators). He graduated with the first Bachelor of Arts with Honours in Archaeology from the University in 1950, while out of the classroom he distinguished himself with a University Blue in both Australian Rules and athletics.



Page opposite: Hennessy and Sadik Abdullah excavating in Jericho, 1952. Far left: Hennessy's team excavating at Stephanía, Cyprus, 1951. Left: Emeritus Professor Hennessy in his office in the Quadrangle. Above: Hennessy opens the first trench in Pella in 1977.

Photographs sourced from Basil Hennessy Archives, courtesy of Linda Hennessy

Hennessy travelled to the Middle East, where he worked on several archaeological projects, visiting Israel, Jordan, Syria and Turkey, even hiring a taxi in Jerusalem for three weeks for £21. In Turkey, he served as the first student scholar at the newly established British School of Archaeology at Ankara where he met many of the great Near Eastern archaeologists of the era.

In 1951 Hennessy worked on various excavations in Cyprus, and through his connection with Professor James Stewart was involved in the excavations at Myrtou-Pighades, the first excavation directly sponsored by the University of Sydney. From this project Hennessy directed the excavation of a series of Bronze Age tombs at an ancient cemetery site called Stephanía – many of the finds from these excavations are displayed in the Nicholson Museum exhibition *Aphrodite's Island*. Hennessy reminisced much later that the team “bicycled to and from the site, lovely and cool in the morning but hellish hot in the afternoons”. Although he was never to excavate in Cyprus again, his subsequent courses in Cypriot Archaeology at the University of Sydney inspired many students and future Cypriot scholars.

In 1952 Hennessy worked at the famous site of Jericho under renowned English archaeologist Dame Kathleen Kenyon, who would describe him as “one of the most promising” students she had met. She later became his doctoral supervisor at Magdalen College, Oxford, in the early 1960s, and the two became life-long friends – their friendship was a contributing factor in Kenyon sending a range of Jericho artefacts to Professor Stewart for exhibition in the Nicholson Museum. Hennessy's thesis, *The Foreign Relations of Palestine during the Early Bronze Age* (1967), remains a highly regarded work. It was the first of many important published works.

Hennessy returned to Australia and rejoined the Department of Archaeology at the University of Sydney, lecturing from 1954 to 1961, having married Ruth Shannon in 1954. After his doctoral studies at Oxford, Hennessy began a long association with the British School of Archaeology in Jerusalem, serving as assistant director and then director from 1965 to 1970. During this period, he conducted excavations at the Damascus Gate of the Old City, then at the temple at Amman Airport. He returned to Australia in 1970 and was appointed permanently to the Edwin Cuthbert Hall Chair of Near Eastern Archaeology in 1973.

Hennessy oversaw several important excavations from Sydney. The University excavated the Chalcolithic site of Teleilat Ghassul in Jordan from 1975 to 1977, and in 1979, Hennessy inaugurated excavations of the multi-period site of Pella (Tabaqat Fahl), also in Jordan, a project still running strong more than 30 years later. Various objects from Pella take pride of place in the Nicholson Museum's current exhibition *Tombs, Tells and Temples: Excavating the Near East*, along with a photograph of Hennessy guiding then prime minister Bob Hawke and his wife Hazel around the site in 1987. These excavations have become a training ground for generations of Australian scholars.

Anyone who heard Hennessy lecture will remember the breadth of his knowledge and his passion for his subject, while his generosity towards students and colleagues was legendary.

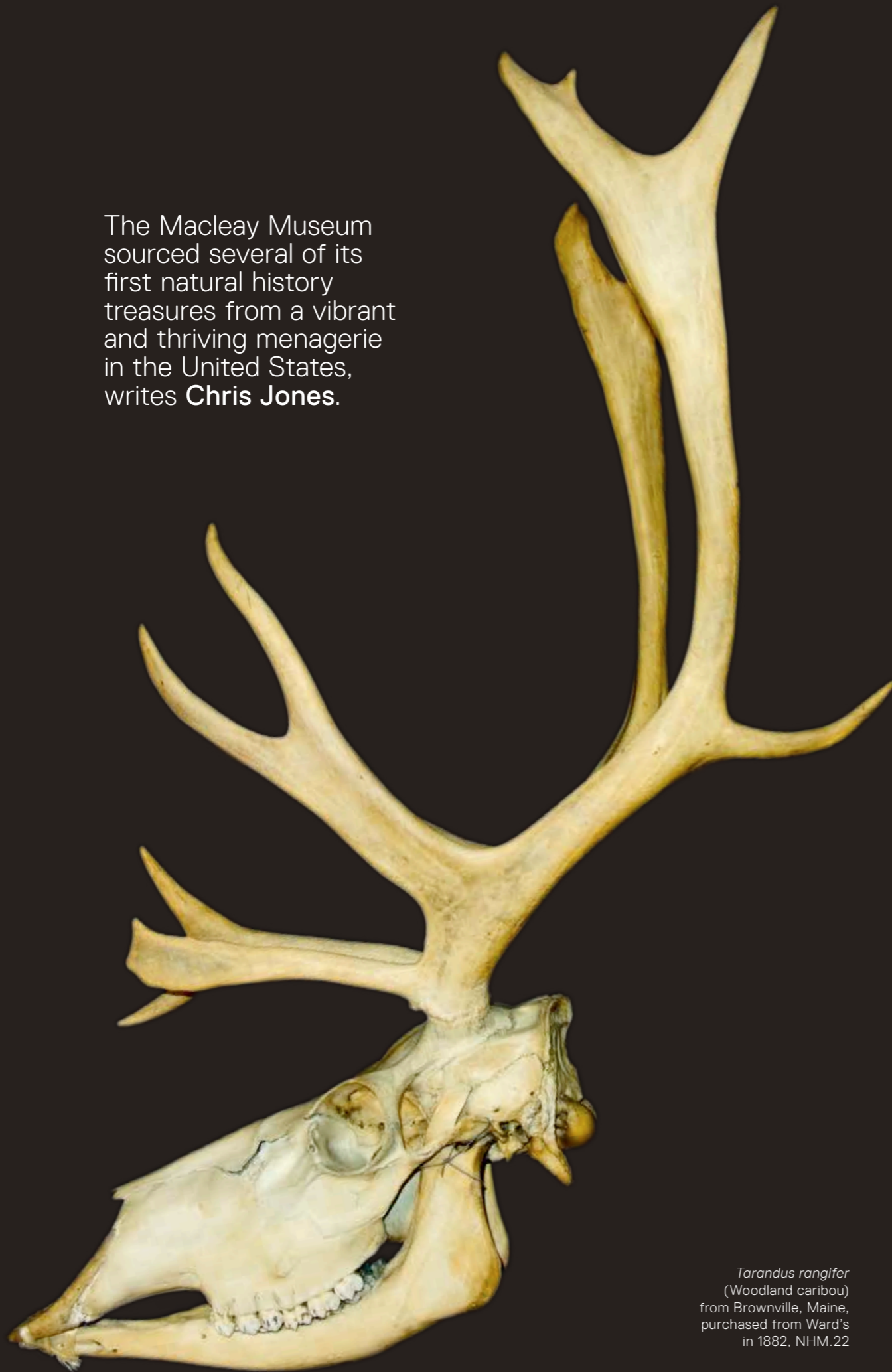
He would work on unpublished Cypriot material in the lower gallery of the Nicholson Museum, teaching research students archaeological drawing skills – a technique of illustration that became known as the ‘Kenyon-Hennessy school’. Hennessy was a great draftsman and encouraged students to draw using items in the Nicholson collection. It is a practice we still use.

