

**Acknowledging That Ordinary Lives  
Are Extraordinary Lives - A Slap in the  
Face to the Cult of the Celebrity**

2007 WORNER RESEARCH LECTURE

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by **Ms Julie Millowick**  
La Trobe University

THURSDAY, 6 SEPTEMBER 2007

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National Library of Australia Cataloguing-in-Publication details:

Julie Millowick

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WORNER RESEARCH LECTURE 2007

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Published by La Trobe University, Bendigo Campus  
PO Box 199, Bendigo 3552 Australia

Printed by Campus Graphics, La Trobe University, Bundoora

ISBN 1921377167

ISSN 1327 - 3272

Booklet available from:

Office of the Director

La Trobe University

Bendigo Campus

tel: 03 5444 7374

email: [bendigo.director@latrobe.edu.au](mailto:bendigo.director@latrobe.edu.au)

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## Biography

Julie Millowick



Julie Millowick began her career in the darkroom of Athol Shmith and John Cato - gradually working her way out into the light. She believes passionately in the power of the photographic image to change lives and teaches according to that regardless of whom she is working with.

After completing her undergraduate training at Prahran College of Advanced Education [1976], Julie was part of a group exhibition at the National Gallery of Victoria - 'Australian New Work'. Julie then

worked as a corporate industrial photographer for 17 years. Her clients included Mayne Nickless, the State Bank of Victoria, Westpac, Victorian Arts Centre, Australian Wool Corporation and the Australian Wheat Board. She now works as a lecturer at La Trobe University where she is in charge of the Photojournalism department.

Exhibitions are a constant in her work and 'Traces of Memory', a juxtaposition of digital panoramas and photograms, opened at the Monash Gallery of Art in August 2006. 'Traces' is currently touring through Victoria. Julie uses vintage techniques of the photogram and the

cyanotype, and combines this with digital imagery. Her commitment to documenting people in Central Victoria is constant and ongoing.

Julie is a judge for the United Nations Media Awards [Photojournalism], is on the Board of the Bendigo Art Gallery and the President of the Daylesford Foto Biennale.

Julie has work in the collections of the National Gallery of Australia, the National Gallery of Victoria, the National Library of Australia, the Monash Gallery of Art and the State Library of Victoria. She sponsors the \$2000 Julie Millowick acquisitive photography award, which is administered by the Castlemaine State Festival, and the work is acquired by the Horsham Regional Art Gallery.

Julie received her MA from RMIT in 2001.

# **Acknowledging That Ordinary Lives Are Extraordinary Lives - A Slap in the Face to the Cult of the Celebrity**

**by Ms Julie Millowick**

As human beings we are naturally curious. We are particularly curious about each other, and my personal interpretation of that is to produce visual documents that recognise the unique lives of people in my community. At the other extreme is our curiosity about people to whom we have given the exalted status of 'the celebrity'. This is satiated by extensive and sustained media coverage, often of the most superficial nature referencing people like Anna Nicole Smith, Paris Hilton, Angelina Jolie and the Beckhams, and I ask you, "are we really THAT curious?"

The 'cult of the celebrity' is the vacuous promotion of primarily visual information about people WE place in a position of desirability, WE give

worldwide adulation to, often for no more valid reason than what they look like [frequently the result of surgical enhancement]. It is an appalling reflection on the values of our society. The fact that there are publications devoted solely to these 'celebrities' is an indictment from which we cannot escape.

In complete contrast to this, I passionately believe in the importance of the ordinary individual, and have quietly and unpretentiously acknowledged this in my imagery. In 1989 I began photographing members of my own small rural community of Fryerstown. Subsequent projects have included subjects throughout Central Victoria, culminating in 2006 with an exhibition referencing the lives of people who have been here before us and of whose existence only traces remain.

I talk to you tonight about my photographic celebration of ordinary lives. These explorations embrace several bodies of work, and culminate with the exhibition "*Traces of Memory*". For me to do this it is necessary to introduce you to the three primary elements within my work - photographs, text and photograms - then stitch them together. Stitching is an entirely appropriate term as you will see.

My photographic journey began on the last day of January 1968, whilst I was working as a secretary at our Embassy in Washington DC. On that day I opened the Washington Post and on the front page was an extraordinary image. It was made by the photojournalist Eddie Adams in downtown Saigon, and was of a civilian being shot through the head at close range, by the Chief of Police, General Loan.

