

# THE LABEL MAKERS

29 MAY - 7 JULY 2018

An LAI interactive exhibition

# THE LABEL MAKERS

*LOOK at the objects in the cabinet.*

*IMAGINE what they might be titled,  
what their story might be and who made  
them, found them or owned them.*

*WRITE your titles and stories on the wall  
in chalk*

*DISCOVER the 'other' labels that  
museums have given these objects by  
looking inside this hand-out.*

*MAKE a collection from the hundreds of  
bagged objects on the table.*

*PRESENT them on the pegboards in the  
gallery.*

*RECORD your collection on a worksheet  
and clip it up next to the pegboard.*

*Plain Speak:*

This is a fun exhibition where you get to name the art, write stories about it, and sort it into groups. You are the Label Maker.

*Art Speak:*

Galleries and Museums have a complex relationship with exhibition didactics.

The Western desire for classification stems back to The Enlightenment when academics and noblemen shifted from the aesthetic collections of Wunderkammer toward the logical and systematic cataloguing of objects.

By defining art and artefacts within the Western parameters of museum labelling there was a negation of all other meaning associated with the object.

Today, cultural institutions are increasingly aware of the power of labels and the way in which they have the potential to both enhance and problematise the visitor experience.

This immersive participatory exhibition intends to subvert traditional modes of gallery messaging and places the power in the hands of the visitor.

**\* Draw an object that could fit each label**

**( let your imagination fill the gaps )**

Unknown maker, *Pap Boat* (1788–89), silver. Collection Bendigo Art Gallery.

A *Pap Boat* (or baby feeder) was used to feed babies with milk or pap. In the 18th and 19th century it was known as a pap boat because of its boat-like shape. Pap was a mixture of water, milk and bread or flour. When a mother was unable to breastfeed or chose not to nurse her baby, the baby would be fed by hand instead using a feeding boat like this. This silver Pap boat would have been in the home of a wealthier Victorian family who possibly had staff or a nurse to feed their babies.

Unknown, *Miniature portrait (silhouette of an eighteenth century man)*, c1800, oil on glass, gilt, leather. Collection Bendigo Art Gallery.

Lycurgus Painter, active in Taras (mod. Taranto), *Apulian red-figure calyx-krater fragment depicting Artemis (name incised) riding in a chariot (only the top of the cab remains)*. c360- 350 BCE, fired clay. Trendall Collection of Antiquities, La Trobe University. Donated by AD Trendall 1998.

The *Lycurgus Painter*, was one of the major Apulian painters of the middle of the 4th century. This fragment probably came from a large calyx-krater, a type of wine-mixing bowl.

Commercial printing block, (n.d.). Collected by LAI staff member in Barcelona, 2006.

Unknown, *Ritual Stone Adze*, Papua New Guinea, East Sepik, Abelam (n.d.), stone, resin, coloured medium. La Trobe University Ethnographic Collection. Donated by J. Bayton through the Taxation Incentive for the Arts Scheme 1992.

This irregular shaped stone adze from East Sepik PNG, was used for ceremony and exchange.

Thomas Woolner, (Britain, 1825, Australia 1852-1854, d.1892) *Charles La Trobe*, 1853. Relief sculpture/ medallion, bronze casting. Donated by Jean Orams, Ronald McDonald & Claude Amiet, 30 November 1990.

Unknown, *Miniature portrait (young woman with goat)*, 19thC, watercolour on porcelain, enamel. Collection Bendigo Art Gallery

Hiroe Swen, (b. Japan, 1934, arr. Australia 1968) *No. 50 Vessel*, 1993. White-bodied stoneware, hand built; with satin glaze and silver leaf. Donated through the Australian Government's Cultural Gifts Program by Anouk & Vaughan Hulme in memory of Etta Hirsh, 2009.

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Paul John Beadle (Britain, Australia, New Zealand, 1917-93) *Sir Archibald Glenn "JRA GLENN"* 1979, bronze. La Trobe University Art Collection, purchased 1985.

Paul John Beadle was a renowned medal maker who lived in New Zealand. This medallion depicts Sir Joseph Robert Archibald Glenn, the founding Chancellor of La Trobe University (1967-1972).

Various makers, *Chatelaine* c1894-1914, silver. Collection Bendigo Art Gallery.

The chatelaine was used as a woman's keychain in the 19th century to show the status of women in a household and was worn attached to a belt. The woman with the keys to all the many desks, chest of drawers, food hampers, pantries, storage containers, and many other locked cabinets was "the woman of the household".

Unknown, *Miniature portrait (Lovers)*, c1860, oil on board, enamel, wood. Collection Bendigo Art Gallery.

Miniature painting was an established genteel pastime, first appearing in the 1500s in the French and English courts. Originally, miniatures were presented to monarchs as a sign of the monarch's favour however later the fashion of owning or commissioning a miniature portrait extended to the wealthier classes of Britain and Europe.

Rocks found on a mullock heap at One Tree Hill, Bendigo on 19 May 2019

**THE OTHER LABELS**