

# News from the collections

## Medical history curator wins professional excellence award

Dr Jacqueline Healy, senior curator of the Medical History Museum and Henry Forman Atkinson Dental Museum, has received the 2018 University of Melbourne Professional Excellence Award.

Each year the university celebrates the work of its dedicated staff through the Melbourne Excellence Awards. These recognise outstanding achievements of academic and professional members of the university, whether in research,

teaching, engagement, professional excellence, or strategic priorities. The citation for Dr Healy's award reads:

The Award for Professional Excellence and Innovation was awarded to Dr Jacqueline Healy, who revitalised the Medical History Museum through dynamic story-telling and exhibitions, extensive community engagement and digitisation initiatives. Under Dr Healy's leadership, the museum saw a significant increase in attendance from 400 to 9,000 over

a period of eight years and was the first University of Melbourne-owned museum to receive full accreditation from Museums Australia. Dr Healy's passion for history, innovative programming and collaborative efforts have led to a remarkable transformation of the museum, earning praise both within the university community and internationally.

The Faculty of Medicine, Dentistry and Health Sciences is joined by Dr Healy's cultural collections colleagues in congratulating her on this well-deserved recognition.



## Herbarium images online

The University of Melbourne Herbarium, established in 1926, is the largest university herbarium in Australia, holding an estimated 150,000 specimens. The database of this collection of dried plants, fungi and algae, freely available to the public, is for the first time accompanied by high-resolution images of the specimens.

The Collection Online interface provides access to the University of Melbourne Herbarium digital content. To date, some 15 per cent of the collection has been digitised: there is information available online for approximately 23,228 specimens,

**Previous page:** Dr Healy receiving the University of Melbourne Award for Professional Excellence from Professor Richard James, deputy vice-chancellor and deputy provost (academic and undergraduate). Photograph by Peter Castiglione.

plus 9,580 high-resolution images. Specimen data can now be searched or browsed, locations can be mapped, and the flowers and fruit or the collector's handwriting can be clearly seen in the high-resolution images. Collection Online is the digital key that unlocks for the public, scientists, students and educators around Australia and the world the biodiversity held in the herbarium.

Collection Online is constantly being updated, with new specimen records and images added as the result of digitisation work by staff, students and volunteers working in the herbarium. This valuable online resource is a collaboration with Science IT in the Faculty of Science, and Research Platform Services, part of the university's Infrastructure Services.

To explore the University of Melbourne Herbarium Collection Online, visit <https://online.herbarium.unimelb.edu.au>.

### Manager, cultural collections (university archivist)

In June 2018 Ms Angeletta Leggio took up the newly created position of manager, cultural collections (university archivist) in Scholarly Services. This role manages the University of Melbourne Archives, Special Collections and Grainger Museum. For the previous five years,

Ms Leggio was the partnerships programs manager at the Australian National Data Service (ANDS), which makes Australia's research data more valuable for researchers, research institutions and the nation. Before that, she worked at various cultural heritage organisations in Australia and overseas, including the Australian Centre for the Moving Image, Metropolitan Museum of Art in New York, Museum Victoria, National Gallery of Victoria, National Gallery of Canada, State Library Victoria, and National Library of Australia, in various roles relating to loans and exhibitions, collection management, conservation, preservation, and digital asset management.

**Below:** Pendant and card presented to Percy Grainger by Edith Bolling Wilson, c. 1916, made by Galt & Bro., Washington, DC. 01.0668, Grainger Museum Collection, University of Melbourne. Photograph by Lee McRae. During his years living in the United States (from 1914 until his death in 1961), Percy Grainger performed for three American presidents: Woodrow Wilson, Calvin Coolidge and Franklin D. Roosevelt. Grainger received this memento from the first lady of the United States, Edith Wilson, in recognition of his performance at the White House for the Wilson family in March 1916.

### Objects of Fame: Nellie Melba and Percy Grainger

Dame Nellie Melba (1861–1931) and Percy Grainger (1882–1961) were two of the most famous Australians of their time. Both achieved success on the world stage and became household names in the country of their birth. The musical talents of Melba and Grainger, who had both family and professional connections, were matched only by the fame they engendered. Stamping their way into popular consciousness, they created rich intellectual and material legacies. The exhibition *Objects of fame: Nellie Melba and Percy Grainger* at the Grainger Museum showcases these two extraordinary Australians,





Jan van der Straet (artist), Theodor Galle (engraver), *America*, engraving, 20.3 × 27.1 cm (plate), from *Nova reperta*, published in Antwerp by Philips Galle, c. 1588–1612. 2018.0002, purchased 2018, Baillieu Library Print Collection, University of Melbourne.

drawing on objects from Arts Centre Melbourne’s Australian Performing Arts Collection and the Grainger Museum Collection. The exhibition is a collaboration between the Grainger Museum, the University of Melbourne and Arts Centre Melbourne.

The exhibition *Objects of fame: Nellie Melba and Percy Grainger* runs until 31 March 2019 at the Grainger Museum.

