

study



S3.1

Study skin specimen of an Eastern Quoll

Object description → Study skin specimen of an Eastern Quoll [*Dasyurus viverrinus*], from a colony at Vaucluse, Sydney, collected 1932

Size → 57.0 x 11.0 x 6.0 cm

Educational value → The specimen is the skin of an animal, the Eastern Quoll, which is now extinct on mainland Australia. Specimens like this one serve as an historical snapshot which attests to the former diversity of the native mammal fauna of New South Wales and how quickly species can vanish. They also provide information about past populations which can inform decisions about the management of Australia's native mammals in the future.

Eastern Quolls were among the most common native mammals in Sydney in 1932 when this specimen was collected. They could be observed feeding at night along the harbor shore and on the mud flats at low tide, sometimes venturing into backyards to be fed. Just over 30 years later the Eastern Quoll was no longer to be found across an entire continent.

The Eastern Quoll is one of six quoll species found in Australia and New Guinea. Quolls or 'native cats' as they were once known, are medium-sized, carnivorous marsupials, all with distinctively spotted coats. They are classed in the Family *Dasyuridae* along with Tasmanian Devils and Dunnarts. Eastern Quolls once extended across much of eastern Australia, from Tasmania and South Australia across to northern New South Wales, until during the early 1900s their numbers crashed. The exact cause of the decline is not clear, however factors such as the impact of foxes, habitat loss, poisoning programs (targeting dogs, foxes and rabbits) and persecution as a livestock pest have all been implicated.

Fortunately Eastern Quolls survive in Tasmania where they are still moderately common in some areas.

Acknowledgement & IP →

Australian Museum M5269
 The Educational Value statement is based on the Exhibition Catalogue text by Dr Sandy Ingleby

Related works →

See also *Dasyure Mauge* (*Dasyurus Mangni*, Geoff) son crane, 1824.
 An engraving of a related animal collected by Louise de Freycinet's expedition of 1817.

Further information →

Backyards and beyond-communities serving biodiversity Australian Museum Fact Sheet
<http://www.amonline.net.au/factSheets/>
 Database of Sydney wildlife
<http://faunanet.gov.au/wos/animals.cfm>
 Primary Schools Activities to learn more about animals
<http://faunanet.gov.au/wos/activities.cfm>
 World Wildlife Fund
<http://www.wwf.org.au/>
 National Threatened Species Day
<http://www.environment.gov.au/biodiversity/threatened/ts-day/index.html>
 Brett Whiteley
http://www.artgallery.nsw.gov.au/media/archives_2002/brett_whiteley_animals_birds

listen



discuss



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S3.1

Classroom Activities

HSIE

Investigate the remaining quoll species and whether they are endangered.

1. Go to an Australian Museum site called the Wildlife of Sydney
<http://faunanet.gov.au/wos/index.cfm>
2. Find Urban Habitat and the Fact files of animals
http://faunanet.gov.au/wos/habitat.cfm?Habitat_Page_ID=6#factfiles
3. Under search enter Quoll.
Here students will find information about the Spotted-tailed Quoll.
4. Look also at the *YouTube* video on the hunt for the Tiger Quoll (also known as Spotted Tail Quoll)
<http://futuremakers.com.au/hunting-for-an-aussie-tiger/>

listen



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Research other endangered species.

Ask the students to choose a species that they would like to save.

1. On the same site search on the term Endangered
http://faunanet.gov.au/wos/habitat.cfm?Habitat_Page_ID=6#factfiles
2. This site has a list of species in danger of extinction in NSW
http://www.threatenedspecies.environment.nsw.gov.au/tsprofile/browse_geo.aspx

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Here are nine ways that children can protect threatened species.

Divide the class into groups of three students. Ask each group to discuss at least three of these actions and to decide HOW they would protect animals.

1. You can visit a nearby national park or nature reserve.
2. If you have friends who live on farms, encourage them to keep patches of bush as wildlife habitats and to leave old trees standing, especially those with hollows suitable for nesting animals.
3. Join one of these groups that look after local bushland.
4. Ask your parents if you can plant native plants instead of non-native ones in your garden.
5. If you have a pet that you no longer want, do not dump it.
6. If you have a cat, make sure it does not catch native birds or other animals.
7. If you go fishing, throw back fish that are too small. Also be careful not to lose your nets, lines, hooks and sinkers in the water.
8. At home and at school, you can help sort rubbish into things that can be recycled and things that can't.
9. Ask your parents to help you make a compost heap where you can throw all your organic waste — fruit and vegetable matter, garden scraps and lawn clippings.

From

<http://www.environment.gov.au/biodiversity/threatened/publications/kids.html>

study



S3.2

A pencil on paper botanical drawing of *Banksia Paludosa*

- Maker** → Margaret FLOCKTON
born England 1861, arrived in Australia 1880, died 1953
- Object description** → A pencil on paper botanical drawing of *Banksia paludosa*, [family *Proteaceae*], collected 1903
- Size** → image 24.5 x 20.5 cm [sight]
paper 30.5 x 24.0 cm [sight]
- Educational value** → This drawing is one of many botanic art works produced by Margaret Lilian Flockton, the first botanical artist at the Botanic Gardens, Sydney. Botanical artists paint, sketch or otherwise illustrate botanical subjects such as trees and flowers. The job requires great artistic skill, attention to fine detail and technical botanical knowledge. Prior to the formal naming of plants from a scientific point of view and the safe and long term storage of specimens, these drawings were critical to the study and application of plants.

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Flockton was first employed in 1901 and remained at the gardens for 27 years. She depicted with scientific accuracy the botanical subjects of the taxonomists and their assistants.

Flockton immigrated to Australia from England when she was 19. Her father Francis was also an artist. We assume she must have undertaken specific instruction to create scientific work with such expert skill.

The consistently high quality of Flockton's work is inspiring. Her major works include the 88 plates completed for Joseph Henry Maiden's *Critical Revision of the Genus Eucalyptus* and also the *Forest Flora of NSW*. J. H. Maiden was the creator of the National Herbarium of New South Wales. Acknowledging her contribution to his *Eucalyptus Revision* series, J. H. Maiden wrote 'the help I have received from the artist of this work is immense ... The faithfulness of the drawing sometimes brought out a hitherto unsuspected point ... She is practically a joint author'. Elsewhere he wrote that she was "the most accomplished botanical artist in NSW", even naming a species of *Eucalypt* after her — *Eucalyptus flocktoniae*.

Flockton herself also collected specimens. She wrote and illustrated a small colour volume on Lichens, as well as *The Wildflowers of Australia*. In total there are now almost 1,000 illustrations in the Botanic Gardens Trust Archive that we can attribute to Margaret Flockton.

Not much else is known of Flockton, apart from her career at the Botanic Gardens. She lived her entire life at Tennyson, near Gladesville. For some time she had her own studio on Castlereagh Street where she painted in oils and watercolour. She was a member of The Royal Arts Society of New South Wales with whom she exhibited mostly botanical subjects, from 1894–1901. The Botanic Gardens now hold the Flockton Award in April every year where botanical artists from around the world enter scientific botanical art to win prize money.



section 3

GREAT COLLECTIONS
education kit

Classroom activities: Drawing of *Banksia paludosa* ★ ★ ★

study



S3.2

Acknowledgement & IP →

National Herbarium of New South Wales,
Botanic Gardens Trust.

The Educational Value statement is based
on the Exhibition Catalogue text by
Louisa Murray.

Further information →

[http://www.anbg.gov.au/biography/
flockton-lilian.html](http://www.anbg.gov.au/biography/flockton-lilian.html)

[http://www.womenaustralia.info/biogs/
AWE0256b.htm](http://www.womenaustralia.info/biogs/AWE0256b.htm)

listen



Related works →

- Plant specimen: *Banksia dentate*
collected by Sir Joseph Banks
and Daniel Solander, 1770
- Engraving of *Banksia serrata* by
Gabriel Smith, Sydney Parkinson
and John Frederick Miller
- All objects relating to Stella Maria
Sarah Miles Franklin (1879-1954)

discuss



Classroom Activities

Primary Creative Arts

A. Create a series of postcards of your area using botanical illustrations created
by the students.

Science+technology

Kingdom: Plantae

Division:

Class:

Order:

Family:

Genus:

Species:

Draw the Family tree for the *Banksia paludosa* including the near relatives
Banksia dentate, *Banksia serrata* also to be seen in the exhibition.

