

MUSE

ART . CULTURE . ANTIQUITIES . NATURAL HISTORY



THE UNIVERSITY OF
SYDNEY

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LOOKING BACK, LOOKING FORWARD

A WORD FROM THE DIRECTOR

2012 saw more than 95,000 visitors enjoy our museums and art gallery, a 10 percent increase on the previous year. The number of primary and secondary students who participated in our schools education program also rose by more than 10 percent. Students came from as far away as Broken Hill to take part in experiences that included handling and analysing artefacts from the ancient Mediterranean worlds as a part of curricula-based school excursions.

The last of the exhibitions marking the 50th anniversary of the Power Bequest opened at the University Art Gallery in February. *Atelier Paris: The Power Studio* focuses on the work of a selection of artists who took up residencies at the Power Studio in Paris. Our association with the Power Institute, however, continues. Later this year, Professor Mark Ledbury, Power Professor and Director of the Institute, and Dr Georgina Cole will be curating an exhibition of 16th- to 19th-century drawings from the University's RP Meagher Collection.

Opening at the Macleay Museum in late March is an exhibition of models used in teaching over the past 100 years. Some of my favourites are the meticulously crafted wooden models of mineral crystal structures used last century for teaching mineralogy in the University's newly formed Geology Department, a result of the mining boom in Australia. Crystal models were first made in the late 18th century to accompany books on the new science of crystallography. The Macleay Museum's models date from the 1880s. It promises to be a fascinating exhibition.

Finally, LEGO will be travelling!

After a very successful exhibition at the Nicholson Museum seen by more than 45,000 visitors in its first six months, the museum's LEGO model of the Colosseum, together with a number of original artefacts from ancient Rome, will travel to regional parts of New South Wales and Victoria, commencing in August.

DAVID ELLIS
DIRECTOR, MUSEUMS AND CULTURAL
ENGAGEMENT

SYDNEY UNIVERSITY MUSEUMS

Comprising the Macleay Museum, Nicholson Museum and University Art Gallery

Open Monday to Friday, 10am to 4.30pm and the first Saturday of every month 12 to 4pm
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UNIVERSITY ART GALLERY

War Memorial Arch, the Quadrangle

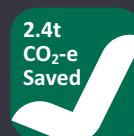
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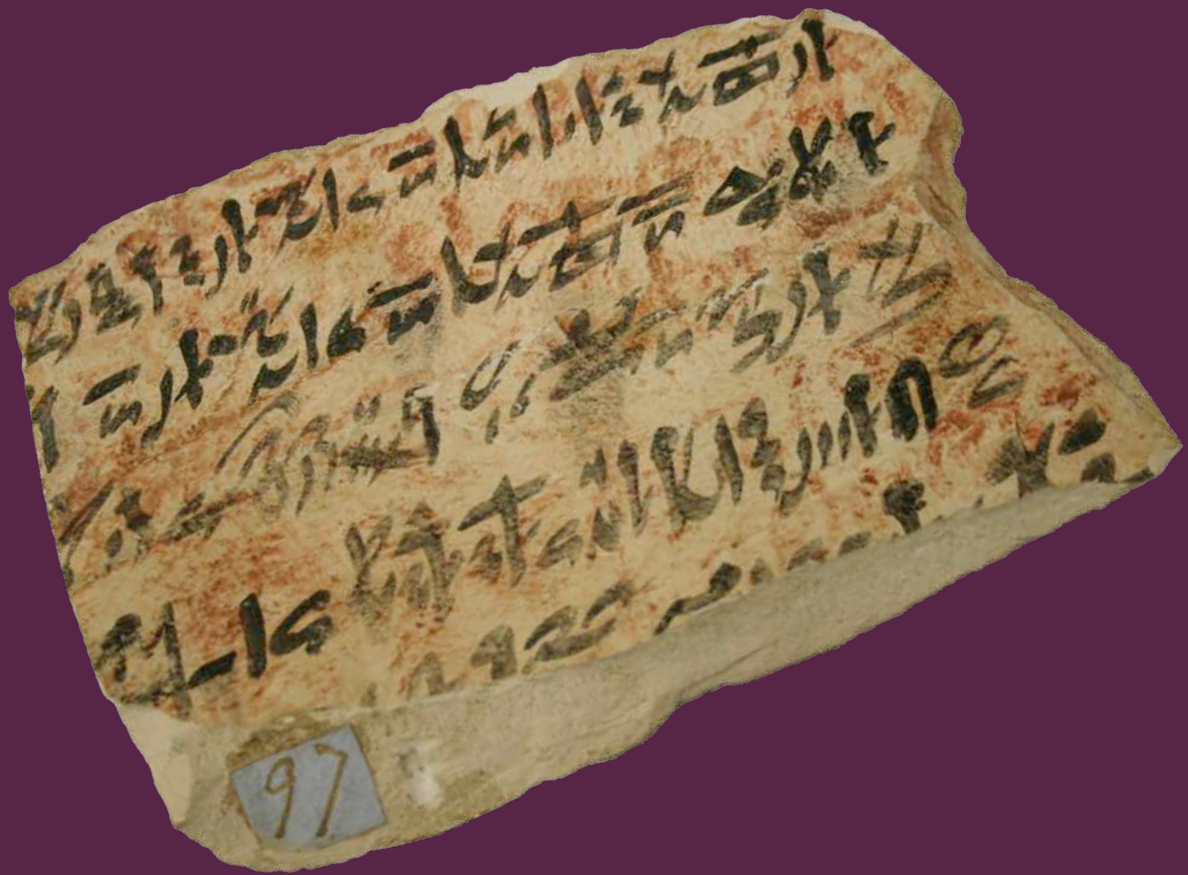
Cover image: Close-up of William, the Macleay Museum's Auzoux anatomical model

Photo © Tim Harland



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The Sydney Ostrakon (NM R97), recording the earliest known industrial action in history in hieratic script

RESOLVING THE MURDER OF RAMESSES III

An ancient Egyptian murder-mystery, an unknown mummy, and an era of economic, military and political crisis. **Dr Craig Barker** examines objects in the Nicholson Museum collection from the troubled reign of Ramesses III.



Medinet Habu, the mortuary temple built by Ramesses III on the west bank of the Nile at Luxor

Ramesses III of the 20th Dynasty reigned as pharaoh of Egypt from c.1186 to 1155 BC. It was a time of profound upheaval in the kingdom, reflected in carvings on the wall of the mortuary temple of the pharaoh at Medinet Habu, which depict conflict with the so-called 'Sea Peoples' and military campaigns in Libya and Nubia.

The heavy financial burden of the constant conflicts affected the Egyptian economy severely, evidence of which is recorded in the Nicholson Museum's Sydney Ostrakon (NM R97). This limestone block with a hieratic inscription, acquired by Sir Charles Nicholson, dates to the 29th year of Ramesses' reign. It is one of the few surviving documents of the first recorded industrial action in history: royal tomb-builders and workmen in Deir el-Medina walking off the job in protest at a lack of food provisions and corruption among officials.

The precise cause of Ramesses' death has long been the source of

controversy. The Judicial Papyrus of Turin states that in 1155 BC members of Ramesses' harem attempted to kill him as part of a palace coup. Some accounts suggest the assassination attempt was a success, while others indicated that the pharaoh survived the attack, at least for a short period of time. The Judicial Papyrus tells of a number of separate trials and lists punishments to those who had participated. They included one of the king's two known wives, called Tiye, and her son, Prince Pentawere, a potential heir to the throne. It was said that Pentawere was found guilty at trial and then took his own life.

MUMMY FORENSICS

In late 2012, the results of a forensic investigation of two of the mummies in the Egyptian Museum in Cairo, published in the *British Medical Journal*, seemingly confirmed the regicide. Italian paleopathologist Albert Zink and his team re-examined the mummy of Ramesses III, and the unidentified remains of another body found alongside it, known as Mummy E, or the 'screaming mummy' due to its contorted



The mummy of Ramesses III photographed by University of Sydney alumnus Sir Grafton Elliot Smith for his landmark publication, *The Royal Mummies* (1912)



A scarab (NM R1176) with a cartouche (left) of Ramesses III acquired by Sir Charles Nicholson

facial features and open mouth. Both mummies were found in 1881 at Deir el-Bahari. It has long been speculated that Mummy E is Pentawere.

Using CT scans on these bodies for the first time, the investigators found a deep wound to the throat of the pharaoh, just under the larynx, which was 7cm wide and probably caused by a sharp blade. The investigators speculate that the wound could have caused immediate death. They also discovered an amulet in the shape of a Horus eye embedded in the wound, deep enough to have been missed by previous examinations of the mummy.

Investigations of the 'screaming mummy' showed it was a young man, aged around 18 years. Early scientific investigators speculated sensationally that the body had been poisoned or buried alive; the physician David Fouquet, who examined the body in the 1880s, wrote of how the "last convulsions of horrid agony can, after thousands of years, still be seen". The great anatomist and University

of Sydney alumnus, Sir Grafton Elliot Smith, examined both bodies for his masterly volume of 1912, *The Royal Mummies*, and dismissed these theories, explaining that the body may have assumed this position after any type of death. Unusually, however, the body of Mummy E was wrapped in a sheepskin and had not undergone the traditional methods of mummification. The 2012 investigation showed the body had unusual compressed skin folds around the neck and an inflated chest, which may indicate death by strangulation (or alternatively post-mortem changes to the body). Whatever the cause of death, the sheepskin may suggest a punishment in the form of a non-traditional burial.

DNA tests also confirmed that the second body was indeed a blood relative of Ramesses III; they were found to share the same Y chromosome and 50 percent of their genetic material, typical of a father-son relationship. It is likely that the unidentified mummy belonged to Pentawere: father and son, murderer and victim buried together.