As well as distributing material from his excavations to the Nicholson Museum, the University of New England's Museum of Antiquities and the University of Queensland's RD Milns Antiquities Museum and other Australian collections, Hennessy oversaw parts of the publication and acquisition of Bronze Age and other Cypriot pottery and finds from the excavations and collections of his late teacher Professor Stewart to the Nicholson and other museums. He was a great believer in the role of museums in conveying the wonder and beauty of the ancient cultures he was so passionate about.

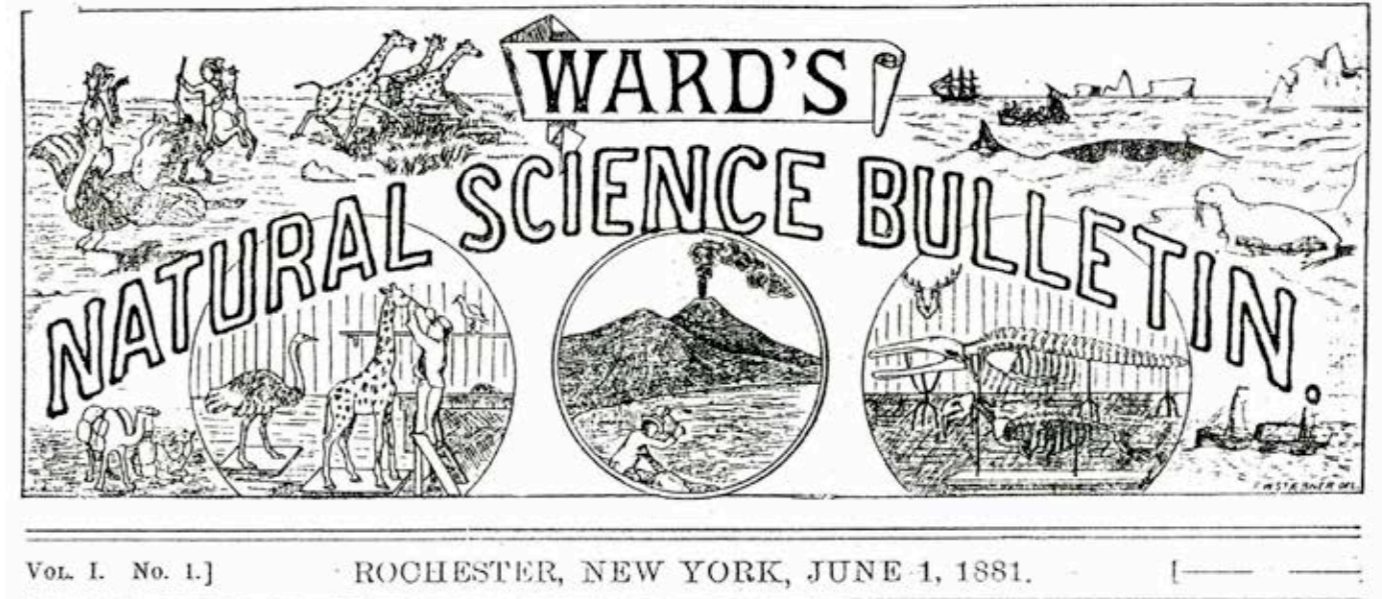
Hennessy founded the Near Eastern Archaeology Foundation (NEAF) in 1986 to enable a broader audience access to research of this area. On his retirement in 1990 he was made an Officer of the Order of Australia, and the University of Sydney awarded him an Honorary Doctor of Letters three years later.

John Basil Hennessy was a great Australian archaeologist and teacher. He is survived by his wife, Ruth, and children David, Sarah and Linda. Vale, Professor.

The Macleay Museum sourced several of its first natural history treasures from a vibrant and thriving menagerie in the United States, writes **Chris Jones**.



Tarandus rangifer
(Woodland caribou)
from Brownville, Maine,
purchased from Ward's
in 1882, NHM.22



Header for the first issue of Ward's *Natural Science Bulletin*, 1 June 1881, showing the collection of specimens from around the world as well as taxidermy practices.

ANIMAL HOUSE

Among the mammal specimens in the Macleay collection are purchases from American merchant-naturalist Henry Augustus Ward in the early 1880s.

Ward set up his business, Ward's Natural Science Establishment, in 1862 in Rochester, New York. This was the beginning of a period of dramatic growth for natural history museums. Ward was responding to demand from museums, especially those associated with universities, to display the diversity of animal, vegetable and mineral life from around the world. While his influence is strongly felt throughout the United States, Ward's clients included museums from as far afield as South America, Australia and New Zealand.

Edward Sylvester Morse, co-founder of *The American Naturalist*, who visited Ward's business in 1873, described it in the journal as a place busy with zoologists, taxidermists, osteologists (who study bones), moulders and carpenters, and thousands of specimens." The upper room of this building is a wonder to behold," he

wrote. "Hanging from the ceiling are hundreds of skins, including apes, monkeys, wolves, bears, hyenas, lions, tigers, sloths, ant-eaters, armadillos, buffaloes, deer, elk, moose, giraffe, yak, wild boar, peccaries; besides an immense collection of such animals as kangaroos, echidna, wombat, Tasmanian devil, *Ornithorynchus* (platypus), *Thylacinus* and other rare skins. Some huge alligators, turtles and other reptiles completed the display."

Ward's was the training ground for several taxidermists who would go on to influence the profession in the US and around the world. French taxidermist Jules Bailly was employed in 1872 and became instrumental in training the young Americans at Ward's.

Many who worked at Ward's in the 1870s and 1880s would move on to lead taxidermy in institutions such as the National Museum of Natural History (Smithsonian), the Milwaukee Public Museum in Milwaukee, the Field Museum in Chicago, and Carnegie Museum of Natural History in Pittsburgh.

Ward's workshop produced such important taxidermists as William Hornaday and Frederick Lucas (who together would form the Society of American Taxidermists in 1880), and Carl Akeley (who would later create the great hall of African wildlife in New York's American Museum of Natural History).

