

MUSE

ART . CULTURE . ANTIQUITIES . NATURAL HISTORY



THE UNIVERSITY OF
SYDNEY

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OUR COLOSSAL SUCCESS STORY A WORD FROM THE DIRECTOR

In the previous issue of MUSE we told you about our new exhibition: *LEGO Colosseum*, which opened at the Nicholson Museum in July (see story page 27). The public response has been extraordinary. In its first two months alone, more than 23,000 visitors came to see the exhibition.

The Colosseum has been such a great success that we are planning to take it on tour around regional museums and galleries in New South Wales and beyond. The model will be accompanied by original artefacts from the Nicholson Museum used in everyday life in ancient Rome.

Our new exhibition at the University Art Gallery, *JW Power Abstraction-Création Paris 1934* reveals Power's standing as an artist in Paris in the 1930s. JW Power is usually associated with his magnificent bequest to the University in 1962, from which evolved the Power Institute, the Power Collection and the birth of the Museum of Contemporary Art. JW Power the artist however has been virtually overlooked in the history of Australian

art. This exhibition and accompanying publication, written by senior curator Ann Stephen and art historian ADS Donaldson, begins to position him in his rightful place in Australian art history.

We are grateful for the financial support of the Power Institute, the Chancellor's Committee and individual donors in the production of the book that accompanies the exhibition. It would not have been possible to produce without their generous support.

Over at the Macleay Museum we investigate the legacy of 50 years of biological sciences at the University. The exhibition illustrates some of the groundbreaking research undertaken by the School of Biological Sciences over these years.

If you are looking for a special gift, drop by the Nicholson Museum shop to see our new range of merchandise including t-shirts, bags, books and cards.

DAVID ELLIS
DIRECTOR, MUSEUMS AND CULTURAL ENGAGEMENT

SYDNEY UNIVERSITY MUSEUMS

Comprising the Macleay Museum, Nicholson Museum and University Art Gallery

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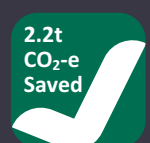
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Cover image: (detail) JW Power, *Apollo et Daphné* (Apollo and Daphne) 1929 oil on linen
109 x 63.9cm PW1961.86



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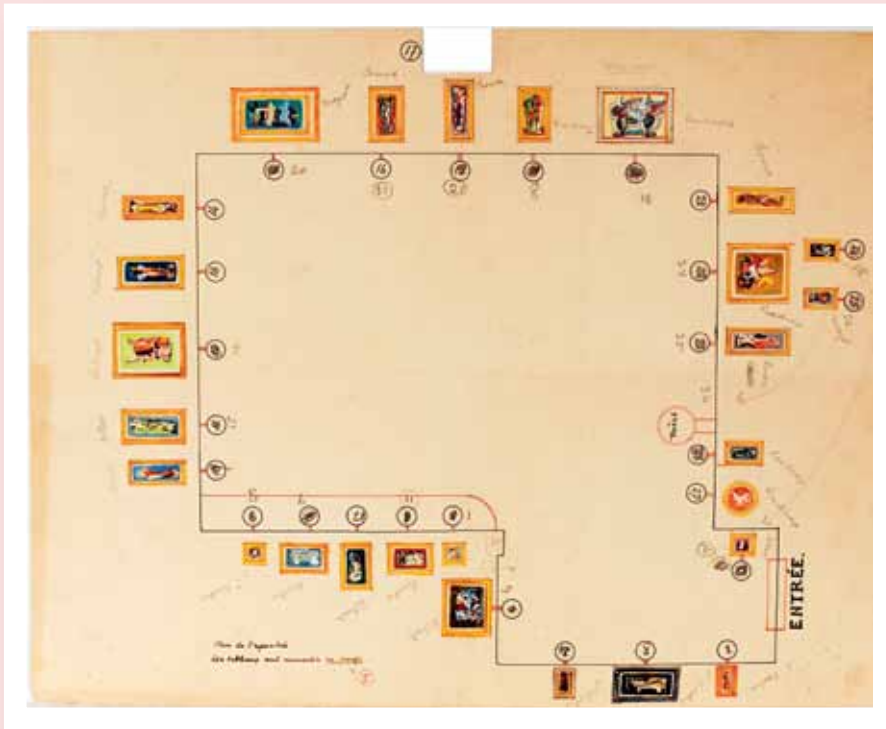
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ABSTRACTION-CRÉATION REVISITED

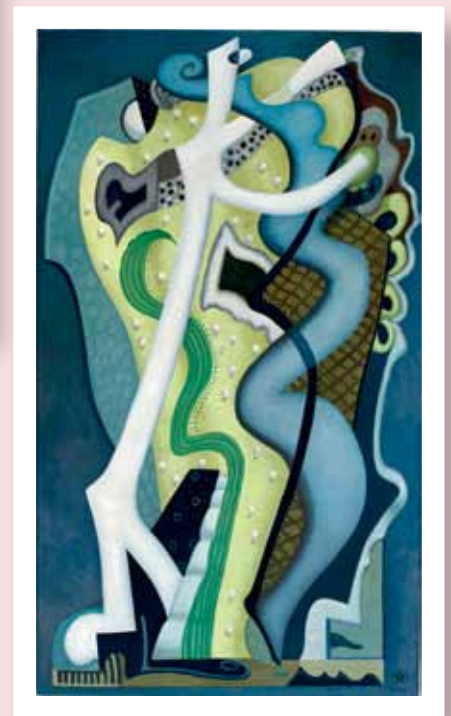
Image: JW Power,
Paysage (Landscape)
1934, oil on linen,
50.9 x 66.3cm

In celebration of the 50th anniversary of the Power Bequest, the University Art Gallery has recreated JW Power's 1934 solo exhibition at the Abstraction-Création gallery in Paris. An act of art historical sleuthing underpins this remarkable reconstruction. The curators, **Dr Ann Stephen** and **ADS Donaldson**, discovered clues to the virtually unknown exhibition in the form of red ink numbers on the back of many of his paintings.



“JW Power *Abstraction-Création* is like a time capsule; it’s as if you’ve walked into a gallery off the Champs-Élysées in 1934.”

Dr Ann Stephen, Curator



The major breakthrough came with the discovery of Power’s detailed *Plan de l’exposition* in an archive box, which enabled the curators to reconstruct the 1934 exhibition. The plan shows the layout of the 28 numbered thumbnail versions of the paintings shown in Paris. Remarkably, all but two of these works are now in the University’s collection thanks to the generosity of Edith Power, who gifted more than a thousand of her husband’s artworks to the University after his death.

The artist’s own annotated photographic album, held in the Fisher Library’s Rare Books and Special Collections, reveals that the show was a survey of his work over seven years. It traces his move away from cubism towards his unique combination of abstraction and surrealism.

The term *Abstraction-Création* refers to both a gallery and an art movement. JW Power was part of this major grouping of international abstractionists and his exhibition took place at the heart of the group’s most public life, in the *Abstraction-Création* gallery off the Étoile on the Avenue de Wagram. Not large by today’s standards, visitors entered through the courtyard and stepped into a small anteroom that opened out onto the main gallery.

The hanging schema for the exhibition involves five symmetrical pyramid groupings, each one consisting of a large central work framed by one, two or three panels – mostly vertical. Together, they look like a secular version of a multi-panelled altar piece. The clockwise order of works around the room is loosely chronological.

The earliest work on display is his cubist *Paysage Cannes* (1927). This landscape has been hung with a group of his early cubist paintings in the Schaeffer Library. On the wall in the University Art Gallery is *Paysage* (1930), the only other ‘landscape’. In this painting Power replaces the dark palette of the earlier view of Cannes with pastel pink, white and yellow, articulating an artificial space of curved, interlocking panels fixed by plugs and pins. Pairs of translucent grey globules and clouds inhabit a dream architecture built on an underlying harmonic symmetry.