The Nicholson Museum is home to a number of other 20th Dynasty objects, some of which have links to the murdered pharaoh. A heavily damaged limestone statue of a kneeling scribe (NM R1144), 1m high, dates to this period and probably depicts a vizier of the royal court. An amulet in the form of a scarab of blue-glazed steatite (NM R1176) has a cartouche of Ramesses III with several epithets of the kings carved onto its base. Both objects were acquired by Sir Charles Nicholson in 1856–57, and vividly reflect 20th Dynasty material culture. They, along with the Sydney Ostrakon, are remarkable testaments to a period of upheaval in Egyptian history, one that saw a prince murder his father.

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



WILLIAM COMES HOME

Jan Brazier introduces us to one of the Macleay Museum's rare papier-mâché anatomical models.

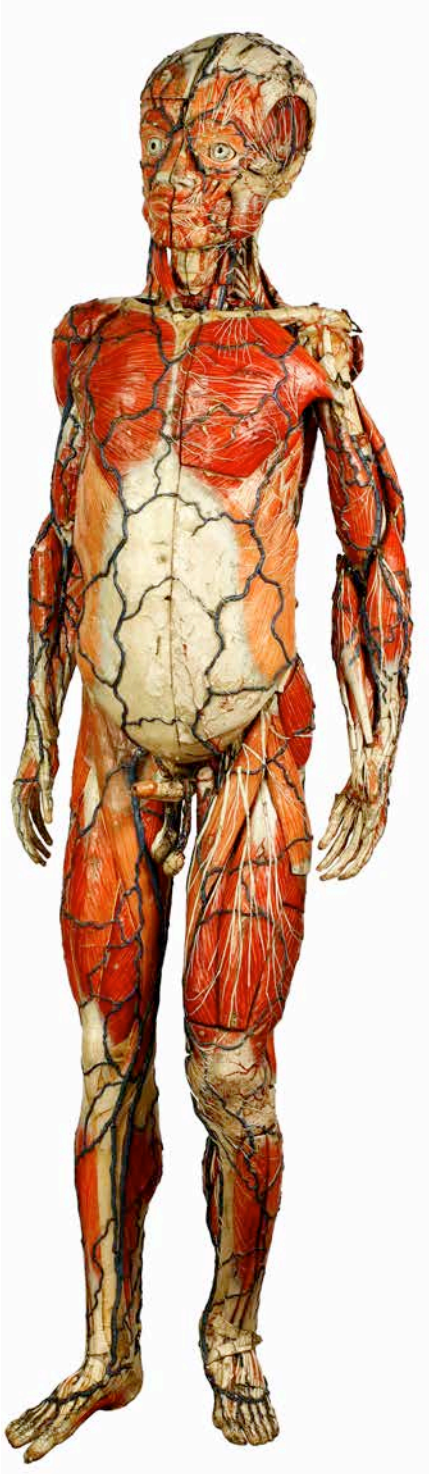
Last year, the Macleay Museum's anatomical model of a young male, known as William, came home after having been on loan to the Museum of Victoria.

William is an Auzoux model made in France in 1861. Louis Thomas Jérôme Auzoux (1797–1880) studied medicine, becoming a doctor in 1818. His interest in anatomy led to his making models of papier-mâché, as cadavers were hard to come by and, of course, quickly decayed. His life-size models were produced for sale, with a factory set up in 1828 to meet the growing demand around the world for these classroom teaching aids.

The models were constructed in papier-mâché, with iron rods running through the centre for support. Linen around wire formed the fine veins, and hemp was used for the larger

blood vessels. The papier-mâché was covered with a thin layer of plaster, coated with egg tempera to make the model shine. Moulds were used to make these forms for mass production. Artists hand-coloured the models, differentiating nerves, tendons, muscles and fascia. Tiny labels, in French, identified hundreds of anatomical parts.

Anatomical models had been made from the 17th century, mainly in wax, but these were poor dissection models as they could not be handled or pulled apart to show their interior sections. But, as Auzoux found, papier-mâché was robust, and more importantly, could be built so that sections of the model could be taken out and studied. William's head opens to show the skull, and his chest opens to reveal the inner organs. This 'dissection' ability led to the models being known as 'clastic' models – from the Greek *klastos*, to break.



Auzoux also modelled zoological and botanical subjects. Even as early as 1826, the *Sydney Gazette* reported on Auzoux's "pasteboard" models, quoting from a pamphlet by Auzoux as to how, by the aid of the models, "the laborious student may acquire, in a few weeks, a precise acquaintance with the situation, the extent, the shape, the direction, the colour, the insertion, and the action of the muscles; the origin, the course, the division, and distribution of the vessels and nerves; and the distribution of the viscera". It went on to say that "a very short time subsequently passed in a dissecting-room, will be sufficient to put him in possession of an extent of knowledge, that by the old method he could not have obtained until after several years of severe, disgusting, and sometimes fatal study".

We do not know how or when the University of Sydney acquired William, or Gladys, the companion female model (which dates from the mid-19th century).

The Faculty of Medicine was established in 1856 at the University but with an examining board role only: teaching began in 1883 with the appointment of foundation professor Thomas Anderson Stuart, a keen user of models, diagrams and apparatus in the classroom. Models are still used by anatomy students, but are now made of plastic, without Auzoux's wondrous artisanship.

William is now undergoing conservation treatment, before going on display in *True to Form*, an exhibition of scientific models, at the Macleay Museum from 25 March to 9 August. Gladys is now on display at the Museum of Victoria.

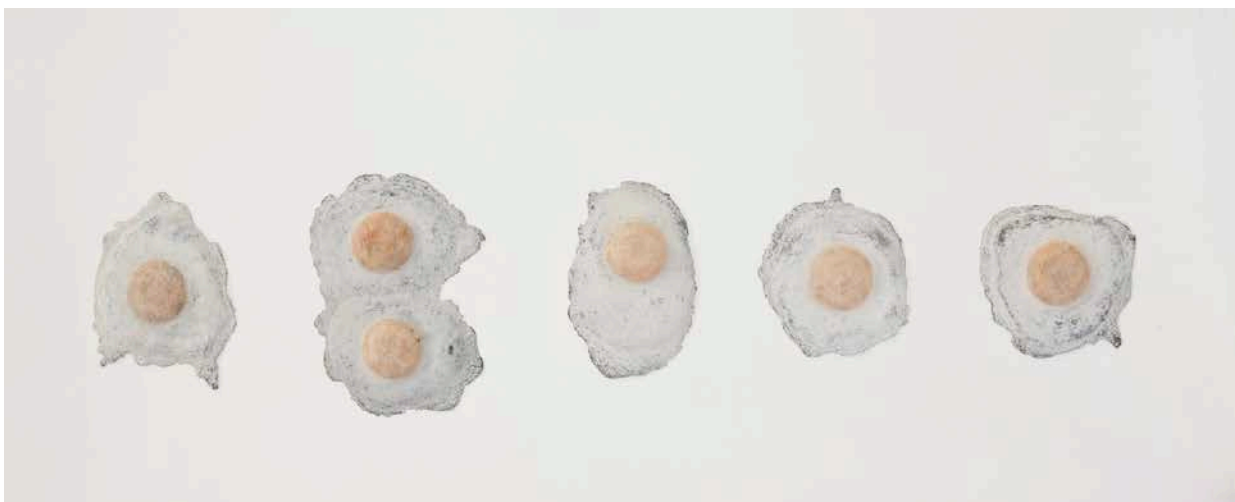
Jan Brazier is a Curator at the Macleay Museum. We thank the Museum of Victoria and the donors to Sydney University Museums for support that allowed the conservation of William and Gladys.



ATELIER PARIS

THE POWER STUDIO

Each year, the Power Institute offers artists residencies at a studio in the heart of Paris. A new exhibition at the University Art Gallery, curated by **Dr Ann Stephen**, looks at the legacy of the Power Studio for Australian artists.



Michelle Nikou, *aeiou*, 2012
Bronze, 5 pieces, approx 85 x 14 x 3.5cm, edition 1 of 3 (with variations)
Private collection, Sydney



In 1967, Professor Bernard Smith's announcement that the University would acquire a studio in Paris for Australian artists prompted a demonstration outside the Art Gallery of New South Wales. The *Sydney Morning Herald* reported that "a handbill passed out to guests, arriving for the opening, said a travelling scholarship to Paris was a 'waste of money'". The following day its editorial opined that the idea was "a trifle old-fashioned ... touchingly naïve", and ended on a rhetorical flourish asking, "Must our cultural traffic always be one way?".

In fact the decision to purchase a studio in the new Cité Internationale des Arts proved to be one of the most inspired and popular uses of the Power Bequest. Since then, more than 100 artists and

