

# FRIENDS◀REVIEW

MARCH 2022



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## From the President



Carolyn Forster OAM

### Dear Friends,

As there was no nomination for President of AFFM at our recent AGM I have agreed to act in the role for the time being. As most of you know I served in the position some years ago.

I would like to acknowledge those who have retired from the Committee and thank them for all their efforts in ensuring that AFFM serves our members as a national, not for profit organisation, connecting museum, gallery and library supporters throughout Australia.

We are here to provide support and communication channels between the members' groups, friends and volunteers within arts and cultural organisations. We are unique in that our focus is on supporting the groups that are the backbone of our favourite collecting institutions.

The news of devastating floods in Queensland and northern New South Wales brings a great deal of apprehension as to the fate of museum, archive and library collections in the affected areas. Whilst the lives of those in the flooded regions are the paramount consideration, there will doubtless be much damage to repair and remediation required for collections impacted by flooding. Friends will be needed more than ever.

The Australian Federation of Friends of Museums is a member of the World Federation of Friends of Museums (WFFM) which entitles all member organisations to attend the international meetings held by WFFM. This includes the individual Friends of each member organisation of AFFM. This is one of the benefits of AFFM membership.

Should you wish to have a chat please don't hesitate to be in touch — [carolynjforster@bigpond.com](mailto:carolynjforster@bigpond.com)

Best wishes  
**Carolyn**

## AFFM News

AFFM Executive Committee  
– farewells and welcomes

The AFFM Annual General Meeting, held on Zoom on 18 January, farewelled AFFM President Jane Lomax-Smith, ACT Vice-President Jody Barnett, NSW Vice-President Joseph Alessi, Tasmanian Vice-President Peter Black and Administrative Officer Theresa Hickman.

The last two years have been supremely difficult ones for museums and galleries around the country – and the world – and we really appreciate the sterling efforts made by all our outgoing office-holders to keep AFFM alive and delivering benefits to members. AFFM has responded to the cessation of in-person

activities by organising a series of Lunchtime Talks (see p. 19). We would like to thank Theresa Hickman for her work in setting up the talks and uploading them to the website; and everyone who has contributed by way of assisting in their organisation and encouraging attendance.

## AFFM member honoured on Australia Day

Congratulations to NMA Friend and regular contributor to Friends Review, Meredith Hinchliffe, who was made a Member (AM) of the Order of Australia in the Australia Day Honours on 26 January 'for significant service to the arts through a range of roles and organisations'.

Reviews by Meredith appear on pp. 10–11; 17–18 of this issue of *Friends Review*.



Meredith Hinchliffe AM  
Photo: Amanda Thorson

Robert Heather, Executive Director, Art Gallery Society joined the Art Gallery Society in June 2021 following the retirement of Ron Ramsey from the role.

He has also served on numerous boards, management committees and funding bodies in the arts, museums and NFP sectors. In these roles he has worked closely with a range of membership and friends programs.

Robert said that he is excited about the opportunity to lead one of the largest museum membership programs in Australia at a significant time in its history with responding to the impact of COVID, the refurbishment of the AGNSW Members Lounge and the planned opening of the Sydney Modern Project (the new Art Gallery of New South Wales building) at the end of 2022 amongst his main priorities.

Under his leadership the Art Gallery Society has been quite successful in transitioning a number of its programs into an online format and is currently offering its popular 2022 Art Appreciation series of lectures online as 'view on demand' videos that can be watched anywhere – for more information visit [artgallery.nsw.gov.au/members-events](http://artgallery.nsw.gov.au/members-events)



Robert Heather  
State Vice President  
for NSW, AFFM

Robert has been working in art galleries, museums, libraries and universities for thirty years, having held positions at Queensland Art Gallery, Cairns Regional Gallery, Regional Galleries Association of Queensland, Artspace Mackay, State Library of Victoria, New England Regional Art Museum and most recently University of New England.

He has also served on numerous boards, management committees and funding bodies in the arts, museums and NFP sectors. In these roles he has worked closely with a range of membership and friends programs.

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I'm Jane Wilcox. I'm the current president of the Friends of the Tasmanian Museum and Art Gallery. I'm Hobart born & bred.

My career is in education. I commenced teaching after graduating from Tas Uni, then moved into administration after a stint working in Melbourne. I currently work at The Friends' School in the Finance area.