The exhibition includes at least five variations on the theme of bodies in motion, using figures to explore formal colour relations. Power’s circular *Danseurs* (1933–34) celebrates a Brazilian samba – the dancers’ rubbery forms coil and stretch in animated



Images left to right:

JW Power, *Plan de l'Exposition 1934* gouache, pencil and ink on paper, 62.8 x 50cm, PW1961.1177

JW Power, *Apollon et Daphné* (Apollo and Daphne) 1929 oil on linen 109 x 63.9cm PW1961.86

JW Power, *Danseurs* 1933-34 oil on canvas 50.7cm diameter PW1961.89

JW Power *Abstraction-Création* installation in the University Art Gallery

All works by JW Power are gifts from the Edith Power bequest, 1961, the University of Sydney, managed by the Museum of Contemporary Art.

motion across a pointillist field. The red petals of one woman's skirt fan out behind a swirling white bandana, matching another smaller one braided with loops – Carmen Miranda-style – above her head.

Within the exhibition space, the two long walls offer the most prominent and uninterrupted sight lines. On the first wall, Power placed *Conversation* (1930), one of the larger works on display. It recalls Vermeer's *The Music Lesson* (c.1663), in which a woman plays an instrument beneath a mirror as a man listens. The intense exchange dissolves individual forms into loops and spirals bound by streaky slashes of ribbon. Behind them a long mirror or window, set in a lime green field, frames a sea of protoplasmic forms as seen through a microscope, not unlike a Wassily

Kandinsky painting. In the centre of the other main wall, Power placed three elongated 'ribbon' paintings, each one titled *Abstraction*.

In his original exhibition, Power's new work marked a decisive shift towards abstraction and delight in spatial ambiguities. His forms floating in the foreground – whether as interlocked ribbons, or pipes pierced by tumescent horns, or rings set amongst a spray of transparent liquid pearls or semen – all effect uncertainty. They are remarkable for embracing an intimate yet disembodied erotic imagery.

Like Paul Klee, an artist he greatly admired, Power imagined his paintings as a universe, replete with planetary spheres, moons and asteroid belts, through which 'the artist floats in cosmic serenity over real things.' Inspired by

science, both artists painted personal cosmologies subsuming their subjectivity into images of the universe.

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

The exhibition *JW Power Abstraction-Création* will continue at the University Art Gallery until 26 January 2013.



VALUABLE OR VALUED? MARKETS AND HUMAN REMAINS

In 2010 the *Sydney Morning Herald* reported that a number of human skulls originating in Papua New Guinea, South Asia and Indonesia had been withdrawn from a public auction about to take place in New South Wales. **Jude Philp** tells the story of their journey home.

The skulls were removed from the auction simply because it is illegal to deal in human remains in the state of New South Wales. The law is more generally enforced to protect the kidney, liver and other parts of the human anatomy from trade. Its use in this case raises the important and interesting question of whether some human parts are more 'tradable' than others.

These kinds of skulls are often described as 'decorated' because of incisions made into the bone or the attachment of ochers, pigments and other natural materials to the bone. It is not unusual for skeletal remains like these to be exhibited and written of as 'art', as the work is generally similar to that seen on other kinds of aesthetic objects common in the art and antiquities markets. Within their cultural milieu they relate to specific but quite diverse practices associated with death.

This August five of the human skulls were returned to Papua New Guinea's National Museum and Art Gallery. Like most repatriations it took time and a cast of experts and assistants that stretched from Canberra to Port Moresby to achieve this.

Sydney University Museums played a small but significant part, acting as the PNG National Museum's agents in Sydney, packing the human remains and organising the necessary paperwork. Sarah Crocker from the School of Medical Sciences officially identified the remains (she also assists with the University's own repatriation program). As chance would have it, Dr Robin Torrence of the Australian Museum and the University of Sydney's Annie Clarke were travelling to Port Moresby at just the right time, and accepted the role of courier.

Images left to right:

PNG Minister for Tourism, Arts and Culture Boka Kondra arrives at the country's National Museum and Art Gallery to appoint Dr Andrew Moutu as Director.

Dr Moutu delivering his first speech as Director of the museum

The trustees with the newly appointed Director and the Minister



They were received at the National Museum and Art Gallery by its newly reappointed director, Dr Andrew Moutu, and the newly elected Minister for Tourism, Arts and Culture, Boka Kondra. The following excerpts are from Mr Kondra's speech.

"As a lawmaker, I am glad to note that there are laws in Australia that prohibit the traffic and sale of human remains. I want to congratulate their various government authorities that have restrained and withdrew these skulls from being further categorised and licensed as curiosities in the auction halls of the art market in Sydney.

"We do not know the identities and specific details about the origins or provenance of these crania. We do not know how the people or communities from where these skulls come from would receive them at this point in time

where memories of the individuals who animate these skulls have been effaced in the passage of time since their decimation. Nonetheless, we are grateful that these skulls have now found a resting place in our National Museum.

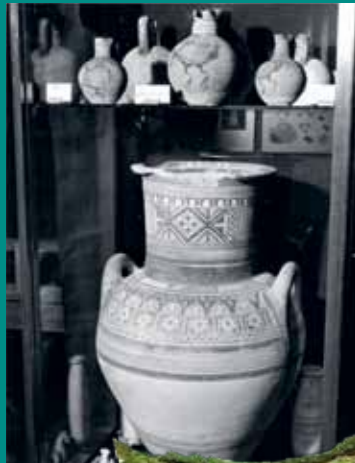
"It may seem curious that in absorbing the skulls into our national collections of treasures we would transform our museum into a philosophical grave and a cemetery of memorabilia. For us however, I believe that in accepting and absorbing these skulls we feel animated and edified with an acute sense of resurgence. Animation reverses the apparent stasis of museum displays and signals that our national collections are coming to life, and rejuvenation.

"As the Minister responsible for our cultural heritage, I welcome the return of these skulls to our museum ... I take the return of these skulls to make a wider

claim for repatriation of other cultural and biological remains held in overseas museums to come back home to our museum. This is a call especially for those materials that have been stolen and removed illegally from PNG."

A full transcript of the Minister's press release can be found on the research pages of the Macleay Museum website: sydney.edu.au/macleay

Jude Philp is Senior Curator of the Macleay Museum.



CYPRUS COUNTRY OF WONDERS

In this special feature **Dr Craig Barker** explores the unusual history of two Cypriot artefacts: an ancient wine decanter with a connection to the Red Cross, and a bronze tripod evident of the prominent role played by Cyprus in ancient metallurgy – two of the items on display in an upcoming exhibition at the Nicholson Museum.

“In the mountains of Cyprus they say that there are iron and glass and every precious material.”

Aristotle, *Physica* 266



2012 marks the 50th anniversary of the passing of the pioneering University of Sydney archaeologist Professor James RB Stewart (1913–62). Stewart taught archaeology from 1947 to 1962, and was Honorary Curator of the Nicholson Museum from 1954 until his untimely death.

Both before and after the Second World War, Stewart conducted archaeological excavations at Early and Middle Bronze Age cemeteries on Cyprus. These were the first Australian archaeological fieldwork projects in the Mediterranean region. Thanks to Stewart's endeavors, the Nicholson Museum is now home to more than 1500 Cypriot artefacts, making it one of the largest and most significant collections outside of Cyprus. Many of these items capture the beauty and creativity of ancient Cypriot artistic traditions.

The Nicholson Museum's ongoing commitment to research on the archaeology of Cyprus is demonstrated in its sponsorship of the University of Sydney's archaeological excavations at Nea Paphos, which was Cyprus's capital during the Hellenistic-Roman period. Along with the Australian Archaeological Institute at Athens, the Nicholson's support allows the excavations to continue annually, not only researching the area around the ancient theatre

of Nea Paphos, but also providing experience and training for students of the University, many of whom also volunteer for the museum.

On 29 November, to commemorate the anniversary of Stewart's death, the Nicholson Museum is opening an exciting new exhibition entitled *Aphrodite's Island: Australian Archaeologists in Cyprus*.

