

News from the collections

Old Quad re-opens

The university's stone Quadrangle building, or 'Old Quad' as it has been called by generations of students and staff, is the oldest building on the Parkville campus. Since its foundation stone was laid in July 1854 by the university's chancellor, Redmond Barry, and the lieutenant-governor of Victoria, Charles Hotham, the building has grown and evolved in response to the changing demands of the university.¹

For many years the Northern Annexe of the Quad housed the University Library, as discussed by Carole Hinchcliff on pp. 31–41, and later the Faculty of Law. Following discussions on the best use for this important space, the university has recently redeveloped the north wing. Under the supervision of heritage architects Lovell Chen, the interior's original proportions and style have been reinstated, creating an impressive yet welcoming space that will host public lectures, seminars, performances, ceremonies and exhibitions. A significant new installation sits at the north entrance welcoming visitors; this large, permanent, stained-glass double screen, titled *Towards a glass monument* (pictured on page 66), was created by University of Melbourne alumnus Tom Nicholson with stained-glass maker Geoffrey Wallace. It was inspired by two lithographs depicting Mesozoic ferns fossilised in sandstone, originally published in the *Prodromus of the palaeontology of Victoria* (1874) by one of the university's first professors, Frederick McCoy.²

The inaugural temporary exhibition in the refurbished 'Treasury' space is *Ancestral memory* by Mutti Mutti / Wemba Wemba / Yorta Yorta / Boonwurrung artist Maree Clarke, which explores the continuing connections of Indigenous knowledge systems to the land on which the Old Quad was built—the land of the Wurundjeri people. A glass eel trap is displayed with three traditional woven eel traps made by Indigenous artists Connie Hart,

Edith Terrick and Patrick Bellamy. Ancient waterways still run underground beneath the Parkville campus, where the annual migration of eels was important to Indigenous ways of life. The eel serves here as a metaphor for the continuing legacy of our Indigenous communities, living resiliently in changed environments. *Ancestral memory* also showcases a map by Robert Russell from the university's Rare and Historic Maps Collection, showing the site of Melbourne before the foundation of the township by Sir Richard Bourke in 1837. Also revealed at the re-opening was the meticulously restored university council Gothic revival furniture built in the 1860s by George Thwaites & Son to the design of architect Joseph Reed.³

Visitors to the Old Quad are most welcome, between 10 am and 4 pm weekdays.

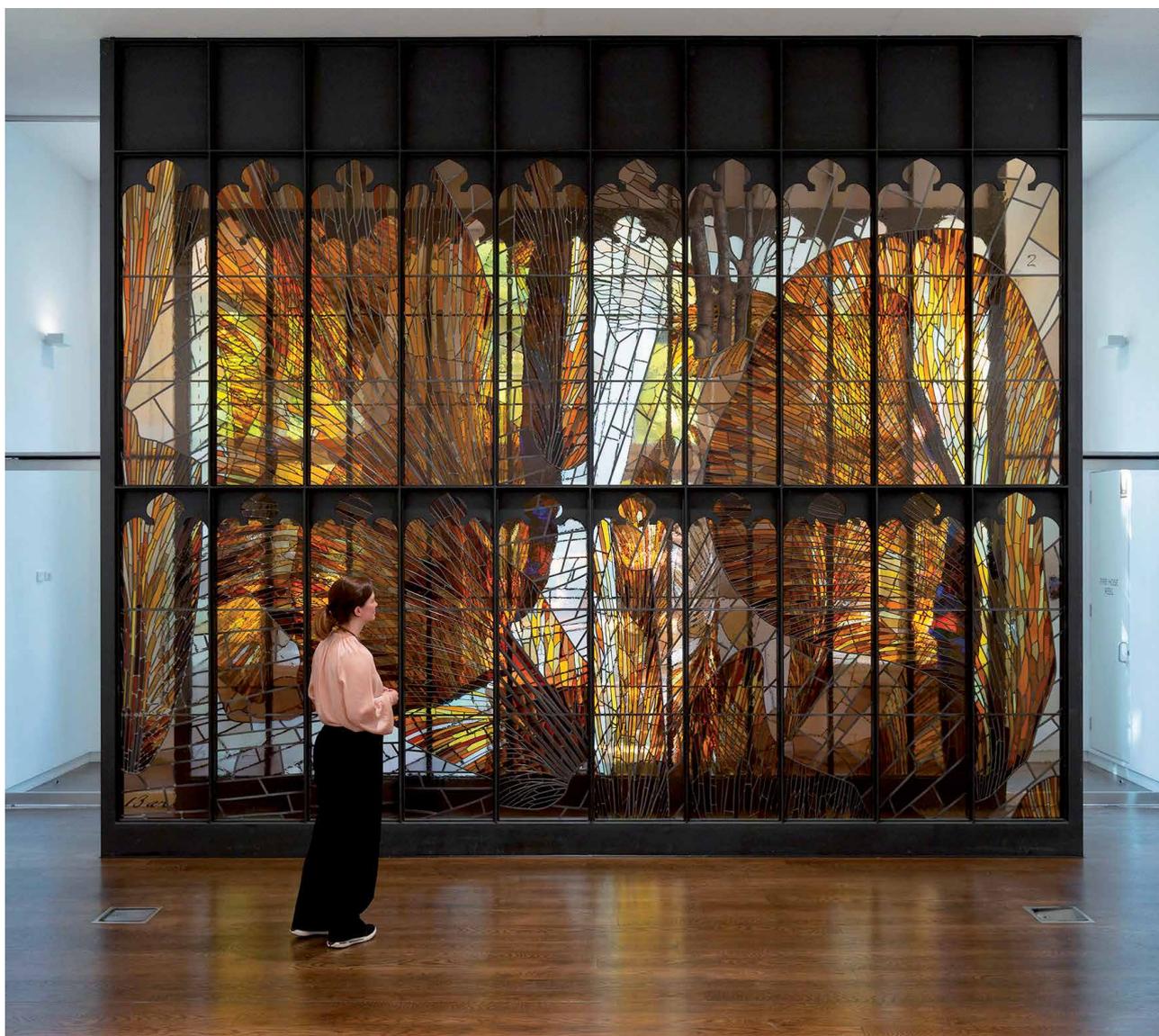
- 1 See James Waghorne, 'The Quadrangle', in *Old Quad* (booklet), University of Melbourne, 2019, pp. 13–17.
- 2 Tom Nicholson, 'Towards a glass monument', in *Old Quad*, pp. 7–8.
- 3 See Robert La Nauze, 'Antiquity and strength: George Thwaites and the University of Melbourne Council's Gothic revival furniture', *University of Melbourne Collections*, issue 15, December 2014, pp. 2–10.