I have always had a strong interest in arts and culture and when I was invited to become part of the committee of the Friends of TMAG, I was thrilled to be able to accept. After a few months I took over the role of treasurer; then 18 months ago, I became president. I am part of a great team who are dedicated to promoting engagement with the museum by presenting a varied program of interesting events each year to our members.

My other hobbies include travelling, visiting museums and art galleries (of course!), bushwalking, gym & Fair Isle knitting.



Jane Wilcox  
Vice-President  
for Tasmania, AFFM

Prior to joining the National Gallery in early 2021, Alex held the position of Membership Officer of the Art Gallery of South Australia, where she has previously held various roles across the Front of House and Public Programs teams since 2013.

Alex holds a Bachelor of International Studies, a Bachelor of Arts (Classical History), and Postgraduate Diplomas in both Education and Art History, from the University of Adelaide.

Alex is passionate about program development and audience engagement. Throughout her career, Alex has developed and delivered events and educational programs for a variety of audiences, including kids and families, teens, young professionals, teachers, members, and donors.

Alex joined the AFFM as part of her Membership role at the Art Gallery of South Australia and has attended AFFM events since 2018. She was a member of the AFFM Committee from 2019-2020.

Alexandra Reinhold,  
Vice-President  
for the ACT, AFFM



# WFFM Council Meeting Marseille, France, 2-5 June 2022

If the continuing pandemic in 2021 has shown us anything, it is that uncertainty is here for the long term. This is very evident with the start to 2022 but optimism and hope are still part of our vocabulary and are very much the outlook of our museums around the world.

It has not all been doom and gloom through Covid-19 as much innovation and creative advancement has been made as organisations have found new ways to communicate and get on with their business and access their communities.

An example of this was when the National Museum of Australia embarked on an international tour of the award-winning *Songlines: Tracking the Seven Sisters* exhibition without sending a courier, a curator, or a crew to install it. The complexity of the exhibition includes over 300 objects ranging from large scale paintings, complex art installations and state of the art multimedia. The pandemic has forced many business operations to change, and touring exhibitions are no different. This exhibition was held in Perth, Western Australia and was then installed at the Box Museum in Plymouth UK.

Friends have also been innovating. Two years ago it would have been fanciful to think that a book club, a cocktail with a curator, or viewing an exhibition would be an everyday occurrence for those who have access to a computer.

But nothing is like attending an exhibition, seeing your favourite artifact, being challenged by an artwork, or having the opportunity to be with Friends. Our Vice President for Europe, Italo Scaietta, achieved just this in October when he organised a very successful meeting for the European members in Turin.

2022 marks 50 years since the World Federation of Friends of Museums held its first meeting in Barcelona, Spain. The organisation was formally founded in 1975 in Brussels, Belgium. To celebrate this anniversary, it is wonderful that Friends can look forward to the Council Meeting to be held in Marseille on 2-5 June 2022.

Marseille is the oldest and second largest city of France, founded by the Greeks in 600 B.C. It has always been known as a harbour, but you may be surprised to discover a multifaceted and unconventional city.

In thirty years, it has become one of the most attractive Mediterranean waterfronts along the 25 km of its harbour.

Marseille has developed an original approach to culture through many individual creative initiatives. It was designated European Capital of Culture in 2013 as a result of the building of the Mucem, the first museum devoted to Mediterranean cultures and by the expansion and renovation of most of its 21 museums.

Next June, in La Vieille Charité, a former 17th Century hospice, a new exhibition on the "migratory objects" will bring together the antique and the contemporary and remind us that Marseille was once a site of immigration.

Young Friends have been an important part of the World Federation organisation for many years now and this will be a focus of the upcoming meeting.

At the WFFM meeting in Montreal in 2019 two French Young Friends were present to talk about the launch of the Young Friends project in France. Today, thanks to the encouragement of international Young Friends, fifteen Young Friends sections are on their way in France.

The Friends of Museums of the World Federation are used to being geographically distant, because they know that they can meet only once a year. Covid forbade them for three years. In 2022, the French Young Friends are happy to participate in the organization of a program worthy of our reunion!

Shhh ... little secret, for the Young Friends, there will be an "in" and an "off" program, institutional visits as well as atypical times always friendly. Everything will be told in due time.

See you in Marseille!