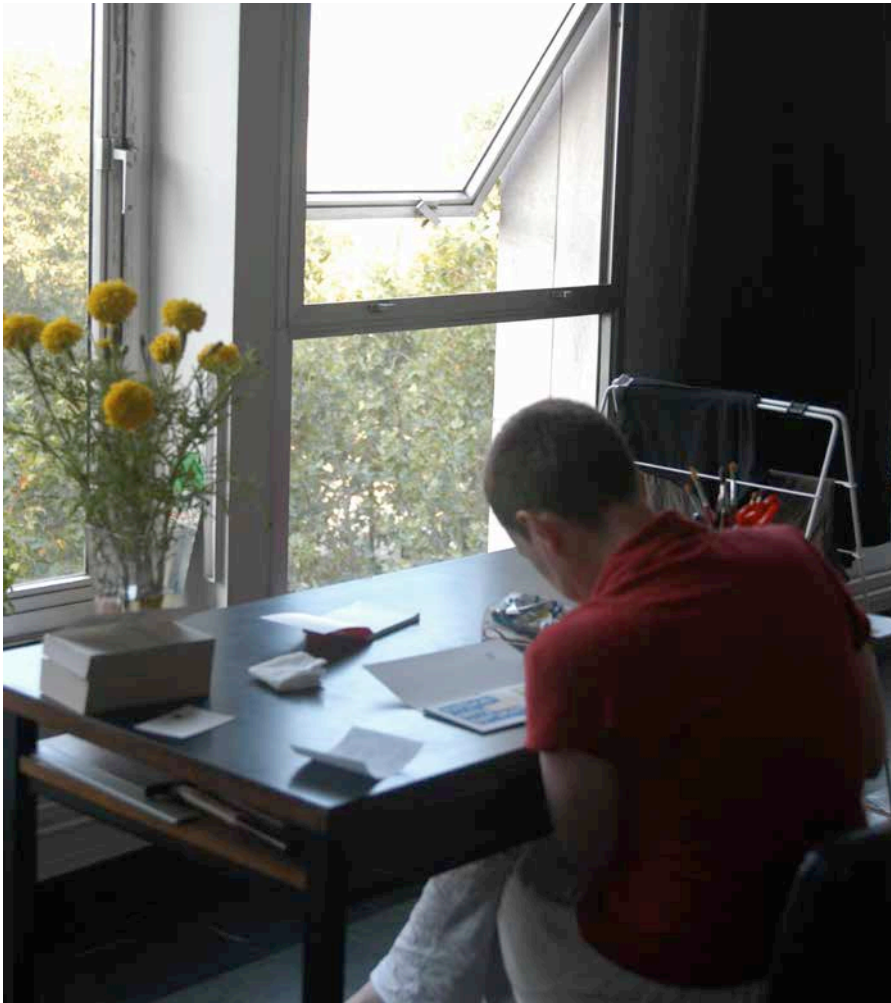
writers have had residencies in the austere third-floor studio overlooking the Pont Marie and Île Saint-Louis. The Power Studio was the first of the many international residencies offered to Australian artists annually. It was most fitting for the Parisian studio to be named after the artist and great benefactor JW Power, as he had been drawn to the 'City of Light' in the 1920s and 30s, initially to study and then to live and exhibit as part of the Parisian avant-garde.

EXCHANGE AND REFLECTION

Like any travel, the residency involves all kinds of exchanges – from negotiating the Metro, museums, markets and libraries to a foreign currency and language – but unlike the ordinary tourist the extended studio time makes

it possible for artists to reflect upon their encounters and put them to work. The University Art Gallery exhibition, the finale to our program celebrating the 50th anniversary of the Power Bequest, brings together five major mid-career artists who have held the Power Studio in the last decade. They are Barbara Campbell, ADS Donaldson, Tony Schwensen, Alex Gawronski and Michelle Nikou.

The 'Paris' works selected for exhibition in part reveal how these artists have worked in the midst of metropolitan culture sometimes estranged from, at other times embracing, its cosmopolitan possibilities. Barbara Campbell's *1001 nights cast*, which she launched in Paris, creates an electronic circuit of international currents. Campbell



Barbara Campbell at the Cité studio, Paris 2005
 Photograph by Mary Roberts

reprised *The Thousand and One Nights* as the springboard for her remarkable performance that links daily watercolour 'posts' to a vast network of webcast stories. "Courting", as the art historian Mary Roberts cautions, "its generative potential and its risks, Campbell's performance is *1001 nights cast* in the digital age".

Power's own work inspired ADS Donaldson's research and an extended series of paintings that pay homage to this Francophile expatriate. Donaldson transforms the cover of Power's book *Éléments de la Construction Picturale* (1932) into a flat-coloured abstraction, re-imagining our art history mediated through abstraction. He also takes Power's lost mathematical models as the basis for a series of plaster of Paris geometric objects.

Tony Schwensen channels various bohemian identities from Power, Brett Whiteley and DH Lawrence, in a series of videoed actions that satirise sacred

cows and sacred sites, including an incursion into the River Seine. Alex Gawronski constructs a series of photographic studies, one of moody studio interiors within the space of the Cité. Outside he adopts the role of a latter-day *flâneur*, tracing a photographic passage through the boulevards and cul-de-sacs of Paris, in the footsteps of acclaimed photographer Eugène Atget. These allusions are buried in tourist views, as Gawronski notes, "it is only the haunting spectre of Atget's compositions when recognised by the viewer that grants the photographs an additional significance".

Michelle Nikou makes the ordinary into strangely flattened visual word-plays, deliberately confusing hard and soft materials. In *aeiou*, fried eggs cast as lead plaques spell out the vowels. Like the Surrealists, Nikou dips into Arthur Rimbaud and "toys with concepts and analogies that connect the source of language to an embryonic source of life,

their destination to be mouthed, chewed and changed forever".

All these artists, stranded temporarily in the art capital of the 19th century, reactivate the still powerful attraction exerted by its modernist and literary histories. It is as if Paris becomes the promise that Rimbaud mouthed, "I shall tell, one day, of your mysterious origins".

Dr Ann Stephen is Senior Curator of the University Art Gallery and Art Collections. The exhibition *Atelier Paris: The Power Studio* opened on 2 February at the University Art Gallery.

A scene on a 4th century BC krater has **Michael Turner** mystified.

WHAT IS SHE HOLDING?



I'd be the first to admit that there are some pretty weird things in the Nicholson Museum (we're talking artefacts now, not curators I hasten to add). There are also some very strange pictures that were drawn several thousand years ago, whose meaning we can now often only guess at. A case in point is the picture that appears on this krater made in the South Italian city of Paestum in about 350 BC.

A long-haired young man, holding a pine-cone tipped staff (a thyrsos) and a plate of small round white objects (eggs perhaps?) stares at a woman looking out at him from a window. On the right a second woman is seated

on what would be a very *à la mode* modern chair if made of metal, but instead appears to be made of stylised vegetation. Iconographically, the young man can probably be identified as the god Dionysos.

The real mystery, however, is the white object held by the seated woman. It has the appearance of fabric. But what is it? What is its purpose? What does it signify? Or could it be something other than fabric? As far as we know, nothing like it is found elsewhere in South Italian art of this period.

This is just one of the many mysteries that Professor Alexander Cambitoglou and myself have had to consider in

completing our publication of the Paestan, Campanian, Lucanian and Sicilian pottery in the Nicholson Museum's collection, which will appear later this year as the second Australian volume in the series *Corpus Vasorum Antiquorum*.

In the 18th century, the krater (NM 42.02) was in Naples in the collection of Sir William Hamilton, husband of the notorious Emma. Decorated by the painter Python, it is now on display in the exhibition *50 Objects 50 Stories*.

Michael Turner is Senior Curator at the Nicholson Museum.



Raynor Hoff, *Hercules, Deianira and Achelous*, 1920
Plaster relief sculpture, 76.5 x 45.5 cm
Proposed donation by Penelope Seidler AM, 2013

THE SCULPTOR WHO SHAPED THE FUTURE

Nicole Kluk examines the career of one of Australia's most significant and – at times – controversial sculptors, and explains the myth behind one of his works recently gifted to the University Art Collection.

In Hyde Park, Sydney, stands George Rayner Hoff's most notable legacy: the Anzac War Memorial, one of Australia's finest Art Deco structures. His detailed reliefs and sculptures adorn the exterior of the building, while inside is a confronting nude figure depicting a deceased youth draped over his shield emulating Christ on the crucifix. The piercing rawness of his nude figures shocked the public as it defied their perception of what a war memorial should resemble. Rather than glorifying war, Hoff's evocative approach to representations of the body challenged traditional notions presenting the sacrifice and suffering that war brings to the individuals involved and their families.

The unorthodox eroticism of his design was at the time widely condemned, yet the war memorial remains one of the most celebrated public monuments in the country.

Hoff had come to Australia in 1923 from England. Born in 1894, the son of a mason, he began his career at an early age assisting his father to restore ancient buildings. After studying drawing and design at the Nottingham School of Art and later sculpture at the Royal Academy of Art, London, he won the Prix de Rome and spent a short time in Italy where his interest in Classicism was fostered. After he emigrated to Australia, Hoff became the director of sculpture and drawing at East Sydney Technical College. In 1933, the college appointed him head of the art school.

The University Art Collection was recently gifted a 1920 plaster relief cast by Hoff depicting the myth of Deianira,

Hercules and Achelous. One version of the tale reveals that Hercules and the river god Achelous both wanted to marry the beautiful Deianira, daughter of Oeneus, king of Calydon. Achelous, usually portrayed as a bull or a water-serpent (both horned and with the face of a man), was a ferocious character and out of fear Deianira's father agreed for them to be married. To win Deianira's hand in marriage, Hercules had to defeat Achelous, which he did by ripping one of the horns from the river god's head, thus forcing him to surrender.

This tale is most often depicted either with Hercules and Achelous vigorously wrestling or as an erotic scene with Hercules and Deianira passionately embracing. Hoff has chosen to illustrate the tale as a delicate moment where Hercules has just defeated Achelous (now simply a horned man) and rescued Deianira, holding her in his arms with her limp body swept over his chest as he carries her away to safety. Hoff's perfection of his craft can be seen in his ability to infuse a sense of drama and movement into the character of his subjects, while at the same time drawing in the viewer to engage us in the emotion and passion of the tale.

Hoff, who tragically died in 1937, constantly pushed boundaries and challenged his audience, yet it is impossible to ignore the lasting effect his work had on the evolution of sculpture for future generations in Australia.

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

ON THE TRAIL OF LAWRENCE OF ARABIA

In September last year, **Matthew Gibbs** visited the final home of TE Lawrence, famed for his exploits as Lawrence of Arabia and immortalised by Peter O'Toole in the Oscar-winning film.



“The best of them won't come for money. They'll come for me.” So boasts TE Lawrence on why the Arabs will fight the Turks at Damascus, in the movie masterpiece *Lawrence of Arabia*. Or *Florence of Arabia* according to Noel Coward, on account of how pretty the blue-eyed, blonde-haired Peter O'Toole looked in the title role.

I came for him too. Not to Damascus but to Dorset, in the south-west of England. This was the area Lawrence called home from 1923 until his death in a motorcycle accident 12 years later.