The staff at Ward's Natural Science Establishment were experienced field collectors with a working knowledge of anatomy, osteology, and taxonomy, as well as taxidermy, combining an artistic and scientific approach. They were inspired by ground-breaking taxidermist Martha Maxwell's unique approach to the field as demonstrated in her display at the 1876 Philadelphia Centennial Exposition. Maxwell moved away from stiff poses, instead presenting specimens as they would appear in their natural environment, complete with landscaping and foliage. This kind of taxidermy served as an early proponent of the conservation movement by raising awareness of endangered species. A local example of Ward's presentation of

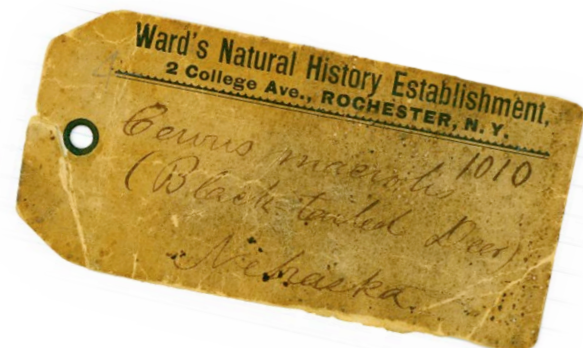


Ward's Natural Science Establishment,
No. 2 College Avenue, opposite University.

Philadelphia, N.Y. Feb. 1 1882.

From Wm. Macleay Esq. Sydney, N.S. Wales.
To Henry A. Ward Esq.

1 Skin of <i>Uromastix</i> in alcohol	14
1 <i>Uromastix</i> in alcohol	2.50
1 <i>Uromastix</i> in alcohol	7
1 <i>Uromastix</i> in alcohol	4.0
1 <i>Uromastix</i> in alcohol	7.5
1 <i>Uromastix</i> in alcohol	1.00
1 <i>Uromastix</i> in alcohol	1.50
1 <i>Uromastix</i> in alcohol	2.5
1 <i>Uromastix</i> in alcohol	1.2
1 <i>Uromastix</i> in alcohol	5
1 <i>Uromastix</i> in alcohol	7
1 <i>Uromastix</i> in alcohol	4
1 <i>Uromastix</i> in alcohol	6
1 <i>Uromastix</i> in alcohol	3
1 <i>Uromastix</i> in alcohol	15
1 <i>Uromastix</i> in alcohol	3.50
1 <i>Uromastix</i> in alcohol	2.50
1 <i>Uromastix</i> in alcohol	2
1 <i>Uromastix</i> in alcohol	2
1 <i>Uromastix</i> in alcohol	4
1 <i>Uromastix</i> in alcohol	1.25
1 <i>Uromastix</i> in alcohol	15
1 <i>Uromastix</i> in alcohol	27.75



an animal group in natural poses can be seen in the lion group on display in the Australian Museum.

International exhibitions provided an opportunity to promote Ward's services. Ward cemented his reputation as a leading museum builder at the 1876 Philadelphia Centennial Exposition, 1882 Milwaukee Industrial Exposition, and the 1893 Chicago Columbian Exposition. He travelled to Australia in 1880 to set up a stand at the Melbourne International Exhibition (1 October 1880–30 April 1881) as a US exhibitor. Described in the exhibition's official record as "one of the most interesting exhibits under the heading of mining industries", Ward displayed mounted skeletons, minerals and rocks, and casts of fossils. He received a First Order of Merit and was awarded a gold medal for his museum collection.

It is likely that Ward met William Macleay at the Melbourne exhibition. Macleay is listed as receiving a diploma at the exhibition, along with ornithologist Edward Pierson Ramsay (Australian Museum), Macleay's cousin Captain Arthur Alexander Walton Onslow, and University of Sydney Professor of Mineralogy and Chemistry, Archibald Liversidge, all from New South Wales.

Ward's staff travelled extensively to collect a diverse array of specimens to send back to Rochester to sell through their catalogues. From 1875 to 1878, Hornaday visited Barbados, Trinidad, the Orinoco River in Venezuela, and India. Ward himself visited Hawaii, Java, Borneo, Singapore, Siam (Thailand), Saigon, China, and Japan in 1880 on his way to New Zealand and Australia.

According to the manifest (list of goods) issued by Ward's, Macleay purchased 54 specimens in February 1882, and a further 25 specimens in August 1883. These include articulated skeletons, specimens in ethanol, bones, and skins.

The type of animals ranges from beavers and coyotes to gorillas and seals. Most of these specimens originated in North America: Canada, Montana, Alaska, California, Kansas, Nebraska, Wisconsin, Florida, Maine, and New York. However, there are also specimens from France, India, Sweden, Indonesia, Central America, and Guatemala.

The specimens in the Macleay Museum tell the story of a truly international collector as well as Macleay's aspiration to enrich the collection with specimens from around the globe for the benefit of students and researchers at the University of Sydney and the Linnean Society of NSW.

Top left: Interior view drawn by Frederic Lucas, 1883. Note the kangaroo on the back table and a kiwi on the front left table. Source: Ward's Natural Science Bulletin 2 no. 1 (1883).

Bottom left: Specimen label for skull of a *Cervus macrotis* (Blacktailed Deer) from Nebraska, NHM.19

Right: First page of manifest from Ward's Natural Science Establishment, 1 February 1882

SMART TALK

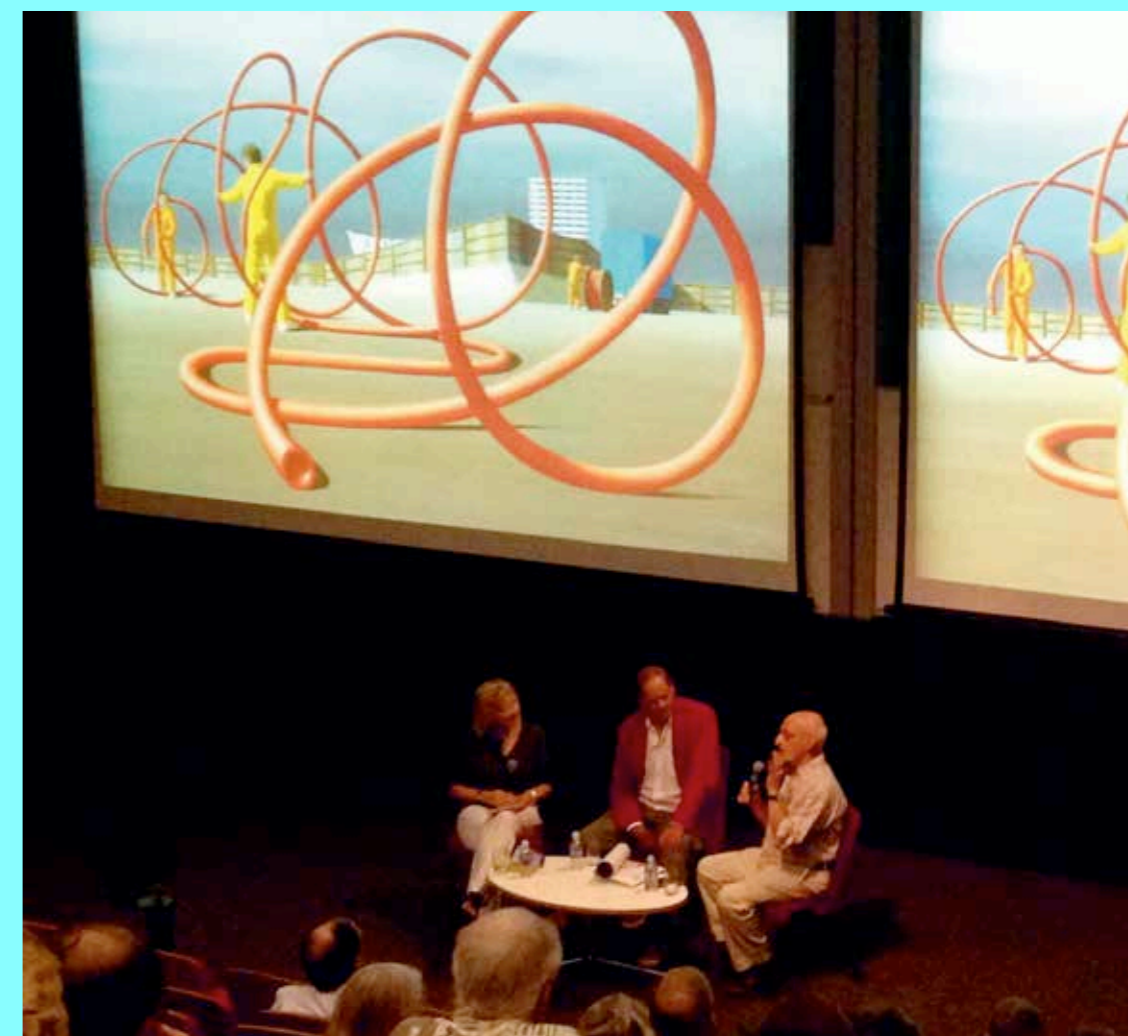
How did artist Jeffrey Smart, whose 2012 travelling retrospective coined the phrase "master of stillness", create so much conversation at the University Art Gallery?