Carolyn Forster  
President  
World Federation of Friends of Museums

René Faure  
President  
Fédération Française des Sociétés d'Amis de Musées



# Hidden Lives

## Discovering Women's Lives in Local and Regional Museums

A focus on documenting the lives of women in Australia has produced important initiatives over the last three decades, including the Australian Women's Archives Program (AWAP), established in 1999; the Australian Dress Register; and the National Quilt Register. House museums showcase women's lives and collections: these include Nutcote at Neutral Bay, the home of the creator of Snugglypot and Cuddlepie, May Gibbs; Meroogal at Nowra, part of the Sydney Living Museums network; and National Trust NSW properties – Miss Traill's House at Bathurst, and Miss Porter's House, Newcastle.

The collections of national and state libraries, archives and museums also hold the stories of women, many of whom have achieved public profiles. They are included in reference works such as the *Australian Dictionary of Biography* and a multitude of other scholarly publications; and in several collections inscribed on the UNESCO Australian Memory of the World Register (see [www.amw.org.au](http://www.amw.org.au)).

These are significant achievements. But what is the situation outside these specific initiatives and locations? How are Australian women's lives generally

represented in the majority of local and regional museums in New South Wales – and across Australia?

Oral histories recorded from the mid-20th century onwards have captured a considerable body of material documenting the lives of both men and women in Australia. The period before this technology became available, however, relies for its documentation on (mostly) paper records that have been preserved in archival collections, both inside and outside of museums.

Local and regional museums are full of items of material culture relating to women's lives. Most of these, though, are interpreted generically, with little or no emphasis on the stories of individual women represented in collections. We can find many examples in local and regional museums of mannequins depicting a 'lady in the parlour', a 'schoolteacher in a one-teacher bush school', a 'laundrymaid', a 'nurse' and a 'telephonist'. All are nameless and bereft of stories.



Lady in the parlour,  
Kangaroo Valley Pioneer  
Village Museum, NSW



Teacher in Windora School room,  
Wellington Museum, NSW



Passenger and sulky,  
Moonbi Museum, NSW

# Lives

The collections associated with women's lives also often lack a personal connection. Who used those irons, cooking pots, sewing machines, typewriters or medical equipment? What are the stories behind the christening robes, the cradles and high chairs, and the mourning garments so often on display?

**How do we go behind the objects to find the stories? The archival collections of local and regional collecting institutions can reveal the hitherto 'hidden lives' of the women who used these objects and created the records.**

The Hidden Lives project aims to locate their stories and encourage their use in local and regional museums to interpret women's experiences.

Novelists Kate Forsyth and Belinda Murrell have told the story of their great-great-great-grandmother, Charlotte Waring Atkinson, Australia's first children's author, in their book *Searching for Charlotte* (NLA Press, 2020). Finding Charlotte's story involved delving into archival records, visiting family locations and conducting interviews. Kate Forsyth's words in the book's conclusion can also be used to describe the goal of the Hidden Lives project: 'I think it is so important to record and celebrate the lives of ordinary people, all struggling and suffering and sorrowing the best they can, striving to move through this difficult world with strength and courage and grace.'

These words are very fitting in the case of Emma Kemp, who in 1878 wrote to a friend in Port Macquarie to empathise with her on the deaths of two of her children. In a letter preserved in the

archives of St Thomas' Church, Port Macquarie, Emma, who was widowed for the second time the previous year when her clergyman husband died, describes the bleakness of her life and the prospects for herself and her family.