The exhibition and its catalogue are sponsored by the Beirut Hellenic Bank, and also received support from the Cyprus Club of New South Wales, the Cyprus Hellenic Club Ltd, the High Commission for the Republic of Cyprus, and the University of Sydney.

Over the following pages, Dr Craig Barker takes a close look at two Cypriot artefacts from the exhibition, describing their provenance and the unusual sequence of events that led them both to the Nicholson Museum.

Dr Craig Barker is Manager of Education and Public Programs at Sydney University Museums. He is director of the Nea Paphos excavations, and curator of the upcoming exhibition *Aphrodite's Island: Australian Archaeologists in Cyprus*, which opens on 29 November 2012 at the Nicholson Museum.



AN INCREDIBLE VOYAGE TO SYDNEY

Many of the items in the collections of Sydney University Museums came to Australia in circuitous and unusual circumstances. Perhaps one of the oddest stories is that of the ancient Cypriot lagynos, which found its way here through the power of an overheard conversation, and the generosity of a New York social institution.



The lagynos was an ancient vase shape popular in the Hellenistic era. It has a low, squat body, a vertical neck with a rounded mouth, and a single strap handle. Effectively, the lagynos was a wine decanter, each one likely used for a specific banqueting feast associated with a particular festival. They were either produced as coarse ceramic containers or covered with a white or creme slip and decorated with highly painted designs, such as the fish pattern around the shoulder of our vase, pictured on the page opposite.

Lagynoi were manufactured in numerous centres across the eastern Mediterranean (including Paphos in Cyprus), but are most closely associated with the Ptolemies dynasty ruling from the ancient city of Alexandria in Egypt. The vessels appear to have been associated with the lagnyphoria festival at Alexandria and the spread of the use of the vase may indicate the spread of the practice of the festival.

The Nicholson's lagynos was manufactured between the late third and first century BC, probably in Cyprus. Its precise provenance is not known, but it is likely to have been buried in a Hellenistic period grave on Cyprus. What is known about the vase is that it ended

up in the hands of a New York antiquities dealer in the early 1950s.

So far, nothing unusual. But this is where the Australian connection begins.

The vase was purchased because of a conversation overheard by a member of the Henry Street Settlement's Board of Directors in 1952. The settlement, founded in 1893 by progressive reformer Lillian Wald, is a not-for-profit social service agency in the lower east side of Manhattan, providing social services, arts programs and health care for around 50,000 New Yorkers annually.

Among its many historic achievements were the building of the first children's playgrounds in New York City in 1902, and a music school in 1927.

In 1933, Helen Hall (1892–1982), succeeded Wald as director. Hall rallied to create a mental health clinic and family day camps for the organisation and spearheaded programs for the impoverished elderly, all described in her 1971 autobiography, *Unfinished Business in Neighbourhood and Nation*.

During the Great Depression she wrote several articles on unemployment, served on President Franklin Roosevelt's Committee on Economic Security, and

during both wars she served in the American Red Cross.

During the Second World War Helen Hall was stationed in Australia and the South Pacific. She developed service clubs and rest homes for US soldiers and relished the chance to touch the lives of "lonely and wounded men." In a letter sent to the then Nicholson Museum curator, Professor AD Trendall, dated 1 July 1952, she wrote of how fond she grew of Australia while serving here during the war. "I received such friendly cooperation at every turn."

In early 1952, an Australian visitor at a Henry Street musical party casually remarked "how much she knew officials of the [Nicholson] museum would covet a vase she had seen in an antique shop, but how impossible it would be for her to buy it." The vase was the lagynos from Cyprus.

By chance the comment was overheard by Henry Street Board member and businessman Winslow Carlton (1907–94). Carlton went out and bought the vase the next morning. He gave it to Helen Hall in order that she might present it to the Nicholson Museum to commemorate her fondness for Australia and her memories of time spent in



Sydney. Arrangements were made with the Australian government to transport the vase to Sydney. The Nicholson Archives has a photograph of Helen Hall presenting the vase to the Australian Consul-General, Lieutenant-General EK Smart in New York (see page 7).

The vase arrived in Sydney on 20 August 1952. Despite the official involvement of the diplomatic services, the transition wasn't an easy one. Lieutenant General Sir Iven Mackay (1882–1966), one-time University of Sydney lecturer in physics, and commander of the 6th Division of the Australian Army, was to have carried the vase back to Australia in his personal baggage except he was over his weight limit. The vase was air freighted to

Australia on American Airlines, but as the charge of US\$57.28 was too large for the Australian Department of External Affairs to cover, the University had to send a cheque to the Collector of Public Monies in Canberra.

At long last the vase completed its roundabout journey from the island of Cyprus to the University of Sydney. It was presented to the Vice-Chancellor Professor Stephen Roberts in a small ceremony on 3 October 1952 by Miss Aileen Fitzpatrick, Director of the Australian Council for International Social Service, on behalf of Miss Hall. Photographs of the occasion were sent to New York.

Helen Hall wrote to Professor Trendall to describe how glad she was that the vase arrived in one piece. "It would have seemed so ironic to have had it break after two thousand years! I hardly drew a long breath while it was at Henry Street."

The vase was displayed in the Nicholson Museum with a note reading: "Presented on behalf of the Henry Street Settlement of New York, in recognition of the cooperation and hospitality given by the people of Australia to the Headworker of the Settlement while serving with the American Red Cross, 1942-1943."

After a period in storage, the lagynos will once again be on display in the Cypriot exhibition *Aphrodite's Island: Australian archaeologists in Cyprus*. It is a fitting testament to a remarkable New York institution, generous patrons, and the power of an overheard conversation.

Dr Craig Barker wishes to thank Ina Kerhberg for assistance with this article.



CYPRIOT METALWORKING AND AUSTRALIAN ARCHAEOLOGISTS

One of the highlights of the Nicholson Museum's collection of artefacts from Cyprus is a bronze tripod dating to the Late Cypriot III period (c.1200–1050 BC).

Above: Photograph of the bronzes during excavation, Nicholson Archives.

Opposite page: Cypriot tripod (c.1200–1050), NM 53.150

The tripod is a remarkable piece because it tells the story of Cyprus' role in supplying copper in the international development of metalworking in the Late Bronze Age, and is related to some of the pioneers of Australian archaeological fieldwork in the Near East.

The tripod was found at a Late Bronze Age sanctuary at *Myrtou-Pighades*, on the northern coast of Cyprus. The *Myrtou-Pighades* expedition ran from 1949 to 1951 and was directed by English archaeologists Joan du Plat Taylor and Veronica Seton Williams.

The project was sponsored by the University of Sydney and the Ashmolean Museum at Oxford;

making it the first Mediterranean archaeological fieldwork project undertaken with the financial support of the University of Sydney. The driving force behind the Australian involvement was Professor James Stewart.

Stewart had returned to Australia with grand ambitions of establishing an Australian archaeological mission to Cyprus. The co-sponsorship of the *Myrtou-Pighades* project was a major stepping stone, as it demonstrated that Australian universities could finance fieldwork projects, and eventually run them.

Stewart negotiated for a selection of finds from the site to be sent to the Nicholson Museum, as well as other antipodean supporters. The Nicholson was allocated pottery finds from the

sanctuary's courtyard and a number of rooms backing onto it. Stewart also organised for one of his most promising students, J Basil Hennessy, to direct a parallel season of excavations at the nearby Bronze Age cemetery site of *Stephania*. Many artefacts from both *Myrtou-Pighades* and *Stephania* now reside in the Nicholson Museum.

Many years later, Hennessy would replace Stewart as the Edwin Cuthbert Hall Chair of Near Eastern Archaeology at the University of Sydney. Also involved in the project was Judy Birmingham, who published on the terracotta figurines from the excavation. Judy later taught archaeology at the University and is instrumental in the development of colonial historical archaeology in Australia.