Secondary

Visual Arts

Use botanical specimens as inspiration for contemporary drawings.

See the 2008 winners of the Margaret Flockton Award

http://www.rbg Syd.nsw.gov.au/science/Our_resources/margaret_flockton_award

Technology

Research how botanical illustrations have been used to support the
industrial application of plants.

Search the Powerhouse Museum online database as a start to this research

<http://www.powerhousemuseum.com/collection/database/?irn=321749>

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study



S3.3

Boomerang and Club

- Maker** → Aboriginal people of eastern Australia
- Object description** → Boomerang, from the collection of Sir Joseph Banks, late 18th or early 19th centuries wood [unidentified]
Club, from the collection of Sir Joseph Banks, late 18th or early 19th centuries wood [unidentified]
- Size** → 68.0 x 16.0 cm
83.0 cm length
- Educational value** → These objects were collected on the voyage of Captain James Cook and arguably say more about the changing nature of collecting than Aboriginal people.

listen



discuss



surf



In 1768 Sir Joseph Banks was employed through the Royal Society to accompany Captain James Cook on his first voyage on the *Endeavor*. Although the scientific enterprise was mainly focused on getting data and collecting specimens for scientific studies in the natural history field, some ethnographic objects were also acquired during the voyages. These objects were mostly considered to be curious mementos for the officers, crew and scientific staff that sailed on these voyages. However, for many of the people they encountered the exchange of gifts and objects was an important manner of establishing social relationships and acquiring trade items that they could further exchange. Eventually many of the ethnographic objects ended up in museum collections overseas.

The Australian Museum holds roughly over 200 objects that the museum refers to as the Cook and Banks Collection. In March 1895 the museum was presented this collection by the New South Wales Government who had acquired it from Mr John Calvert in 1889 in London. Calvert had stated that the objects he sold were from the former collection assembled by Banks for his privately owned museum, which after Banks' death came into the possession of his private secretary Mr Robert Brown.

In many cases the exact history of the Cook and Banks Collection cannot with certainty be established as objects that were collected by Cook and/or Banks on one of the three specific voyages. Regardless, the three objects in the Australian Museum's collection that were collected perhaps in the late 18th century through to the 19th century are extraordinary early examples of Aboriginal objects from eastern Australia.



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GREAT COLLECTIONS
education kit

Classroom activities: Boomerang and club ★ ★ ★ ★

study



S3.3

Acknowledgement & IP →

Australian Museum

H313; H294

The Educational Value statement is based on the Exhibition Catalogue text by Melanie Van Olfen.

Related works →

- The John Hawkesworth account, 1773
- *Snuff box*, with miniature of Captain James Cook, about 1780
- Fish hook, *mata'u*, on fibre cord, from the Cook and Banks collection
- Dance paddle *hoe*, possibly collected on Captain James Cook's voyages, 1768–1780
- Club, *patu onewa*, from the Cook and Banks collection
- 2 Boomerangs, about 1904
- Club, *nulla nulla*, about 1904
- Spear, *culcoora*, about 1904
- Spear, *culcoora*, about 1904
- Malyangapa people, Mount Poole tribe, Milparinka, New South Wales

Further information →

This site explores Aboriginal Australia through storytelling, cultures and histories. It includes Stories of the Dreaming, teachers' resources and content for students.

<http://www.dreamtime.net.au/>

listen



discuss



surf





section 3

GREAT COLLECTIONS
education kit

Classroom activities: Boomerang and club ★ ★ ★ ★

study



S3.3

Classroom Activities

HSIE

A. Discuss with the class the limitations that objects have for telling about a person or place. Ask a volunteer to lend their bag to the class for this activity; or make up a bag especially for the class.

listen



Empty the bag onto a table in front of the class.

Ask the class to describe the person who owns it.

Draw a table with two columns on the board. Suggest they 'log' every item on the board in one column and write what it tells us about the person in the other.

Can they answer these questions?

- Is the person a male or female? What proof do they have?
- Where do they live?
- How do they travel to work?
- Where do they work?
- What do they look like?
- What colour is their hair?
- Do they have any children?

discuss



What questions can't they answer from looking into the bag?

surf



study



S3.4

Letters of A. G. Scott, alias Captain Moonlite

- Maker** → A. G. Scott, alias Captain Moonlite
- Object description** → Letters of A. G. Scott, alias Captain Moonlite, 1880
Letter from A. G. Scott to [?], 1 January 1880
pen and ink on paper
[p77 – this outlines his instructions for burial.
To whom is it addressed?]
Letter from A. G. Scott to Mr James Rogan jun,
15 January 1880
pen and ink on paper
[pp158-161]
Letter from A. G. Scott to Mrs Hore, Mt Egerton,
Victoria, 15 January 1880
or early 19th centuries wood [unidentified]
- Size** → 22.5 x 21.0 cm
23.0 x 21.5 cm
22.5 x 21.5 cm
- Educational value** → A. G. Scott was a bushranger known as Captain Moonlite. As a bushranger he is a romantic and possibly a sympathetic character despite bushrangers being those who robbed and terrorized travellers throughout regional Australia during the 19th century. This work is an example of the power and intrigue of primary sources and taken with other works in the exhibition presents an interesting study.

listen



discuss



surf



A. G. Scott wrote a number of rather poignant letters from within Darlinghurst Gaol, Sydney, in the period leading up to his execution on 20 January 1880. In one of these Scott expressed his desire to be buried alongside his close friend and fellow bushranger, James Nesbitt. It also gives details of how he wished to dispose of some treasured possessions associated with Nesbitt.

The prison authorities did not post the letters. A final request by Moonlite to be buried in the same grave as his constant companion James Nesbitt was refused by the authorities, but Moonlite's remains were exhumed from Rookwood Cemetery in January 1995 and re-interred at Gundagai next to Nesbitt's grave and another accomplice, Augustus Wernicke, 115 years after his death.

Andrew George Scott (c. 1842-1880), alias 'Captain Moonlite', was a criminal who had a long career as a conman before turning to a life of bushranging. Scott arrived in Australia in 1867 and worked as a Church of England lay reader in Egerton, Victoria.

In 1869, disguised with a mask, he robbed his friend, the local bank agent L. J. Bruun. Bruun recognised Scott and, in a bizarre attempt to preserve his victim's reputation, Scott dictated a note (discovered by another friend) that declared Captain Moonlite had committed the robbery. Scott decamped and his two friends were charged with the robbery.

study



S3.4

Scott was arrested in Sydney after attempting to buy a yacht with a worthless cheque. He was sent to prison and upon release was charged and sentenced over the Egerton bank robbery. Soon after his sentence expired he returned to crime, this time as a bushranger. In 1879 Scott and his newly formed gang bailed up at a homestead at Wantabadgery in New South Wales. After a police shoot-out Scott was captured and later hanged, alongside his gang member Thomas Rogan, at Darlinghurst Gaol in 1880.

listen



The grisly death masks of Scott and Rogan, cast from the dead men's faces by sculptor Walter McGill (1824-1881), are a reminder of colonial society's interest in phrenology, a pseudo-science that claimed the contours of a person's head revealed information about character and morality. Upon examining Scott's death mask McGill wrote, 'it was impossible he could speak the truth or be honest ... he was devoid of all moral courage... [and] ... he had such a love of life and its pleasures he cared not how he gained his ends'.

discuss



Captain Moonlite was hanged at Darlinghurst Gaol on 20 January 1880. His certificate of execution is signed by Maurice O'Connor, Visiting Surgeon and was countersigned by 20 others who witnessed the execution. Scott went to the gallows wearing a ring woven from a lock of hair from James Nesbitt, who had been killed in a shoot out with the police.

surf



Acknowledgement & IP →

State Records NSW
4/825.2

The Educational Value statement is based on the Exhibition Catalogue text by Nerida Campbell and Alan Ventress

