

2007 exhibitions review

Highlights of exhibitions from the University's collections



Illuminations: Middle Eastern manuscripts

Ian Potter Museum of Art
2 September 2006 to 26 March 2007

This display of 50 manuscripts, dating from the 15th to the 19th centuries and in languages including Arabic, Persian, Ethiopic, Syriac, Turkish, Hebrew, Urdu, Sanskrit, Pushtu, Prakrit and Mongol, was drawn from more than 180 examples held in the Special Collections of the Baillieu Library. This rich collection of sacred texts, educational primers, dictionaries, grammars, poetry, biographies and astrological, mathematical and other treatises is largely the legacy of the late Reverend

Professor Emeritus John Bowman, former Professor of Middle Eastern Studies. *Illuminations* was curated by Dr Andrew Jamieson, R.E. Ross Trust Curator and Lecturer in the School of Classics and Archaeology.

From Canton Club to Melbourne Cricket Club: The architecture of Arthur Purnell

Leigh Scott Gallery, Baillieu Library
4 October 2006 to 30 January 2007

This exhibition, based largely on Arthur Purnell's papers now located at the University of Melbourne Archives, was curated by Dr Derham Groves, Senior Lecturer in Architecture in the Faculty of Architecture, Building and Planning, and Brian Allison, Exhibitions Curator, Cultural Collections. Dr Groves had undertaken significant research on the life and career of the Geelong-born Arthur William Purnell (1878–1964), particularly his work in southern China around the turn of the 20th century.



Creation tracks and trade winds: Groote Eylandt bark paintings from the University of Melbourne Art Collection

Ian Potter Museum of Art
23 September 2006 to 21 January 2007

Curated by Joanna Bosse, Assistant Curator at the Potter, this exhibition showcased 32 of a group of 36 paintings dating from the 1940s and collected by Frederick Harold Grey, who donated them to Dr Leonhard Adam at the University of Melbourne between 1946 and 1950. The paintings formed the core of what is now known as the Leonhard Adam Collection of International Indigenous Culture, an important holding of more than 1,000 items from Australia, Asia, Africa and the Americas in the University of Melbourne Art Collection.

Opposite, far left: illustration from a 19th century Persian illuminated manuscript volume of anecdotes, gold and coloured inks on card, 32.0 x 19.0 cm. MUL 183, Special Collections, Baillieu Library, University of Melbourne.

Opposite, below: Beaver & Purnell Architects, *Proposed Dance Hall and Cafe, The Esplanade, St Kilda, 22 June 1922.* University of Melbourne Archives.



Tea: The global infusion

**Leigh Scott Gallery, Baillieu Library
20 March to 18 May 2007**

Tea combined books, paintings, prints, archival documents, photographs, ceramics and other objects from a number of the University's collections: Baillieu Library Special Collections and Print Collection, East Asian Library Rare Materials, University of Melbourne Archives, the Medical History Museum, Grainger Museum, University of Melbourne Art Collection (Ian Potter Museum of

Opposite, far right: Minimini Numalkiyiya Mamarika (c.1900–1972), clan group: Warnindilyakwa, language group: Anindilyakwa, Macassan prau (mijiyanga) with three figures, waves and sea creatures, c.1941–1945, ochres and orchid extract on eucalyptus bark, 58.0 x 33.7 cm (irregular). Acc. no. 1960.2217, The Leonhard Adam Collection of International Indigenous Culture, University of Melbourne Art Collection.

Left: artist unknown (China), n.d. Painting on silk. Strathfieldsaye Estate Collection, University of Melbourne Archives.

Right: Shabti figurine, Egypt, Ramessid period, 1295–1069 BCE, faience. Acc. no. 0000.0657, Flinders Petrie Collection, University of Melbourne Art Collection.

Art), VCA Gallery's Margaret Lawrence Australian Ceramic Collection, several private collections, and artworks created specially for the exhibition under the Baillieu's *Art in the Library* program. The launch of the exhibition took place during the 2007 Melbourne Food and Wine Festival and included a day-long symposium on the subjects of tea and the use of tea and teabags in making artists books. This concluded with a traditional Japanese tea ceremony. The exhibition was curated by Pam Pryde and Tracey Caulfield of Special Collections, with Andrea Hurt and Morfia Grondas of *Art in the Library*.

Discovering Egypt

**Ian Potter Museum of Art
31 March to 26 August 2007**

Curated by Dr Andrew Jamieson, *Discovering Egypt* included artefacts drawn from the University's own Classics and Archaeology Collection, as well as items on loan from Museum Victoria, the Dodgson Collection of Egyptian Antiquities at Queen's College and several private lenders. The exhibition gave a vivid impression of everyday Egyptian life through items such as stone tools, ceramics, jewellery and textiles, as well as ceremonial and burial artefacts including ritual knives, shabti figures



and examples of human and animal mummification.

Missionaries of civilisation: The Commercial Travellers' Association of Victoria

**Leigh Scott Gallery, Baillieu Library
18 June to 5 October 2007**

This exhibition drew upon the University of Melbourne Archives Collection, enhanced by some loans from private collectors. It was curated by Brian Allison and Master of Art Curatorship student Loretta Shepherd, in association with Helen McLaughlin, Principal Archivist, University of Melbourne Archives.