The Nicholson Museum archive holds various notes and interim reports on the excavation. Among the documents is a list estimating the total cost for the 1951 season at 930 Australian pounds. This included car maintenance at A£10, petrol at A£30 and housekeeping for A£150. By today's standards, the excavation's financial plans are astonishingly simple!

The tripod was presented to the Nicholson Museum in 1952. It was found in Room 15, adjacent to the sanctuary, along with several other bronze stands and tripods that lie intertwined as if they had been together in a bag that had been dropped.

The tripod was in eight pieces when it was found, and was badly corroded. Upon restoration it was revealed to be

a ring of cast metal, decorated with a zone of concentric circles enclosing a dot in relief. Wrought with three feet and three struts, it is 7.9cm high with a diameter of 10.2cm.

During the Late Bronze Age, Cyprus played a pivotal role in eastern Mediterranean trade. The island itself was rich in copper resources, and the artisans' skilled exploitation of this metal can be seen in the production of intricate bronze items, just like the tripod on display here. In a symbolic sense, it represents the beginning of a golden age for Cyprus.

The Sydney sponsorship of excavations at *Myrtou-Pighades* also marked the dawn of Australian archaeology in the Middle East and the Mediterranean,

continuing with Stewart's own excavations in Cyprus later in the decade. Teams from the University of Sydney eventually ran excavations in Greece and Jordan and later further afield, while the Nicholson Museum became a centre of archaeological research. The Nicholson continues to play a significant role in the understanding of ancient Cyprus even 50 years after Stewart's death, through its co-sponsorship of the ongoing excavations of the Hellenistic-Roman site of Nea Paphos.





A NEW ACQUISITION

The University Art Collection recently acquired a painting by Daniel Boyd. *Untitled* (2012) is from a series of work created as a result of Boyd's three-month residency at the British Natural History Museum in 2011, where he spent time engaging with a variety of objects from the museum's First Fleet collection.

In an interview with Boyd that can be found on the museum's website he explains how he was fascinated by the one-sided nature of this 'collection' – how an entire people's perspective is rendered irrelevant. As a result, Aboriginal and Torres Strait Islander people become invisible and simply a small part of someone else's story. This is why he stresses the importance of creating work that challenges the 'truths' society has come to accept as historical fact.

Daniel Boyd's ancestors came from a region near Cooktown in far north Queensland, an area where Captain Cook sought refuge while his ship the *Endeavour* was being repaired in 1770. Having grown up in Cairns, Boyd has close ties to this part of the country, thus the implications of the white settlement of Australia on the Aboriginal and Torres Strait Islander population has deeply impacted on his own personal history.

Daniel Boyd *Untitled*, 2012 oil and archival glue on canvas 256.5 x 162.5cm

The acquisition was purchased with funds from the Renshaw bequest, 1976, the University of Sydney

Image courtesy the artist and Roslyn Oxley9 Gallery, Sydney

His work engages with the investigation of Australian history from an Aboriginal viewpoint, often reimagining specific objects or individuals that are part of a Eurocentric narrative. Boyd reworks these stories to present a new perspective, inviting viewers to rethink these histories as well.

Boyd's current body of work continues his exploration of Australia's fraught colonial history. He has developed his practice to produce works that further play with the concepts of knowledge, history and loss. This loss is embodied not only through his choice of subject matter but also through his mode of representation. Boyd continues to challenge the traditional model of 18th century history painting, this time by replacing the precise line with a montage of shimmering dots. These luminescent dots constantly disrupt the image; the negative spaces blur the subject. In this way his work becomes symbolic of the loss of information that occurred as a result of colonisation.

This particular work depicts a Micronesian navigation chart, commonly referred to as a 'stick map', from the British Museum's collection. These objects were created by the inhabitants of the Marshall Islands in the late 19th century as a way of navigating between the 34 coral atolls. Created out of thin strips of split coconut leaf midribs

or pandanus root bound together with coconut sennit, the geometric patterns depict sea currents; the small cowrie shells or coral pebbles indicate islands; and the curved sticks represent wave patterns.

This type of chart is known as a 'rebbelib', which covers a large section, or possibly the whole of the Marshall Islands. Not actually taken out to sea, but rather memorised beforehand, each chart varied so much in form and interpretation that the individual navigator who made it was often the only person who could fully understand and use it. Similarly, Boyd's works are his own mapping devices, linking his personal heritage to a wider historical context.

Daniel Boyd lives and works in Sydney and has been exhibiting nationally and internationally since 2005. His work is part of most major Australian galleries and collections. His painting *Untitled* was recently included in the exhibition *Transit of Venus* at the Tin Sheds Gallery and will also be included in the 7th Asia Pacific Triennial in Queensland later this year.

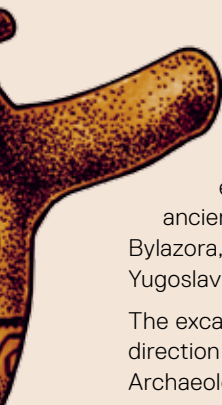
Nicole Kluk is the Curatorial Assistant at the University of Sydney Art Gallery.

FINDING THE PAEONIANS

Ever wondered about the extracurricular life of a museum worker? **Candace Richards** has been excavating ancient tribes in the Balkans – she offers us some tales from the trenches.



Images courtesy of the Texas Foundation for Archaeological and Historical Research



When I am not working for Sydney University Museums, I am a field archaeologist. Since 2010, I have been part of an

excavation team exploring the ancient Paeonian settlement site of Bylazora, located in the modern Former Yugoslav Republic of Macedonia.

The excavation project is under the direction of the Texas Foundation for Archaeological and Historical Research, in association with the People's Museum of Sveti Nikole, a town close to the excavation site. For two months each year, our international team of archaeologists and students live in Sveti Nikole and contribute to the excavations of the Bylazora acropolis.

This citadel was inhabited from the eighth to second centuries BC by a relatively unknown tribe called the Paeonians. They are known to have occupied the central region between the Axios (Vardar) and Styrmon (Struma) rivers, from at least the sixth to second centuries BC.

Greek and Roman authors such as Herodotus, Thucydides and Pausanias all offer accounts of the Paeonians, however they are only ever portrayed as minor actors in much larger narratives concerning their more famous

neighbours: the Thracians, Illyrians and Macedonians. Rarely did any of the great authors of history concern themselves with the fundamental question: 'Who were the Paeonians?'

It is this question that we are trying to answer now, from archaeological evidence gathered from our excavations. Bylazora was the largest Paeonian city, and key artefacts and architectural finds are beginning to illuminate not only the Paeonians' cultural identity but also the wide trading and cultural network in which they were active.

My own research into the ceramic assemblages has revealed some fascinating insights. One example is the black slip bowl (pictured far left). Outwardly it looks quite ordinary, but it has a unique feature – a small image of a human face, just bigger than your thumbnail, scratched into the glossy black surface of the base. We would call this a graffito: an incised word or drawing scratched on an ancient pot or wall. Could the image on this bowl be our first depiction of a Paeonian?

Drinking vessels such as the matt-painted skyphos (pictured left) are found in abundance across the domestic spaces at Bylazora. Although not all of the vessels found are this large, its shape is ideally suited for the

consumption of beer and wine. We know that beer brewed from barley was produced in the ancient Balkans by the Thracians. Is it possible the Paeonians were beer drinkers too?

During the 2010 excavations my fellow trench mates and I uncovered a series of architectural blocks from a destroyed public building fashioned in the classic Doric architectural style (pictured above). These finds give us clear evidence for the increasing Hellenisation of the Paeonians during the late classical period.

This is only the beginning of our research into the ancient Paeonians – there is much more to discover. As part of the international team of researchers, it is very exciting to be involved, and to be able to use the variety of expertise I have developed while working for the museums.

Candace Richards (second from left in the picture above) is Curatorial Assistant at the Nicholson Museum and Collections Officer for Sydney University Museums.