Further information →

The Bushrangers site

<http://scs.une.edu.au/bushrangers/home.htm>

Related works →

- Death mask of Captain Moonlite, 1880
- Death mask of Thomas Rogan, of Moonlite's gang, 1880.
- Belgian .38 calibre six shot revolver, late 19th century.
- The Capturers of the Moonlite Gang of Bushrangers, 1879
- Postcard, The Capturers of the Moonlite Gang of Bushrangers, 1879.
- Gaol Photograph of AG Scott alias Captain Moonlite, 1st January 1880
- Certificate of Execution — Andrew George Scott alias Captain Moonlite, 1880.



section 3

GREAT COLLECTIONS
education kit

Classroom activities: Letters of Captain Moonlite ★ ★ ★ ★

study



Classroom activities

HSIE

A. The collection of works supporting the Captain Moonlite story is varied and represents different types of primary sources. Explore these types with your class. Here are some examples of the different types:

listen



Published	Unpublished	Oral history	Visual document	Object
Drivers license	letter	song	photograph	ring
Birth certificate	diary	family story	drawing	watch
Passport	email		medal	cup
Newspaper	School report		award	
	Minutes of meetings		model	
			painting	

discuss



Ask each student to bring in one example of a Primary Source that is important to his or her family. You will have to enlist parental support and supervision for this activity to ensure the child has permission to remove it from the home and that it is transported safely.

surf



Creative Arts

A. Graphically explore the terms 'heroes' and 'villains' by asking the students to cut photos of people from newspapers and magazines that they consider being 'good' or 'bad'.

Stick the images on separate boards and discuss what the images show about how we perceive people.

English

A. Why do many Australians feel sympathetic to Bushrangers?

Define the concepts of 'heroes' and 'villains' and the qualities they possess. Consider the words that describe a villain and words that are attached to a hero.

B. Research the lives of two Australian bushrangers and prepare an argument either for or against their classification as 'heroes' or 'villains'. Deliver these arguments in an informal class debate.

English

The *Telegraph* newspaper in the United Kingdom has listed the 50 greatest villains in literature <http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2008/09/20/bovillains120.xml&page=3>

Distill the characteristics of these villains and compare them with what we know of Captain Moonlite.



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GREAT COLLECTIONS
education kit

Classroom activities: Letters of Captain Moonlite ★ ★ ★ ★

study



Secondary

Visual Arts

Treat the Death Masks as if they were portraiture and discuss them in terms of each of the four frames:

Subjective

What is your initial response to the masks?

How does this work differ from Ron Mueck's installation?

Consider the artists' opinion of the subject:

"it was impossible he could speak the truth or be honest ... he was devoid of all moral courage... [and] ... he had such a love of life and its pleasures he cared not how he gained his ends".

McGill

What do you think influenced him in this opinion?

Cultural

Does the transcription of the letters impact on your reading of the mask? Does knowledge of his background impact on you as the audience in any way?

Structural

Does the treatment of the face influence your response? Compare the mask of Rogan to Captain Moonlite? Does its colour make it more or less appealing and/or macabre? Do the other items read as symbols?

Post-modern

Does the work have concerns about sexuality? How would this work be treated in the post-modern world?

listen



discuss



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study



S3.5

Book of Silhouettes

Maker → Marianne Collinson CAMPBELL
Object description → Book of silhouettes, 1848-1853 — consisting of 139 profile silhouette portraits on 67 pages of notable New South Wales citizens paper on pages of scrap book; oil cloth cover

Size → 42.5 x 34.0 cm page size

Educational value → The *Book of Silhouettes* gives an insight into the life of the aristocracy in colonial NSW and in particular life for a young woman. The Book in itself is supported by an interesting story (provenance) that makes for lively viewing. Marianne Collinson Campbell was a member of one of the most prominent families of colonial New South Wales. She was born at Morpeth in the Hunter Valley, daughter of local landowner and magistrate Edward Charles Close and his wife Sophia Susannah Palmer.

In 1854 Campbell married her second cousin George Palmer Campbell, and from that time lived mostly at Duntroon, the Campbell family property in present day Canberra. Campbell was educated in the drawing-room accomplishments of her class and era, learning to paint flowers, butterflies and watercolour views, as well as learning embroidery, lace-work and knitting.

In the 1840s she had painting and drawing lessons from Sydney's best-known professional artist, Conrad Martens. Campbell added architectural drawing to her repertoire in the 1860s, making sketches and plans for cottages and farm buildings on the Duntroon estate and for improvements to Duntroon house itself.

Between 1848 and 1853, Campbell made a large number of silhouette likenesses of members of her extended family — Campbells, Palmers and Closes — and of family friends, including Blomfields and Windeyers. This collection of silhouettes, bound together in a handmade album, forms a kind of private family document of Campbells social network on the eve of her marriage.

The album is inscribed 'Mrs Donald Campbell, London, 1928. It remained in Campbell family ownership until sold at auction in 1996.

listen



discuss



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section 3

GREAT COLLECTIONS
education kit

Classroom activities: Book of Silhouettes ★ ★ ★ ★

study



S3.5

Acknowledgement & IP →

Caroline Simpson Collection,
Historic Houses Trust of New South Wales
MOS 2007/10

The Educational Value statement is based
on the Exhibition Catalogue text by
Megan Martin

Further information →

The National Library of Australia has 93
prints by Marianne Collinson Campbell
(1854) from her album Wild flowers, fruit
and butterflies of Australia.

<http://catalogue.nla.gov.au/>

Dictionary of Australian artists online

<http://www.daa0.org.au/main/read/1392>

Related works →

- Edward Edward junior, and
John and William Barnard,
silversmiths London, England,
established 1829
Tray, 1838 silver
Pair of claret jugs, 1839 silver, ivory
Pair of coasters, 1842-43
- Thomas Barker, 1854
bronze, wood [unidentified]
medallion

listen



discuss



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Classroom activities

Download the Book of Silhouettes for young students.

study



S3.6

Gold washing cradle

- Maker** → Edward HARGRAVES, designer
 born England 1816 arrived Australia 1832, died 1891
 William TOM junior, maker
 Australia 1823-1904
- Object description** → Gold washing cradle, 1851
 red cedar [*Toona ciliata*], iron
- Size** → 64.0 x 53.0 x 95.0 cm
- Educational value** → This was the first gold washing cradle to be made and used in Australia and provides an important key to understanding Australia's gold rush history.

listen



discuss



surf



Edward Hargraves (1816-1891) is credited as the first person to find gold in Australia. In fact, Aborigines were well aware that a shiny gold mineral could be found along rivers and in rocks. The first recorded European discovery was by government surveyor James McBrien, who found 'numerous' specks of gold on the Fish River near Bathurst. However, at the time there was little understanding of how gold could be mined.

William Tom (1791-1883) was farmer and Methodist leader who came to Australia from Cornwall in 1823. He settled in the Orange area and established a property called 'Springfield'. In 1851, Edward Hargraves visited 'Springfield'. Recently returned from the Californian goldfields, Hargraves was applying the lessons he had learned about where gold might be found and how it could be extracted.

The cradle was made by William Tom's son, William Tom Jr, following instructions from Hargraves and was based on similar cradles (also called rockers) used to wash for gold in California. William Tom Jr (1823-1904), with his brothers James and Henry, worked along the creek, eventually washing sixteen grains of gold in one day. Soon afterwards William Tom Jr and J. H. A. Lister found nuggets totalling four ounces and wrote to Hargraves who hastened back to the field, and named it Ophir.

Hargraves wrote to the *Sydney Morning Herald* describing his finds and by 15 May 1851 over 300 diggers were at work. The Australian gold rushes had begun. William Tom Jr with his brother James, testified to the Select Committee 1890 on the discovery of gold.

The cradle is cedar, possibly made from off-cuts. One person shovelled earth and water onto the top while the other rocked it back and forth, forcing the mud through the sieves and out the bottom. Since gold is the heaviest metal, it sank to the bottom and was caught in the base of the cradle.