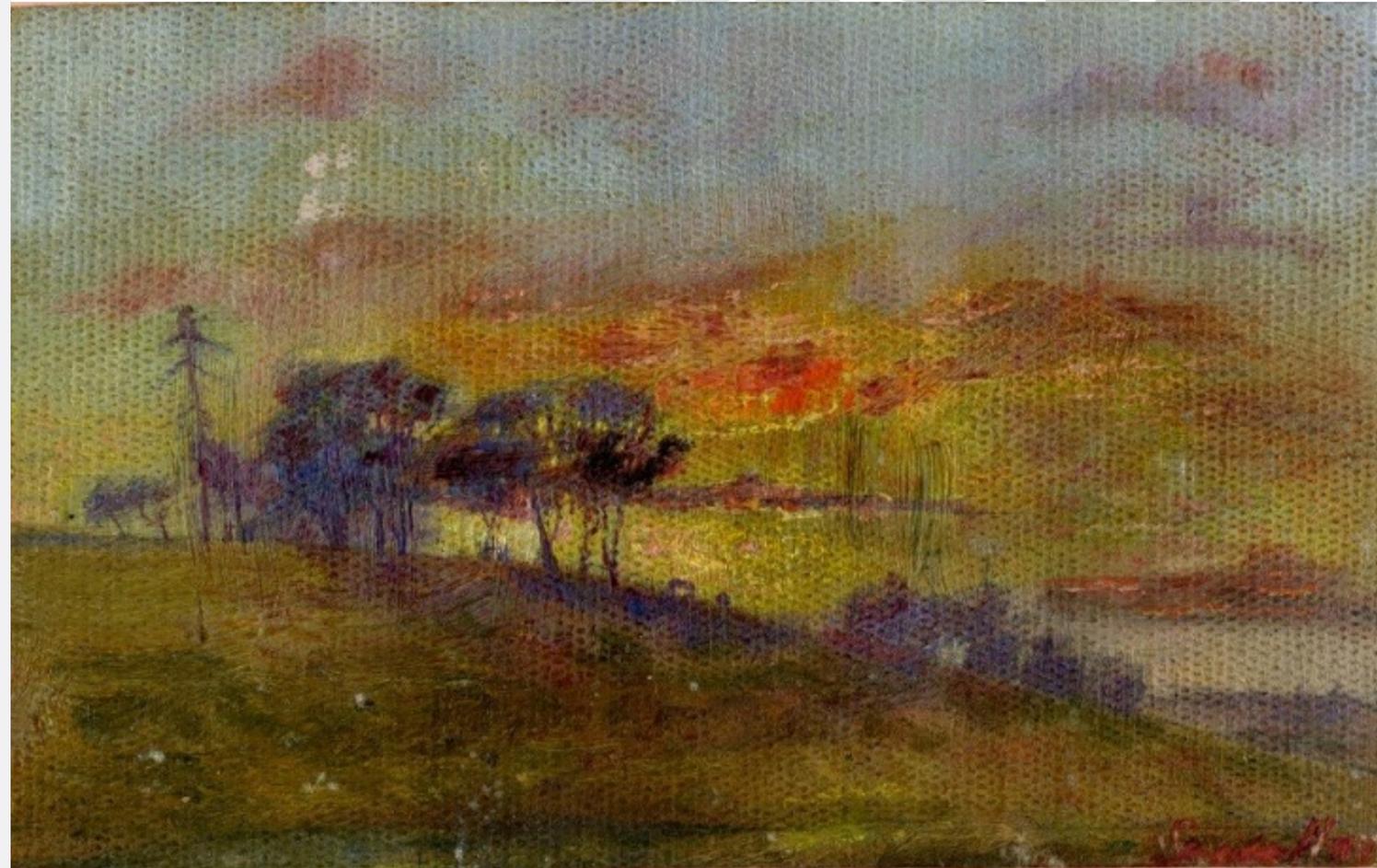
**Her letter speaks to the human emotions behind the mourning clothes that feature in many of our museum collections.**

Jane Binks, a farmer in Gerringong on the south coast of New South Wales, kept a diary from the late 19th to the mid-20th century recording daily life in the area, and also commenting on momentous national events including Federation, the impact of World War I in the region, and the General Strike of 1917. The eleven books containing her diary are held in the Gerringong Historical Society and Museum collection.

A small artwork by Newtown artist Grace Hoy, painted in 1910, was discovered inside an autograph album in the collection of Coffs Harbour Regional Museum. The album had been compiled by journalist and novelist Arthur Crocker, one of the founders of the Fellowship of Australian Writers.

Grace Hoy was a finalist several times in the Archibald and Sulman Prizes in the 1920s, and is mentioned in key references for Australian women artists, but the story of her connection to Arthur Crocker – her 1922 Archibald Prize entry was a portrait of Crocker – and the reason why the album itself came to Coffs Harbour are as yet unknown.

# Hidden



Grace Hoy, 'St Paul's College at sunset', c1910,  
in the Crocker Album, Coffs Harbour Regional Museum



'The Verticals' image by 'Brendorah' (Dore Hawthorne) at Lithgow Small Arms Factory Museum

Sydney artist Dore Hawthorne is celebrated at Lithgow Small Arms Factory Museum for her series of artworks, 'Factory Folk'. Using the name 'Brendorah', a reference to the Bren guns that she assembled whilst working at the Lithgow Small Arms Factory between 1942 and 1945, Dore Hawthorne produced works depicting manufacturing processes at the factory, and her fellow workers. While the 'Factory Folk' series is in the collection of the Australian War Memorial, the Lithgow Small Arms Factory Museum's archive provides an important context for her artworks which are celebrated there as well.