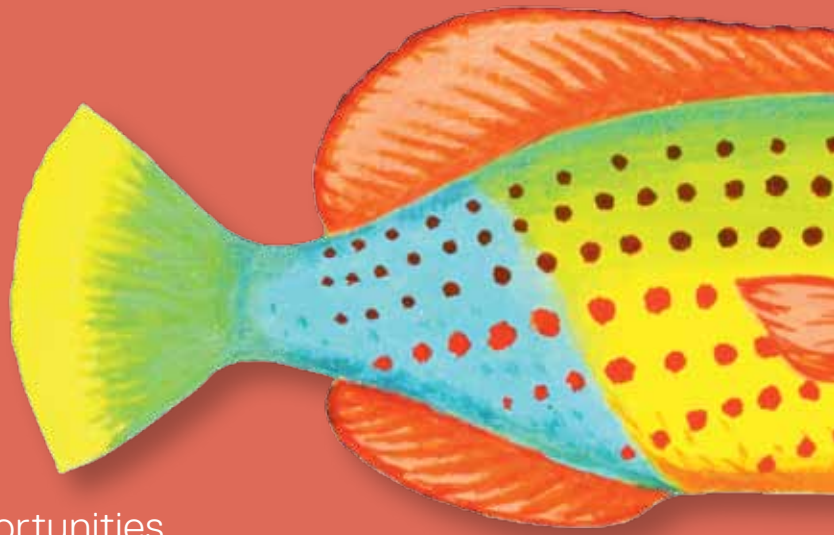
ART SCIENCE LIFE

BRINGS US TOGETHER

Above: Martha Zaro, Irir (cheeklined maori wrasse, *Oxycheilinus digramma*)

Far right, opposite page: Mer Island, Torres Strait (Photograph: JPhilp 1995)





Education is at the heart of what we do at Sydney University Museums – thousands of school students visit us annually. Yet opportunities for students to explore the wealth of our collections rely on them coming to us, writes **Suzanne Kortlucke**.

Recently, however, the Macleay Museum was in a position to host a remarkable conversation between two groups of school students; an exchange made unique by the distance being bridged.

Joining us inside the museum were students from two schools: Athelstane Public School in South Sydney and Mer Eruer Uter, the Murray Island campus of the Torres Strait's Tagai College, one of the northernmost schools in Australia. The Mer students joined the conversation via Skype (pictured below left on the page opposite).

Both groups had put considerable thought and effort into their questions and, despite ever-present technological glitches, the questions and answers rapidly volleyed back and forth. The students quickly discovered they had far more things in common than they had differences. Sport, friends, families and weekend activities were subjects to which both groups could easily relate.

The scope of the questions varied widely, with the students from Mer asking "Do you do art with culture?" and Athelstane's students keen to know what languages were spoken on the island. The responses varied too and often caused great reactions. Gales of laughter came from the Mer students at the thought of catching a train to school, as one of the Athelstane teachers does every day. The tale of a Mer student being rescued from a shark by his brother had the Athelstane students squirming in their seats. The Mer students later revealed that stone fish rather than sharks were the most feared ocean inhabitants.

The idea for the conversation was sparked through the involvement of Mer students in the Macleay Museum's recent exhibition *Coral: Art Science Life*. The students completed nine paintings with the assistance of their cultural tutor Sigar Passi and teacher

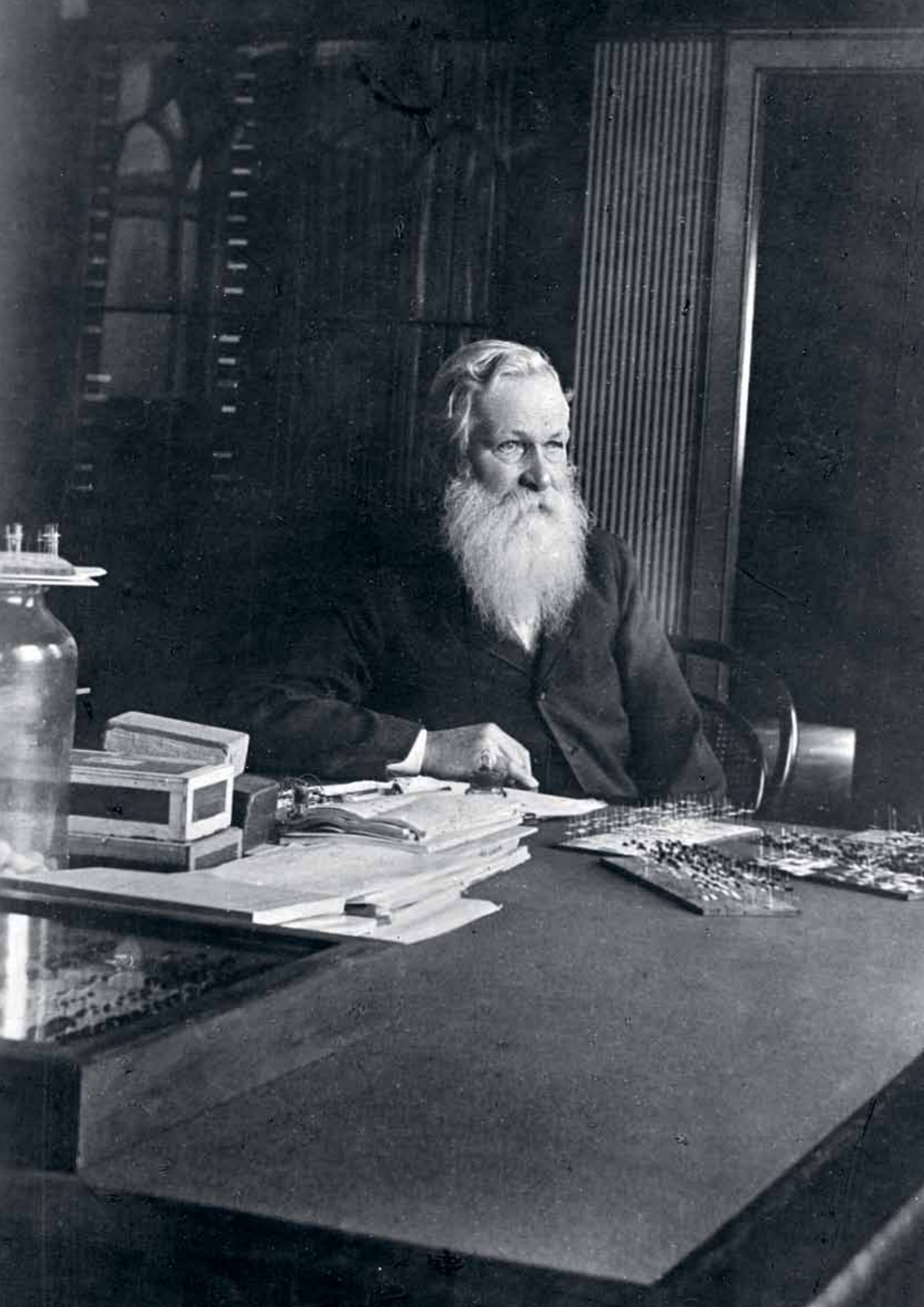
Elsa Day. The paintings depicted fish that are associated with specific cultural knowledge, in addition to being important to commercial fishing and a local food resource.

Following the success of this first conversation, both schools intend to organise further Skype linkups, so they can continue learning more about each other's lives and culture.

The Macleay Museum wishes to thank the staff and students at Mer and Athelstane for their efforts in preparing for the visit, and their enthusiasm on the day. Our thanks also go to the University of Sydney's Compass unit, for its invaluable help turning this great concept into reality.

Suzanne Kortlucke is the Public Programs Assistant for Sydney University Museums.







A MASTER COLLECTOR

The Macleay Museum owes a great deal of its natural history collection to the enthusiasm of one man: prolific collector George Masters. **Roslyn Jehne** takes a look at the English gardener who became a fearless Aussie forager.