### Acquisitions: news from the New World

Almost a century after news of the New World had reached Europe, an artist of the Medici court, Jan van der Straet (1523–1605, also known as Johannes Stradanus), boldly postulated in the engraving *America* that the discovery or ‘invention’ of the Americas was an achievement of the Florentines. The scene, an invention by the artist, shows the Florentine navigator Amerigo Vespucci, having just landed on the exotic shore, approaching a woman—a Venus figure who also personifies the Americas. The Latin inscription explains that Vespucci called to America and she woke up: a metaphor for a new shared geographic and cultural awareness. Van de Straet probably based his drawing on information found in maps, objects and literature in the Medici collections. The engraving

was first issued as part of *Nova reperta*, or ‘New inventions of the modern world’, which illustrated the great technical discoveries and inventions of the day, including more utilitarian items such as sugar and eye-glasses.

In 2018 the globe was searched again, this time with the intention of locating this specific engraving and adding it to the works of art examined by students taking the University of Melbourne subject Global Renaissance. This famous image records an unusual perspective on cultural encounters, trade and science during the Renaissance.

### Donald Thomson Collection exhibition in Arts West

The exhibition *Awaken*, featuring Australian Aboriginal cultural heritage objects from the Donald Thomson Collection, opened recently in the Arts West Gallery on the Parkville campus. *Awaken* includes items collected from diverse communities of Arnhem Land, Cape York and the Western and Central Deserts during the 50-year career of University of Melbourne anthropologist and biologist Donald Thomson (1901–1970). The collection includes some 7,500 artefacts and 2,000 animal and plant specimens, which are on long-term loan from the university to Museum

Victoria. In addition are Thomson’s field notes, photographs, film, audio tapes, scientific illustrations, maps and documents, mostly on loan to Museum Victoria from the Thomson family. The collection is of international significance; in 2007 the ethnohistoric component was inscribed onto the UNESCO Australian Memory of the World Register.

*Awaken*, an initiative of the Faculty of Arts and Chancellery, was developed in consultation with communities, using local knowledge alongside Donald Thomson’s fieldwork notes to draw out the stories of the objects and their deep connections with their communities of origin. Curated by Genevieve Grieves with assistance from Rosemary Wrench and Shonae Hobson, *Awaken* aims to foster a greater understanding of the cultures, knowledge and values of several Australian Indigenous communities and language groups, and reaffirms the university’s commitment to Reconciliation. It promotes a holistic, inclusive and two-way relationship between Indigenous and non-Indigenous Australians.

*Awaken* is open Monday to Friday, 10 am to 4 pm, in the Arts West Gallery, Arts West building, Parkville campus.

Mary A. Wilson, Decorated alphabet sampler (detail), 1871, cotton on linen, 39.5 × 30.4 cm. 1973.1973.0054, gift of the Russell and Mab Grimwade Bequest 1973, University of Melbourne Art Collection.

### Miegunyah Student Project Awards 2018

The Russell and Mab Grimwade 'Miegunyah' Collection is among the most important holdings in the University of Melbourne Art Collection. The result of the generous bequest of commercial chemist, businessman, benefactor and collector Sir Russell Grimwade (1879–1955) and his philanthropist wife Mabel (née Kelly, 1887–1973), the collection is a varied one, with paintings, works on paper, photographs, decorative arts, furniture, documents and rare books. Each year, the Ian Potter Museum of Art, which manages the

artworks (the rare books are in the Baillieu Library, while the archives and many of the photographs are in University of Melbourne Archives) offers six competitive awards of \$1,500 each to University of Melbourne students across all disciplines, for small projects focused on the collection. This Miegunyah Student Project Award scheme gives students the chance for interdisciplinary work, using this significant and extensive collection of material and visual culture. In recognition of the changing face of academic work and outreach, these projects also encourage students to

share their research with a broader audience, communicating what they have learned in new ways. Students are invited to present their findings to the public during lunchtime seminars at the Ian Potter Museum of Art. This, year, the presentations were held on 4 and 5 December. Topics covered were 'The Grimwades' Miegunyah: An architectural palimpsest' by Katja Wagner; "All life and usefulness": Girls and needlework in late 19th-century Victoria' by Catherine Gay; 'Ecologies of silence' by Luna Mrozik Gawler; 'Scientific curation with Grimwade's eucalypts' by Wey Yao Wong; 'Re-carving life: Indigenous artists and the practice of carved emu eggs in the early 20th century' by Cathleen Rosier; and 'Searching for identity: How do we negotiate our identities within a nation that possesses multiple histories?' by Laura de Blasi.

