

# FRIENDS REVIEW

FEBRUARY 2019



AFFM AGM and Conference / Crafting the House on the Hill / NFSA Friends /  
Rome: City + Empire at NMA / Love and Desire: Pre-Raphaelite Masterpieces at NGA.

Australian Federation of Friends of Museums

Patron His Excellency General the Honourable Sir Peter Cosgrove AK MC (Retd)

[www.affm.org.au](http://www.affm.org.au)



AUSTRALIAN  
FEDERATION  
OF FRIENDS  
OF MUSEUMS



# NFSA FRIENDS IN 2018

## NFSA FRIENDS PRESIDENT Ray Edmondson reports on the year's activities

The role of the Friends, as a visible part of the NFSA's constituency, is to act as a public advocate and support the NFSA in fulfilling its mandate, to increase public awareness and to offer a membership program. The Friends has maintained its ongoing program of events and member benefits and has been an active advocate for the NFSA in 2018.

The Government's continuing so-called 'efficiency dividend' budget cuts to the NFSA (and other memory institutions) have had an increasingly drastic effect on the activities and services, and public face of the NFSA. The Friends, as an independent body, is in a position to advocate for the NFSA's needs as it sees them. To this end, the Friends' Advocacy Subcommittee made several visits to relevant politicians and, in May 2018, made a lengthy submission to the Parliamentary Inquiry on Canberra's National Institutions. The text of the submission, which was publicly commended by the Deputy Chair

of the Inquiry, is at [www.archivefriends.org.au/images/stories/2018/submission013.pdf](http://www.archivefriends.org.au/images/stories/2018/submission013.pdf)

The Friends hold regular film screenings and other events, including 'Friday with Friends', a monthly afternoon presentation in the Canberra Museum and Gallery (CMAG) Theatre. This venue offers the possibility of projecting 16mm film, now a disappearing experience.

New NFSA CEO, Jan Müller, presented plans for the development of the NFSA to the Friends, including re-opening the NFSA's public face, including its public exhibitions, and reinstating Friends' events in the NFSA Theatre.

The Friends has donated \$1000 towards the 'NFSA Restores' program.

Also in April, Andrew Pike of Ronin Films shared stories of his experiences as a producer, distributor and exhibitor; and in May Barry York shared treasures from his collection of autographs of great film and television stars.

In June 2018, the NFSA Friends screened *Ned Kelly* on film, including surviving fragments of two of the past *Ned Kelly* films of 1906 and 1923, followed by a floor talk and tour of Sir Sidney Nolan's *Kelly* paintings led by CMAG Director Shane Breynard.

**Below: Art Deco facade of the National Film and Sound Archive building, previously the Australian Institute of Anatomy.  
Photo: Roslyn Russell**