The cradle remained in the Tom family until it was acquired by the Royal Australian Historical Society and in 1970 was given to the Powerhouse Museum.

study



S3.6

Acknowledgement & IP →

Powerhouse Museum
Gift of Royal Australian Historical Society,
1970
H8859
The Educational Value statement is based on
the Exhibition Catalogue text by Kimberley
Webber.

Further information →

<http://www.powerhousemuseum.com/collection/database/menu.php>

Related works →

- Map of goldfields Wellington, Orange, Ophir, Sofala & Merroo to Cudgeong Rivers, no date
- Petition from the Chinese miners at the Rocky River Goldfield, 1866
- Replica of the Kum Tow nugget, late 19th century gilded plaster

listen



Classroom activities

discuss



English

The Powerhouse Museum database describes the object as:

This is a Washing cradle consisting of a wooden, sled-shaped base on rockers and a wooden washing tray with a perforated base. The base, made of cedar and iron, comprises of a flat base with two rockers underneath. Three sides are enclosed and slope up to a higher point at the back (on which the washing tray rests). A crudely shaped wooden handle extends up vertically from one side.

The gold washing tray is square in shape and has a base consisting of a single sheet of metal perforated with rows of holes. One person shovelled earth and water onto the top while the other rocked it back and forth, forcing the mud through the sieves and out the bottom. Since gold is the heaviest metal, it sank to the bottom and was caught in the base of the cradle.

It is quite challenging to describe a piece of technology accurately.

1. Divide the class into two groups
2. Bring 5 common appliances into the classroom and ask the students in one group to provide a written description of one object they choose.
3. Ask the other group to draw and label one object they choose.
4. Discuss which was the most effective way to describe a piece of technology.

surf



study



S3.7

Marion Best Archive

- Maker** → Marion BEST Pty Ltd
 Woollahra, Sydney, about 1938-1974
 Marion Hall BEST, interior designer
 Australia 1904-1988
- Object description** → Marion Best archive: Box of colour samples,
 1960s and 1970s
 painted paper
 Samples of fabrics used and sold by Best Interiors,
 1960s and 1970s
 various silk fabrics
The Home, September 1935
The Studio Year Book, 1950-51
Vogue Living, No 5, 1973
- Size** → various sizes
- Educational value** → Marion Hall Best (1905-1988) was one of
 Australia's most important and influential 20th century interior designers.

listen



discuss



surf



In 1938, Best set up a workroom with a display area in Queen Street, Woollahra, to which she later added a retail business. Until its closure in 1974 the shop stocked local designs (furniture by Gordon Andrews, Clement Meadmore and Roger McLay and printed textiles by Frances Burke, Douglas Annand and others), as well as a wide range of imported wares (textiles by Marimekko and Jim Thompson, wallpapers from Nobilis and Follot and furniture by Saarinen, Bertioia, Aarnio, Danese Milano and the McGuire Company).

In 1949, Best opened a small store in Sydney's Rowe Street, an enclave of shops and galleries that specialised in art, craft and design. These retail outlets were a source of inspiration for the local design profession.

Best's career spanned the period in which the very concept of an 'interior designer' was invented — a period of transition from the department store decorators and art furnishers of the 1920s to the independent professional designers of today.

The Marion Hall Best collection comprises material from several sources: Best's daughter Deirdre Broughton, other family members and former staff and clients of Marion Best Pty Ltd.

Acknowledgement & IP →
 Caroline Simpson Library & Research
 Collection, Historic Houses Trust of New
 South Wales. Gift of Deirdre Broughton, 2002
 L2002/59-3
 Gift of Deirdre Broughton, 1993
 And Gift of Mardi McElvenny, 1993
 L93/17, L93/8-16, L93/8-19, L93/16,
 L93/8-17, L93/8-18

The Educational Value statement is based on
 the Exhibition Catalogue text by
 Joanna Nicholas.

Further information →
<http://www.powerhousemuseum.com/inspired/rowest/>



section 3

GREAT COLLECTIONS
education kit

Classroom activities: Marion Best Archive ★ ★ ★ ★

study



S3.7

Classroom Activity

A. The Powerhouse Museum also holds examples of Best's works as well as her contemporaries. Search Marion Hall, Gordon Andrews, Clement Meadmore, Roger McLay, Frances Burke, Douglas Annand on the <http://www.powerhousemuseum.com/collection/database/>

B. One of the ways that the Powerhouse Collection Management Database can be searched is via 'Tags'. Tags, also known as user keywords, are words added to object records by other users to enhance their discovery by others. Go to and click on a word that you think may be of interest.

<http://www.powerhousemuseum.com/collection/database/browsekeywords.php>

C. Ask your students to create a Wordle based on the work of Marion Hall Best and her contemporaries.

An interesting and graphical interpretation of tags can be found on the Wordle website. Word is a toy for generating "word clouds" from text that you provide. The clouds give greater prominence to words that appear more frequently in the source text. You can tweak your clouds with different fonts, layouts, and color schemes. The images you create with Wordle are yours to use however you like. You can print them out, or save them to the Wordle gallery. The only danger is that the Gallery is unmediated and may have words inappropriate to your class.

Go to <http://www.wordle.net/>

listen



discuss



surf



study



S3.8

Book jacket design by Sidney Nolan

(not at all venues)

- Maker** → Book jacket design by Sidney Nolan
- Object description** → Patrick White, *The Aunt's Story*, London, Eyre and Spottiswoode, 1958
- Size** → 20.7 x 13.5 cm
- Educational value** → This work commemorates the collaboration and friendship between Patrick White, Australia's only Nobel Prize Laureate for Literature, who died in 1990, and Sidney Nolan who, at his death in 1992, was Australia's most internationally celebrated artist.

listen



discuss



surf



Patrick White, novelist and playwright, is the only Australian author to have won the Nobel Prize for Literature (1973). White was born in London to a family of Hunter River graziers and spent his youth between England and Australia, returning at one point from study abroad to work as a jackeroo. After a spell as an intelligence officer in North Africa during World War II, he returned to Australia with his lifetime partner Manoly Lascaris.

White's novels include *The Aunt's Story* (1958), *Riders in the Chariot* (1961), *The Tree of Man* (1955), *Voss* (1957), and his autobiography *Flaws in the Glass* (1981). In 1958, Patrick White asked artist Sidney Nolan to design a book jacket for his forthcoming novel, *The Aunt's Story*. *The Aunt's Story* tells the tale of Theodora Goodman. Quite late in life, following the death of her mother, she was free to explore world, but as her mind begins to wander between illusion and reality, the last links with the world are cut and she enters a state of complete madness.

White was disappointed with the design Nolan submitted for *The Aunt's Story*. Despite the author's misgivings, it was used for the hard back edition of the book published in 1958. An alternate cover design by Nolan was later used for the Penguin paperback edition which was published in 1963.

White kept Nolan's original book jacket designs for *Voss* (1957), *The Aunt's Story* (1958 and 1963) and *Riders in the Chariot* (1961) which he framed and hung in his home. In 1974 he presented them to the Mitchell Library.

Acknowledgement & IP →

Patrick White Book Collection, Mitchell Library, State Library of New South Wales
 Bequest of Patrick White, 1990
 The Educational Value statement is based on the Exhibition Catalogue text by Margot Riley

Further information →

Natalie Winter, from HarperCollins Publishers, writes about her 5 winning designs and what excited her about the process.

http://www.publishers.asn.au/emplibrary/NW_Young_Designer_Comments.pdf

Related works →

- Draft of *Memoirs of Many in One* by Alex Xenophon Demirjian Gray edited by Patrick White, about 1986
- Letter to Father Christmas, 1918
- Lunch at Margaret Fink's, by William Yang 1990

study



S3.9

Art, life and the other thing by Brett Whiteley

Maker → Brett WHITELEY
 Australia 1939-1992
 Title: *Art, life and the other thing*, 1978

Object description → oil, photograph, collage, mixed media on board
Size → 3 panels: left panel: 90.4 x 72.2 cm; centre panel: 230.0 x 122.0 cm; right panel: 31.1 x 31.1 cm

Educational value → When Brett Whiteley and his family arrived back in Sydney permanently at the end of 1969 after a decade abroad, his reputation with illicit drugs preceded him spectacularly. Seven years later his controversial *Self-portrait in the studio*, which was awarded the Archibald Prize for 1976, was at once the image of an expansive life on the shores of Lavender Bay and symbolic of a cage of serious heroin addiction within which Whiteley had found himself — and that would bring about his eventual demise.