When one of Australia's best-loved writers and friend of the artist, David Malouf, honoured the late Jeffrey Smart by curating the Gallery's recent memorial exhibition, *Jeffrey Smart 1921-2013: Recondita Armonia – Strange Harmonies of Contrast*, the gallery was truly energised. Our visitors responded with delight to the taut vision of both artist and curator.

Fittingly, the exhibition's special events focused on talks between friends. In December 2013, David Malouf, in conversation with art critic Christopher Allen, spoke of his long friendship with Smart, and his interest in tracking the choices of an artist renowned for self-criticism.

In January 2014, acclaimed film director Bruce Beresford and writer Virginia Duigan discussed their friendship with Smart, which was cemented on a ship bound for Italy in the early 1960s. In Malouf's words, Smart's works "are like scenes from a film or stills from a set where characters are about to walk on".

Recordings of the talks can be found at sydney.edu.au/museums/exhibitions-events/past-exhibitions-2013.shtml and sydney.edu.au/podcasts/2013.php



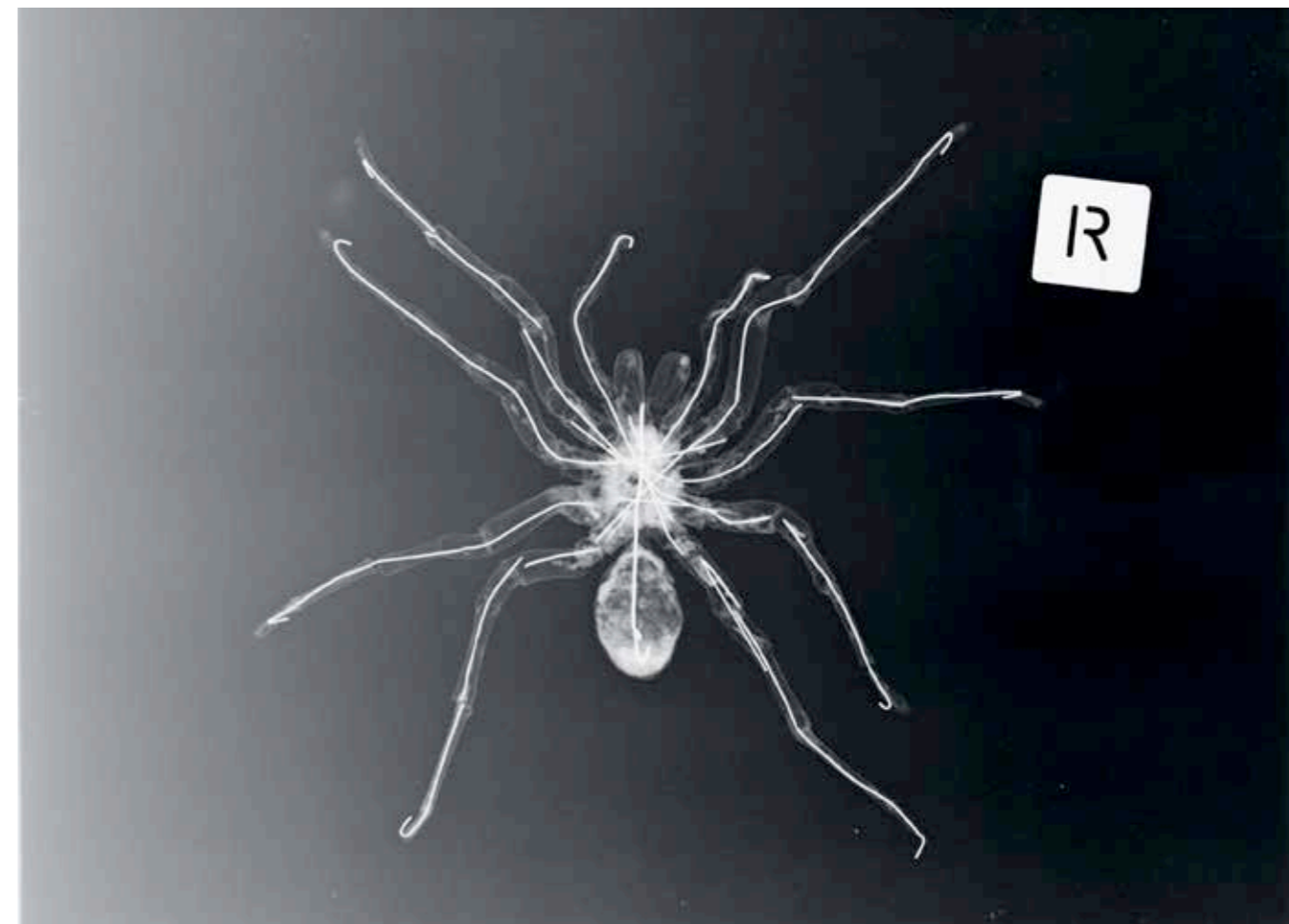
Virginia Duigan, Bruce Beresford, centre, and David Malouf in conversation.

ALONG CAME A SPIDER



The Macleay Museum is home to a large, rare specimen thought to be from South America – but even more unusual is the technique of its preservation, writes **Rob Blackburn**.

Theraphosa blondi, Macleay Museum, Sydney EN2013.262
Photo: Carl Bento



Theraphosa blondi, radiograph: Macleay Museum, Sydney EN2013.262

There is a large spider on display in the Macleay Museum. It is admired by budding entomologists, pointed at by excited children, and reviled by anxious arachnophobes. Recent research reveals it is most likely *Theraphosa blondi*, the Goliath bird-eating spider. It's the world's heaviest species of spider, whose females have been known to live for up to 20 years. This one however, probably crawled its last before 1800.