The society we lived in at that time was not desensitised to images of

violence - as is the case now - and we were shocked. Vietnam was the first conflict in which we had a military commitment, and from which we saw uncensored imagery. The Vietnam War, or the American War if you are Vietnamese, produced photographic documentation of what "it was really like", and not severely restricted or biased visual information, as had occurred during WW2, Korea, Malaysia etc. This reprieve from Government obstruction was, of course, temporary. Hostilities in The Falklands, The Gulf, Afghanistan and Iraq, have seen the resumption of censorship and military control of the media.

However in 1968, the Eddie Adams image shocked us. In the USA Mr. & Mrs. Middle Class America left their living rooms and went onto the streets to join the fledgling Anti-Vietnam War protest movement. Across America the number of people marching in the Vietnam moratoriums swelled into the millions, placing tremendous pressure on Nixon to honour his campaign promise of "bringing the boys home".

Eddie Adams' photograph achieved this. It changed the course of history. I was living in America, I saw the image, and I saw the consequences. From that moment on I wanted to be a photographer. I too wanted to change the world. To make it a better place. (I was twenty at the time, and possibly had a few unrealistic expectations).

During the subsequent thirty-nine years I haven't changed the world, but photography has changed me, and I hope it has changed the lives of my students.

My reaction to the Vietnam image was not unique. The history of the photographic medium is permeated with socially rousing imagery

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beginning with the American Civil War and continuing through to the present moment. Photographic images have inspired people to respond, to take action, to object, or make commitments they would not necessarily have otherwise undertaken.

Most photographers have a heightened awareness of this power, and at all times must be honest to the image regardless of how high or low key the situation is that we work in. We constantly confront ethical dilemmas, and my students are taught to consider the following “because a photograph is there to be taken, it doesn’t necessarily follow that it should be”.

One of the most enduring powers of the photographic medium is the ready accessibility of the imagery by the viewer. If we, as photographers, have used all of our visual literacy skills - both conceptual and technical - then we can show that image to another person, and when they look at it they should be able to imagine how we felt in our heart, or our head, or both, at the moment we created the work. Words are not spoken – it is the image that speaks. This is our language. Being visually literate means we do not use the camera as a small mobile Xerox photocopier, but rather as a tool to interpret environments and lives in a multi layered and quite complex way. Making a photograph involves a series of conscious decisions, both conceptual and technical, which combine to make an image that ‘speaks’ to the viewer. Point of focus, angle of view, lighting, depth of field, subject or camera movement, exposure and composition are some of the considerations which allow us to produce articulate visual documents that accurately translate our conceptual response. This is an extraordinary and powerful skill, a lifelong skill, and one that I am privileged to pass onto my students

It is these skills that I use to acknowledge the unique richness of the lives of

ordinary people from within my community.

Used in this way photography is a direct slap in the face to the 'cult of the celebrity'; a phenomenon that is an integral part of the image overload we are constantly subjected to across all aspects of the mainstream media. Driven by profit based decisions, the promotion of these superficial images ultimately degrades every member of our society. The lives of these 'celebrities' are usually not heroic, or admirable, but because of their physical appearance, the accident of their birth or other insignificant reasons, they have been placed in a higher stratosphere and we are conditioned and manipulated to be curious about every aspect of their existence. It is a situation I deplore, and the current resurgence of the 'Princess Diana' obsession [marking ten years since her death] is a prime example of this. Diana's life wasn't necessarily heroic, noble or conducted with integrity, yet the media consistently portray her as a paragon of compassion and sensitivity. The outpouring of grief at her death reflects the depth to which the malaise of the celebrity is endemic in our society.

In rejecting the idolisation of the celebrity I have consciously recognised that the ordinary lives of my subjects are in fact quite extraordinary, often heroic, and definitely worthy of celebration.

The ongoing documentation of my community comprises a body of work called "*In Their Own Words*". In this project the participants choose the place where they will be photographed, and then they select the image to be printed. I make 2 large prints [one for each of us] and leave them both with the subject for at least two weeks. The subject is asked to write a statement directly onto the image. I do not make any suggestions or ask any questions as to what the content of what that statement should be.