FRIENDS OF THE MUSEUMS

# SINGAPORE CELEBRATED THEIR 40<sup>TH</sup> ANNIVERSARY IN 2018

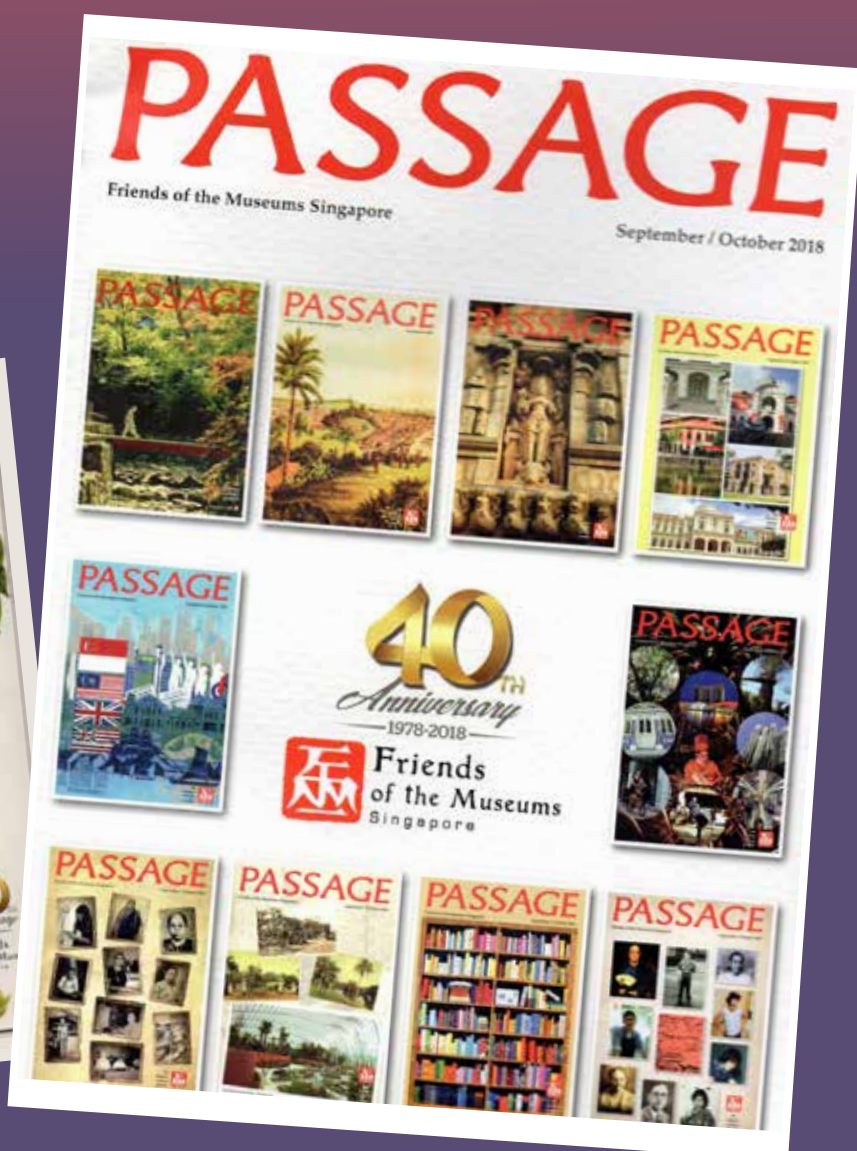
Four expatriate women living in Singapore — three from the USA and one from England — were the driving force behind the formation of Friends of the Museums (FOM) Singapore on 20 October 1978. Its objectives were to assist Singapore's citizens to better appreciate the treasures of the National Museum and to stimulate community interest in its activities.

Originally styled Friends of the National Museum, the organisation has grown to include eight other museums and heritage centres.

FOM now has 1500 members from 52 countries, speaking 30 different languages. It has 400 active docents who undertake guiding and training activities in nine different museums and lead heritage trails. It also offers public lectures, study groups, curated local tours and themed travel opportunities.

For the last ten years it has published a bimonthly magazine, Passage, which features news of FOM activities, as well as informative articles on items and collections in museums

in Singapore and overseas, with a particular emphasis on Asian collections.



# AFFM meets in Canberra for 2018 AGM and Conference

AFFM's Annual General Meeting and conference for 2018 began with a drinks reception in the Members Lounge of the National Gallery of Australia on the evening of 18 October, after which delegates toured the *American Masters* exhibition.

The AGM and Conference was held in the Peninsula Room at the National Museum of Australia on 19 October, and included a tour of *Rome: City + Empire*. After the conference, the event continued with visits to the gardens of Government House, drinks and a viewing of the current exhibition, *Crafting the House on the Hill*, at Canberra Museum and Gallery, and a breakfast at the National Arboretum

the following day. Reviews of the two exhibitions, by Meredith Hinchliffe, are in this issue of *Friends Review*.

Dr Mathew Trinca, Director of the National Museum of Australia, gave a Welcome to Country, acknowledging the traditional owners of the land, and spoke of this 'great tradition acknowledging our layered history'.

Dr Trinca said that galleries and museums need to work together, and 'we are only as good as our friends'. He paid tribute to the Friends of the NMA, and said that 'there would be no NMA without the Friends', who had played their part in securing the reputation that has brought exhibitions from the British Museum, such as the current one, *Rome: City + Empire*, that delegates would visit later in the day (see review on pages 12-13).