Held in place by a single pin through a crater in its cephalothorax, this enormous arachnid sits under a very simple caption "Large Spider; South America; Collected late 1700s".

Yet for those willing to peer closely, there are tiny wire hooks protruding from the ends of each leg, and fragments of wire are visible between leg segments, suggesting a wire framework inside.

On a recent visit to the Macleay Museum, Georgie Brown from the Hunterian Museum in Glasgow, Scotland, chanced upon the display and instantly recognised the spider's shape and design as very similar to a specimen held in the Hunterian. The Glaswegian specimen is also filled with a wire framework, and is considered unique to collections throughout the United Kingdom. No other spider is known to be mounted in this manner – until now, with this specimen in the Macleay.

To discover the nature of the wiring inside this rare specimen, we took the Macleay spider to the Sydney University Veterinary Teaching Hospital radiography department. The x-ray shows a thin wire running from the tip of each leg to meet in the spider's cephalothorax. This contrasts with the spider in the Hunterian, which has a single run of wire controlling each pair of legs, with the feet connected by an extra strand of wire.

These two rare spiders probably came from traders in the northern region of South America. They were most likely transported to Britain alive, then mounted for display by an artist in Scotland and sold to private collectors such as museum founders Alexander Macleay or William Hunter.

Unlike butterflies and beetles, most spiders don't survive drying out for display – the majority of the Macleay's arachnid collection is held in glass jars and preserved with an ethanol solution. To the right of the giant spider in the Macleay gallery is a jumbled drawer of dry arachnids, a reminder that specimens aren't always ideally preserved, and that not every specimen gets the kind of specialised attention reserved for the most precious, such as *Theraphosa blondi*.

Rob Blackburn is a Curatorial Assistant at the Macleay Museum.



Gymnoxenisthmus tigrellus. Photo by Sven Traenkner.

GAME OF THE NAME

When taxonomist **Tony Gill** was faced with naming a new species of fish, he enlisted the help of some eager primary school students.

Taxonomy is the science of describing and classifying species. The work of a taxonomist covers a wide range of tasks – from collecting specimens in the field (which in my case often involves scuba diving on coral reefs) to looking down a microscope, and counting and measuring features on century-old museum specimens. However, the task that really captures the public's imagination is describing and naming new species.

The first question I'm invariably asked when I mention I name new fish species is "Do you get to name them after yourself?" The answer is no. It's not that there's any rule against it, it's just frowned upon.

Taxonomists do, however, often name species after colleagues or friends, particularly when they have assisted in the discovery of the new species. Sometimes species are named after the places they were collected. Mostly, however, names are descriptive, alluding to features or behaviours that distinguish the new species from similar or related species.

Descriptive names are usually derived from classical languages. Some of the earlier names I have coined are a little on the dull side: *flavopunctatus* (Latin *flavus*, yellow, and *punctum*, a hole or dot) for a species with yellow spots; *viridis* (Latin for green) for a green species. Others have been a little more imaginative: *clibanarius* (Latin for a soldier clad in mail) for a species with chainmail-like dark edging on its body scales; *kolythrus* (from the Greek *kolythron*, a ripe fig) for an olive-coloured fish with a bright purple tail; *cerasina* (Latin for cherries) for a species covered in bright red spots.

In early 2013 I received a specimen of a new species of *xenisthmid* from a Russian colleague, Sergey Bogorodsky. *Xenisthmids* are tiny goby relatives that live in sand patches near coral reefs throughout the tropical Indian and Pacific oceans. The specimen, which Dr Bogorodsky collected in the Farasan Islands in the southern Red Sea, represented a new genus. Although it resembles species of the genus *Xenisthmus*, it differs most notably in that it lacks scales on the body. We quickly agreed on a new genus name that reflected this: *Gymnoxenisthmus* (from the Greek *gymnos*, meaning naked). However, we couldn't agree on the specific epithet (the second part of a species name).

An opportunity to enlist a little help from an unbiased audience came when the Macleay Museum provided an activities booth at the Australian Museum's Science Festival Expo in August 2013. Several thousand primary-school age students attended this event. My activity looked at how new species are named, and I invited students to help me select a name for the new *xenisthmid*. I asked the students to suggest possible names based on the

appearance of the new species, as well as to vote on suggested names.

The response exceeded my expectations: the students suggested numerous names, and I received 847 votes. The specimen's distinctive striped coloration was the impetus for most of the names: suggestions included bongo (a type of striped antelope), candy cane, ruler, zebra, milk caramels, and even Pippy Longstockings. For some, the stripes were reminiscent of the grill marks on barbecued meat, so an array of names involving grilled fish, sausages, koftas and hotdogs was suggested. The winning name, with 190 votes, was "tiger" (well clear of its closest rival, "ruler", with 148 votes).

To me, tiger seems a bit of a stretch, as the specimen is less than 2 cm long. Among the votes and suggestions, however, I noticed that several students had offered a slight modification on the name: "little tiger". Not much is known about *xenisthmid* biology, but most appear to be ambush predators, feeding on smaller fishes and crustaceans – "little tiger" seemed a perfectly appropriate description. So, I finally had my name: *Gymnoxenisthmus tigrellus*.

The new species has now been published in the scientific journal *Zootaxa*. But I frequently receive other new species to describe, and intend to offer species naming as a regular event for school children at the Macleay Museum during school holidays. This is an opportunity for children to be involved in the work of a museum scientist. Who knows, perhaps it will inspire one or more of them to pursue a career in taxonomy.

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



MUSEUM ENHANCES LIFE AS A STUDENT

The Nicholson Museum is the reason I am studying at the University of Sydney. I came down from Bathurst to do my Year 10 work experience at the museum in 2010, and fell under the spell of its intriguing collection. I was determined to come back – a decision I doubt I will ever regret.

I signed up to volunteer at the Nicholson Museum's front desk on the first day of O-Week, determined to keep the promise I made to my 16-year-old self that I would be back. What a difference this has already made to my university experience.

Now, with first year done and dusted, it's safe to say that the past nine months came and went quicker than any of us beginners ever thought possible.

There is no denying that the experience of tertiary study has been daunting, especially since it's not just uni life I'm adjusting to, but also life in the big city.

Throughout this hectic year, the Nicholson has provided me with a sense of stability: a welcome respite from the information overload that I willingly absorbed (or tried to); an escape from the stress of having 5000 words due in a week; and one of the nicest atmospheres on campus in which to nurse a hangover!

The Nicholson is a haven for lovers of museums and all things antiquity.

I hope my relationship with the museum is long and fruitful – it is already an integral part of my university life.

Trinity Gurich is a second-year Arts student at the University of Sydney.

University museums are an international phenomenon, but the relationship between operating as a public institution and an academic centre at the same time can be complex. **Dr Craig Barker**, who represented Sydney University Museums at a recent international conference, reports on current discussions.