Thomas Edward Lawrence, with his blend of the warrior and the poet, has long held me in thrall. He kept a copy of *The Oxford Book of English Verse*

during his desert exploits and was passionate about history. In 1909 he walked Palestine and Syria documenting material for his Oxford University thesis, *Crusader Castles*. After the war he translated *The Odyssey* of Homer. And long before causing havoc in the Hejaz he was digging at Carchemish, the ancient Assyrian and Hittite city on the banks of the Euphrates River.

The green and pleasant quiet of Dorset offered an escape from the celebrity of his World War I deeds.

Lawrence's home, formerly a forester's cottage, is called Clouds Hill and is near Bovington (where he worked for a time in the Tank Corps, now the site of a tank museum). Here, Lawrence read,

wrote and listened to music. Literary figures such as George Bernard Shaw, EM Forster and Thomas Hardy visited. He modified the cottage, including creating a music room and connecting a water supply. He also added a stone lintel above the front door and carved an inscription on it in ancient Greek from Herodotus, which in loose translation means "Don't worry".

Clouds Hill has been preserved much as Lawrence left it. Spartan in its furnishings, it was, he said, his "earthly paradise".

He was returning here from Bovington, in May 1935, when he was involved in a fatal accident on his motorcycle.

Lawrence's funeral, at St Nicholas Church in Moreton, about 3km from Clouds Hill, was attended by many of the great and good, including Winston

Churchill. There is nothing grand about his grave in the nearby cemetery, though. Rather than referring to the actions that made him famous, the headstone describes Lawrence simply as a "Fellow of All Souls College Oxford".

The most impressive monument to Lawrence is in St Martin's Church, Wareham, about 8km from Clouds Hill. It contains a marble effigy of Lawrence in Arab dress holding a curved dagger. Books are by his head, and his feet are resting on a Hittite carving. About 10,000 visitors a year come to inspect this magnificent sculpture, which dominates the small Saxon church.

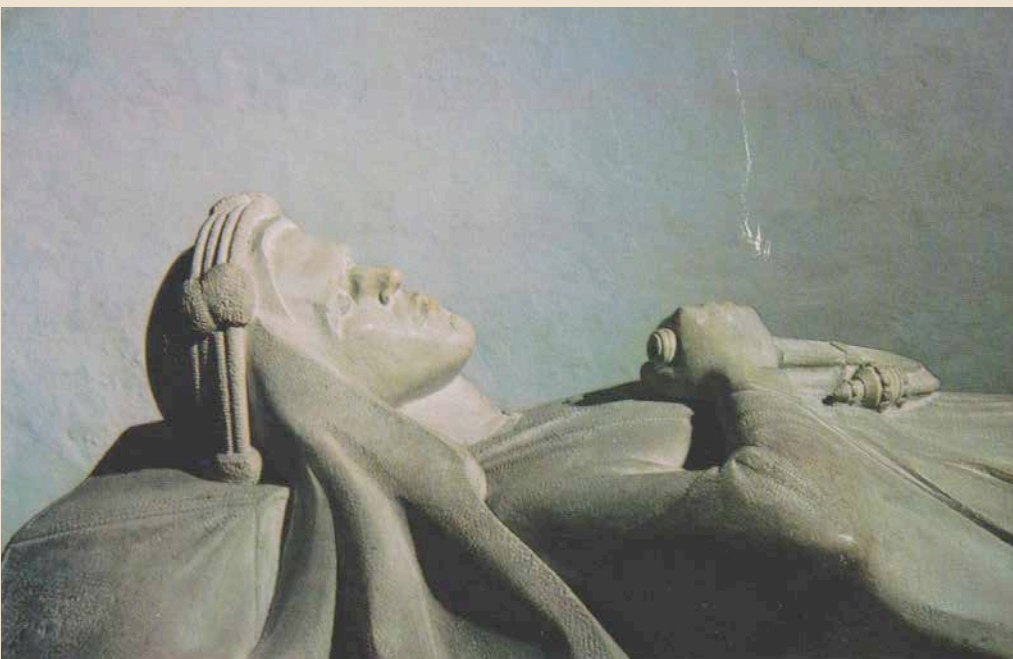
The effigy, carved by Eric Kennington, who also illustrated Lawrence's *Seven Pillars of Wisdom*, was reportedly intended for St Paul's Cathedral in London. For a time, no one locally wanted it. St Paul's does have an image

of Lawrence – a bronze bust, also by Kennington, in the crypt (appropriately, the hero of the Arab Revolt is looking towards the tomb of one of England's greatest military heroes, Horatio Nelson).

Back home, I was delighted to discover that the Lawrence trail even leads to the Nicholson Museum. In 1946, the Fitzwilliam Museum in Cambridge gave 160 Cypriot antiquities to the museum. The permanent loan was organised by Arnold Walter Lawrence, TE's youngest brother, his literary executor and Professor of Classical Archaeology.

Lawrence of the Nicholson anyone?

Matthew Gibbs is President of the Friends of the Nicholson Museum.



Opposite page, top: Augustus John OM, *Colonel T.E. Lawrence*, 1919. Tate Britain

Opposite page, bottom: Inside the Church of St Nicholas, Moreton, where Lawrence's funeral was held in 1935

Left: Marble effigy of Lawrence carved by Eric Kennington, St Martin's Church, Wareham

Above: "Don't worry", the Greek-inscribed lintel above the front door at Clouds Hill



Eyes: Wedjat eye (NM R231.2) and
Wedjat eye mould (NM 64.288);
Ears: NM 10.4.1-2; Nose: NM 64.36.2;
Bearded chin: NM 53.457.49

EYES AND EARS AND MOUTH AND NOSE ...

Curatorial Assistant **Candace Richards** tells the stories behind some rather human-looking objects in the Nicholson Museum's storeroom.

Hundreds of body parts lie on the shelves of the museum's storeroom, but I'm not talking about mummified remains. They are eyes of stone, ears of wood, and mouths, noses and chins of terracotta.

Complete bodies are rarely found in the archaeological context. Limbs are broken from torsos, heads are severed and faces turn into jigsaw puzzles of the past. Many fragments have been acquired from archaeological excavations. The bearded mouth and chin (pictured left, bottom), for example, is from Myrtou *Pighades* in Cyprus, where hundreds of fragmented human and animal votive terracotta figurines were uncovered in Bronze Age and Iron Age deposits related to activities in the ancient sanctuary.

Our nose (pictured left, centre), from a large terracotta figurine, is clearly identifiable due to the two small perforations made to represent nostrils. It is thought to have come from Egypt, but its excavation details are unknown.

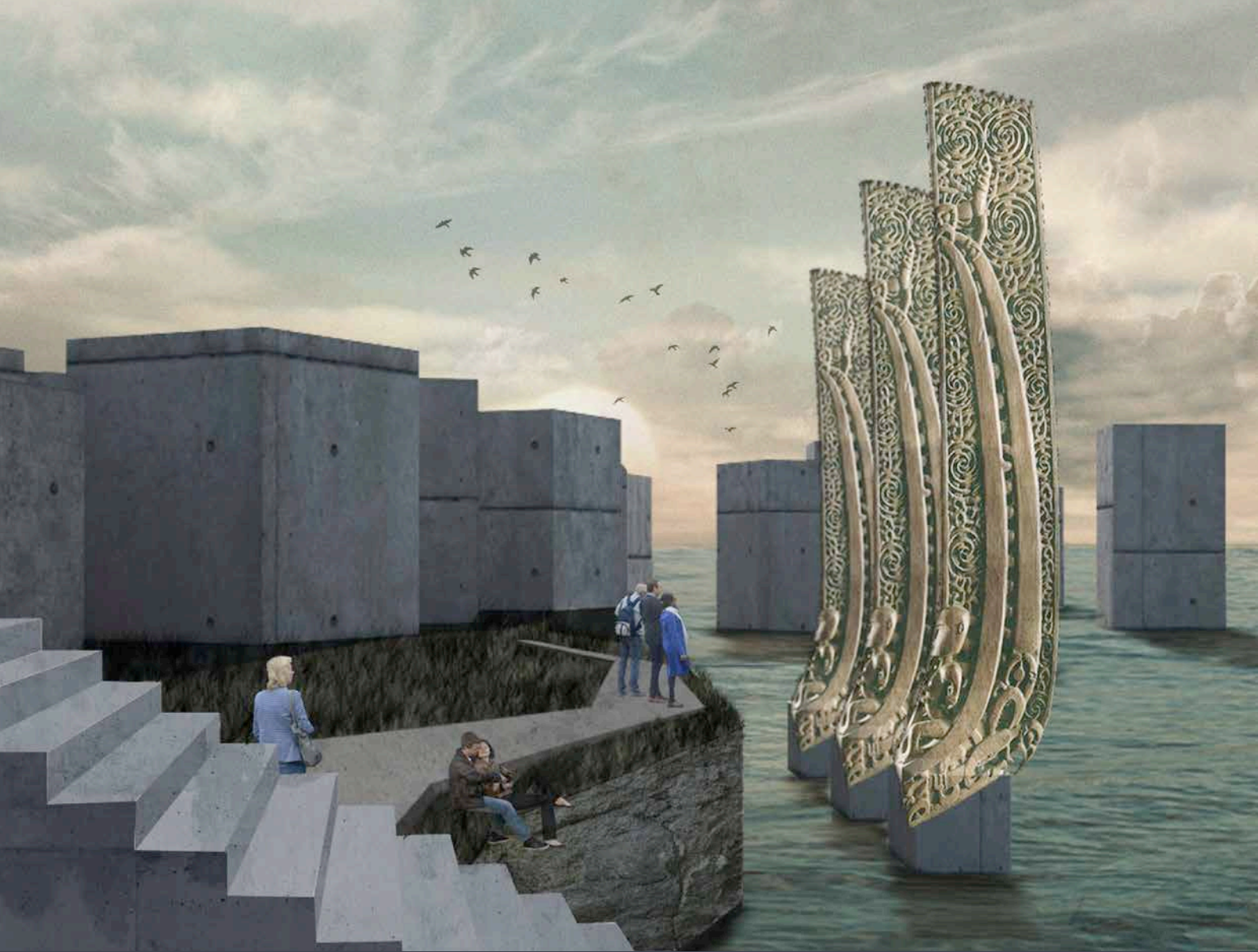
As well as fragments from larger sculptural works, some of our artefacts are complete representations of individual body parts. In ancient Egypt the journey to the afterlife was often envisaged as a regenerative process, in which the ailments of the body in this life could be fixed in the next. Limbs that had been lost could be regained, illness or disease healed. Eye amulets (pictured left, top), commonly known as Wedjat eyes, maintained both magical and symbolic functions. The inclusion of eye amulets within a mummy's bandages could ensure regeneration in the

afterlife as well as symbolise healing or divine protection.