Left: C. Dudley Wood (1905–1980), *The lyre bird*: *Master mimic of the Australian bush*, artwork for magazine cover *Australia To-day: The National Annual*, 1949, gouache and watercolour, 47.0 x 31.0 cm. Commercial Travellers' Association Collection, University of Melbourne Archives.



It told the story of the commercial travellers who, before the development of retail chains, rode the nation's back roads, dusting off their sample kits in front of the keen eyes of storekeepers. Commercial Travellers' Associations sprang up in each Australian state to support the often isolated traveller.

Needle and syringe cultures

Executive Lounge, Level 1, Alan Gilbert Building, 18 to 28 July 2007

Curated by Associate Professor John Fitzgerald, VicHealth Senior Research Fellow in the School of Population Health, the core of this exhibition comprised a series of video

Right: Jetter & Scheerer, Germany, hypodermic syringe, c.1900, nickel-plated metal and glass, supported by metal frame and container, suitable for sterilization by boiling and therefore reusable, syringe: 12.5 cm x 6.0 cm, diameter; case: 12.8 x 4.5 x 2.8 cm. Acc. no. MHM 4379, Medical History Museum, University of Melbourne.

Below right: head cap used with splint that extended beyond the mouth for stabilising 'floating' portion of the jaw. Custom-made cap of stockinet and plaster of Paris bandages. Reg. no. 1470 F, Henry Forman Atkinson Dental Museum, University of Melbourne.

stories, organised thematically around the strongly emotional attitudes which syringes evoke, from fear to hope. The historical component consisted of items from the Medical History Museum and the Henry Forman Atkinson Dental Museum, both in the Faculty of Medicine, Dentistry and Health Sciences. Checklists of all these syringes appear in the exhibition catalogue, available online at <http://www.nspresearch.unimelb.edu.au/podcasts.html>. A catalogue article, also available online, covers the fascinating history of the syringe.

Major Kenneth Russell, pioneer dental surgeon

Henry Forman Atkinson Dental Museum, 5th floor display case, School of Dental Science, from August 2007

This small but intriguing display looks at the work of Major Kenneth Russell D.D.Sc (1885–1945) during World War 1. After serving with the AIF as a dental officer in Egypt and France, Russell was transferred in 1917 to the special face and jaw hospital in Sidcup, Kent, England. He cared for patients with jaw and facial injuries and trained dental officers in the special methods of treatment as used at that time. He also made collections of teaching



models and appliances for the Universities of Sydney, Melbourne and Adelaide. The display is part of the original Melbourne collection that was housed in the museum of the Australian College of Dentistry. Now part of the Henry Forman Atkinson Dental Museum, the collection is possibly the only remaining example of treatment techniques from this period.





John Harry Grainger: Architect and civil engineer

**Leigh Scott Gallery, Baillieu Library
15 October 2007 to 7 January 2008**

This exhibition investigates the life and works of John Harry Grainger, father of Percy Grainger. It highlights the extraordinary achievements of this gifted architect and engineer who has been largely overlooked by history. J.H. Grainger was a bridge builder as well as architect and he was responsible for the design of Melbourne's celebrated example: Princes Bridge over the Yarra River. Other well-known Melbourne landmarks designed by Grainger include the Georges Building in Collins Street and the Robur Tea House building. He designed

buildings in all states of Australia as well as in Colombo and Auckland. The majority of the displays are drawn from the Grainger Museum Collection.

Cypriot antiquities

**Ian Potter Museum of Art
1 September 2007 to 16 March 2008**

The University of Melbourne's collection of Cypriot antiquities, part of its Classics and Archaeology Collection, represents the human history of this strategically important island. It includes a wide range of bronze- and iron-age artefacts brought to Australia by the late Professor J.R. Stewart between the 1930s and the early 1960s. The exhibition, curated by Dr Andrew Jamieson, is based on, and coincides with, the publication of a catalogue of the collection by Sally Salter, published by Pan Macmillan.

Facing Percy Grainger

**Ian Potter Museum of Art
25 October 2007 to 3 February 2008**

Percy Grainger gave the University of Melbourne a diverse and internationally recognised archive and artefact collection numbering over 100,000 items. His collection reflects his many enthusiasms and parallel

Left: The Gold Arch, St Georges Terrace, Perth—one of a series of decorative archways designed by John Grainger to mark the visit of the Duke and Duchess of Cornwall and York, 1901, silver gelatin print, 14.5 x 19.5 cm. Grainger Museum Collection, University of Melbourne.

Right: Edison Company, USA, Edison standard phonograph, used by Percy Grainger after 1903 to record folk songs; wood, metal, mixed media, housing: 26.5 x 37.0 x 23.0 cm, bell: 36.5 x 17.0 cm diameter. Grainger Museum Collection, University of Melbourne.



interests including his experience as a virtuosic concert pianist, his career as a composer, arranger, and 'free music' experimenter, his pioneering work in folk song collecting and his untiring voice as a social commentator. The exhibition *Facing Percy Grainger*, drawn from the Grainger Museum's eclectic collection, was originally presented in 2006 at the National Library of Australia.