Changes at the Potter

The year 2019 is one of significant transformation for the Ian Potter Museum of Art. An important part of these changes will be the redevelopment of the museum building, to a design by internationally renowned firm Wood Marsh Architecture, with generous support from the Ian Potter Foundation. This major capital works project will create teaching studios for object-based learning, a public programs space, a revitalised collections gallery, and a new teaching gallery.

Due for launch in mid-2020, the redeveloped Ian Potter Museum of Art will have a bold new entrance onto the university's campus, a café and outdoor area in the

Tom Nicholson, *Towards a glass monument*, 2017–19 (installation photograph in the northern entrance to the Old Quad). Stained glass, lead, and steel frame in two screens, each containing 20 lancets. Realised through Monash Art Projects, Melbourne; Geoffrey Wallace Stained Glass, Melbourne; and courtesy of Milani Gallery, Brisbane. Photograph: Christian Capurro. © Tom Nicholson.



museum's forecourt, and an elegant new foyer designed specifically for opening events.

In the meantime, the Potter faces an interesting challenge: during the construction process, we cannot display art in our indoor spaces. So while we temporarily close our galleries to traditional exhibitions, we are doing things differently by launching *Inside Out*—a year-long program that explores artistic opportunities both inside and outside our galleries. Comprising talks, forums and

activations around campus, inside the museum building and beyond it, *Inside Out* will move the experience of visiting and interacting with the Potter into bold new territory.

During the redevelopment, the **Ian Potter Museum of Art** will not be operating for standard opening hours. Please check the website (www.art-museum.unimelb.edu.au/) and social media regularly, or sign up to the museum's newsletter, for full event information.



Opposite: The Object-Based Learning Area in the Western Edge Biosciences building, showing part of the Veterinary Anatomy Collection.

Percussion at the Grainger Museum

How it plays: Innovations in percussion is a collaborative exhibition and performance project involving the Grainger Museum, Federation Handbells (Museums Victoria and Creative Victoria), Speak Percussion, the Faculty of Fine Arts and Music, and Melbourne School of Design. It shines a light on various developments in the making and playing of percussion instruments, focusing on Melbourne, over a period of 140 years.

The Lynch Family Bellringers were a household name in Melbourne from the 1880s, as the first Australian-founded vaudeville group using handbells, musical glasses and other unusual percussion instruments. Their inventive spirit was not dissimilar to Percy Grainger's ground-breaking experimentation in 'tuneful percussion' from the 1910s to the 1940s (see example on back cover of this magazine). Decades later, some of the instruments designed or adapted by Grainger were used in the Grainger Museum by radical musicians of the Australian Percussion Ensemble (APE), which led the experimental Australian percussion scene from Melbourne in the 1970s.

In 2001, Melburnians were the recipients of a visionary gift through the Federation Handbells projects, which have brought percussion-playing directly to more than 1.5 million people over the past two decades. In the exhibition, visitors can experiment at first hand with 24 of the Federation Handbells, playing along to a soundscape written for the exhibition by postgraduate composition student Kate Tempny. In the final part of the exhibition, radical contemporary acoustics and performance are explored with the Glass Percussion Project, and Speak Percussion.

The exhibition *How it plays: Innovations in percussion* is on display at the Grainger Museum until the end of 2019.

New home for Veterinary Anatomy Collection

The Veterinary Anatomy Collection has moved from its former home on Flemington Road to new teaching facilities in the recently opened WEBS (Western Edge Biosciences) building on Royal Parade. Specimens are now located in the Object Based Learning Area (OBLA) and in display cases surrounding the informal learning area on this level.

The specimens in the collection have been developed by the Vet School or have been donated from a range of other collections, both inside and beyond the university, and include preserved tissues in pots, bones, articulated skeletons, and models. New specimens continue to be developed in the anatomy laboratory, based on donated tissues.

While the current arrangement of specimens is largely based on body systems, it is intended that displays will change with teaching requirements and as new specimens are developed. Specimens are taken from the displays for use in anatomy classes, and students are also encouraged to enter the OBLA during class time to view relevant displays. The OBLA is a dedicated study space for the use of Faculty of Veterinary and Agricultural Sciences students studying anatomy, but many of the displays can be viewed from the informal learning area outside this room. The design of these spaces was undertaken by Hassell architects, under the direction of Dr Christina Murray and the veterinary anatomy teaching team.