Ears were similarly infused with symbolism and magical powers. In the New Kingdom period, depictions of ears on funerary stele, and ear amulets (pictured left, right and left), were often used to create a symbolic link between an individual and the gods to ensure prayers were heard.

These pieces are only a small selection of the many items in the Nicholson collection and span a range of ancient cultures and time periods. However, when viewed collectively they represent the many faces in the store with a story to share.

Candace Richards is Curatorial Assistant at the Nicholson Museum.



A LESSON IN MUSEUM DESIGN

University of Sydney second-year architecture students were set an ambitious task in their second semester of 2012: to design a Museum for Pacific Arts in the complex urban environment of Cockatoo Island. **Drs Claudia Perren** and **Jude Philp** describe the process.

Cockatoo Island, the largest island on Sydney Harbour, has a plethora of industrial and Georgian buildings from its convict past and later role as a centre for shipbuilding. In recent years it has successfully housed art exhibitions during the Sydney Biennale and other temporary events, and seemed an ideal location for a museum of the Pacific. The site offered the experience of crossing a significant body of water to visit the museum and so could bring home to visitors both the difficulties and benefits of a life governed by the logistics of living in a location isolated by water.

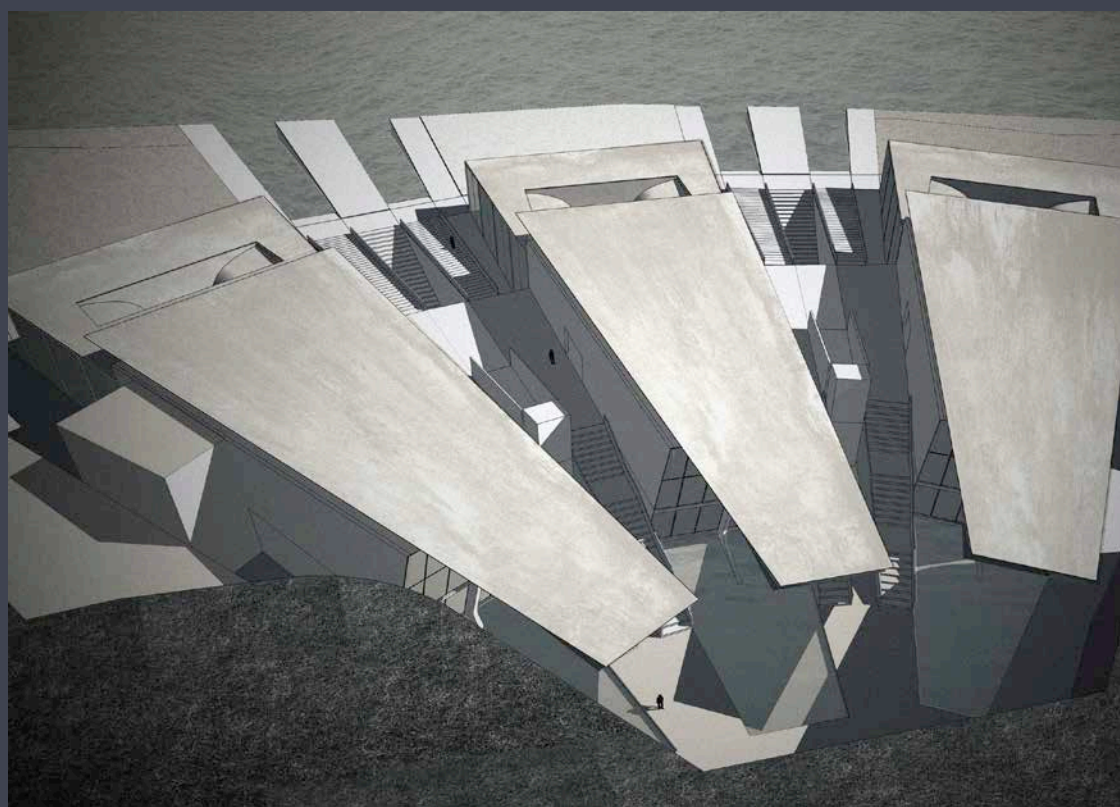
The concepts of *Invasion, Transformation and Identity* formed a focus for the project, from which each student was encouraged to develop an increased awareness of the broader social, cultural and environmental consequences of architectural decisions.

Another challenge was to fit the whole of Oceanic art into one museum. While objects originating in the Pacific are almost ubiquitous in world art collections, there is no single, significant institution solely devoted to Oceanic art. Renzo Piano's

Jean-Marie Tjibaou Centre in New Caledonia does this task magnificently for Kanak and Loyalty Islands people, and includes modern pan-Pacific art practice, but its collection is not so wide as to systematically show Oceania. The National Museum of Papua New Guinea is able to direct people to the diversity of art practice within this large Melanesian country but not the greater Pacific. Each student had the challenge that their Museum for Pacific Arts would be the first institution of its kind.

A PRIMER IN OCEANIC ART

In the first couple of weeks the students were introduced to Oceanic art by Crispin Howard, Curator for Pacific Arts at the National Gallery of Australia. In a very lively lecture they learned about the three main clusters that are often used to define difference and commonality in the Pacific (Melanesia, Polynesia, Micronesia). The students used a reading list compiled by Natalie Wilson, Assistant Curator at the Art Gallery of New South Wales, to further research the subject. They then toured the Macleay Museum's Pacific collection and exhibition space on the Camperdown Campus.



Opposite page:
Johanna Lichen Wang,
'imbedART'

Taking her inspiration from the Maori phrase *Tūngia te ururua, kia tupu whakaritorito te tupu o te harakeke* ('Clear away the undergrowth so that the new flax shoots can emerge'), Johanna's museum involved the idea of nurturing seeds of knowledge and individual pathways of experience

Left: Nicholas Cheuk Hang Wong, 'Totality'

Nicholas expresses the idea that Pacific art needs to be appreciated through reflecting on original places and purposes. Through means of light, shadow, sound, material and structure, he achieved a sense of totality where spaces and artworks are viewed as a whole

Simon von Wolkenstein,
'The buoyancy of stone'

For Simon isolation and encirclement by water defines the Pacific island experience. His concept for a museum structure at Cockatoo Island aligns itself with ongoing and evolving cultural dialogues of this experience. Visually, with the capture and containment of a space surrounded by water and protected by a translucent sandstone facade, the museum appears as a beacon floating on the water



Prior to the visit, few students had known of the Macleay Museum gallery – or the extensive Pacific collections in store.

The 160 students were formed into groups of 10 to make visits to the Macleay's tightly organised storeroom practicable. Sydney University Museums collections staff first introduced each group to the professional standards that need to be considered for buildings designed to house objects. Maree Clutterbuck, Chris Jones, Emma Harrison and Alayne Alvis took turns explaining the complexities of moving objects through spaces, floor loadings, conservation issues, lighting, and health and safety.

A TRADITION OF 'LIVING OBJECTS'

In the Pacific store, the Macleay's Senior Curator, Jude Philp, introduced students to some of the broad cultural concepts that govern the use, exhibition and storage of the collection. Some students were bemused, and others engaged, by cultural concepts such as 'living objects' (where an object may be understood to have its own life-force), and the storage needs of these kinds of 'lively' artefacts (which can range from restrictions on men or women seeing or touching them, to being polite and 'greeting' an object). Of all the objects, which are made from every conceivable material – including bones, wood, skeletal fragments, turtleshell, feathers and fine two-ply fibre thread – it was the puffer-fish head ornament, part of the Kiribati armour, that surprised one and all. From the store, the now weary students went to the Macleay Gallery where Indigenous Heritage Curator, Matt Poll, talked a little further about exhibition strategies.

Armed with ideas of unity and difference in Pacific art from Crispin's talk, and the practical considerations of objects in museum spaces and the challenges of cultural objects learned in the Macleay stores, the students then went to work to plot how they would tackle the task.

At the end of the semester all students had to produce drawings, plans, models and an exhibition guide to explain their project to their tutor and guest critics. Of the many interesting design approaches, three stood out: The buoyancy of stone by Simon von Wolkenstein; Totality by Nicholas Cheuk Hang Wong; and imbedART by Johanna Lichen Wang.

These and the other designs for a Museum for Pacific Arts were the product of intensive research using Pacific works in the Macleay collections and informative talks given by gallery curators and staff. The students' creative and innovative ideas demonstrate just how much potential there is for learning from these extensive traditions.

Dr Claudia Perren of the University of Sydney's Faculty of Architecture, Design and Planning was the project's coordinator. Dr Jude Philp is Senior Curator of the Macleay Museum.

The architecture tutors involved in the project were Andrew Benn, Rachel Couper, Samantha Donnelley, Haris Dzonlagic, Sonya Hammond, Sarah Breen Lovett, Michael Clarke and Thomas Strömberg.

10,000 STRONG A YEAR OF EDUCATION MILESTONES



“It was a heartening sight to see young kids running through the rain towards a museum in the school holidays,” wrote one blogger at the time of the Nicholson Museum’s LEGO Colosseum exhibition in 2012. Generating that kind of excitement about our collections is what Sydney University Museums’ education programs do. **Staff of Education Programs** look back on last year’s achievements.

In 2012, our museums welcomed more than 10,000 school students on organised excursions; hundreds more came on self-guided visits. We boosted our visitor numbers with a wide range of adult education programs and with our school holiday programs for primary-school aged children, which included activity days and film evenings.

