

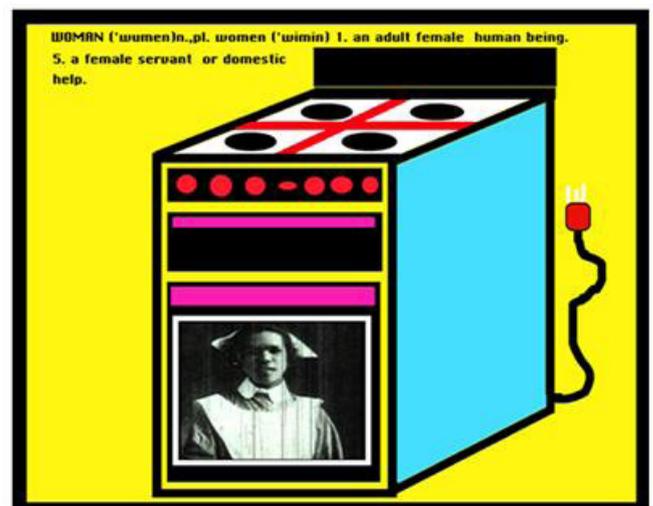
## Message from the Director



In this edition we congratulate and farewell Collections Assistant Liam McGeagh, who has recently accepted a new role with the University of Sydney's Chau Chak Wing Museum. During his four years of employment with FUMA Liam contributed to important collection management projects and provided invaluable assistance to our 'object-based learning' programs. Thank-you Liam, for your excellent input and all the very best on the next steps of your career. In other staffing matters FUMA looks forward to welcoming back Nic Brown who returns from maternity leave on September 26. In programming news FUMA recently launched the regional tour of Bee-stung lips – supported by Country Arts SA – at Port Lincoln and presented a series of excellent public programs to accompany After the Fall thanks to participating artists Elyas Alavi, Kate O'Boyle and Louise Haselton, and Japanese tsugaru shamisen performer, composer and vocalist Noriko Tadano. Meanwhile FUMA continued to inspire and support museum-based learning, deepening our reach into the College of Humanities, Arts and Social Sciences. FUMA has also undertaken a significant project to re-hang the University's chancellor and vice-chancellor portraits and is pleased to announce that our bid to upgrade the collections database has received University support.

Read on for more.

## Join our mission for change



FUMA is currently raising funds to purchase the last available edition of [Look Who's Calling The Kettle Black](#) for its education programs. Created by acclaimed experimental artist r e a, the seminal work – comprising 10 digital prints – encourages reflection on discrimination, exploitation, and other hard truths.

To learn more about the appeal and make a tax-deductible donation click [here](#).

Image: r e a, Gamilaraay, Wailwan and Biripi people, born 1962, Coonabarabran, New South Wales, *Stove* from the series *Look Who's Calling the Kettle Black*, 1992, dye sublimation print, 20.3 x 25.3 cm (image), 22.4 x 30.6 cm (sheet), © the artist

## Bee-stung lips is on the road



*Bee-stung lips*: Barbara Hanrahan works on paper 1960 – 1991 is touring regional South Australia. First stop on the tour is Nautilus Arts Centre, Port Lincoln where you can now view the major survey exhibition of 74 works on paper by Barbara Hanrahan and attend upcoming printmaking workshops.

The *Bee-stung lips* regional South Australia tour 2022 – 2024 is supported by Country Arts SA and is programmed for Murray Bridge Regional Gallery; Port Pirie Regional Art Gallery; Naracoorte Regional Art Gallery; Riddoch Arts and Cultural Centre, Mount Gambier and Signal Point Gallery, Goolwa. Find touring dates [here](#).

Image: Barbara Hanrahan, *Dog of darkness* (detail), 1978, hand-coloured etching with plate-tone, colour inks on paper, 35.5 x 25.3 cm, Private collection, Adelaide, © the Estate of the artist(sheet), © the artist

## Final week | *After the Fall*



*The Guildhouse Collections Project: After the Fall* is in its final week at FUMA gallery. Don't miss the opportunity to see this excellent show of new works by South Australian artists Elyas Alavi, Kate O'Boyle and Louise Haselton and selected works from the FUMA European Print Collection before it closes on 16 September.

As described by Jane Llewellyn in her review, "three talented local artists take inspiration from a collection of historic European prints for a mixed-media exhibition that offers insight into the role of art in making sense of crises – from the renaissance to contemporary times." Read Jane's full review [here](#).

Image: Installation view: *The Guildhouse Collections Project: After the Fall*, Flinders University Museum of Art, 2022, photograph Sia Duff

## Upcoming Exhibition | *There we were all in one place*



In our forthcoming exhibition FUMA presents *There we were all in one place* – a touring survey exhibition of photographic works by celebrated artist Hayley Millar Baker who recently featured in the 4th National Indigenous Art Triennial: *Ceremony* at the National Gallery of Australia.

*There we were all in one place* is accompanied by a Learning Experience, developed by Wiradjuri curator, writer and educator Emily McDaniel, in conjunction with UTS Gallery. The Learning Experience is suitable for those in tertiary and secondary education, as well as members of the general public. We invite you to explore the Learning Experience [here](#).

Further information on the exhibition launch and public programs to come. Find out more about the exhibition [here](#).

There we were all in one place is a UTS Gallery & Art Collection touring exhibition.

Exhibition dates: 5 October 2022 – 16 December 2022



Image: Hayley Millar-Baker, Untitled 8 (I'm the Captain Now,) 2016, 20 x 20 cm, inkjet on cotton rag. Courtesy the artist and Vivien Anderson Gallery.

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## CALL OUT | Emerging First Nations Curator Opportunity



We're looking for our next First Nations Curator!

In\_Site is your chance to curate an exhibition for Nexus Arts Gallery, featuring works from Flinders University Museum of Art's Aboriginal and Torres Strait Island collection.

This opportunity includes a \$3,000 curator's fee; a flexible research residency at FUMA; and a curatorial allowance that will enable you to commission cross-disciplinary work responding to your exhibition.

Throughout the project you will be supported to develop and refine your vision by a team of dedicated professionals from both Nexus Arts and FUMA. If you have an idea or a question, contact Nexus Arts: [info@nexusarts.org.au](mailto:info@nexusarts.org.au) or 8212 4276 (10-4pm Tuesday to Friday).

To apply, please send a one-page statement outlining why you would like this opportunity, a brief CV and up to three pieces of support material to Nexus Arts.

Deadline: 5pm Monday 26 September 2022

Image: 2022 In\_Site Curator Dameeli Coates, internally disPLACed: borders and belonging, photo: Thomas McCammon

## TAKE 5: Nuremberg Chronicle



Published in Latin in 1493, the *Nuremberg Chronicle* was the most ambitious and elaborate publication of the fifteenth century. The FUMA collection holds three single leaf pages from the Chronicle in its collection, with each leaf an example of combining letterpress text and woodcut image on the page. Read more about this intriguing part of FUMA's European Print Collection which has been on display in *After the Fall*.

Explore FUMA's collection prints from the Nuremberg Chronicle [here](#).

Image: Michael Wolgemut (1434-1519), Wilhelm Pleydenwurff (c.1458-1494), Bamberg (Bamberg), from Hartmann Schedel, Nuremberg Chronicle (Liber Chronicarum), fol. CLXXVIII verso - CLXXV recto, c.1490-93, published 12 July 1493 by Anton Koberger, Nuremberg, Germany, woodcut, letterpress, ink and watercolour on paper, Collection of Flinders University Museum of Art 37.002

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