Eileen Pardey, after her father Herbert's early death in 1932, took over the running of Pardey's Photographic Studio in Cowra, NSW until her death in 1971. She was responsible for the vast volume of photographic portraits produced by the studio, including over 4000 images of soldiers from all over Australia who came to Cowra for training at the military camp or acted as garrison troops guarding the Prisoner of War Camp.

The studio photographed an average of twenty soldiers a day throughout the war years. Eileen Pardey personally supervised the quality of each portrait before it went to the client. She also taught other local women a skill at which she was adept – hand colouring portrait photos. The verdict in Cowra is that Pardey's Studio owed its survival to Eileen Pardey's dedicated stewardship.

Miss Porter's House in Newcastle is the subject of an article in the July 2021 issue of *Friends Review* by Jean Bridges and Pam Marley that describes the rich documentation of the lives of the women of the Porter family over nearly a century. This includes scrapbooks chronicling their interest in early radio programs, movies and live theatre in Newcastle – rare and invaluable guides to popular culture enjoyed by women in the twentieth century.



Eileen Pardey, courtesy of Cowra Family History Group

# Hidden Lives

**None of the women mentioned above were famous. Even the two artists are only known to specialists in Australian art history. Nevertheless, each of their stories gives us more information on and insights into the lived experience of Australian women.**

The Hidden Lives project aims to locate more of these stories within the archives of our local and regional museums. All the stories collected so far are from

New South Wales: other states and territories will have similar records and stories to tell.

If you know of a woman's story to be found in documents held in a local or regional collection, I would love to hear about it – email [ros@rrmuseumservices.com.au](mailto:ros@rrmuseumservices.com.au)

Summary of a talk by Roslyn Russell at the AFFM Annual General Meeting online, 18 January 2022. The full talk is available on the AFFM website.

This is the fourth exhibition to be shown at the National Museum of Australia, and organised in collaboration with the British Museum

# ANCIENT GREEKS:

## Athletes, Warriors and Heroes

In many ways the title says it all: I found it very masculine: competition, war, and winners.

But there are many small treasures, and it is worthwhile seeking them out.

The exhibition is divided into sections: Nike, Goddess of Victory; Sporting Competitions; The Performing Arts; War, Heroes and Myths; Society: Competition in Life and Death.

As could be expected, there are many pieces of black figure and red figure pottery. A very helpful chart gives information about the numerous forms on display. Most have been carefully restored – unsurprising as many were made up to 500 years BCE ago. They will have survived earthquakes, wars, deliberate and accidental breakages, in addition to the general wear and tear of life.

A tall black figure pottery Hydria – a water jar – is nearly 50cm high. The jar shows women at a fountain house, perhaps in conversation while they collect water; or taking part in a religious ritual in which water is poured into sacred chasms. This vessel was made in Athens, Greece in about 510 BCE, and found in Italy. Men show their presence on the shoulder of the work, with dogs chasing around the base.

A much smaller work is a moving model of a woman rolling dough, in terracotta. This was made around 450 BCE in Rhodes, Greece. Poorer women had to work, even if they were also looking after their children. I find this model, which appears to be quite intact, poignant. Why would someone make a model of a woman undertaking her domestic chores? Perhaps it was a toy. Other small models depict a boy butchering a pig, a cheese seller, and a group of a woman carrying a baby. The woman has a lined face, which contrasts with the fresh appearance of the baby. She may represent different classes or be an example of the beginning and end of life. Owning slaves was a sign of social prestige, although poorer households sometimes included a slave.

A statue of a woman, carved from Parian marble, about 150-100 BCE is 166.5 cm high is in remarkable condition. The textures carved into the marble evoke fine and expensive fabrics. The folds are sharp, her hands and head are covered.

Two smaller statuettes of women in terracotta were made around 250-200 BCE and represent women from the upper classes. Their clothes are also made from expensive fabrics. The figures were manufactured using moulds and finished in different colours and decoration. Most of these figures came from graves but were also found in homes and sanctuaries.

There are some beautiful pieces of jewellery on exhibition. An intricate and delicate necklace made from terracotta, silver and gold was made in 300-100 BCE and found in Spain. The head of a female is in the centre with acorns and leaves as pendants. Terracotta was gilded, so that it looked as though it were gold. A gold wreath is in the Performing Arts section, and curators suspect it may have been worn before it was put in the wearer's grave.