The process empowers the subject. Obviously I bring to the image my visual literary skills, both conceptual and technical, but my role is to interpret **their** perceptions and personal statement. This method of working engenders trust, and that trust continues through to the written statement.

Jim Cole, a typical Australian sheep farmer, conveyed that trust to me when he wrote :-

*"I have been with sheep all my life and I make my living from them. I've seen thousands of births yet every new lamb fills me with the same sense of wonder as the first one I ever saw as a child.*

*I spend long hours checking on them in all kinds of weather.*

*My sheep are my life*

Jim Cole

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*I have been with sheep all my life & I make my living  
from them. I've seen thousands of births yet every new  
lamb fills me with the same sense of wonder as the  
first one I ever saw as a child.*

*I spend long hours decking on them in all kinds of  
weather. My sheep are my life*

*Jim Cole*

Plate 1. "Jim Cole" 1990



My sheep are my friends I devote myself to their care and they reward me with trust and affection. Just like humans they all have different characters, but unlike humans sheep are not devious and unreliable and never destroy each other I much prefer sheep to people.

Plate 2. "Diane Linton" 1990

Diane Linton revealed her beliefs [and mistrust of people] by writing:-

*"My sheep are my friends I devote myself to their care and they reward me*

*with trust and affection. Just like humans they all have different characters, but unlike humans sheep are not devious and unreliable and never destroy each other. I much prefer sheep to people."*

When Gordon Miller looked at the proof sheets, he completely removed all sense of ego and chose the image where the rain gauge looked best, **not** himself.



Plate 3. Detail "Gordon Miller" 1989

Images from "In Their Own Words" have been acquired by several public institutions, including the La Trobe Print Collection, State Library of Victoria

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We are Myrtle and Fred Booth, he is well known around the district as Fryerstown Freddy, the garden man. This garden has been our hobby, supplying us an abundance of vegetables, fruit and flowers for over thirty years. We love this area, a haven of peace and tranquility, our little piece of paradise.

Plate 4. "Marj and Freddie Booth" 1992

[SLV] who hold twelve pieces. In 2004 the SLV celebrated their 150<sup>th</sup>



Plate 5. Detail "Jessie Cole" 1992

anniversary by producing a book, "Treasures of the State Library of Victoria". The SLV's collection holds 19,000 pieces, and I am honoured that the image of "Marj and Freddie Booth" was included in that publication.

Jessie Cole is part of the SLV's permanent public display "The Changing Face of Victoria", and sits across from Ned Kelly paraphernalia, including his firearm.

This is a very public acknowledgement of the importance of the lives of these people, people who do not routinely appear in "Who Weekly", "New Idea" etc, and because the SLV has state of the art archival storage, their 'lives' will survive for centuries.

In continuing to document the Fryerstown community, I am creating a body of work that is a microcosm of the changes occurring throughout rural Australian towns.

These images eschew the media frenzy of profit-g geared celebrity publications and quietly create social awareness.

I continued to use image and handwritten text when I embarked on a major project - *"Portraits of a Century"* - for the Castlemaine Bacon Company. *"The Baco"*, as it is known, is an incredible success story, and I passionately wanted to acknowledge the vital and integral role the staff - ie 'the workers' - have contributed to that achievement.



Plate 6. *"Matthew Walker"* 2005

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*Plate 7. "Graeme Tonkin" 2005*

Over ninety images were presented on several five metre long banners and displayed during the Castlemaine State Festival '05.

In 1990 I extended my explorations of image and text to produce photo essays. These narratives recreated events that had occurred in my life and the lives of my friends. Ordinary lives. Of no interest to media outlets, these lives are manifest with incidents of drama, significance and richness, and I addressed that in my work. To facilitate these recreations I had to construct the images. In photography there are two types of images - those that occur in front of the camera [found], and those that occur behind the camera [constructed]. In the latter instance the photographs are designed

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prior to their creation and the photographer's working process echoes that of a film director.

The culmination of this work, "*Familiar Stories*", was included in the flagship exhibition "*Intimate Lives*" for the International Photography Festival in the United Kingdom, 1993.