Two years on, Whiteley entered another controversial self-portrait into the Archibald — *Art, life and the other thing* — and it too made an immediate impact. That year he got the trifecta, awarded all three prizes including the Wynne and Sulman. However, his self-portrait was a far more bold, almost grotesque confessional, an elongated image of himself referencing the infamous debate over William Dobell's Archibald winning portrait of Joshua Smith of 1943, flanked on one side by a simian beast howling with anguish as a ghostly hand delivers it a syringe, and on the other a photograph of the artist looking serenely normal.

Unlike *Self-portrait in the studio*, critics were divided about *Art, life and the other thing*, perhaps because of its sheer sensationalism and lack of subtlety of the earlier work. Almost too brutally honest, it seemed like the final flaring of a dying star. Many who were close to Whiteley, then aged 39, felt sure he would not survive beyond 40. However, he did survive for another 14 years, finally succumbing fatally to his addiction in a motel room at Thirroul on the south coast of New South Wales in 1992.

Acknowledgement & IP →
 Art Gallery of New South Wales
 Purchased by the New South Wales State Government 1994, transferred to the Gallery 1998.
 355.1998.a-c © Brett Whiteley Estate
 The Educational Value statement is based on the Exhibition Catalogue text by Barry Pearce.

Further information →
 Brett Whiteley
<http://www.brettwhiteley.org/>

listen



discuss



surf



Classroom Activity

Ask your students to consider Whiteley's use of iconography. Think of people or icons that might be symbolic of their life story. Ask for a series of sketches in their VAPD of these, and a short note about their significance.

study



S3.10

Ramingining Collection

listen



discuss



surf



1. *Damala* [White breasted sea eagle], about 1984
2. *Ratjuk* [Barramundi], about 1984
3. *Damala* [White breasted sea eagle], about 1984
4. *Heron*, about 1984
5. *Rock wallaby*, about 1984

Makers

-
1. Jimmy BARNABUL
Murrungun people, Arnhem Land,
Australia, 1958-1994
© Jimmy Barnabul, licensed by Viscopy, 2008
 2. Tony DHANYALA
Buyuyukulumirr people, Arnhem Land,
Australia, born 1935
and Brian NYINAWANGA
Balngara/Rembarrnga people, Arnhem Land,
Australia, born 1935
© Tony Dhanyala and Brian Nyinawanga,
licensed by Viscopy, 2008
 3. John DHURRIKAYU
Manyarrngu people, Arnhem Land,
Australia, born 1959
© John Dhurrikayu, licensed by Viscopy, 2008
 4. Wally LIPUWANGA
Balngara/Rembarrnga people, Arnhem Land,
Australia, born 1945
© Wally Lipuwanga, licensed by Viscopy, 2008
 5. Brian NYINAWANGA
Balngara/Rembarrnga people, Arnhem Land,
Australia, born 1935
© Brian Nyinawanga, licensed by Viscopy, 2008

Object description

→ Ochres and synthetic polymer paint on wood

Size

-
1. 60.5 x 12.0 x 12.7 cm
 2. 18.8 x 73.4 x 11.3 cm
 3. 54.0 x 13.0 x 15.0 cm
 4. 82.0 x 8.5 x 9.0 cm
 5. 78.9 x 32.3 x 12.9 cm

Educational value

→ This group of five sculptures is part of a significant collection of over 200 works, held by the Museum of Contemporary Art, known as the Ramingining Collection. This remarkable body of work first exhibited in late 1984 as *Objects and Representations from Ramingining* demonstrated the extraordinary diversity, creativity and skill of the artists through powerful representations of their natural environment as well as ceremonial and ancestral subjects.

study



S3.10

Ramingining is a remote Aboriginal community located in north-central Arnhem Land, some 500 kilometres east of Darwin and 20 kilometres from the coast. The Aboriginal people of this area call themselves *Yolngu* (meaning simply 'a human being or a person') and have lived here for thousands of years. It is a land of endless eucalypt forests, coastal mangroves and flood plains, and includes the Arafura Swamp, a large, inland expanse of fresh-water teeming with birds and aquatic life.

listen



The works in the Ramingining Collection have been grouped thematically according to representations of natural species within the environment. The two *Damala* (white breasted sea eagles) by Jimmy Barnabul and the younger artist John Dhurrikayu are *Rangipuy*, 'from the beaches'. Wally Lipuwanga's Heron and Tony Dhanyala and Brian Nyinawanga's *Ratjuk* (Barramundi) are *Gulunbuy* and 'from the waterholes'. The extraordinary Rock wallaby, also by Brian Nyinawanga, is a *Retjapuy* representation 'belonging to the monsoon forest or the jungle'.

discuss



Although coming from a tradition of art creation of great antiquity, the forms we see today are an expression of fusion of ancient traditions as well as influences from European contact. These works have been made as a form of non-literary communication with the world outside the *Yolngu* society. In fact, most Aboriginal art in the world's collections are from the time of post World War II. This gesture of communication is, in effect, a statement of identity by Aboriginal people in a world in a state of flux. It is made in order to redefine themselves within contemporary society.

surf



The Ramingining Collection was assembled in 1984 by the co-curators of the Power Gallery of Contemporary Art at the University of Sydney, Bernice Murphy and Leon Paroissien, working with Djon Mundine, then Arts Advisor at Bula'bula Arts in Ramingining.

The Ramingining Collection is the first of the Museum of Contemporary Art's collection of works from Arnhem Land; additional collections are the Maningrida Collection and The Arnett's Collection of bark paintings. Together they represent the diversity and power of contemporary arts practice from the region, as well as demonstrating the Museum of Contemporary Art's commitment to Australian Aboriginal art in all its forms.

Acknowledgement & IP →

Museum of Contemporary Art
 Ramingining collection,
 J W Power Bequest, purchased 1984
 1984.99; 1984.199; 1984.98;
 1984.104; 1984.231

The Educational Value statement is based on the Exhibition Catalogue text by the MCA.

Further information →

Djon Mundine's foreword, 'The Native Born: Objects and Representations from Ramingining, Arnhem Land' in the 2002 Museum of Contemporary Art Education Kit.

Other works by Aboriginal artists →

We Call Them Pirates Out Here,
 by Daniel Boyd, 1983.
Pinyu by Eubena Nampitjin, 1991
Kooralia by Tim Leura Tjapaltjarri, 1980
Nawarramulmul by John Mawurndjul, 1988
 Ramingining Collection

study



S3.11

Minaret Dress by Issey Miyake

Maker → MIYAKE DESIGN STUDIO, Tokyo, Japan
established 1970
Issey MIYAKE, designer
Japan, born 1938
Title: *Minaret* dress, 1995

Object description → polyester

Size → 137.0 length; 98.0 cm diameter

Educational value → The *Minaret* dress is designed by Issey Miyake, one of the most well known Japanese designers. He established Miyake Design Studio in Tokyo in 1970 after serving an apprenticeship in Europe and New York. Along with his interest in utilizing aspects of Japanese folk culture and traditional textiles, Miyake's preoccupation during the 1970s was the development of a garment that was reduced to its simplest elements.

Drawing on the tradition of the kimono, he produced garments he called 'a piece of cloth' (A-POC), which were, essentially, square or rectangular in shape with sleeves attached, garments that could be wrapped and draped around the body.

The *Minaret* dress is a significant example of Miyake's design and represents a key fashion trend for the first half of the 1990s. It was made by the Miyake Design Studio for their Spring/Summer collection 1995, which was launched in Paris in October, 1994.

With wide vertical stripes in greens, oranges and grey, the lantern-shaped dress is given its bold silhouette by a series of nylon hoops that begin at waist height and increase in size to the ankle. Like a paper lantern, the dress folds down into a flat circular form. It can be appreciated in its unworn folded state as well as when it dramatically encases the body and sways with movement.