## AFFM AGM

**The Annual General Meeting followed, with AFFM President Jane Lomax-Smith reporting on the World Federation of Friends of Museums (WFFM) meeting in Madeira, where she was elected Vice-President for Asia Africa and Oceania. Carolyn Forster became President of WFFM at the Madeira meeting, which had a major focus on Young Friends.**

Treasurer Jody Barnett presented the financial report, and mentioned that now *Friends Review* is an e-newsletter, its distribution is made much easier and less costly. She suggested that member organisations send it to their members or put a link to the *Friends Review* on their websites.

Carolyn Forster reported on WFFM matters, particularly the coming meeting in Montréal, Canada from 23-26 May 2109. Joey Hespe has been given the status of Australian Young Friends representative in Montréal.

The next AFFM AGM will be held in Tasmania in 2019. The AFFM Committee was then elected (see Committee column on p. 16 of *Friends Review*).

The meeting extended thanks to the members of the ACT Organising Committee for the stimulating and

thought-provoking conference program; and to host institutions—the National Museum of Australia, National Gallery of Australia, Canberra Museum and Gallery and the National Arboretum—for their wonderful hospitality.

Attendees then enjoyed morning tea in the NMA Friends Lounge.

## AFFM Conference

**Arts advocate Meredith Hinchliffe gave a brief account of the submission that she co-authored with Carolyn Forster and Sandy Forbes to the Government Inquiry into Canberra's National Institutions. The submission was critical of the so-called 'efficiency dividend' which has led to a number of Canberra's collecting institutions having to cut staff and services, to the eventual detriment of their collections and capacity for public outreach.**

This account was followed by a panel discussion and Q & A on the theme, 'The \$ value of Members'. This session was facilitated by Kathryn Favelle, Director of Community Outreach in the National Library of Australia. The panel comprised Annalisa Millar, Head of Development in

the National Museum of Australia; Lesley Jackman, immediate past President of the Friends of the Australian National Botanic Gardens; and Trish Keller, Chair of the Friends of the National Arboretum. They shared their experiences of fundraising and gave examples of how their Friends and Members contributed to achieving the goals of their institutions.

Jennifer Barrett, Membership Manager in the National Gallery of Australia gave a brief presentation, 'Canberra at a glance – reporting of data: valuable stuff' in which she gave statistics derived from a number of survey questions addressed to Canberra member institutions for the 2017 calendar year: total number of events, 38; total number of attendees, 2295; number of paid events, 28; number of free events, 10; number of evening events, 16, and evening attendees, 1568; number of daytime events, 22, and daytime attendees, 727; number of weekday events, 33, and weekday attendees, 1841; and number of weekend events (including Friday nights), 5, and weekend attendees, 454.

The delegates then enjoyed lunch in the Peninsula Room. This was followed by a preview of *Rome: City + Empire* by Vicki Northey, Exhibitions Manager in the National Museum of Australia, and some information on upcoming exhibitions. Vicki Northey said that the objects in the exhibition had come from across the Roman Empire, from Hadrian's Wall to Turkey and as far as North Africa and Hungary. Many of the objects had not been seen outside the United Kingdom and many were not displayed in the British

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Museum itself, often because of weight loading constraints, for example the colossal head of Faustina I. Vicki shared the fact that Faustina I had had a repair to her nose and that the imposing figure of a magistrate had a new head. Upcoming NMA exhibitions include *Ancient Scroll* from the National Museum of China; an exhibition about how Dreamworks makes films; and *Bush Mechanics*. Delegates then had the opportunity to visit *Rome: City + Empire* and see it for themselves.

The second discussion session, on Young Friends, began with two brief presentations by Jody Barnett, Membership Coordinator in the National Portrait Gallery (NPG); and Melanie Olde, Executive Officer of the Friends of the National Library of Australia (NLA) on their experiences of operating programs for young Friends.

Jody Barnett said that, despite good attendances at events specifically directed to young people and the creation of NPG's Friends Space, it was 'notoriously hard to get young Friends to commit' to the wider activities of the NPG. After trialling such devices as a 'party dance card' at Art after

*Continued on the next page*



Hours drinks, which gave Friends Space membership after six clicks, resources were exhausted and Friends Space was folded into the broader membership organisation, Circle of Friends.