INTO THE FUTURE

The question of how university museums engage with both the public and the academic community in the 21st century was the subject of an international colloquium held in Ghent, Belgium.

Organised by the University of Ghent, *Positioning Academic Heritage: challenges for universities, museums and society in the 21st century* was held from 17 to 20 November 2013 in the Ghent campus's historic Het Pand building, constructed in 1201 AD.

Some 45 papers examining the role of university museums were given by museum directors, curators, educators and academics from university collections in Europe, the United States, Japan and Australia. Four main themes were discussed: how to bring diverse museum collections together; the role of university museums in communicating science and history to visitors; the relevance of university museums to society; and museum management in a university environment.

One of the main discussions focused on whether universities with historic museum collections scattered across a campus should unite these collections in a new museum building (a process the University of Ghent is engaged in), or keep the collections separate but unify support networks for museum staff.

With the increasing professionalisation of staff in university museums internationally, one of the key discussion points was how to best work with academics who have traditionally been custodians of collections. Other papers examined the advantageous and unique relationship university museums have with researchers and students, which do not exist in state and private museums.

I presented a paper highlighting the Nicholson and Macleay museums and the University Art Gallery's engagement with school students, encouraging them to think of their visit to the museum as the first step in a lifelong relationship with tertiary education. This is particularly the case with our work with the University's Compass Program, developed for

students from backgrounds traditionally under-represented in higher education. Delegates were impressed with how Sydney University Museums have developed *MUSE* for visitors.

The highlight of the meeting was a public lecture given by the director of Oxford University's Ashmolean Museum, Professor Christopher Brown. He spoke of recent renovations to the Ashmolean's building and display of collections, noting how the museum has become the centrepiece of cultural activities in Oxford, from blockbuster exhibitions to student-only evenings (as he says, the "best place for students to pick up other students"). The Ashmolean had attracted more than a million visitors within its first year of reopening.

Visits to the rich historic collections of Ghent University were interesting. The university is home to archaeological, medical and ethnographic collections, as well as a zoology museum and herbarium. I also visited Cambridge University Museums in the United Kingdom and met staff involved with education and community outreach

programs. Like Sydney University Museums, the eight university museums at Cambridge have recently been brought together, while maintaining their individual locations, staff and identities. They have embarked on an exciting program of events and outreach activities, developing strategies for providing better visitor experiences and increasing visitor numbers. It was incredibly useful to share experiences and knowledge between our two institutions.

Many of the challenges the University of Sydney collections face are similar to those confronting university museums throughout the world. It is important that we engage with our peers in the international community to see how those museums adapt to those challenges. We look forward to making your experience of our collections better each time you visit.

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





HEART OF THE COMMUNITY

Florence Watepuru was devoted to preserving the language and culture of her Solomon Islands community – and her work lives on, writes **Deborah Hill**.



'considering the pig', Longgu 3 May 1933
Photograph Ian Hogbin. The small boy with a bag (left) is Florence's grandfather.

Opposite page: Florence Watepuru at one of the Longgu workshops.
Photograph courtesy Deborah Hill.

In 1933, University of Sydney anthropologist Ian Hogbin, whose work comprises part of the Solomon Islands collection in the Macleay Museum, photographed a group of Longgu people of the Solomon Islands preparing food for a feast.

The young boy in the photograph, Daniel Besa'a Ogu, carries a kepoli basket on his shoulder as he watches the men make arrangements for the feast. In February 2012, Besa'a Ogu's granddaughter, Florence Rachel Besa'a Watepuru, came to Sydney along with Chief Steward Bungana of Nangali village, Guadalcanal, to view Hogbin's photographs of Longgu district. Their visit was the subject of an article in *MUSE* in July 2012.

Florence Watepuru died in April 2013. Her death is an enormous loss for her family and friends in the Solomon Islands and Australia, and highlights the significance of her contribution to her community.

One of the projects that links Hogbin's photographs to the current generation is a dictionary project that focuses on weaving and carving. The dictionary records words related to types of baskets, house building, plants and trees, and actions of carrying, weaving and

carving. Definitions in Longgu and English have been developed collaboratively through workshops in Nangali and Longgu villages and discussions with elders in Babasu, Longgu and Nangali.

Some of Hogbin's photographs, along with photographs taken in 2013, will be used to illustrate many of the dictionary entries. Florence Watepuru was instrumental at every step of this project, from organising the people who came to the workshops (weavers, carvers, teachers, elders and village leaders) to articulating to the community the importance of maintaining their culture. Her understanding of the community has been essential to this project.

Florence Watepuru's conviction that maintaining language and culture is beneficial to the community has convinced others to continue her work. In January 2013, a project focusing on carving, funded by the Australia Museum and led by University of Canberra researcher Dr Elizabeth Bonshek, provided the impetus for community members to commission bowls from carvers in the village. The Paramount Chief of the area, Ben Livu, commissioned a large lali feasting bowl from the Nangali carvers.

Hogbin's photographs include a men's dance, the siokole, which requires dancing with shields. At the time Florence Watepuru and Chief Bungana visited Sydney, men had stopped performing this dance, in part because the woven shields had almost disappeared. In June 2013, the men performed the siokole at the inauguration of the new Anglican Bishop of the diocese with makeshift shields. It was the first time it had been publicly performed in more than a decade. In addition, provision of a video recorder through one of the projects means this dance has been recorded.

On a recent trip to continue the dictionary work and to visit Florence Watepuru's grave in Longgu village, I stayed with her uncle, Father John Besa'a. He spoke warmly of how much the everyday things Florence did and said had enriched his life. She enriched us all.

Associate Professor Debora Hill was funded by the Hans Rausing Endangered Languages Program. She is Associate Dean (Innovation), Faculty of Arts and Design, University of Canberra.



It may seem odd to travel so far north to research images from the South Pacific and its communities. However, from the mid-19th century, based on curiosity and a desire to view the “exotic”, Europeans developed a keen appetite for photographs of Pacific Islanders.

The photographers were early colonists, missionaries, researchers in anthropology and the ever-expanding sciences, along with traders and tourists. Photographs of Indigenous peoples featured in international exhibitions and were circulated widely among private individuals and within museums and universities. Tens of thousands of photographs crossed oceans, finding their way to institutions in the northern hemisphere.

During a six-week period from September to October in 2013, I visited the British Museum and the Royal Anthropological Institute in London, the Pitt Rivers Museum at the University of Oxford and the Museum of Archaeology and Anthropology at the University of Cambridge. I also visited the Rijksmuseum Volkenkunde (National Museum of Ethnology) in Leiden, the Netherlands, and the Musée du quai Branly in Paris, France. I talked with key curatorial and

collection management staff, viewed exhibitions and researched photographs relevant to the Macleay holding.

I discovered the names of three proud Solomon Islander men as well as those of other previously unidentified individuals, places and photographers in our collections. Perhaps part of my own colonial baggage, I thought the grass might be greener in European institutions; however, I found that Sydney University Museums compare well in terms of the quality, care, management and presentation of collections.

When I left Sydney in early September we were in the middle of moving the ethnographic collections as part of the Fisher Library renovation and a broader program of University-wide space management. I returned as the historic photograph collections were being crated for their move to a new storeroom in the RD Watt building on Science Road.