A votive relief, carved from marble, from around 330-300 BCE, depicts two youths on horseback. While horses in life were generally kept by the aristocracy due to their expense, in art they symbolised power and prestige and were common motifs on funerary and dedicatory sculptures. These two young men are wearing tunics, indicating they may have been knights or the twin sons of Zeus. The reins bear traces of red paint, like many of the works in marble and clay.

We can learn much from carefully viewing and reading this exhibition. Greek culture has endured, not only in the arts but in architecture and medical and technical terms. The very informative catalogue includes a clear image of each work on exhibit, and several essays.

The exhibition has been shown at the Western Australian Museum and will travel to the Tamaki Paenga Hira Auckland War Memorial Museum once it has closed in Canberra.

“ANCIENT GREEKS Athletes, Warriors and Heroes”, National Museum of Australia, Lawson Crescent, Acton Peninsula, Canberra until 1 May 2022. Open: daily 9am to 5pm. Ticket charges apply.

This review by Meredith Hinchliffe first appeared in *CityNews* online, 24 January 2022



Hydria (water jar), Athens, Greece, about 510 BCE © Trustees of the British Museum, 2021. All rights reserved

Terracotta statuette – woman rolling dough © Trustees of the British Museum, 2021. All rights reserved

Marble relief – Two young men on horseback © Trustees of the British Museum, 2021. All rights reserved



# TOP 5

## Jeffrey Smart artworks

Dr Deborah Hart, Co-Curator &  
Henry Dalrymple Head Curator, Australian Art

One of Australia's most celebrated artists, Jeffrey Smart sought inspiration from the world around him – looking to the environment of urban and industrial modernity – which he transformed

through his imaginative sense of theatre and intimate understanding of geometry and composition. These potent and intriguing images have become emblematic of 20th and 21st century urban experience.

*Jeffrey Smart* is on at the National Gallery of Australia until 15 May 2022. To celebrate, here are the curator of the exhibition Dr Deborah Hart's top five picks from *Jeffrey Smart*:

## Wallaroo



'Wallaroo was the earliest work by Jeffrey Smart acquired for the future National Gallery collection. This evocative painting, both highly constructed and poetic, won him the Commonwealth Jubilee Art Prize

in 1951, boosting his confidence as an artist at a pivotal time in his career. Smart made numerous pencil sketches and watercolour studies in the Wallaroo landscape before working on the painting back in the studio.'

**Jeffrey Smart, Wallaroo, 1951, National Gallery of Australia, Canberra, purchased 1959**  
© The Estate of Jeffrey Smart.

1

## Self-portrait, Procida

'In this self-portrait, Jeffrey Smart looks out intently at the viewer, a determined artist on the threshold of establishing his distinctive vision, informed by a sense of theatricality. It reflects on his time on Procida, off the coast of Naples,

where he and his friend Jacqueline Hick stayed prior to sailing back to Australia in 1951. In a sense this painting foretells the future, suggesting Smart's permanent return to Italy in 1964.'

**Jeffrey Smart, Self-portrait, Procida, 1950-51, National Gallery of Australia, Canberra, purchased 2016**  
© The Estate of Jeffrey Smart.

2



## Jacob descending



'This fantastic, dreamlike image opens up limitless possibilities for imagining. Here the double helix of a red spiral staircase appears like a strand of DNA, containing

the figure of an everyday man in his suit suspended between the expanse of heaven and earth, clouds and sea.'

**Jeffrey Smart, Jacob descending, 1979, TarraWarra Museum of Art, Healesville, © The Estate of Jeffrey Smart.**

3



## Portrait of David Malouf

'Jeffrey Smart moved permanently to Tuscany in 1971 and became part of a group of artists and writers living in the region. They included David Malouf who had recently written *An Imaginary Life*. Smart's witty portrait of Malouf

depicts the writer in a way we would not have expected, wearing a boiler suit, and holding a hose coming out of the ground in a truck depot. Issuing from his head are squares leading to the word 'Ovidio' referring to the poet Ovid'.

**Jeffrey Smart, Portrait of David Malouf, 1980, State Art Collection, Art Gallery of Western Australia, Gift of Eva Besen AO and Marc Besen AO. Donated through the Australian Government's Cultural Gifts Program 2008 © The Estate of Jeffrey Smart.**

4



## The plastic tube

'The sight of something prosaic could be the springboard for great inspiration for Jeffrey Smart. He came across the subject for *The plastic tube* near his own home when pipes behind the

house had become calcified and needed replacing. He found the sight of almost 1000 metres of unwound pipe to be spectacular and decided to immortalise it in this painting.'