Melanie Olde reported that the NLA Friends were now in the 'enviable position' of being discovered by younger people, and they were forging a 'niche within the membership'. The dynamic in the Friends Lounge is changing as 'younger members are demanding respect'. A range of events is planned for 2019 to demonstrate the role of the Library in society, and to help them discover what the NLA can be for them.

**Photographs:** Morning tea in the Friends Lounge, National Museum of Australia; gigantic head of Faustina I, *Rome: City + Empire* exhibition, National Museum of Australia; scenes at the National Arboretum; and group photo of those who attended the meeting.

## **Everybody wants to do the Young Friends thing.**

### **Why are we doing it?**

### **Easy – they are the future.**

### **What is the age group?**

These questions were posed by the 'Young Friends – Why bother?' panel facilitator, Jane Lomax-Smith, who was joined by Joey Hespe of the Art Gallery Society (AGS) Young Members program; and Luke Cummins from the NMA's Public Programs section. The discussion ranged from the kinds of programs that were most popular with young people, and whether attendance at such events led to a greater commitment to the institution. There was general agreement that young people are seeking to connect to places, collections, and stories. Young people want to be part of the story. We need to be open to feedback, and be prepared to try new things—even if they fail. Having a young person as the face of the program is always a good idea.

The final presentation of the day was a video promoting the WFFM meeting in Montréal, to be held from 23-26 May 2019 on the very appropriate theme of 'From Baby Boomers to Millennials'.

After the conclusion of formal proceedings, delegates visited the gardens of Government House, Yarralumla, and then attended a reception at Canberra Museum and Gallery, where they viewed the current exhibition, *Crafting the House on the Hill* (see review on pages 8-10). They attended a breakfast the next morning, hosted by the National Arboretum, and were able to enjoy the sweeping vistas of Canberra from that location.

The Organising Committee would like to thank all those who assisted in making the AGM and conference a success, and gives special thanks to the participating institutions: the National Gallery of Australia, National Museum of Australia, Canberra Museum and Gallery and the National Arboretum. Special thanks is due to Carolyn Forster, who hosted a number of Organising Committee meetings in her home, and also arranged the visit to Government House.







# CRAFTING THE HOUSE ON THE HILL

ART, DESIGN AND THE BUILDING  
OF THE AUSTRALIAN PARLIAMENT HOUSE



**Tony BISHOP (Artist)**  
**Michael RETTER (Fabricator)**  
**Grass Tree (*Xanthorrhoeaceae*) 1986-87**  
one of twenty marquetry panels. Brazilian, Kashmir and New Guinea Walnut and Poplar Burr veneers inlaid into base veneer of Coachwood and Jarrah on MDF substrate, 137.5 x 121.5cm



**Tony BISHOP (Artist)**  
**Michael RETTER (Fabricator) (born 1935)**  
**Waratah (*Telopea speciosissima*) 1986-87**

## At Canberra Museum and Gallery, July to November 2018

**2018 was celebrated in Canberra as marking the 30th anniversary of Parliament House, known in the earlier years of its life as 'New Parliament House'.**

From the very start, the architects who won the two-stage competition—Mitchell/Giurgola & Thorp (MGT)—were concerned to include “an ambitious art/craft program of commissioned contemporary artworks, furniture, furnishings and site-specific installations in a variety of media to populate the entire site.” Romaldo Giurgola—principal architect—continued that “the artworks would add layers of content, meaning, and symbolism to the building and reflect the diversity of Australia as a vibrant, multicultural society.”

The building not only included art works but incorporated a high level of design into its fabric in, for example, door handles, stained glass windows, light fittings and other fixtures and fittings.

Visitors to Parliament House see works of art in all public areas, including the tapestry designed by Arthur Boyd in the Great Hall and the marquetry panels designed by Tony Bishop and Michael Retter, and paintings and sculpture placed throughout the corridors and open gathering spaces in the building. Those who work in the House are surrounded by art—in the offices, stairwells, foyers, and dining areas. Commissions were given for the main party meeting areas, the Cabinet room, dining rooms and sitting rooms for the senior members of

Parliament. Visitors to Parliament House rarely have the privilege of seeing artworks that are hidden in these ‘private’ places.