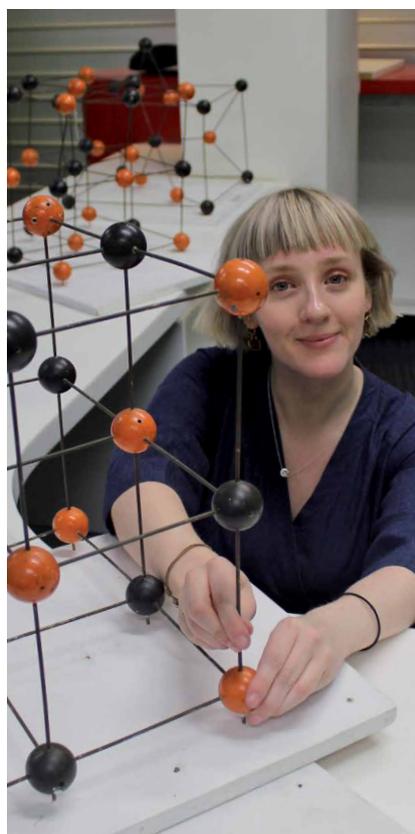
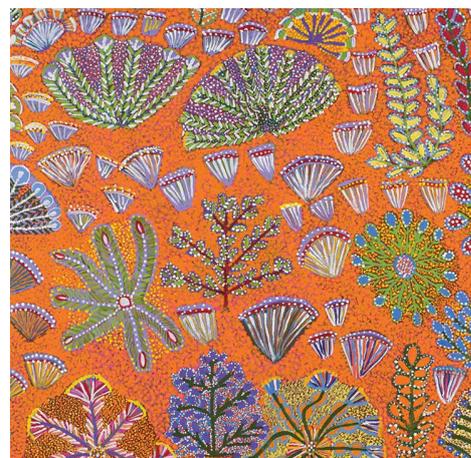


### Models of molecules

Alice O'Rourke, a student undertaking a Master of Art History and Curating at the University of Birmingham, and the UK recipient of the 2018 International Museums and Collections Award, curated, in collaboration with Associate Professor Brendan Abrahams from the School of Chemistry, a themed display on

**Right:** Rosie Ngwarraye Ross, *Bush flowers and bush medicine plants* (detail), 2015, acrylic on linen, 91.0 × 91.0 cm. MHM2017.3, Medical History Museum, University of Melbourne.

**Below:** Student Alice O'Rourke with a molecular model, c. 1960s, made in the School of Chemistry Workshop, University of Melbourne.



the purpose of teaching, were an important first step in revealing the possibility of infinite polymeric frameworks. This new idea became the subject of a scientific paper in 1989 and inspired other chemists around the globe to explore the possibilities of constructing deliberately designed molecular frameworks or coordination polymers, of which metal-organic frameworks (MOFs) are a subclass.

The display of models can be visited during working hours on the ground floor of the Chemistry Building on Masson Road, Parkville Campus.

### *The art of healing: international tour*

The exhibition *The art of healing: Australian Indigenous bush medicine* will tour to Europe in 2019. The exhibition, curated by Dr Jacqueline Healy, opened at the university's Medical History Museum in May 2018, where it continues until 3 March 2019. After that, a selection of 20 works will tour to London and Berlin. This tour will link to academic networks and relationships that will foster greater understanding of Indigenous cultures and knowledges. Firstly at Bush House, King's College, London (15 May – 7 July), the exhibition will be part of a series

of cultural programs on Australian Indigenous culture and health, such as the Poche Leadership Fellows program, run in partnership with the Menzies Centre of King's College. Then the exhibition will be at the Berlin Museum of Medical History of the Charité-Universitätsmedizin Berlin (25 October 2019 – 2 February 2020). The associated cultural program will include a workshop with some of the artists represented in the exhibition. There are also plans to tour to the University of Toronto in 2020.

*The art of healing* follows the premise of *Tjukurrpa* (Dreaming). It looks at traditional Indigenous healing practice as past, present and future simultaneously, and through contemporary art presents examples of healing from many distinct and varied Indigenous communities throughout Australia.

### *Women's health exhibition in 2019*

The 2019 exhibition *The Women's: The history of women's health in Victoria* will tell the story of an institution that has played an essential role in the life of Melbourne—and Victoria—since the city's early days. As historian Janet McCalman explains, the Royal Women's Hospital opened in 1856 as the Melbourne Lying-In Hospital and Infirmary for

the ground floor of the Chemistry Building. The exhibition features various molecular models, which help chemistry students and academics visualise how molecules and atoms occupy space and link together.

The models, made in the 1960s in the School of Chemistry's workshop, for Professor Richard Robson for

Dr Kate Campbell DBE (1899–1986) examining a premature baby in an isolette, 1974, photograph, 23.8 × 17.5 cm. MHM02260, gift of Winifred Crick, Medical History Museum, University of Melbourne.

the Diseases Peculiar to Women and Children, in an East Melbourne terrace house. The city was in the midst of a gold rush that would bring half a million people to Victoria in a decade: 'Women were abandoned, pregnant and destitute, while their husbands and erstwhile lovers tried their luck on the goldfields. The need for a charity lying-in hospital for women without homes was urgent'.

The exhibition and substantial publication will draw on the collections of the Women's Hospital, the Medical History Museum, Public Record Office Victoria, and the National Gallery of Victoria, to explore the efforts of individuals, education and health campaigns, public policy, and medical research. Bringing together contributions from leading clinicians and researchers in women's health, as well as historians, the exhibition and book will recount the history of this remarkable institution from its modest beginnings to the present today, as well as the women's health stories and traditions of Victoria's traditional owners.

*The Women's: The history of women's health in Victoria* will be at the Medical History Museum, 2nd floor, Brownless Biomedical Library, Parkville campus, University of Melbourne, from April to October 2019.