Miyake's innovation was to reverse the conventional sequence of pleating fabric before cutting it to the design. Instead, he cuts and assembles a garment two and a half to eight times its finished size. The fabric, a light-weight stretch polyester, was then folded, ironed and oversewn so that the straight lines remained in place.

"I am interested in the space between the body and the clothes so that the body can feel entirely at ease. Because each person's body shape is different, this space creates an individual form. It also gives the wearer freedom of movement for body and spirit", said Miyake in a lecture at the Los Angeles Country Museum in May, 1987.

Acknowledgement & IP →

Powerhouse Museum
Purchased 1995
95/143/1

The Educational Value statement is based on the Exhibition Catalogue text by Min-Jung Kim.

listen



discuss



surf



study



S3.12

'Inherent Vice' by John Barbour

- Maker** → John BARBOUR, born The Netherlands 1954
arrived Australia 1957
- Object description** → ink, acrylic and silk thread, cotton, on cotton voile
- Size** → 265.0 x 245.0 cm
- Educational value** → *'Inherent vice', is apparently a term used by museum conservation experts to describe the susceptibility of an artwork to damage and disintegration from within — i.e. as the response of materials to the effects of light, atmospheric conditions and so on. A sculpture made of steel, bronze or stone presumably has a low index of inherent vice. An oil painting might have a medium index. Artworks made of fabric or paper, in being particularly fragile, have a high index. A human being, as a work of art, presumably also has a high index of inherent vice.*

listen



discuss



surf



I learned of the term from listening to a radio interview on the ABC's Deep End program in 2005. The curator being interviewed referred during the discussion to one of Damien Hirst's glass vitrines containing animal parts, which had apparently been recently sold for a great deal of money despite leaking. The curator said something to the effect that the leak was an 'inherent vice' consistent with the artist's longstanding interest in physical decay and mortality.

My work is a banner which publicly declares itself to be 'infected'. It is extremely fragile. The voile fabric is delicate, the inks used are not lightfast, and the needlework is loose and unstable. These aspects of its construction reflect a similarly longstanding interest on my part in 'unmaking,' both as an acknowledgement of mortality and as part of a muted politics of resistance. Inherent Vice is also a 'meditation' in that it brings to mind people I've known and loved. In a far from obvious way, it is an autobiographical map or web of personal relationships. The circular mandala formed by the letters spelling out the words owes allegiance to a spiralling neon work by American artist Bruce Nauman. The letters in Nauman's work spell out the words, the "True Artist Is An Amazing Luminous Fountain". Nauman's statement is ambiguous. To my mind, it makes a circle in entwining a statement with a question – a tautological circle. Q. How do we know the true artist? A. Because the true artist is an amazing, luminous fountain.

John Barbour

Acknowledgement & IP →
 Museum of Contemporary Art
 Purchased 2006
 2006.43
 © John Barbour

The Educational Value statement is based on the Exhibition Catalogue text.



section 3

GREAT COLLECTIONS
education kit

Classroom activities: Inherent Vice by John Barbour ★ ★ ★

study



S3.12

Classroom Activity

History

Consider the effort, passion and chance that inform a selection to the decision to acquire a work that intends to disintegrate (See Museums and Collecting in the Teachers Notes). Is it because Art Museums are different from Social History Museums in their collecting practices? OR is the message inherent in the work sufficiently significant to all collecting institutions to warrant its purchase?

listen



discuss



surf



study



S3.13

Untitled (old woman in bed), by Ron Mueck

Maker	→ Ron MUECK Australia, born 1958 works in England
Title	→ <i>Untitled (old woman in bed)</i> , 2000-02
Object description	→ Mixed media
Size	→ 25.4 x 94.0 x 53.9 cm
Educational value	→ Ron Mueck (born 1958) is an Australian hyperrealist sculptor working in Great Britain. The realism of Mueck's sculptures is like a series of three-dimensional freeze frames taken from the world, life momentarily paused but still evident. This filmic metaphor is not inappropriate as Mueck's early career was as a model maker and puppeteer for children's television and films. Over the last ten years his work has been collected by major galleries and private collectors, and has been exhibited in the United Kingdom, Germany, Japan, Italy, the Netherlands, Mexico, the United States and Australia.

listen



discuss



surf



In *Untitled (old woman in bed)* a frail elderly woman lies under a blanket on a gallery plinth, her small scale increasing her vulnerability as we loom over her. This is one of Ron Mueck's most poignant works; the woman seems only to have a tenuous hold on life as she shrinks from this world into whatever comes next. It is imbued with the pathos of our own experiences of the death of elderly friends and relatives just as it foretells our own inevitable demise.

As with all of Mueck's sculpture, this figure is more than life-like. The moist eyes, veins just below the skin and flushed cheeks all add up to a near palpable sense of life, or in this work, of life ebbing. We almost expect to hear a rattling breath as we look at the work for signs of the life that is about to end.

While we know these people are sculptures, it is almost impossible not to touch them to make sure that they are indeed not real. Mueck's deployment of scale distances this realism just as it entices us by the sense of wonder it evokes. The expressions of his sculptural subjects are subtly exaggerated to increase their emotional impact, indeed their heightened emotional and psychological states, and the response this triggers in the viewer, is the subject of Mueck's art rather than the extraordinary verisimilitude of the works.



section 3

GREAT COLLECTIONS
education kit

Classroom activities: Ron Mueck ★ ★ ★ ★

study



S3.13

Acknowledgement & IP →
Art Gallery of New South Wales
Purchased 2003
9.2003
© Ron Mueck

The Educational Value statement is based on the Exhibition Catalogue text by Wayne Tunnicliffe.

Further information →
<http://nga.gov.au/mueck/index.cfm>
http://www.mca.com.au/default.asp?page_id=12&content_id=162

listen



Classroom Activity

Write a short essay that links Mueck's work to the theme of 'making the ordinary extraordinary'.

discuss



surf



study



S3.14

Charter of Justice: letters patent constituting the Courts of Law, 1787

- Maker** → British Government
London, England
- Title** → *Charter of Justice: letters patent constituting the Courts of Law, 1787*
- Object description** → Engraving, pen and ink on parchment, paper, plaited cotton or silk cord – signed by Charles Philip Yorke, 1764-1834, a British politician and Member of the Privy Council
- Size** → 1-3: 59.4 x 76.0 cm [irreg]
4& 5: 55.0 x 70.0 cm [irreg]
- Educational value** → The penal colony of New South Wales was officially established by Governor Arthur Phillip on 26 January 1788. Among the proclamations he read to the assembled convicts and officers were the Letters Patent of 1787, the first Charter of Justice, which authorised the establishment of the first New South Wales Courts of Criminal and Civil Jurisdiction.

listen



discuss



surf



The *Charter of Justice* is in the form of Letters Patent providing for a Deputy Judge-Advocate and six court officers to be appointed by the Governor and the establishment of a Civil Court. The Governor was required to give his permission to any death sentence imposed by the Court, and was empowered to give pardons. The Civil Court had the power to deal with disputes over property and had jurisdiction over wills and estates.

Although the British intended to transport English law and legal proceedings along with the convicts, in practice there were significant departures from English law in the new and distant Colony. Notably, the first civil case heard in Australia, in July 1788, was brought by a convict couple. They successfully sued the captain of the ship in which they had been transported, for the loss of a parcel during the voyage. In Britain, as convicts, they would have had no rights to bring this case.

In 1814, the system was reviewed and new courts with civil jurisdiction were established and in 1819, John Thomas Bigge, a barrister of the Inner Temple in London, was appointed by the British Government as a Commissioner to conduct an enquiry into various aspects of the administration of the Colony. One of the areas of his investigation was the Colony's judicial system for which he proposed a radical overhaul, as part of his reform of colonial administration. This was the *Third Charter of Justice* in 1824. Since then, the Court has continued to exercise full jurisdiction in civil and criminal matters based on the provisions of that Charter.

study



S3.14

Acknowledgement & IP →

State Records NSW

NRS 1021 [X24]

Statement of Educational value based on information provided in the Exhibition

Further information →

First Charter of Justice and scans of the first three pages

<http://www.foundingdocs.gov.au/scan.asp?sID=259>

Charter of Justice 1814 with scans

<http://www.foundingdocs.gov.au/scan.asp?sID=641>

Charter of Justice 1823 with scans

<http://www.foundingdocs.gov.au/item.asp?sdID=71>

Related works →

Sydney Cove medallion, by Henry Webber and made by Wedgwood in 1789.