This exhibition provided an outstanding opportunity to exhibit works that are not often—if ever—seen outside their usual confines.

It also presented other opportunities: to show the archives held at Parliament House on the designing and making of works of art; and to show some of the photographic records which were created during the construction of the building.

The Maquette for Great Verandah Coat of Arms by Robin Blau and the painting by Arthur Boyd that formed the basis of the design for the Great Hall Tapestry were both displayed; and a sample from the Boyd





**Michael NELSON JAGAMARA**  
**Possum and Wallaby Dreaming 1985, acrylic on canvas, 140 x 140cm. Commissioned 1985**  
 Parliament House Art/Craft Program, Parliament House Art Collection

tapestry woven by the (now) Australian Tapestry Workshop was exhibited.

The evocation of the unique Australian landscape was another important tenet for MGT's design team. Kay Lawrence was commissioned to design and create a tapestry "Red Gorge—two views" woven in wool, cotton and linen yarns. Divided into three panels, it depicts the hills in the distance and the minute detail of the walls of the gorge. Lawrence also prepared the design for the Parliament House Embroidery (undertaken by state Embroiderers' Guilds around the country) and the sketches she prepared for the NSW and Queensland sections were displayed. Woven samples and a preliminary sketch add background and depth to the

work, and are an important element of the history of the artwork.

Of special appeal were Romaldo Guirgola's delicate perspectives of Parliament House in watercolour, ink, coloured pencil and graphite. One sketch showed Marea Gazzard's 'Mingarri (Little Olgas)' situated in the Executive Courtyard.

The Australian Parliament House and the National Archives of Australia joined Canberra Museum and Gallery (CMAG) in presenting this exhibition. Most of the works came from the Parliament House Art Collection, and were enhanced by works from other lenders.

Much has been written about the extraordinary art/craft program of

Parliament House and its importance for many reasons. Indeed CMAG itself followed the pattern of incorporating art and fine design in the building fabric in the construction of its premises.

Thirty years on, the collection is still as important as when it was first instigated. We have many reasons to appreciate the foresight and determination of Romaldo Guirgola and Pamille Berg, who came from Pennsylvania to run the program, and has remained in Australia to this day.

Catalogues are available for \$18 plus postage from Canberra Museum & Gallery, P O Box 939, Civic Square, ACT, 2608. Phone: 02 6207 3968

**Meredith Hinchliffe**

# LAMPLIGHT TOURS

## AT SOVEREIGN HILL

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Visitors to Sovereign Hill are now able to explore its dimly-lit streets, laneways and buildings in the glow of lamplight, taking them back to the conditions, and the stories, myths and legends of the goldfields era.

A Lamplight Tour is led by costumed Sovereign Hill guides, who share with visitors the stories of the characters who lived on the goldfields, their illnesses, accidents and deaths, and tales of the abnormal and strange.

Sovereign Hill's Director of Marketing, Jennifer Ganske, said that 'We wanted

to provide our guests with a unique perspective of Sovereign Hill, after most visitors have gone home, and the Lamplight Tours are a fantastic way to explore Sovereign Hill after dark.'

The tours begin at the cosy hotel bar in Main Street, and run for 60 minutes. They are recommended for visitors aged

10 years and above, but younger children may join a tour at their parents' discretion.

To find out more about Sovereign Hill's Lamplight Tours, go to <http://sovereignhill.com.au/lamplighttours>



Costumed guide with a lamp on a Lamplight Tour of Sovereign Hill.

*Photo courtesy of Sovereign Hill*





**ABOVE:** International speakers Laura Millar (Canada) and Mark Crookston (New Zealand) with UNESCO Australian Memory of the World Committee Chair Roslyn Russell after the Summit.



**WFFM President Carolyn Forster and National Museum of Australia Senior Curator Sophie Jensen at Canberra Museum and Gallery for the Summit.**

## DOCUMENTING AUSTRALIAN SOCIETY SUMMIT AT CANBERRA MUSEUM AND GALLERY

On 4 December 2018 Canberra Museum and Gallery was host to over 40 delegates from libraries, archives, museums, universities and peak bodies concerned with the preservation of Australia's memory embodied in its documentary heritage. The Summit was organised by the UNESCO Australian Memory of the World Committee.