Everywhere I went, collections were in a similar state of flux. This was a revelation – I thought it was just us! People often think collections sit behind closed doors and gather dust, but in fact they are almost constantly on the move. They may have travelled around the world or

moved thousands of kilometres to arrive at a museum in the first place, and are often destined to move several more times. We improve on their storage and documentation with each move, and learn a little more about them as we go.

Rebecca Conway is Curator, Ethnography at Sydney University Museums. Research conducted during her travelling scholarship informed development of the exhibition Points of Focus: historic photographs from the Pacific, Macleay Museum, 1 March to 1 November 2014.

Page opposite: Names put to faces through collaboration with specialist staff of the British Museum (from left), Tikipala, Vungga and Rikesuvo of Njava, Vella Lavella, Solomon Islands. Macleay Museum (HP87.14.39)

Below, left to right:

Protectively wrapped natural history specimens during interior court renovations of the Oxford University Museum of Natural History (entrance to Pitt Rivers Museum), UK Photo: R Conway 2013

Cambridge Museum of Archaeology and Anthropology collection manager Rachel Hand assesses storage and move logistics, considering possible impact of the replacement of 19th century roof panels. Photo: R Conway 2013

Living wall of the research and staff offices, Musée du quai Branly, Paris, France. Photo: R Conway 2013

AROUND THE WORLD

As a recipient of a University of Sydney General Staff Travelling Scholarship, **Rebecca Conway** visited European museums for research and to explore the Macleay Museum’s collections in an international context.



THERE IS A BURIED DRAGON

Michael Turner describes an unusual pot with a fascinating story. It is currently on display in the Nicholson Museum's exhibition, 50 Objects 50 Stories.

In 1961, archaeologist James Stewart (1913–62) returned to Cyprus for the final time. He was to die, tragically young, the following year. Professor of Near Eastern Archaeology at the University of Sydney, curator of the Nicholson Museum, and one of the great figures of Cypriot archaeology, Stewart was returning to a site, Lapatsa, that he had excavated before the war.

Lapatsa was situated on a hillside above Karmi, the latter "a delightful village", said Stewart, "miserably poor but extremely picturesque and full of cats". Cats had a special significance for Stewart – he claimed they were the only thing that kept him warm during the winters of his years as a prisoner of war in Germany. There were often as many as 20 at his ancestral home, 'Mount Pleasant', near Bathurst, in rural NSW.

Lapatsa itself was also beautiful. "Up in the mountains with a magnificent view over the sea ... We have a little church dedicated to Ayia Marina just below us and an excellent spring of water where there is a buried dragon ... On quiet days there is nothing except the braying of donkeys and the sound of the woodman's axe ... At the moment the almond blossom is out and all the wild flowers."

This askos, an oil vessel, was found intact less than 30 cm below the surface, some distance from the main group of tombs, together with other pottery, which was "mostly very badly broken". Stewart suggested it had been thrown out from one of the tombs that was being cleared for re-use. He described it as "one of the most beautiful Red Polished Ware askoi which I have ever seen".

The shape of the askos is intriguing. It has the form of a quadruped, but which one? Is it imitating, perhaps, the rare, wild mountain sheep of Cyprus, the moufflon? Does the handle copy the large, swept-back horns of the animal?

By arrangement with the Cypriot authorities, many of the finds from the excavation at Lapatsa came back to Australia with Stewart for research and publication. Most of these are now in the Nicholson Museum, as well as in museums around Australia and in New Zealand.

Robert Merrillees, a student of Stewart's and one of the team at Lapatsa, describes Stewart's attitude to teaching and the use he made of the Nicholson Museum: "None of his students will ever forget the practical lessons held in the Museum, when cases were opened and students allowed to handle the objects for themselves."





COOL FOR KIDS



Bill Blake, who is nine years old and his brother **Thom**, who is six, love visiting museums of all kinds. Here they tell us what they like most – and why.

Museums are awesome because you get to see what older civilisations were like. You get to see things that are really old, like swords, spears and mummies. We both like looking at things that are really precious and made out of gold, or interesting weapons.

You also get to see models of what buildings once looked like. Or maybe even a replica of a whole ship, like a Viking ship. You learn about how much we have changed over the years. Roman kids had little dolls and wooden pull-along tigers. We have Nerf guns and Furbies.

Here are some of the things we really like when we go to a museum:

THOM, 6

IMAGINE YOU ARE IN ANOTHER TIME

When I look at the Lego Colosseum or the Acropolis at the Nicholson Museum, I think about what it was like in those times. I look at the gladiators and imagine I'm the Emperor watching the fight. When I look at the Acropolis I imagine myself looking at the statues and walking around the temples. It's like I'm a modern boy but I've gone back in time. I also use my imagination when I go to the Australian Museum to see the dinosaurs. I imagine they are alive.

MAKING THINGS

I really like to build things in museums. I like to play with Lego or make a shield or a mask. I also really like to build things with giant blocks. At the Powerhouse Museum's Oopساتoreum exhibition, we got to look at inventions then build our own things with huge blocks. We built a fort that you could climb inside, and a road.

BILL, 9

INTERACTIVE DISPLAYS

At the Alexander the Great exhibition at the Australian Museum, the best part was an iPad that showed the tiny objects like coins or jewellery from all angles. You could zoom in and make them spin around. There was also a big digital table with a map of Europe showing Alexander's conquests. At the Maritime Museum, we played Viking chess on an iPad. Also, at the Australian Museum, the Tyrannosaurs exhibition had a huge table like a giant iPad where you can hatch eggs, move dinosaurs around and complete a timeline. At the end, an extinction event happens. That is really cool.

DRESSING UP

We like to take friends to the Nicholson Museum to dress up with togas, shields and swords and play fighting games. It was fun to dress up like Romans or be wrapped up like an Egyptian mummy.

A GOOD GIFT SHOP

I like souvenirs like a little metal catapult or a scarab. It's something you can take home and use as a toy to act out historical stories. I really like a shop with good books, and got a great book from the Nicholson Museum about Greek mythology. I also like the paper 3D gods and heroes.

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Warren Ma; Marrickville Heritage Society; Gabrielle McDonagh; John McLaughlin; Louise Moodie; Steven Nicholson; Jan O'Reilly; Doug Paisley;
Julia Parker; Anne Philip; Alan Rees;
Judith Roberts; Lady Winifred Stephen;
Benjamin Steyne; Robyn Stone; Rowena Talacko; Alan Taylor; Trevor Tryphon;
Elizabeth Vassiliades; Dr Robyn Veal;
Mary Yeldham, and donors who wish to remain anonymous.

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1. Writer, novelist and poet David Malouf speaks at the opening of the exhibition *Jeffrey Smart 1921-2013: Recondita Armonia – Strange Harmonies of Contrast* on 6 November 2013.

2. David Ellis, Director, Sydney University Museums, left, with David Malouf and gallerist Philip Bacon at the opening of the exhibition *Jeffrey Smart 1921-2013: Recondita Armonia – Strange Harmonies of Contrast*.