These were exciting and stimulating times, which unfortunately suddenly changed when I sustained a debilitating spinal injury. At the two year mark of this journey I could not hold a camera, open kitchen drawers or be vertical for more than two hours out of twenty four. One day I went into the dark room with the very female possessions of silk scarves and a camisole, and created photograms. Photograms are made by placing an object directly onto silver gelatin paper, exposing it to light, removing the object, then processing the paper in the usual way. Each image is unique. A camera is not used, neither is film.

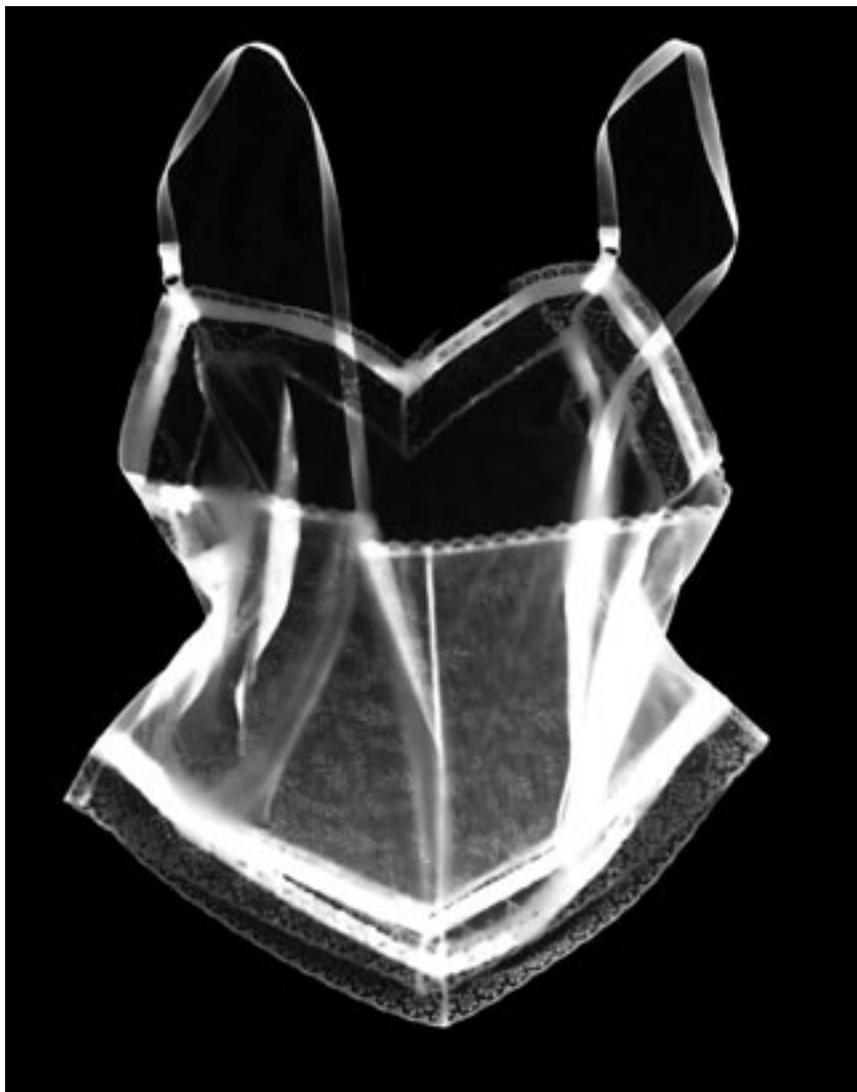
To be able to create imagery again, and to do it *without help* was both empowering and liberating. Despite the severe physical limitations on my life I wanted to integrate the photograms into a large body of work with a specific direction. The result of this was a major exhibition, "*Paraphernalia*".

I reference "*Paraphernalia*" to explain my research into the vintage photographic technique of the photogram, and how those explorations have impacted on my subsequent exhibition history.

Spending long periods of time in bed, I was able to extensively explore dictionaries, books of quotations, word origins etc and I discovered the word paraphernalia.

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*Plate 8. "Paraphernalia" 1998*

Paraphernalia - 1 Hist. para+pherne: Dowry. Those articles of personal property which the law allowed a married woman to keep and deal with as her own when most of her personal or movable property was vested in her husband.

I was attracted to paraphernalia for two reasons.

1. It is a definition/interpretation of a female role in a relationship.
2. The camisole was obviously a 'female belonging'.