Left: Portrait of George Masters, the Crown Studios Sydney 1890–1912 MMHP83.63.22

Top right: Masters prepared and looked after a diverse range of specimens, including fish.

Naturalist and entomologist George Masters was born in Kent, England in July 1837. He first became interested in natural history while employed as a gardener. Migrating to Melbourne around 1856 or 1857, he was employed first looking after an entomological collection and then spent some time in Tasmania collecting insects for himself.

Masters arrived in Sydney about 1859 or 1860, continuing with his entomology collection in his spare time. While identifying insects at the Australian Museum, he found errors, which he pointed out to the curator Gerard Krefft.

Fate intervened in Masters' life when he was introduced to William John Macleay (1820–91), Australian Museum Trustee, wealthy pastoralist, collector and politician and beneficiary of the so-called Macleayan Museum, including the famous insect cabinets of the

Macleay family. Macleay employed Masters to collect for him in Port Denison in Queensland.

After returning from his trip in July 1862, Masters began collecting and exhibiting in earnest. Also a fine marksman and taxidermist, he collected a variety of bird skins. He was a robust man, who enjoyed the country sports of 'huntin', 'shootin' and 'fishin'.

Undaunted by the heat of the Australian climate, his personality well suited life as a collector. It was said of him that he was "a splendid shot, fearless in the bush with natives and frequently caught reptiles, including venomous snakes in his bare hands".

From 1864 to 1874 he worked as Assistant Curator to Krefft at the Australian Museum, making extensive collecting trips throughout Australia, including NSW, Queensland, South

Australia, Western Australia, Tasmania and Lord Howe Island. He also provided Macleay with specimens for his private museum. A prolific collector, Masters was responsible at one time for acquiring a considerable section of the Australian Museum's collection.

Masters resigned from the Australian Museum in January 1874 to take up employment as Macleay's assistant curator. He was offered payment of 300 pounds per annum with the promise of curatorship of the Macleayan University Museum at the same salary, upon Macleay's death. Always diligent, Masters worked during the week, from nine until noon on Saturdays, and frequently for a few hours on Sundays.

He often spent Saturday afternoons at pigeon shooting matches around Sydney and in the country, where he occasionally gained first prize. To be closer to his work, Masters, his wife and housekeeper moved to the Victorian villa *Ithaca* at Elizabeth Bay. Early in the mornings or in the evenings, he fished from the end of the Elizabeth Bay jetty and brought unusual catches of fish back for Macleay's museum.

With Masters at work, the Macleay collection expanded rapidly during 1874 through purchases, donations and

exchanges with other collectors, as well as through collecting trips in Sydney and country NSW.

The collection grew even further in 1875 from Macleay's trip to New Guinea on board the barque *Chevert*. This was the first Australian foreign scientific expedition and members collected about 1000 specimens of birds; numerous reptiles including two crocodiles; 800 fish; a very large collection of marine mollusks, land shells; insects; spiders and crustacea. Among the many specimens collected, Masters was the first known collector to secure an egg of the Bird of Paradise, which remains in the Macleay Museum to this day.

The University of Sydney took over Macleay's museum between 1886 and 1888. Masters, its first curator, supervised the transfer of the collection from Elizabeth Bay to the University between late 1888 and the beginning of 1890. Having worked as curator at Elizabeth Bay for 14 years, Masters was about to commence 24 years of service to the University. Macleay died in 1891, leaving Masters on his own to care for the Macleay collection. This he did until his death on 23 June 1912, the result of a carriage accident on his way to Government House. He was buried at Waverley Cemetery in eastern Sydney.

During his lifetime, Masters wrote around 20 scientific papers and exhibited specimens at meetings of the Entomological Society of NSW and the Linnaean Society of NSW. In 1871 he published his *Catalogue of the described Coleoptera of Australia*, with supplements published in 1895 and 1896. In 1873 he produced *Diurnal Lepidoptera and a List of Australian Longicorns*. He was a member and Councilor of the Natural History Association of NSW (later renamed the Field Naturalists Society of NSW).

In 1903 Masters donated his private collection of insects with their cabinets, as well as bird's eggs and zoological specimens to the Macleay Museum. As a testament to his position as a collector and entomologist in the competitive world of collectors, during his lifetime more species of vertebrates and invertebrates were named after him than any other naturalist.

Roslyn Jehne is a social history curator. She volunteers at the Macleay Museum where she has been working on biographies for the Victorian taxidermy project.



A tiny sample of the tens of thousands of labels Masters wrote for the Macleay collections.



APOLLO AND DAPHNE

WHAT'S LOVE GOT TO DO WITH IT?



Michael Turner gives some mythological background to the imagery that inspired JW Power's painting *Apollon et Daphné*, which appears on the cover of this issue of MUSE.

The beautiful Greek nymph Daphne was daughter of the river god Peneüs. She lived in the woods and like the goddess Artemis, was a virgin huntress.

One day, walking in the woods, the god Apollo caught sight of her and was instantly filled with an uncontrollable desire. According to Ovid, as told in his *Metamorphoses* (1.451-567), this infatuation did not occur by pure chance. Rather, it was the result of his being struck by an arrow fired by Eros, the son of Aphrodite, the Greek god of love. Apollo had earlier made the mistake of taunting Eros about the effectiveness of his arrows.

Love-stricken, Apollo took off in pursuit of Daphne. A dramatic chase through the woods ensued, until "her strength exhausted, the girl grew pale". Coming to the River Peneüs, she pleaded: "Help me Father! If rivers have power over nature, mar the beauty which made me admired too well by changing my form". Her wish was granted, and she began to transform; her arms turned into branches and her hair became leaves.

Even though the object of his desire was now a tree, Apollo's passion was

undiminished. He caressed the trunk, where Daphne's "soft white bosom was now ringed in a layer of bark", and kissed the bark passionately. Finally in resignation he stepped back and exclaimed: "Since you cannot be mine in wedlock, you must at least be Apollo's tree."

Ever since, the laurel tree (*daphne* in Greek) has been the cult tree of Apollo.

The Nicholson Museum has a beautiful South Italian pot dating to the 4th century BC, which illustrates another myth in which Apollo was responsible for a woman changing her form. Known for her hubris (excessive pride) Niobe angered Apollo and his sister Artemis by insulting their mother Leto. The two took revenge by killing Niobe's 12 children. The Nicholson's pot depicts the grieving mother turning into a block of stone. Watching on the right is Apollo, identified by the laurel wreath on his head and the bough of laurel in his hand.

Translations from Ovid, *Metamorphoses. A New Verse Translation* by D Raeburn (2004).

Above left: Antonio del Pollaiuolo (1429-1498), *Apollo and Daphne*. Late 15th century © The National Gallery, London

Right: Campanian hydria, 350-325 BC. Nicholson Museum NM 71.1

ORBITING THE ART OBJECT



Markela Panegyres responds to a recent exhibition *The Re-invention of Gravity*, which ran from 31 August to 14 September at the University's Verge Gallery.

Is it possible for an artist to meaningfully respond to another artist's work, from another time, place and context? Can the art object function as an interlocutor prompting the production of new work? What is the role of the art collection – more specifically a university art collection – in facilitating this dialogue? *The Re-invention of Gravity*, curated by Anna McMahon and Bartholomew Oswald, explores these questions.

McMahon and Oswald invited nine dynamic young artists to create a new artwork in response to one from the University of Sydney Union (USU) Art Collection. The resulting new works were exhibited alongside the relevant artwork from the USU collection.

A similar approach has been used by other recent exhibitions, most significantly the 2012 Adelaide Biennial of Australian Art: *Parallel Collisions*. However, McMahon and Oswald have attempted something that is arguably more complex. Their curatorial premise is not concerned with highlighting the parallels between older and new works. Instead they investigate the possibility that engagement with an unfamiliar and/or historic art object can affect the art *process*.