3. Macleay Museum curatorial and audit staff on Adrian Davis's (seated, centre) last day at the museum. A fond farewell from all and thanks to Adrian for his cockatoo story on pages 8-9.

4. Macleay Museum Senior Curator Jude Philp, graphic designer Virginia Buckingham, Macleay Museum curator Rebecca Conroy and the Nicholson Museum's Candace Richards at the Sydney University Museums' Christmas Party.

5. A crowded Philosophy Room on a hot summer's afternoon. The audience is listening to Derek Parker's Nicholson Museum Champagne Cream Tea lecture on Lord Byron in Greece.

6. Nicholson Museum curatorial assistant Candace Richards has fun for #museumsselfie day – a Twitter event on 22 January when people around the world photographed themselves in museums and posted the results on social media.

7. Michael Turner about to give the first of the 2014 Academy Travel-sponsored free Saturday afternoon talks in the series *Italy: Travels in art, history and culture*.

8. Museums Education and Public Programs team, Suzanne Kortlucke and Craig Barker, in the Quadrangle.

9. Sydney University Museums Collections Officer Rachel Lawrence and Conservator Ana Barros Soares at the Sydney University Museums' Christmas Party.

10. Education Officers Lisa Pyers, Alina Kozlovski, Alexandra Lucas, Nikki Brown and Kane McMahon having fun at the Sydney University Museums Christmas Party.

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'.

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

APRIL 2014

Saturday 5 April, 12.30pm

Curator's floor talk

POINTS OF FOCUS: HISTORIC PHOTOS FROM THE PACIFIC

Rebecca Conway (Macleay Museum)

Cost: free

Venue: Macleay Museum

Saturday 5 April, 2pm

Academy Travel's Italy: travel through art, history and culture lecture series

THE SACK OF ROME 408 AD

Dr Peter Brennan (The University of Sydney)

Cost: free

Venue: Nicholson Museum

Wednesday 9 April, 6.30pm

Public lecture

GALLIPOLI: THE BATTLEFIELD

Professor Tony Sagona FSA (University of Melbourne)

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

Venue: Nicholson Museum

Tuesday 22 April, 6-7pm

Sydney Ideas and Australian Association for Pacific Studies

Public lecture

OPENING UP TO OUR PACIFIC NEIGHBOURS

Stewart Firth (Australian National University)

Cost: free

Venue: see our website for further details sydney.edu.au/museums/research/aaps-conference.shtml

Friday 25 April, 5pm

Sydney Ideas and Australian Association for Pacific Studies

Public lecture

REMEMBERING WORLD WAR 1 IN THE PACIFIC

Convened by Kate Fullagar (Macquarie University)

Cost: free

Venue: Sydney Law School Foyer



MAY 2014

Saturday 3 May, 2pm

Academy Travel's Italy: travel through art, history and culture lecture series

THE IRRESISTIBLE ATTRACTION OF ANTIQUITY IN EARLY CINEMA

Professor Maria Wyke (University College London)

Cost: free

Venue: Nicholson Museum

Wednesday 7 May, 6.30pm

Museum Studies seminar series

THE RIGHT TO WORLD HERITAGE

Professor Lynn Meskell (Stanford University)

Cost: free

Venue: Sydney Law School foyer

Wednesday 14 May, 6.30pm

Public lecture

WRITING A LIFE: TRAVELS WITH JIM AND EVE STEWART IN AUSTRALIA AND CYPRUS

Dr Judy Powell (University of Queensland)

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

Venue: Nicholson Museum

Monday 19 May, 5pm

Sydney Writers Festival event

THE REEF

Celebrated historian Professor Iain McCalman talks about his book, *The Reef* (Penguin 2013), and the strategies he employed to write this human story of the living reef.

Cost: free

Venue: Macleay Museum

JUNE 2014

Saturday 7 June, 2pm

Academy Travel's Italy: Travel through art, history and culture lecture series

MACHIAVELLI'S PRINCE: LIFE AND AFTERLIFE

Dr Francesco Borghesi (University of Sydney)

Cost: free

Venue: Nicholson Museum

Wednesday 11 June, 6.30pm

Public lecture

'THE PUMP DON'T WORK CAUSE THE VANDALS TOOK THE HANDLES': REHABILITATING A FORGOTTEN BARBARIAN GROUP

Dr Andy Merrills (University of Leicester)

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

Venue: Nicholson Museum

Wednesday 18 June, 6pm

PHOTOGRAPHIC ENCOUNTERS IN BRITISH NEW GUINEA IN THE LATE 19TH CENTURY

Antje Lübcke (Australian National University)

Cost: free

Venue: Macleay 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

Follow us on Twitter at twitter.com/sydneyunimuseum

Or 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'.

ACTIVITIES FOR CHILDREN

APRIL SCHOOL HOLIDAYS

Macleay Museum

POINTS OF FOCUS: HISTORIC PHOTOGRAPHS FROM THE PACIFIC

Weave Pacific patterns and stories. Make a fish, write postcards from the Pacific and explore the exhibition in the hunt for specific details – can you spot them all?

MAKE A NAME FOR YOURSELF!

Help Macleay Museum's ichthyologist Dr Tony Gill to scientifically name a new species of fish in the April school holidays. All children who visit the Macleay Museum get the chance to enter our competition to name a new species!

Venue: Nicholson Museum

Come and see the world's largest LEGO Athenian Acropolis on display in the Nicholson Museum.

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.

APRIL SCHOOL HOLIDAYS

Tuesday 15 April, 10am-4pm

ANCIENT GODS, GODDESSES, HEROES AND HEROINES: A CHILDREN'S DAY

Unleash your inner Olympian and discover the world of ancient Greek mythology.

Percy Jackson and the Lightning Thief (rated PG) will be screened in the Nicholson Museum from 4pm.

Venue: Nicholson Museum (in conjunction with Sydney Greek Festival)

Thursday 17 April, 10am-4pm

THE VILLAGE AND ELSEWHERE: A CHILDREN'S DAY

Get creative and inspired and join us for a children's day to create your own artworks!

Venue: University Art Gallery



Sponsor of the *Travel through Art, History and Culture* lecture series



MACLEAY MUSEUM

MACLEAY BUILDING,
GOSPER LANE
(OFF SCIENCE ROAD)
THE UNIVERSITY OF SYDNEY

OPEN TO THE PUBLIC
MONDAY TO FRIDAY 10AM–4.30PM
FIRST SATURDAY OF MONTH 12–4PM
CLOSED ON PUBLIC HOLIDAYS

POINTS OF FOCUS: HISTORIC PHOTOGRAPHS FROM THE PACIFIC

1 MARCH – 1 NOVEMBER 2014

Historic photographs of the Pacific frame our understanding of the region in the past and today. This exhibition features a rich selection of images taken by a range of individuals including colonists, anthropologists and tourists from the 1860s onwards.



THE UNIVERSITY OF
SYDNEY

'China Straits from Samarai Island Papua', 1929. Photo: WJ Jackson, photographic print (detail), Macleay Museum (HP2013.1)