I decided the sentiments expressed in the definition of paraphernalia would form the core of the subsequent narrative sequence. That is, a predominantly female perspective on the text/imagery, with an emphasis,



Plate 9. "Paraphernalia, Money" 1999

where possible on relationships. Selecting a word from each definition to introduce the next image was an obvious way to link the sequence. At this point I also made the decision to take the narrative full circle back to the first word - paraphernalia.

I cannot discuss each panel of "*Paraphernalia*" in this lecture, but the narrative is

*Paraphernalia : Dowry : Money : Jam : Fruit : Symbols : Mammal : Dolphin : Dog : Star : Shell : Marriage : Nursery : Paraphernalia*

As I slowly regained my mobility, I resumed my MA and "*Paraphernalia*" was integrated into that research. RMIT MA candidature involves a major exhibition, a 10,000 word exegesis, and a two hour examination. During the latter, one of the examiners asked me what I knew about Anna Atkins, and a rather terrifying moment occurred when I had to admit that she was unknown to me. Fortunately I still passed.

When I had recovered from that rather unsettling experience, I began a search for Anna Atkins that evolved into the exhibition "*A Year in Our Lives*".

In 2001 Anna Atkins was virtually unknown, yet she was one of the first female photographers, and in 1843 was the first person to use photographic imagery in a book – not Henry Fox Talbot, 14 months later – as I had been taught during my training. "*A Year in Our Lives*" consists of fourteen images that are 'paired' with a text panel. The text panels are in the form of a journal, and as I committed my observations to paper, I 'talked' to Anna Atkins. The journal kept Anna Atkins [and the viewer] abreast of the information I was uncovering about Anna's life, as well as information about what was happening in my own.



Plate 10. *"Paraphernalia, Lilies"* 1999

The overriding theme of this work is one of survival, and survival is reflected in a most enduring way within the image panels. The fact that fragments

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of Anna Atkins' photograms have survived at all is a miracle, and I hope my contemporary photographic narrative offers an essay of resistance to dislocations both physical and spiritual.

Anna Atkins' work was primarily concerned with the botanical, and I endeavored to relate my imagery to this element. I selected a word from each text panel, converted that word into bold type, and wrote the dictionary definition of it at the foot of the page. That word then became the subject of the facing image panel.

I commenced the journal by saying this to Anna:-

22 June 2000

*Anna Atkins where are you? Research has shown you to be the earliest woman photographer and also the first person to print and publish a photographically illustrated book. \* An extraordinary achievement. One which should rate you right up there with Julia Margaret Cameron, who, let's be honest, is everywhere. Why her? Why not you?*

*I know you used the cyanotype process to make photograms of botanical specimens. But in your day [1799-1871], photograms were referred to as diaphanes. **Diaphane**. It's a beautiful word isn't it? From the Greek, "through showing". Diaphanous derives from it.*

**Diaphane** n. 1. A transparent body or substance; a transparency 1840.  
2. A silk stuff having transparent coloured figures 1824

*\*Larry J Schaaf, "Sun Gardens: Victorian Photograms by Anna Atkins", Aperture, 1995*

Continuing with:-

12 July 2000

*I am on your trail Anna.*

*Not only is your work in several prestigious collections, but also you are on the world wide web! I have made two small discoveries. Your maiden name was Children – Anna Children – yet you never had any. The **cyanotype** process you used was invented by your neighbour, Sir John Herschel, and was readily recognizable by its deep Prussian blue colour.*

**Cyanotype** 1. A process of photographic printing with ferric salts producing blue lines on a white background, used chiefly in printing tracings. 2. A print made by such a process.

Following is the third journal entry, and the last of the fourteen panels I will reference tonight, but I hope it is clear how the research was presented to the exhibition visitor in a way that was both informative and held their attention.

22 July, 2000

*Anna, I am astonished at how hard you worked. How industrious you were. You made 5000 original cyanotype diaphanes for the 13 copies of your first book, "British Algae". Each cyanotype needed extensive exposure in direct sunlight – and the British sun being what it is, you must have been driven to distraction. Conventional binding wasn't available, so you hand stitched the pages together. AND you collected most of the specimens.*

*You must have been absolutely obsessed with seaweed. Did it smell?*

A review of "British **Algae**", written by a rather patronising gentleman called Robert Hunt said "Cyanotypes are so exceedingly simple....that they recommend themselves to ladies." Thankyou Robert. I suppose you encountered quite a lot of men like him Anna. I also notice you were only tolerated by that bastion of male chauvinism, the British scientific community, because your father was Keeper of Zoology at the British Museum. Typical.