We also shared our educational resources with students involved in the University of Sydney’s Compass unit, and the Faculty of Arts and Social Sciences’ social inclusion programs. Year 12 students from Willyama High School in Broken Hill, for example, travelled all the way to Sydney to experience

university life. School groups don’t even need to visit in person. Skype connected a group from Athelstane Public School (South Sydney) in the Macleay Museum with Mer Eruer Uter students of Murray Island in the Torres Strait, allowing both schools to discover more about each other’s community.

The heritage tours of the University’s historic architecture are always popular. For 2013, we will introduce a new program of art historical tours so that visitors can better discover the University’s public art collections.

We hope our 2013 programs will be bigger than last year’s, and the smiles

on our visitors’ faces even wider. If you would like to bring a school group for a museum excursion, or an adult group for a heritage tour and museum visit, contact the Education Program on (02) 9351 8746, or visit sydney.edu.au/museums/education_programs_and_tours

Students from Bass Hill High School on a Compass school tour examine natural history displays in the Macleay Museum

WE LOVE

Kids in
MUSEUMS

FAB FIVE

Eight-year old **Bill Blake** chooses his five favourite objects from the Nicholson Museum's *50 Objects 50 Stories* exhibition.



Objects in museums are interesting but sometimes not as interesting as the stories about how they were found, how they were collected, or who collected them. Michael Turner, the curator of the Nicholson Museum, has researched a whole bunch of stories for the objects in the book *50 Objects 50 Stories* and he won an award for it! Here are five of my favourite objects with the best stories in the Nicholson Museum.

CAMPANIAN BELL KRATER

A krater is a big vase, and I really like the design on this one. One side has a picture of a swan, the other side has a picture of a hound. The hound is attacking the swan, but the swan is defending its nest. The picture comes from a mythological story in which Aphrodite, the goddess of desire, falls in love with a mortal called Adonis. I like that it's telling part of a story.

It was collected by Lord Arthur Kinnaird, who was a very famous British soccer player. He was an extremely ferocious tackler. It's interesting that a man who was so violent would collect ancient pottery.

GRANULATED GOLD EARRING

I like that the earring is a really simple design and not like some of the crazy modern earrings you see.

Is it a woman's earring or a man's? I say that because there is only one of them. If they wear earrings, men tend to wear just one. Maybe ancient men wore only one earring too (except the ancient Inca – earrings were extremely important to them; the bigger your earrings the more important you were).



GOLD NECK BAND

This is the only object in the Nicholson Museum that is not from the Mediterranean or the Middle East. It was found in Kanturk in Ireland. It was discovered in a peat bog, which isn't surprising because Celtic warriors used to throw swords and jewellery into lakes and bogs before battles as offerings to the gods. I like to think this is how it got there.

BRONZE PILOS HELMET

I like this one because I'm the kid who wrote the story about it in the *50 Objects, 50 Stories* book. I wrote it as a story for children to read to get them interested in history. I would describe the story as a supernatural mystery. Even though I'm a bit older now, I wouldn't change it (well, I might change the very end). To have a story I wrote when I was seven published in hardback is pretty good!



IVORY FURNITURE INLAY

I chose this object as one of my favourites because of the connection with Agatha Christie – I've seen her play *The Mousetrap*. Agatha Christie was married to an archaeologist called Sir Max Mallowan, and while she was working with him on the site at Nimrud in Iraq this object was discovered. She used her face cream and a very fine knitting needle to clean the ivory. She used so much she didn't have any left for her face!

Bill Blake writes children's theatre reviews for Time Out Sydney. He lives in Glebe, Sydney, and visits the Nicholson Museum as often as he can. To read an interview with Bill Blake and Michael Turner, check out: au.timeout.com/sydney/museums/events/30914/50-objects-50-stories-extraordinary-curiosities-from-the-nicholson-museum



A PASSION FOR FISH

SIR WILLIAM JOHN MACLEAY
AND HIS *DESCRIPTIVE CATALOGUE*

Ichthyologist **Tony Gill** examines the significance of a pioneering work on Australian fish species.

Catalogues of plants or animals serve two purposes. They document biodiversity, and also allow accurate communication about species identity, enabling, in turn, their proper conservation and management. In the late 19th century, Sir William John Macleay made the first attempt at a comprehensive listing of Australian fishes. His *Descriptive Catalogue of Australian Fishes* begins:

“The following Catalogue is compiled with the view of obviating or lessening the difficulty which the student of Ichthyology in this Country has to encounter from having to refer for the history and identification of the species, to numberless publications in a variety of languages, which are only to be found in very large and well-stocked libraries.”

Published in 1881 in four parts and occupying more than 580 pages of Proceedings of the Linnean Society of New South Wales, the *Descriptive Catalogue* listed some 1133 species, of which 79 were described as new species. Three years later, Sir William published a supplement, adding another 158 species, including two additional new species.

Sir William styled his catalogue and subsequent supplement on Albert Günther's *Catalogue of the Fishes in the British Museum* published in 1859–70. Each species listing was accompanied by references to earlier publications on the species (in particular detailing where authors had

The specimen (holotype) in the Macleay Museum of a new species first described in the *Descriptive Catalogue* (opposite page, left). The species is now known as *Pseudolabrus rubicundus* (Macleay), the Rosy Wrasse. Photo: M Ricketts

Opposite page, right: Sir William John Macleay, photographed around the time of his *Descriptive Catalogue*

720. *LABRICHTHYS RUBICUNDA*, n. sp.
D. 9/11. A. 3/10. L. lat. 25.

Height of body about one-fourth of the total length; head slightly convex and swollen looking between and in front of the eyes; lips large; teeth strong and acute, two posterior canines on each side, numerous small asperities on the head; four series of small scales on the cheeks under the eyes; tubules of the lateral line much branched with long foot stalks; caudal fin subtruncate, the lobes very slightly produced. Colour (in spirits) yellowish-red, with the basal portion of all the scales of a brilliant pinkish-red, with the appearance of a few paler or pearly longitudinal stripes; the fins are paler; a deep bluish-black patch on the back at the base of the three last dorsal rays, and a trace of another spot behind it on the free part of the tail. Length nine inches.

King George's Sound.



described a species under different names), and a brief description of characteristics that would allow identification of the species from related species.

We do not know exactly when Sir William began this work. The earliest mention of it in his (incomplete) diaries is on 29 January 1881, in which he states: "I am working at present at a Catalogue of all the Australian fishes and have made much progress that I expect to finish in two months. The number of species will be about eleven hundred". A little over a month later (6 March), his diary entry indicates that he had completed the task. Presumably he began the study in 1880, if not earlier. Still, the speed with which he worked is remarkable given the various other things he had on his plate. This included another healthy serving of fish. For much of 1880 Sir William, a member of the Legislative Council of New South Wales, served as president of a Royal Commission to enquire into marine and freshwater fisheries of the colony. The following year he was appointed inaugural Commissioner of Fisheries.

Sir William was passionate about developing and properly managing fisheries for the benefit of the colony. His diary entry for 9 March 1874 is telling: "Two very fine black bream were brought here this evening by Johnson, his day's sport consisted of 4 dozen fine fish, the two he brought were he says different species one known as the harbour Bream the other as Sea Bream. I shall test their respective merits at breakfast tomorrow."

The *Descriptive Catalogue* is a remarkable achievement given that Sir William did not begin publishing on fishes until 1875, aged 55. His foray into ichthyology was brief (around 10 years) but extremely productive; he developed an extensive collection of Australian and foreign fish specimens, and described

more than 250 new species (around 50 of which are still recognised today). His interest in fishes reflected a broader interest in natural history and classification. This interest was directed mostly to insects, and nurtured by his older and more classically trained cousin William Sharp Macleay, and continued a tradition begun by his uncle, Alexander Macleay.

A GREAT BUT IMPERFECT LEGACY

Not surprisingly given the speed, Sir William's *Descriptive Catalogue* suffered from some of the problems he had hoped to counter. He lacked access to important literature for some species, and had no access to important Australian and comparative specimens housed only in European museums. Nonetheless, it formed the basis for an endeavour that continues to this day. His catalogue and supplement formed the foundation upon which subsequent Australian fish catalogues have stood: Alan R. McCulloch's 1931 (posthumously published) checklist of 2023 species; Gilbert P. Whitley's 1964 checklist of 2447 species; and the most recent list of 4482 species published by Douglass Hoese and collaborators in 2006.

The Macleay Museum retains many of the fish specimens that Sir William used in his work. It remains today not only a vital resource for taxonomists, but for ecologists and environmental scientists as well. Many of Macleay's specimens came from the Sydney Fish Markets and give a glimpse into past – and in many cases lost – diversity in local waters.

Tony Gill is an expert in Australian fish species, and is Curator of Natural History at the Macleay Museum.



TEST PATTERN

A new exhibition brings together works by 11 inter-generational artists to provide an overview of the influence of found abstraction in Australian contemporary art, using the year 2000 as its focus. Its curator, **Geoff Newton**, explains.

When I studied painting in the late 1990s, I used to think that the future of painting would involve lasers and kinetic energy instead of paint and canvas. Back then, it seemed everyone was ready for a new movement – something big, something global and something accessible, even mainstream. I imagined the Y2K bug changing everything. Maybe painting would become the only tool by which we could understand history.

Several major exhibitions in Australia marked the year 2000: *Ecstasy, 20 Years of Dale Frank* at the Museum of Contemporary Art; *Painting Forever: Tony Tuckson* at the National Gallery of Australia; and *Papunya Tula: Genesis and Genius* at the Art Gallery of New South Wales. It was a time of revision – nostalgia for the gesture, a celebration of rawness and a survey of eclecticism – in which styles collided. These three shows provided a blueprint for the subsequent decade of new abstraction in Australia.

The exhibition *Test Pattern* focuses on the year 2000 as a point in time when painting and performance art were being redefined. It also places into context current attitudes towards abstract art and its beginnings in Australian post-modern art.