**The Summit aimed to determine how well Australia is preserving the documentary evidence that will give future generations an accurate and representative understanding of life in this country in all its distinctive complexity and diversity.**

It asked a number of questions, including: Are we deploying the limited national resources that are available for this purpose as well as we should be? How inclusive and comprehensive are our distributed national holdings of documentary heritage? Are there significant gaps and silences in our historical record that leave important aspects of life in this country undocumented? Are we wasting resources by duplicating or over-documenting some aspects? and What risks and opportunities do digital technologies present?

The Summit considered the effectiveness of the current 'national system' for

identifying and preserving documentary heritage in a wide range of locations, institutions and community initiatives. It explored models, opportunities and possibilities for improving our collective performance in this important area of national endeavour, including the key question of just what needs to be documented to help us understand and explain life in Australia.

Experts from Canada and New Zealand reflected on how those countries are addressing this big picture national question. Laura Millar from Canada took the audience through the various attempts made in her country to tackle the issues raised at the Summit, and advocated very strongly for public engagement. People need to become as passionate about preserving documentary heritage as about other public issues, and persuade government of its importance, she said.

Mark Crookston from the National Library of New Zealand shared his country's experience of developing an over-arching

governmental strategy in which the preservation of documentary heritage played a vital role across several functional areas, not least in the area of social cohesion.

Carolyn Forster represented AFFM at the Summit, which was also attended by Marie-Louise Ayres, Director-General, and Kevin Bradley, Assistant Director-General of the National Library of Australia, Alex Marsden, Director of Australian Museums and Galleries Association, Ray Edmondson, President of the Friends of the National Film and Sound Archive, and Sophie Jensen, Senior Curator at the National Museum of Australia.

Speakers at the Summit included David Fricker, Director-General of the National Archives of Australia, the Summit convenors Adrian Cunningham and Michael Piggott, members of the UNESCO Australian Memory of the World Committee, and other documentary heritage sector specialists.

NATIONAL MUSEUM OF AUSTRALIA

# ROME CITY + EMPIRE

This large exhibition is rich in history and demands careful viewing and reading to gain the maximum from it. From all accounts, it appeals to all age groups.

**M**any small objects from materials that make up the decorative arts—clay, jewellery, mosaics, silver and other metals, glass, bone and ivory—are on exhibit. There should be no surprise that these works demonstrate extraordinary skills—they are all handmade and the same methods of making objects from clay, silver and bone are still used today. What we may be surprised at is that these beautiful objects are still here and can be appreciated centuries later.

Glass as a material is thought to have been discovered, probably in Egypt, around 2500 BCE with solid objects being made extensively from 1500 BCE. Glass blowing was discovered early in the 1st century BCE.

**Most of the glass objects in the exhibition are vessels and most are not purely functional but also decorative.**

Two ribbed glass bowls were found hundreds of kilometres from each other, although they were probably made in Italy. Rather than being moulded as was originally thought, it appears the hot glass was pulled and trimmed.

An elegant glass phial—decorated with applied glass—which probably contained perfume or lotion, was found in Israel and is from 400–500 CE. The decoration is fine, and highlights the narrow neck, the mouth and the sides of the object.

A ceramic burial urn represents a thatched house with wattle and daub walls in which people would have lived. Simple and plain, we

know immediately what it represents. It was used by people who lived in the cottages, and contrasts with the elaborate carved alabaster and marble burial chests and sarcophagi used by wealthy citizens.

**A glass drinking horn is exhibited alongside a fragment of a wall painting, showing a man drinking from a similar horn.**

The raised surface pattern of the horn is both decorative and functional, providing a non-slip surface. We know the Romans were great drinkers, but we don't know if they drank the contents at once, or handed it to a slave in between drinks.