**Jeffrey Smart, *The plastic tube*, 1980, private collection, courtesy Gallery Sally Dan-Cuthbert © The Estate of Jeffrey Smart.**

5

# MONA

## MUSEUM OF OLD AND NEW ART Hobart, Tasmania.

When you visit this museum/gallery, I suggest you take the ferry from the Brooke Street Pier in Hobart. This gets you in the groove for visiting this unusual place. The ferry ride relaxes you, while at the same time giving you a sense of anticipation. You can also drive there, or take a bus, but the ferry ride is exhilarating and helps build your expectations.

You also need to leave all behind you that you might find distasteful. And all that you have heard about MONA's intent to disrupt and provoke. In other words, visit with your mind open to all that you will see here. For MONA is probably unlike any other museum or gallery that you have visited.

First, it is almost entirely underground. You enter the complex and are not encouraged to follow a set route. Take the stairs, or the lift and just wander. The gallery levels are all connected internally, and this can make your path through the building confusing. The device you are handed to tell you about the art is friendly – I found it easy to use and if you wish, you can walk straight past an artwork without opening the information. This way of explaining the art may even have the added advantage of inspiring you to take a longer look at a work and explore it in more detail.

**As you will undoubtedly know, the Museum is all about David Walsh, its owner, and is one individual's vision. It is unimportant how Walsh made his money, and how he acquired his eclectic art collection.**

The first thing you may notice when arriving at the Museum, having walked up 99 steps, is the hot pink and black livery. These might be the colours of sex and death, but for me the focus of art was definitely much broader than those two subjects.

One work I had heard nothing about is Sidney Nolan's *Snake* (1970-72). The work is 44.3 by 5.6 metres and

is shown in the largest gallery in MONA designed especially for it. It is also the largest modern painting ever produced in Australia. It is in mixed media on paper and is 1620 sheets of paper. Hung on a curved wall, it can be viewed in its entirety from a balcony above.

MONA is full of surprises – everywhere you turn, you



Snake, 1970-72  
 Snake, 1970 to 1972 (detail)  
 Sir Sidney Nolan (1917, Melbourne, Australia; died 1992, London, England)  
 Mixed media on paper, 1620 sheets  
 Photo Credit: MONA/Jesse Hunnifford  
 Image Courtesy MONA Museum of Old and New Art, Hobart, Tasmania, Australia

will undoubtedly see a work of art or an antiquity that you were not expecting. Some you may find distasteful, but you can walk past them.

A great deal of what I found stimulating and exciting about MONA – and others have commented on this also – are the architectural structures and the engineering. As Adrian Franklin says in his book *The Making of MONA*, they are designed to disorientate and disorder the viewer. However, as Walsh told

Franklin, 'I am trying to build a museum that you discover gradually'.

MONA is a wonderful juxtaposition of tension and relaxation. I loved the whole experience, without liking some of the artwork. It was an experience, one filled with drama.

If – that should be when – you visit MONA, you will be rewarded and exhilarated.

© Meredith Hinchliffe

# Lunchtime talks on



In response to the restrictions imposed on meetings as a result of the Covid-19 pandemic, AFFM has instituted a series of 'Lunchtime Talks' to keep members connected and informed about what is happening in the museums and galleries sector. Talks that have already been presented can now be enjoyed by all members.

If you have missed a talk or talks, go to the AFFM website and access <https://www.ausffm.org.au/lunchtime-talks>

The talks began in February 2021, with a presentation on 'William Morris in Adelaide'. This was followed by presentations on 'Understanding the UNESCO Memory of the World

Programme', 'Celebrating Iconic Artists', the new Chau Chak Wing Museum at the University of Sydney, 'Illustrating the Antipodes – George French Angas in Australia and New Zealand', and Ruth Lane Poole: A Woman of Influence'.

The next talk is 'The David Roche Foundation', to be presented by Robert Reason on 17 March 2022.

Cover image credit:  
 Ruth Lane-Poole, c.1920-27. From the estate of Ruth Lane-Poole's daughters, Charlotte Ruth Burston and Phyllis Gainsborough Hamilton by descent to their families

## 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.

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