The artists included in *Test Pattern* have all studied painting or have been influenced by painting practice. Their works in the exhibition trace a point in their respective careers when the reverberations of abstraction changed the direction of their current practices. They range from 1960s stalwart Vivienne Binns to emerging painter and writer Lisa Radford. Each artist's approach is one of interrogation, intuition and directness with their medium.

The exhibition's moving-image works are made from direct responses – as an engagement with the medium of painting, as expression or as reflexive counterpoint to studio-based practice. Danius Kesminas and Michael Stevenson even use painting as a prop in the restaging of an interview by ubiquitous German painter Gerhard Richter.

Energetic and diverse, the works in *Test Pattern* showcase the intriguing ideas and motives of some of the most inventive artists working today.

Geoff Newton is curator of the forthcoming exhibition *Test Pattern*, which opens on 4 May at the University Art Gallery.



Opposite page:
Elizabeth Pulie, *Seventy Five To Ninety One (Italian)*, 1994 (detail)
Acrylic on board, 17 panels.
Courtesy the artist

Above:
Matthew Griffin
Hungover, 2000
Stills from VHS, 95 minutes
Courtesy of the artist

BELATED SEASON'S GREETINGS ...

Rebecca Conway explores the background of a late 19th-century postcard from the Macleay Museum's Historic Photograph Collection.

Meston's 'Wild Queensland' toured Brisbane, Sydney and Melbourne from 1892 to 1893. The Aboriginal troupe performed feats of athleticism, demonstrated weaponry such as the throwing of boomerangs and clubs, danced 'corroborees' and staged 'attacks' such as that pictured below.

Archibald Meston (1851–1924) is known historically, but the other members

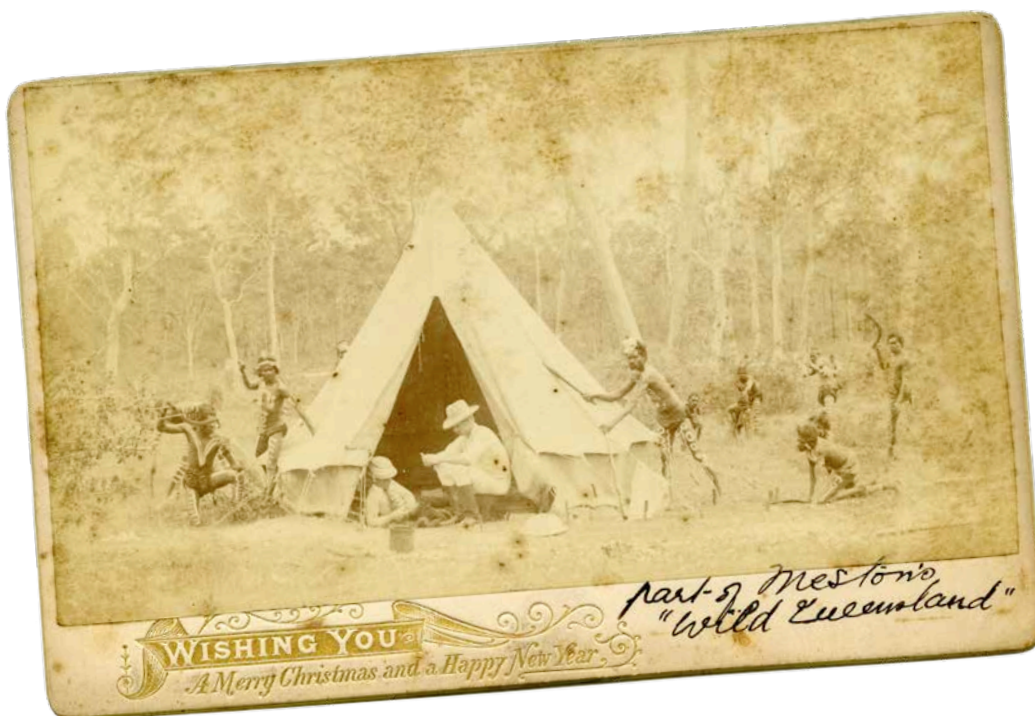
of 'Wild Queensland' remain largely anonymous. Principally a journalist, as a young man Meston worked in the Clarence River region but later ventured into parts of Australia then considered dangerous and remote. His experience meeting Aboriginal people during these travels formed the basis of his often sensationalised 'true' stories of the bush and sparked his interest in Aboriginal affairs.

In 1896, Meston was appointed Protector of Aborigines in southern Queensland, a position he held for eight years. Responsible for drafting the Aboriginals Protection and Restriction of the Sale of Opium Act (1897), ostensibly designed to protect Aboriginal peoples from opium and other evils of the 'civilised' world, the Act had the effect of corralling and controlling Aboriginal people within reserves and managing their lives in minutiae. It also had

devastating ramifications for Aboriginal peoples across Australia, as similar legislation was rolled out in other states using the Queensland Act as a model.

The exact make-up of the 'Wild Queensland' troupe is unclear. One report records the group as 22 men, five women and a boy. It is likely that some were family, others unrelated to each other. Shows like theirs, especially those that toured outside of Australia, often resulted in ill-health and death among the performers. It is not known what became of the members of 'Wild Queensland', although Meston, who was pivotal in bringing the group together, no doubt had a continued impact on their livelihoods. 'Merry Christmas and a Happy New Year'?

Rebecca Conway is Curator, Ethnography at the Macleay Museum.



Wishing you a Merry Christmas and a Happy New Year
Photographer unknown, 1892–1893. Macleay Museum (HP83.3.13)

'Native' spectacles featuring 'attacks' like this one, and other performances by Aboriginal people, generally neither culturally nor historically accurate, were a highly popular form of entertainment for Europeans in the 19th century. These performances are often considered demeaning and unethical by today's standards. The use of this image as a seasonal greeting card speaks to European interest and attitudes at the time it was taken.



The 2012 University of Sydney team excavating in a series of trenches across the ancient theatre site at Nea Paphos in Cyprus

ALL THE WORLD'S A STAGE

Sarah Little reports on her recent five-week stint as a volunteer at Nea Paphos on Cyprus, site of an ancient theatre.

Over a period of five weeks, 34 students, volunteers and experts toiled in the baking Cypriot sun, chasing ancient structures and artefacts. The object of our hard work and dedication – the site of a Hellenistic-Roman period theatre.

Five trenches were opened in the 2012 season; I worked in trench 12A with five others. We were hoping to reveal the back of the stage building. The trench yielded some interesting foundations and bedrock cuts that could belong to a Hellenistic phase of the stage building.

The trench was located to the south-west of the theatre – and many thousands of kilometres from the Nicholson Museum in Sydney, where I've been volunteering for the past year. Forgoing the comforts of the front desk, with its temperature control, swivel chair and half workdays, volunteering in the field was a different experience entirely.

In the event that you find yourself volunteering on an archaeological mission, this is what to expect. Initially, you'll be pick-axing – in my team's case through the asphalt of a modern road for two days – and all the while shovelling debris and pushing wheelbarrows to the top of the spoil heap. If

you're only 153cm tall like me, you may need a running start to get enough momentum to successfully manoeuvre the rickety and heavily laden barrows up the dirt path.

Then: brushing bedrock; washing and sorting pottery; moving boxes; swimming in the harbour; team karaoke; and the phenomenon I like to call 'trowel claw', where you wake up with a gnarled fist in place of a hand, from clutching a trowel for hours at a time.

It may seem masochistic to those not afflicted with a love for archaeology, but working in the elements as a labourer/ancient historian hybrid was the most fun I've had, possibly, ever.

I was sad to leave Cyprus, the people I'd met and the work I'd come to love. Being a part of the process that sees objects find homes in museum exhibitions gave me a new insight into the Nicholson's latest exhibition *Aphrodite's Island: Australian Archaeologists in Cyprus*.

Sarah Little is a volunteer at the Nicholson Museum.



Rob Blackburn recently stumbled across an unusual butterfly specimen among insect collections on loan to the Historic Houses Trust at Elizabeth Bay House: a butterfly that is half male and half female.

A GENDER-BENDING BUTTERFLY



The butterfly that caught my eye at Elizabeth Bay House exhibits a genetic mutation called bilateral gynandromorphy, in which half the insect shows male characteristics (in this case, the right side), and the other shows female characteristics. This occurs due to a genetic error in the very early stages of the embryo, effectively splitting the sexual chromosomes between the two halves of the animal. In this specimen, the abdomen even contains half-male and half-female sex organs, rendering the insect infertile.

This particular butterfly was sent to Alexander Macleay from Brazil before 1824. In that year he exhibited it to the Linnean Society of London, of which he was secretary. *The Transactions of the Linnean Society of London* (Volume 3), pp. 584–85, record the occasion:

“June 15 – The Secretary exhibited a hermaphrodite Insect, of which the left side is that of *Papilio Laodocus* Fab., and the right side that of *Papilio Polycyon* Fab., thus proving that these insects, which have been hitherto considered as distinct species, are the sexes of the same, *P. Polycyon* being the male. This interesting specimen is from Brazil, and was sent to Mr. MacLeay by John Dixon, Esq., of Rio de Janeiro.”

Bilateral gynandromorphy is a rare but attractive mutation which has been noticed in a wide range of animals, such as lobsters, chickens, wasps and flies. While it is strikingly apparent in this specimen, animals without an obvious demarcation between the genders may go unnoticed. It is not known how many gynandromorphs exist in the Macleay collection, but the Natural History Museum in London has only 200 in their collection of more than nine million moths and butterflies.

Alexander Macleay's specimen of a *Papilio* gynandromorph (centre) clearly has wing markings characteristic of both the female (top) and male (bottom) of the species.

Rob Blackburn is a Curatorial Assistant at the Macleay Museum.