McMahon and Oswald approached this exhibition with an almost scientific methodology: performing a litmus test to find out what happens when an unknown entity (the work from the collection) is introduced into an artist's

Above: Richard Kearns, Film still from video of studio process for the artwork *White Out* created in response to the exterior surfaces of the Verge gallery building itself, designed by architect John Wardle. Richard Kearns, 2012.

Right: Kate Beckingham, Film still from video of studio process for the artwork *Mantle* created in response to the Sydney Nolan painting *Corfe Castle* (1909). Kate Beckingham 2012.

Opposite page: Hayley Megan French, Film still from video of studio process for the painting *The line that's drawn* created in response to George (Milpururru) Malibirr Mewal-Honey Spirits (20th Century – date unknown). Hayley Megan French, 2012.





practice. Their methodology included judicious selection of the participating artists and works. Moreover, each artist was asked to submit a video showing her or his studio process. This allowed the curators access to the usually unseen studio process.

McMahon and Oswald's curatorial experiment acknowledges that real dialogue with another art object is impossible. Real discussion remains elusive, just as the 'meaning' of any artwork is elusive. Furthermore, to even talk about a fixed meaning is to denigrate artworks, which by definition are ambiguous, suggestive, and provocative.

The idea that artworks are in flux was central to postmodernist and poststructuralist theory. Umberto Eco's text *Opera Aperta (The Open Work)* advanced the concepts of the 'open work' and the 'work in movement':

"... the situation of art has now become a situation in the process of development. Far from being fully accounted for and catalogued, it deploys and poses problems in several dimensions, in short, it is an 'open' situation, in movement. A work in progress."

Eco's notion that an artwork's meaning is always in development is pertinent to *The Re-invention of Gravity*. The artworks from the USU collection are treated as contemporary, despite formal cataloguing. Beyond their status as 'completed' in a material

sense, on a philosophical and aesthetic level they function as malleable art objects with the ability to elicit new creative responses.

The exhibition illuminates Eco's ideas by emphasising the learning process undertaken by each artist as they encountered a work from the USU collection, absorbed this new aesthetic information and synthesised their responses in a new work.

It could be argued that all art can be seen as dialogue with other earlier art. For many artists the appropriation and/or response to another art object forms an integral part of their studio process. However, the approach undertaken in *The Re-invention of Gravity* is different: each artist's response to their allocated artwork was not part of a systematic studio process. The allocated artwork was an exogenous element that prompted an activity outside the main focus of each artist's practice. It functioned as a chance element with unknown creative potential that momentarily disrupted the workflow of each artist's practice.

The resulting friction stimulated a new aesthetic approach or working methodology. It is as if the works responded to were 'conceptual readymades': not the kind the artist physically alters, but a type that has a transformative effect on artistic process. This treatment further aligns this exhibition with poststructuralist theory and asserts a conception of the artifacts

as 'conceptual readymade' or 'text' available for new artistic responses.

There is another crucial element to this exhibition that gives it greater valency in the contemporary moment: its engagement with the broader social context of the USU collection. The curators have drawn attention to the complex relationships that exist between artists, artworks, art collections and institutions. If we consider the potential for existing artworks to be 'conceptual readymades' this radically changes the way we think about art objects held in institutions.

McMahon and Oswald's curatorial experiment has revealed that artworks in collections have significant critical and pedagogical value as 'living' prompts for new works, new processes, learning, and reinvention.

The artists involved in this exhibition were Vilma Bader, Kate Beckingham, Penelope Cain, Jason Christopher, Hayley Megan French, Nicholas Greenwich, Richard Kean, Jonathan McBurnie and Armelle Swan.

Markela Panegyres is a practising artist and PhD candidate at Sydney College of the Arts.

POET, SURGEON, EXPLORER





While performing general curatorial work on the Macleay's entomology collection, **Rob Blackburn** was struck by several immaculately preserved beetle specimens. Underneath each, in precise copperplate handwriting on a rectangle of brown paper, are just two words: 'Tripoli Ritchie'. Research into the labels uncovered the story of the enigmatic Joseph Ritchie, and his first and final quest into Africa.

Born into a family of Yorkshire doctors between 1788–9, Joseph Ritchie aspired towards a gentle life; writing poetry and pursuing scientific interests in addition to medicine. His circle of friends included poets John Keats and William Wordsworth. Around 1815, Ritchie moved away from London and accepted a post in Paris as secretary to the French Ambassador Sir Charles Stuart in the British Embassy.

With Napoleon's defeat, Parisian science and culture was flourishing and Ritchie took every advantage to learn as much as he could, mixing with luminaries such as the German scientist/explorer Baron Alexander von Humboldt.

In 1817 the African Association, under the direction of Joseph Banks, was preparing to send the next explorer to 'the Dark Continent'. The mission was to find the source of the Niger River, ostensibly to increase knowledge about the area but as likely for colonial purposes: enriching Britain and limiting the reaches of the slavery market.

After the much-popularised (and failed) exploits of explorers such as Mungo Park, it was commonly believed that any expedition to the Niger was almost certainly a death trap. Through the recommendations of prominent scientists William Brande and von Humboldt, Ritchie was chosen to head

the expedition, which would start from Tripoli, venture to Murzuk and then to Timbuktu in search of the Niger. Ritchie, like many of his circle, opposed slavery. The mission was thus an opportunity to do something morally worthy, scientific and artistic.

In Tripoli, Ritchie's troupe included Captain Lyon of the Royal Navy, a British carpenter named Belford, and a French botanist named Dupont, who absconded with a year's salary after only a month or two. Upon accepting his post as Vice-Consul in the British Embassy in Tripoli in October 1818, Ritchie was forced to wait until Mohammed el Mukni, the Bey of Fezzan and ruler of



The Roman theatre at Leptis Magna in Libya

the territories they would be crossing, was ready to travel. This gave Ritchie ample time to conduct scientific tours of Tripoli, examining Roman ruins and collecting insects which were sent back to the British Museum.

By March 1819, el Mukni was prepared to travel back to his castle in Murzuk. Unfortunately, by the time the party reached Fezzan, all three Englishmen had succumbed to illnesses, most likely dysentery and malaria. Joseph Ritchie died on 20 November 1819, and all his personal papers were destroyed after his burial in Murzuk.

Captain Lyon and Belford, who had recovered enough to travel by this stage, discovered that the 17 camels-worth of supposed trading goods Ritchie had brought was mostly scientific equipment. This included 600lb of lead, two camel loads of botanical paper, and a camel load of cork for the pinning of insects.

After abandoning a second attempt to travel to Timbuktu, Lyon and Belford made their way back to England. There, the insects which Ritchie had not sent back personally were delivered to various entomological collections around Britain, including that of William Sharp Macleay, who inspected the insects and found several to be new to science. Macleay named one of the most unique specimens *Mnematium Ritchii*, in honour of his deceased friend.

Over the next century, Ritchie's specimens spread throughout the diverse drawers of the Macleay Museum. We can therefore conclude that our neatly pinned beetles labelled 'Tripoli Ritchie' have travelled by camel from the sands of the Sahara desert to London, where they were inspected by a young William Sharp Macleay, and were then shipped halfway around the globe to finally arrive in Sydney by 1839.

Rob Blackburn is a Curatorial Assistant at the Macleay Museum.



WE LOVE

Kids in
MUSEUMS

LEGO COLOSSEUM

How awesome is this? The world's largest ever LEGO model of the Roman Colosseum and Arch of Constantine is now installed in the Nicholson Museum. **Bill Blake** was one of the first kids to see it.



“I’ve seen the Legosseum several times now, and almost every time I notice something new.”

The crate containing the Legosseum, as we now know it, arrived when I was at school having my history lesson (on Egyptian mummies) so I had to sneak out of class to watch it being de-crated.

My first impression was that it is totally awesome, and the longer I looked at it, the more I discovered. I saw Lara Croft, Darth Sidious (from Star Wars) and Hedwig the Owl (from Harry Potter), who was perched on the very top.