Jewellery has always been worn by both females and males for identification, protection and decoration. Many pieces of jewellery are on exhibit, including bangles, earrings, brooches and necklaces. A sealstone ring in gold and jasper, probably made in Italy around 40 BCE, depicting Mark Antony shows no wear at all. The carving is delicate and fine, showing a man's profile, with a rather subdued look. Another beautiful carving is a cameo made from sardonyx—which has layers of colour—featuring a Cretan goat. It was probably made in Italy in the 1st–2nd century CE. The goat is sitting with its legs tucked under it, and its beard and horns are prominent. The stone is said to have healing qualities.

Mosaics fulfilled several functions: they were decorative, reflecting the owner's

tastes, personalities and wealth; and were conversation pieces. They were used to decorate and cover floors and walls of the most ostentatious houses. Several fine examples are on exhibit.

What appealed to me most were the numerous pieces made from silver, including small plates, cups and many spoons, and a very delicate toothpick. These works could have been made yesterday, showing us that fine craftsmen worked in the days of the Roman Empire, as they do today.

In addition to the historical information, I would have liked a little more information about the way the pieces were made.

There is so much to see and take in, in this exhibition. The carved marble works are amazing, with a great deal of detail in the draping of togas and gowns, hair styles, eyes, and faces. Viewers are given many opportunities to get close and examine the level of detail.

**I highly recommend this exhibition for its wide-ranging scope, both geographically and historically, and the sheer beauty of many exhibits.**

'Rome City + Empire' is on display at the National Museum of Australia until 3 February 2019. Open daily 9am to 5pm. Ticket charges apply.

This review was first published in *City News* online on 24 October 2018.

**Meredith Hinchliffe**





**Burial Urn**

© Trustees of the British Museum, 2018. All rights reserved



**Christian Staurogram spoon**

© Trustees of the British Museum, 2018. All rights reserved



**Mark Antony cameo signet ring**

© Trustees of the British Museum, 2018. All rights reserved

EMPIRE

# LOVE & DESIRE:

*Pre-Raphaelite Masterpieces from the Tate* at the National Gallery of Australia

In 1848 three young art students at the Royal Academy in London—Dante Gabriel Rossetti, William Holman Hunt and John Everett Millais—who had become frustrated with the Academy's emphasis on the techniques of High Renaissance artists such as Raphael and Leonardo da Vinci, formed the Pre-Raphaelite Brotherhood. They were supported by the foremost art critic of Victorian England, John Ruskin.

Recruiting other artists, including Frederic George Stephens, Thomas Woolner, James Collinson and Rossetti's brother William Michael to the cause, they championed a hyper-realistic form of representation, disdaining such characteristic High Renaissance advances in artistic technique such as sfumato and chiaroscuro. Art critic Christopher Allen wrote of the Pre-Raphaelites that '

**They demanded that the lights be turned on to full, dispelling shadows and throwing every single detail into equal prominence' (The Australian Review, 12-13 January 2019).**

Elizabeth Siddal, mistress then wife of Dante Gabriel Rossetti, and his poet sister Christina were also informal members of the Pre-Raphaelite circle. Siddal was the model for one of the exhibition's signature images, Ophelia (1851-52), by John Everett Millais, and other key Pre-Raphaelite works.



**John William Waterhouse**  
*The Lady of Shalott* 1888, oil on canvas, 153 x 200 cm. Presented by Sir Henry Tate 1894. Tate, © Tate, London 2018.

This painting, and John William Waterhouse's *The Lady of Shalott* (1888), are two of the gems of Tate Britain's collection. They have never before left the Tate gallery to go on exhibition elsewhere at the same time, and this is the first time that they have travelled to Australia.

National Gallery of Australia Director, Nick Mitzevich, said that 'Never before has a 19th century exhibition of this scale and calibre been seen in this country. The Tate has lent destination works of art in order to share them with all Australians, continuing a strong relationship between Britain's foremost art institution and our National Gallery.' The exhibition contains more than 100 works by 21 artists.

Christopher Allen has written that 'there is no doubt that this exhibition offers a substantial overview of the movement', checking off the 'most famous images' on display: Ophelia and *The Lady of Shalott*, and also works such as William Holman Hunt's *The Light of the World* (1851-53). This work depicts Christ holding a lamp and standing outside a locked door covered with thorns, and references a verse in the book of Revelation, 'Behold, I stand at the door and knock. If any man hear my voice and open the door, I will come in and sup with him, and he will come in and sup with me.'