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OUT AND ABOUT



1. In January, the Russian expedition team from the *Russich*, a replica of a 10th–12th century Slavic sailing ship, visited the Macleay Museum. This leg of their round-the-world voyage is dedicated to Nicholas Miklouho-Maclay. The team was at the Macleay to see the Miklouho-Maclay collection and bust.
2. Nikolai Nikolaievich Drozdov (right), Russia's answer to David Attenborough and one of only 15 ecology advisers to the UN Secretary General, visited the Macleay and the Nicholson Museums on Sydney's hottest day. He is pictured with David Wansbrough.
3. Craig Barker and Michael Turner with one of the enthusiastic groups from the Latin Summer School who took advantage of the free tours offered by the Nicholson Museum.



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4. Left to right: Professor Isabel Wünsche, Professor Virginia Spate, Anita Taylor, Director National Art School, and Gary Sangster cool off after the Abstraction and Biology symposium, held in 45 degree heat!
5. Pictured at the opening of the *Aphrodite's Island: Australian archaeologists in Cyprus* exhibition in the Nicholson Museum on 29 November 2012 are Mr James Wakim, CEO Beirut Hellenic Bank; Dr Nicholas Pappas, Chairman Beirut Hellenic Bank; Dr Craig Barker, Sydney University Museums; His Excellency Mr Yiannis Iacovou, High Commissioner Republic of Cyprus; and His Excellency Mr David Daly, Ambassador and Head of the European Union Delegation in Australia.
6. How can you turn your back on the Barberini Faun? Michael Turner was in Munich in November, to speak about the Nicholson Museum at a conference on the History of Museums and Collecting. He was also welcomed at the city's Glyptothek, home of the Barberini Faun.

7. Candace Richards, Nicholson Museum Curatorial Assistant returns a beautiful Cypriot bichrome ware jug (c.750–600BC) to its shelf in the storeroom. Candace's curatorial adventures can be followed on Twitter @NicholsonMuseum.
8. It was Sydney's hottest ever day, but Michael Turner (left) and John Henderson (right) braved it out on top of the University Carillon. John, archivist at the Royal School of Church Music (RSCM) in Salisbury, UK, is writing a biography of Sir Sydney Nicholson (1875–1947) – youngest son of Sir Charles Nicholson – organist at Westminster Abbey (where he is buried) and founder of the RSCM. John followed in the footsteps of Sir Sydney, who visited in 1934, by playing the University organ in the Great Hall and then visiting the clavier room of the carillon to listen to University Organist and Carillonist Amy Johansen play music composed by Sir Sydney especially for the University.

SNAPSHOT OF 2012

IN 2012 WE HAD 95,100 VISITORS

OUR VISITORS ENJOYED:

8 new exhibitions

43 public lectures, talks and forums

3 symposia

teaching and learning sessions (attended by more than 10,000 primary and secondary students and 900 tertiary students and staff members)

school holiday programs (attended by 1400 children).

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.

Far right:
4th century BC party boy
Nicholson Museum NM 54.06

MARCH 2013

Saturday 2 March, 2pm

Italy: Travels through Art, History and Culture lecture series

PLINY'S ITALY: A 1ST CENTURY LOVE AFFAIR IN LIFE AND LETTERS

Dr Paul Roche
(The University of Sydney)

Cost: free

Venue: Nicholson Museum

Saturday 2 March, 1pm

ATELIER PARIS: LUNCH WITH THE ARTIST

Michelle Nikou in conversation with
Dr Ann Stephen

Cost: free

Venue: University Art Gallery

Wednesday 13 March, 1pm

ATELIER PARIS: LUNCH WITH THE ARTIST

Barbara Campbell in conversation with
Associate Professor Mary Roberts

Cost: free

Venue: University Art Gallery

Friday 22 March, 12pm

Seniors Week Tour

FREE UNIVERSITY HERITAGE AND ART WALK

Discover the heritage architecture and public art of the University of Sydney in an hour-long walking tour.

Cost: free

Venue: meet under the Clocktower

Bookings essential: (02) 9351 8746

Tuesday 26 March, 12pm

Floor talk

TRUE TO FORM: MODELS MADE FOR SCIENCE

Jan Brazier (Macleay Museum)

Cost: free

Venue: Macleay Museum

Wednesday 27 March, 6pm

The Glory of Greece lecture series

FRAMING VICTORY: SALAMIS, THE ATHENIAN ACROPOLIS, AND THE AGORA

Professor John K. Papadopoulos
(UCLA)

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

Venue: Nicholson Museum

APRIL 2013

**Saturday 6 April,
1pm and 3.15–4.30pm**

Talk and symposium

**'IT'S NOT ART, IT'S SCIENCE' –
BIOLOGY DRAWING FORUM**

An afternoon of discussion about the role of illustration in the sciences.

1pm: a lecture by architect Simon Weir

3.15–4.30pm: a panel discussion on scientific illustration featuring psychologist Colin Clifford, veterinary scientist Sanaa Zaki, and ichthyologist and curator Anthony Gill

4.30pm: drinks and the opening of the exhibition *True to Form* in the Macleay Museum

Cost: free

Venue: Macleay Museum

Saturday 6 April, 2pm

Italy: Travels through Art, History and Culture lecture series

**ANTIQUATE ATTITUDES:
RENAISSANCE AND BAROQUE
ARTISTS AND CLASSICAL
STATUARY**

Christopher Allen (*The Australian*)

Cost: free

Venue: Nicholson Museum

Saturday 6 April, 1pm

ATELIER PARIS: LUNCH WITH THE ARTIST

Alex Gawronski in conversation with
Dr Ann Stephen

Cost: free

Venue: University Art Gallery

Thursday 18 April, 6pm

The Glory of Greece lecture series

**'WHAT'S IT ALL ABOUT?': NEW
(NEVER BEFORE SEEN) IMAGERY
OF GREEK THEATRE**

Emeritus Professor J Richard Green
(The University of Sydney)

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

Venue: Nicholson Museum

MAY 2013

Saturday 4 May, 1pm

Art gallery artist's event

TEST PATTERN

A conversation with curator Geoff Newton and exhibition artists for the exhibition *Test Pattern*

Cost: free

Venue: University Art Gallery

Saturday 4 May, 2pm

Italy: Travels through Art, History and Culture lecture series

'HERE BE (NO) DRAGONS': THE MIRACULOUS LANDSCAPE AND CURIOUS CUSTOMS OF VIRGIL'S ITALY

Dr Anne Rogerson
(The University of Sydney)

Cost: free

Venue: Nicholson Museum

Sunday 12 May, 12–4pm

Kids' afternoon

MUMMIES DAY ON MOTHER'S DAY

Get wrapped in ancient Egypt!

Cost: entry by gold coin donation

Venue: Nicholson Museum

Thursday 16 May, 6pm

The Glory of Greece lecture series

PLATO THE SWAN: PHILOSOPHER, POET, PRIEST OF APOLLO

Professor Rick Benitez
(The University of Sydney)

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

Monday 20 May, 6pm

Sydney Writers Festival Event

THE EDITOR

The role of the editor in a journal is crucial. Three editors from three departments talk about the joys and constraints of editorial control.

Bookings essential

Cost: free

Venue: Macleay Museum

Wednesday 29 May, 6pm

Macleay Lecture

VOYAGES AND VARIATION: A JOURNEY THROUGH THE MACLEAY MUSEUM'S SPIDERS

Helen Smith (Australian Museum)

Cost: free

Venue: Macleay Museum

JUNE 2013

Saturday 1 June, 2pm

Italy: Travels through Art, History and Culture lecture series

THE CULTURE AND ARCHAEOLOGY OF PUGLIA

Dr Ted Robinson
(The University of Sydney)

Cost: free

Venue: Nicholson Museum

Wednesday 19 June, 5pm

Macleay Lecture

TAXIDERMMY: THE INSIDE AND THE OUTSIDE OF 19TH-CENTURY MUSEUM SPECIMENS

Dr Jude Philp (Macleay Museum)

Cost: free

Venue: Macleay Museum

Wednesday 19 June, 6pm

The Glory of Greece lecture series

THE PALIMPSEST OF GREEK CULTURE FROM HOMER TO NIKOS KAZANTZAKIS

Professor Vrasidas Karalis
(The University of Sydney)

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

Venue: Nicholson Museum

ACTIVITIES FOR CHILDREN

COME AND SEE THE WORLD'S LARGEST LEGO COLOSSEUM

Exhibition closes June 2013

Venue: Nicholson Museum

APRIL SCHOOL HOLIDAYS CHILDREN'S DAYS

Wednesday 17 April, 10am–4pm

WAX MODELS DAY

Cost: entry by gold coin donation

Venue: Macleay Museum

Friday 19 April, 10am–4pm

ANCIENT GREECE DAY

Part of the Sydney Greek Festival 2013

Cost: entry by gold coin donation

Venue: Nicholson Museum

Wednesday 24 April, 10am–4pm

ATELIER PARIS: THE POWER STUDIO

Cost: entry by gold coin donation

Venue: University Art Gallery

HERITAGE TOURS AND EDUCATION PROGRAMS

Sydney University Museums offer extensive school and adult education programs and group heritage tours. For more information, email us at museums.education@sydney.edu.au

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

Or follow us on Twitter at [twitter.com/#SydneyUniMuseum](https://twitter.com/SydneyUniMuseum)

Or find us on Facebook by searching for Sydney University Museums





UNIVERSITY ART GALLERY

WAR MEMORIAL ARCH,
THE QUADRANGLE
THE UNIVERSITY OF SYDNEY

OPENING HOURS
MONDAY TO FRIDAY 10AM – 4.30PM
SUNDAY 12 NOON – 4PM
CLOSED ON PUBLIC HOLIDAYS

ATELIER PARIS: THE POWER STUDIO

2 FEBRUARY – 26 APRIL 2013

This exhibition brings together the work of five artists who since 2000 have all held residencies at the Power Studio, Cité Internationale des Arts, Paris.



THE UNIVERSITY OF
SYDNEY

Image: Alex Gawronski, Studio Portrait no. 5, 2006/2013, (detail) digital print on cotton rag, 84.1 x 59.4cm