Half of the cross-section Legosseum is how it would have been in Roman times, with gladiators, a crocodile, the emperor holding out a steak for a bear, and prisoners in the dungeons.

The other half is how it is now: tourists with cameras, school kids with notebooks, and an ice cream van. Ryan McNaught – the LEGO Certified Professional who built all this – put his name on the side of the van.

There is the Fountain of Vespasian, a legion of Roman soldiers, and the Arch of Constantine. One of my favourite parts is a wooden stage with red curtains, where a LEGO actor is fighting a Minotaur and the audience is laughing

a lot. I like the gladiators fighting in the arena and the Roman food stalls. They sell wine, seafood, and loaves of LEGO bread!

My brother Thom really likes the little peeky holes in the base of the model. Through the gaps you can see bones and bats and a buried soldier’s tomb with LEGO crystals in it.

I’ve seen the Legosseum several times now, and almost every time I notice something new. The last time I was there, I pointed out the parrots in the tree to Michael Turner, the curator, who said he had never noticed them before.

I would recommend this to AFOLs (adult fans of Lego) and just plain Lego fans! (Seriously.)

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





EVENTS



1. Penelope Seidler, pictured left, who launched the University Art Gallery exhibition *Vibração, Vibración, Vibration*, guest curated by Dr Susan Best, right, standing in front of Julio Le Parc's *Continual Mobile*, 1966
2. Sarah Wilson, Professor, History of Modern and Contemporary Art, Courtauld Institute of Art, University of London, the keynote speaker for the recent JW Power Symposium, with exhibition curator Dr ADS Donaldson
3. Professor Frank Sear (University of Melbourne) spoke passionately and entertainingly about the Colosseum at the opening of the Nicholson Museum exhibition.



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PHOTOGRAPH TEMPORARILY
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MORNING PERIOD

8



4. Penny Berents, Head, Australian Museum Natural Science Collections, and Professor Robyn Overall at the opening of the exhibition *The Meaning of Life: Celebrating 50 years of Biological Sciences* in the Macleay Museum (Photograph: Malcolm Ricketts)
5. Her Excellency Professor Marie Bashir, Chancellor of the University of Sydney, opening the exhibition (Photograph: Malcolm Ricketts)
6. 'To the death! The Sydney Ancients give their all on the opening day of the Lego Colosseum exhibition.
7. On 3 July Channel 7's *Sunrise* program presented their morning weather feeds from the Nicholson Museum for the opening of the Colosseum exhibition. Emperor (and Friend of the Nicholson Museum) Adam Carr dressed weatherman Grant Denyer for the occasion.
8. Jude Philp accompanied Deputy Vice-Chancellor (Indigenous Strategy and Services) Professor Shane Houston, pictured right, to the Millingimbi launch of *Mali Buku: Runamaram: Images of Millingimbi and surrounds, 1926-1948* written by ARC Indigenous Fellow Dr Joseph Neparrnga Gumbula with Sydney University Archives.
9. Almost 200 people were in the Nicholson Museum for the Classics Department's sellout performance of *Lysistrata* in the original ancient Greek.

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.



NOVEMBER 2012

Monday 12 November, 6 for 6.30pm

FRIENDS OF THE NICHOLSON MUSEUM QUIZ NIGHT

With Quizmaster Dr Craig Barker

Cost: \$20 Friends of the Nicholson Museum only

Venue: Nicholson Museum

Wednesday 14 November, 12pm

Curator's floor talk

JW POWER: ABSTRACTION-CRÉATION PARIS 1934

Cost: free

Venue: University Art Gallery

Wednesday 21 November, 6pm

Biology lecture series

FUTURESCAPES: URBAN ECOLOGY IN A CHANGING WORLD

Dr Dieter Hochuli
(The University of Sydney)

Cost: free

Venue: Macleay Museum

DECEMBER 2012

Saturday 1 December, 2pm

Cities of the world Saturday afternoon lecture series

CARTHAGE

Dr Richard Miles
(The University of Sydney)

Cost: free

Venue: Nicholson Museum

Monday 3 December, 4 – 5pm

Lecture

CARIBBEAN AT THE MACLEAY

Dr Sonjah Stanley Niaah and Dr Jalani Niaah
(Institute of Caribbean Studies at the University of the West Indies)

Cost: free

Venue: Macleay Museum

JANUARY 2013

Friday 18 January, 1.30 – 5pm

Symposium

BIOCENTRISM: ART/BIOLOGY

With talks from Isabel Wünsche, Virginia Spate and others

Cost: free

Venue: Quadrangle Philosophy Room S249, University Art Gallery, Macleay Museum

Wednesday 23 January, 6pm

Biology lecture series

A TALE OF PAINTBRUSHES, PARTY DRUGS, CANNIBALISM AND OBESITY

Professor Stephen Simpson
(The University of Sydney)

Cost: free

Venue: Macleay Museum



Far left: Etruscan urn from the original collection of Sir Charles Nicholson. 2nd century BC. NM R1017

Left: JW Power, *Marine* c. 1933 oil on linen 50.8 x 89.3 cm PW1961.31

Bottom: Macleay Museum specimen: collector J Ritchie 1818



ACTIVITIES FOR CHILDREN

COUNT BUTTERFLIES AND MOTHS IN THE MUSEUM TO WIN A MICROSCOPE

Entry free

Competition ends 8 March 2013

Venue: Macleay Museum

COME AND SEE THE WORLD'S LARGEST LEGO COLOSSEUM

Exhibition closes Sunday 3 February

Venue: Nicholson Museum

January school holidays

Visit our website

sydney.edu.au/museums to find out about our exciting range of children's holiday activities on biology, Rome and the Lego Colosseum, and visual arts in January 2013. These will include activity days, arts and craft sessions, hands-on tables, and film evenings. All activities are entry by donation, and are aimed at children aged 5 to 10.

FEBRUARY 2013

Saturday 2 February, 2pm

Italy: Archaeology, History, Culture
Saturday afternoon lecture series

THE ETRUSCANS

Michael Turner

Cost: free

Venue: Nicholson Museum

Saturday 2 February, 3pm

Artist talks

PARIS ATELIER: THE POWER STUDIO

Cost: free

Venue: University Art Gallery

Wednesday 13 February, 3.30 – 6.30pm

City of Sydney Chinese New Year
Festival Children's Afternoon

THE YEAR OF THE SNAKE

Children's activities in English
and Mandarin

Cost: entry by donation

Venue: Macleay Museum

Wednesday 20 February

Biology lecture series

THE HERBIVORE'S DILEMMA: TO EAT OR BE EATEN

Dr Clare McArthur
(The University of Sydney)

Cost: free

Venue: Macleay Museum

Wednesday 27 February, 6 for 6.30pm

The Glory of Greece Lecture Series 2013 #1

DANCING WITH SATYRS: PICASSO AND THE MYTHOLOGY OF ANCIENT GREECE

Dr Monica Jackson

Cost: \$40 (\$25 Friends of the
Nicholson Museum)

Venue: Nicholson Museum

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All details are correct at the time of going to press but events may change due to circumstances beyond our control. Visit the online events calendar on our website closer to the event for up-to-date information at sydney.edu.au/museums/events_exhibitions/index_public_events.shtml

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JW POWER ABSTRACTION-CRÉATION PARIS 1934

EXHIBITION CLOSING FRIDAY 25 JANUARY



THE UNIVERSITY OF
SYDNEY

Image: Fernand Léger's Académie Moderne c.1924, (detail), from left to right: model, Fernand Léger, Otto Carlsund, Waldemar Lorentzon, J.W. Power, Rudolf Gowenius, unknown seated woman, Elsa Lystad, Franciska Clausen, Siri Meyer, Aurel Bauh, photograph silver gelatin on paper, 16.5 x 35.5 cm., Edith Power bequest PW1961.1176