Sydney — Capital of New South Wales painting by unknown artist, about 1800

Syllabus strategies

listen



discuss



surf



Syllabus strategies

History

Museums look at the significance of an object to both decide to collect it and also to describe it. Significance means the historic, aesthetic, scientific and social values that an object or collection has for past, present and future generations.

Significance refers not just to the physical fabric or appearance of an object. Rather, it incorporates all the elements that contribute to an object's meaning, including its context, history, uses and its social and spiritual values.

Ask the students to:

Review the *Guide to assessing the significance of cultural heritage objects and collections developed by the Heritage Collection Council* from http://sector.amol.org.au/__data/page/61/significance_complete.pdf

Write an assessment of the significance of this object using the criteria outlined in this document.

Discuss what would have happened if Governor Phillip had not carried these documents nor had been advised of the provision they made.

For interest, go to <http://www.foundingdocs.gov.au/item.asp?dID=35> where it describes the first official communication concerning the occupation and settlement of Australia. It empowered Arthur Phillip to establish the first British Colony in Australia and to make grants of land and issue regulations for the Colony. This important document is not held in any Australian collection and is labeled 'unfound'. A draft was located in the Public Record Office in London.



section 3

GREAT COLLECTIONS
education kit

Classroom activities: Critical and Visual Literacy ★ ★ ★ ★

study



S3.13

Critical and Visual Literacy

listen



discuss



surf



<p>Focus To introduce students to critical literacy using the analysis of GREAT COLLECTIONS as the context for learning.</p>	<p>The students will:</p> <ol style="list-style-type: none"> 1. Investigate the attitudes, values and assumptions in any exhibition. 2. Identify and discuss the features of a museum exhibition. 3. Discuss the portrayal of people, stereotypes and gender bias in exhibitions.
<p>Immersion Make available to the students any information you have about the exhibition. This includes promotional material, Introductory Notes and Focus Objects. Encourage the students to visit the websites of the contributing institutions.</p>	<p>This could be:</p> <ul style="list-style-type: none"> • a homework activity. • small group discussion. <p>In particular explore:</p> <ul style="list-style-type: none"> • Expectations. • Influence of medium on text content and interest.
<p>Prediction Have students brainstorm in pairs or small groups</p> <ul style="list-style-type: none"> • Words to describe the exhibition content. • Questions about content; historical, social, technological context. • Use stem statements to engage the students eg "one thing I know about Patrick White". 	<p>Consider dividing the students into groups according to interest, gender, prior knowledge.</p>
<p>Deconstruction Explore the exhibition using questions considering:</p> <ul style="list-style-type: none"> • Situation and ideas. • Purpose and audience. • Use of language. • Effects on viewers. <p>(see Handout Questions to ask when analysing exhibitions as texts)</p>	



section 3

GREAT COLLECTIONS
education kit

Classroom activities: Critical and Visual Literacy ★ ★ ★ ★

study



listen



discuss



surf



Reconstruction

Ask the students to respond to one or a series of 'What if..?' questions. For example 'What if Hargraves' Gold Washing Cradle had not been invented?' 'What if Patrick White's agent decided to honour his wishes and destroy his letters and manuscripts' 'What if the world continues into recession; will Museums still have funds to collect?'

Did the exhibition meet your expectations? Answer your questions? Which type of exhibition media was the most effective in conveying content?

Retell the story of the exhibition
Compose a review for the schools web site or magazine

Use a K, W, L chart. What I Know;
What I Want to know
What I have Learnt?

Students could create their own display. Students could explore the subject using different media eg video Use images and written text from the promotional material to create another version—this time experimenting with different exhibition titles and emphasis.

Taking social action

If students feel strongly about issues such as the funding of collecting, collections and materials conservation they could take action such as:

1. Writing to their local paper
2. Contacting and/or joining the local Museum
3. Sending a critique of the exhibition to the Museum

Compare interest in the topic between students who viewed the exhibition and those who did not.



section 3

GREAT COLLECTIONS
education kit

Classroom activities: Critical and Visual Literacy ★ ★ ★ ★

study



Analysing an exhibition

Structures and features

What range of media was used and why?
For example, consider use of objects, size, setting, colour, lighting, position, direction, ways of grouping, angle, light.
What impact do each media have on you?

Producers (situational context)

Who made this exhibition?
What was involved in making it?
Why did they present it this way?
Who benefits?

Audience (situational context)

Who is the audience for this exhibition?
Why is it presented as an exhibition for this audience?
How else could the content been presented for the audience? Eg a book, CD ROM, website, stage play.
How could it have been presented for a different audience?
In what ways does it seek to inform?
In what ways does it seek to persuade?
What language is used to make its meaning?
What different text types are used in the written form?

Culture (socio-cultural context)

What is valued in this exhibition?
How can you tell?
Who is included and why?
How are the people shown and why?
Who is not included and why not?
If you changed the age, sex or culture of any of the people, what difference would it make?
What is the effect for groups not included in this exhibition?
What cultural understanding and knowledge does the exhibition assume?
If all you knew about the world was from this exhibition, what would you think it was like?

Framework from the Tasmanian Department of Education English site
<http://www.discover.tased.edu.au/english/language.htm>

listen



discuss



surf





section 3

GREAT COLLECTIONS
education kit

Classroom activities ★ ★ ★ ★

study



listen



discuss



surf



Using exhibitions as a stimulus for writing

text type	Samples and suggestions
Recount Personal retellings Factual retellings Imaginative recounts	Diary Postcard to a friend 'Fantasy' recounts eg the animals moved; we were on board The Endeavour
Narrative	Objects as leads Choose a museum object that especially interested the students. Draw or download a picture of the object. Ask the students to think of single words to describe the object. Words could describe what the object does. They could also describe what it represents. Students write a story about the object using as many words as possible from their group list. Museum literature as starting points Provide students with Museum admission tickets or postcards and make them part of a narrative For example: <i>Orientation</i> : Construct characters visiting the Museum (setting)/ <i>Complication</i> : An object is stolen; damaged; found to be a fake; Go back in time <i>Resolution</i> : Solve the crime; rebuke the fake.
Drama	Play based on historical figures in the exhibition or key figure behind the collection eg Joseph Maiden.
Poetry	Objects as leads Use the descriptive words (as per narratives) to create various poetry forms.
Procedure	Science experiments eg how to operate the Washing Cradle Travelling to the site Orientation on site
Information report	Choose classes of objects to prepare a report using classifications and keywords; attributes; place and time; dynamics, behaviour, operational aspects, summary.
Explanation	Choose one of the themes presented in an exhibition as a basis for an explanation. Choose a piece of technology and explains how it works.
Exposition	Prepare a poster promoting the exhibition. Write a letter to the Director of the Museum & Galleries of NSW, or Museum venue or contributing Museum giving him or her feedback on the object; exhibition; customer service; facilities. Take a position on an issue presented in the exhibition or arising from the content. Develop arguments for or against based on the exhibition content.



section 4

GREAT COLLECTIONS
education kit

Teachers notes ★ ★ ★ ★

study



Museums and Collecting

A recent search on the term 'gold rush' on Google yielded about 7,120,000 sites. Narrowed down to 'Gold Rush', 'Hargraves' on Australian web pages yielded 1,790 sites. Why should anyone bother to visit **GREAT COLLECTIONS** to see the actual artifact when virtual copies are so easy to come by?

There are four unique characteristics of learning from objects in museums:

1. Resolution and density of information
2. Scale
3. Authenticity
4. Value

listen



Resolution and density of information

Photographs and drawings can embody many important visual features of an object but are still filtered by technology. For example a photograph of a complete painting may allow viewers to appreciate composition but brush strokes are lost. Some features simply cannot be photographed eg its smell and sound.

discuss



Scale

Objects in a museum are their actual scale. Exactly how big were gold nuggets?