The work's devotional nature attracted huge crowds to see another and later version, painted between 1900 and 1904 and held in St Paul's Cathedral, London, that toured

Australia and New Zealand in 1905-06. It was said to have been seen by around 80 percent of the population, 'surely an unbeatable record for exhibition attendance,' Allen remarked. The earlier version of the work, painted between 1851 and 1853, is on display in this exhibition.

While the significant number of works from the Tate has attracted attention, the exhibition draws on the collections of a number of other galleries overseas and in Australia, including the Manchester Art Gallery, the Art Gallery of South Australia, and the Art Gallery of New South Wales.

**Love and Desire: Pre-Raphaelite Masterpieces from the Tate is on exhibition at the National Gallery of Australia to 28 April.**



**Dante Gabriel Rossetti**  
*The beloved (The bride)* 1865-66, oil on canvas, 82.5 x 76.2 cm. Purchased with assistance from Sir Arthur Du Cros Bt and Sir Otto Beit KCMG through the Art Fund 1916, Tate, © Tate, London 2018.





**Arthur Hughes**

*April love* 1855-56, oil on canvas, 88.9 x 49.5 cm. Purchased 1909. Tate, © Tate, London 2018.

## Rockhampton Art Gallery Exhibition Opening—Celebrating Our Backyard

The Friends of Rockhampton Art Gallery will be hosting the opening of two very exciting exhibitions on 2 March 2019. They run until 21 April and celebrate the strength and diversity of artists living and working in our region of Central Queensland.

The opening brings together the exhibitions of *House* and *Your Home My Home* in a celebration of Central Queensland. *My Home Your Home* is a collaboration between artists and community members living in Voorabinda and led by artist Nickeema Williams.

*House* is Erin Dunne's solo exhibition, which bridges her two lines of investigation, drawing and lifelong learning, and presents an immersive participatory and collaborative exhibition, extending her practice into territory not yet charted.



**Erin Dunne,**  
***Nana hosing her garden at sunset, 2018***  
**mixed drawing media on paper, foamcore,**  
**digital print of graphite drawing, courtesy**  
**of the artist.**

## Conserving the Dragon at Sovereign Hill

Sovereign Hill's Gold Museum has received a \$38,800 grant from the Copland Foundation towards the cost of the conservation of the Chinese processional dragon, Loong, one of the oldest dragons to exist in the world.

Alexander Ewart Copland was an avid collector with a special interest in historic houses and their contents. When Alex died, several significant pieces from his collection were gifted to museums and other public collections, while the bulk of the estate was sold. The Copland Foundation was established with the proceeds of these sales. Today the grants assist to fund projects throughout Australia that focus on the study, management, conservation, acquisition, and interpretation of collections.

The grant, alongside the 2018 Community Heritage Grant of \$9000, and funds raised through the Awaken the Dragon appeal, will allow the Gold Museum to progress the conservation of both the dragon and the Museum's processional lion in 2019.



**Loong, the Chinese**  
**processional dragon.**  
**Courtesy of Gold Museum,**  
**Sovereign Hill.**

## A message from the Editor, *Friends Review*

Our goal for *Friends Review* is to include coverage of as many Friends and Members activities across Australia as we can in each issue—and that goes for events, programs and exhibitions in member institutions as well.

We aim to produce two issues per year—in June/July and November/December.

Please send contributions and images by the copy deadlines:

End of April for June/July

End of October for November/December.

Please send your contribution to Ros Russell, email [ros@rrmmuseumservices.com.au](mailto:ros@rrmmuseumservices.com.au)

Now that *Friends Review* is an e-newsletter, it can be sent to all your Friends and Members, or a link to the PDF can be provided on your website.

### Cover image:

Cameo signet ring depicting Mark Antony.  
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## Contact list for AFFM members

Here is a list of AFFM representatives who are able to assist with problems, give advice and bring issues to the notice of the Executive Committee.

### President

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### Treasurer

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### Secretary

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*Please note:* The positions of NT Vice-President, VIC State Vice-President and WA State Vice-President are currently vacant.

Nominees may contact the President.