Authenticity

An artifact is something that happened in the past, but unlike other historical events continue to exist in our time. This exists in the interaction between specific objects and our culture and history. The response to this authenticity is that the visitor stands next to and in some sense shares it with its owner, maker or user.

surf



Value

This refers to its scarcity, aesthetic, associative, uniqueness and in many cases its monetary value.

Collecting today

Each Museum is led by its own Collection Policies. Museums in particular look at the Significance of an object. Significance means the historic, aesthetic, scientific and social values that an object or collection has for past, present and future generations. Significance refers not just to the physical fabric or appearance of an object. Rather, it incorporates all the elements that contribute to an object's meaning, including its context, history, uses and its social and spiritual values. Teachers and students interested in exploring contemporary collecting will be interested in *A guide to assessing the significance of cultural heritage objects and collections developed by the Heritage Collection Council* from

http://sector.amol.org.au/_data/page/61/significance_complete.pdf



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Collecting today is still a human activity

Consider these quotes.

I recall the story behind the acquisition of each of them. They represent so many different aspects of collecting: the thrill of the chase, the long and patient negotiations, the many months and years of research to locate items of relevance, the cultivation of individuals (including several Police Commissioners!) and families who have the capacity to gift or bequeath items that are important to the collections, the unexpected gift, the serendipitous circumstances that have brought broken up parts of a collection back together again, the generosity of those able to make gifts of historic importance or high monetary value, the tip-off that alerts one to an item coming onto the market and the begging of Members and the Foundation to fund a particular purchase when the HHT's own coffers are found empty and there is something we simply must acquire. There is many a tale between identification and ultimate acquisition — most of them happy. Some have required nerve, others patience and some even cunning. Every acquisition is exciting and invariably causes a gathering of staff to view the latest arrival. It is one of the greatest joys of working in a collecting institution.

**Peter Watts, Director Historic Houses Trust of NSW,
GREAT COLLECTIONS Catalogue**

...in terms of social action, the point at which an object passes from 'rubbish' to 'transient' to 'durable' lies in the art of collecting; it is this which produces the transformation of material into heritage mode. As we actually experience it, collecting is as messy and chancy as all human activities, full of false starts, changes of heart and unforeseeable disasters...But no object or specimen achieves museum status without passing through some kind of selecting and collecting barrier, and if in some cases this is pretty casual, in most cases it has been the focus of considerable thought and care. Collecting seems to operate in that obscure zone between cultural ideas of value and the deepest level of individual personality.

Susan M. Pearce, *Museums Objects and Collections A Cultural Study*, 1992

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Making a collection — which materials are best?

The objects in **GREAT COLLECTIONS** are treated using strict guidelines so that they will last for as long as possible. All objects will deteriorate over time—but some more so than others. Some objects simply won't last as the materials they are made from will deteriorate regardless of how they are treated. When starting or storing a collection you should balance content with the selection of materials with the greatest chance of survival.

Paper

Consider	Avoid
☺ Archival paper	☹ Newsprint
☺ Graphite pencil	☹ Coloured paper
	☹ Water soluble inks
	☹ Felt pens
	☹ Output from bubble jet printer

Photographs

Consider
☺ Black and white photos are best
☺ Colour transparencies are better than colour photos

Plastic and synthetics

Consider	Avoid (they release acids)
☺ Polyethylene	☹ Newsprint
	☹ Coloured paper.
☺ Polypropylene	☹ Water soluble inks
☺ Polycarbonate eg outer shell of a bicycle helmet	☹ Felt pens
	☹ Output from bubble jet printer



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Suggestion

You may be able to identify these plastics by the symbol or abbreviation. The plastics below have a symbol as they can be recycled, (if the facility is available). Remember not all plastics have this type of symbol.

Note: Polycarbonate does not have a recycling symbol.

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Polyethylene terephthalate PET. Used in soft drink, mineral water bottles and Mylar film.



High-density polyethylene HDPE. Crinkly shopping bags, freezer bags, milk and cream bottles, bottles for shampoo and cleaners, milk crates.



Unplasticised polyvinyl chloride UPVC. is the base for any form of vinyl (from siding to seat covers), as well as many soft toys, clear cordial and juice bottles, blister packs.

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Low-density polyethylene LDPE can make lids of icecream containers, garbage bags, garbage bins, black plastic sheet.



Polypropylene PP is a lightweight plastic and has a relatively high melting point — it is used in things like luggage and plastic trim in cars, as well as food containers. Such as icecream, potato crisp bags, drinking straws, hinged lunch boxes.

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Polystyrene PS is commonly known by the Styrofoam brand name and is used in everything from coffee cups to yoghurt containers, plastic cutlery, imitation crystal 'glassware' takeaway food containers, meat trays, packaging.



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Other resins, like acrylonitrile butadine styrene (ABS)

Textiles

Consider	Avoid
☺ Cotton	☹ Wool
☺ Linen	☹ Silk
☺ Polyester	

Photographs

Avoid
☹ Lead
☹ Copper alloys
☹ Iron alloys

Food

Avoid

Electronic equipment and media

Suggestion
☹ For playback equipment remove batteries and give information on battery
☹ Keep CD ROMS in storage plastic case
☹ Include a copy of software and identify the computer system
☹ Copy audio and video cassettes onto DVD

Ceramics and glass—these materials are very stable.

If you wish to store an object away from the light, that will damage it over time then:

1. Wrap your selected item in acid free tissue paper.
2. Seal in a Mylar bag.
3. Use a graphite pencil to write a description on a Tyveck label (what it is, colour, dimensions, and if relevant — instructions as to how it works, where it comes from).
4. Place the item in a box made of acid free cardboard.

DO NOT use glue of any type or metal fasteners such as paper clips.

DO NOT fold or bend an item to make it fit into storage.

If necessary roll it around a core to reduce its size.



printing tips

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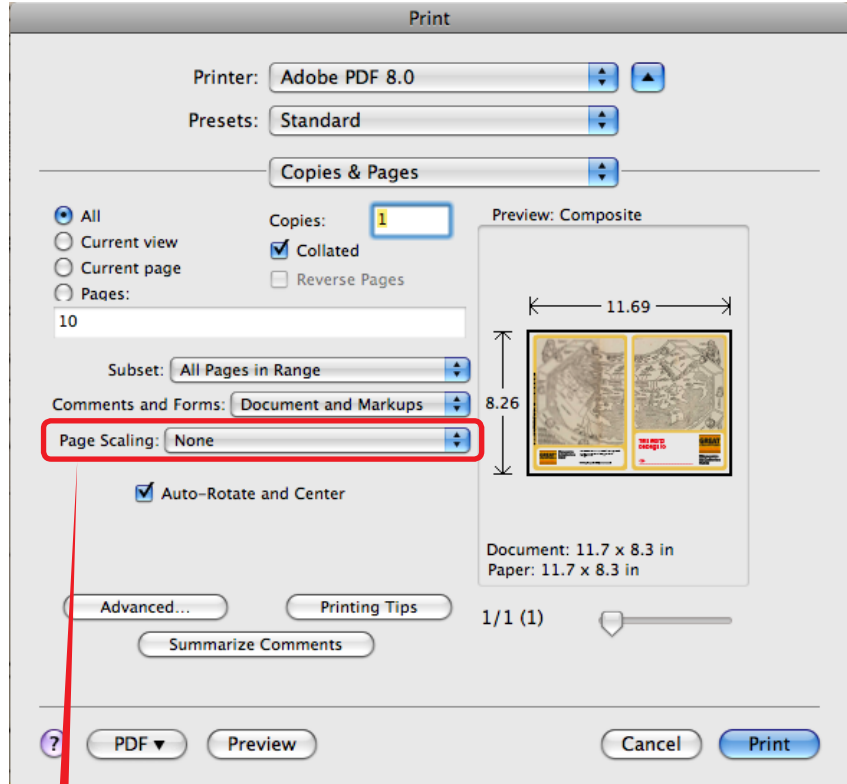
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Please note: When printing out the 3 books from Adobe Acrobat select 'none' in the page scaling option. *The Book of Chronicles* and *Making a Scene* are both A4. *The Book of Silhouettes* is A3.