Well Anna, you will be thrilled to know that in 1996 the Tel Aviv Museum paid \$US 133,500 for a copy of "British Algae" It lives there now and "represents one of the great achievements of early British photography" \*

Where are you Robert?

**Algae** n. [use in pl ae] {Bot.} Primitive cryptogam, eg some seaweeds, some plankton, water bloom.

\*Mike Ware, "Studies in Blue 1842-1996", National Museum of Photography, Film and Television, 1999

Upon Anna Atkins death the 10,000 dried botanical specimens in her collection were donated to the British Museum. Her artwork, unfortunately, was lost. Anna Atkins was not a celebrity, and public institutions did not actively acquire her work. It is extremely lucky that when Anna Atkins laboriously produced her books, not only did she give copies of these precious items to her friends, but she also donated a copy to the British Museum and the Kew Gardens, among others. In 1981 one of her books, completely intact, was sold at auction in London [as part of a private library]. Several dealers purchased the book and they immediately cut it up in order to sell the plates individually, thus making the transaction more profitable. The beautiful cover and frontispiece have been lost. It was

this sale however which alerted the wider world to the existence of Anna Atkins, and subsequent research discovered her books in the basements of various major public institutions. Ever modest, Anna always signed herself as A.A. – which initial researchers thought referred to anonymous artist.

Using photograms and text, "*A Year in Our Lives*" paid homage to Anna Atkins, a woman who after her death, spent a century in obscurity, but has since emerged to well earned international acclaim and celebrity.

Which brings me to the 'stitching up' part of the lecture.

I wanted to produce a major exhibition that combined all aspects of my practice – text, photograms and the camera. The result is "*Traces of Memory*".

"*Traces of Memory*" uses the vintage technique of the photogram, the contemporary camera and post-production digital image stitching.

The Fryerstown community are once again central to this work, but this time they are people who have lived here before us. People we will never know. People we will never meet.

During the 1850's, Fryerstown was the epicentre of the gold rush, and the environment is still dominated by traces of that incredible assault on the environment.

Fryerstown and surrounds will never recover from the sluicing, excavating and general impact of the 10,000 people who flocked here from all over the world. The paddock surrounding my house has 15 mineshafes and 2 considerable mullock heaps; these are the most obvious and most dangerous traces of the world's richest alluvial gold discovery.

The more subtle and benign traces are botanical, and it is these more fragile aspects of the gold rush that I address in my work.

For ten months of the year I drive through a landscape that is primarily comprised of open paddocks with a scattering of stunted trees. When spring arrives these paddocks yield jonquils, snowdrops, Peruvian lilies, oxalis, snowdrops, briar rose, periwinkle and the blossom of hawthorn, apple, plum and quince trees. For the most part these plants or blossoms bloom for 6-8 weeks, then they disappear.

Their fleeting beauty is a definite and poignant reminder of the people who lived here during the second half of the 1800's, particularly the women, who, as the record tells us, desperately tried to introduce a consoling 'little bit of home, a little piece of England' into the hostile and wretched environment they endured.

*"Pioneer women persisted in cultivating familiar plants, in part because they were remedies against that most disheartening of ills of the new world, homesickness." [Lilies of the Hearth", Jennifer Bennet, '91, Camden House]*

Botanical traces of memory are widespread. It is impossible to live in this Central Victorian landscape and not be confronted, curious, or moved by the attempts of our maternal forbears to civilise and feminise the environment, *and to wonder who they were and what their lives were like*. I suspect their lives were like yours and mine. Doubtless theirs were physically tougher, but ultimately they wanted the best for their children and for their children to survive. They wanted to love and be loved. I show you a photograph of Mrs King who lived in the house I now own. She had 10 children in a 4 roomed miners cottage, one of whom, Hannibal

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Plate 11. "Oxalis" 2006



Plate 12. "Quince" 2006

Orchard King, choked to death on a stone from a piece of fruit.

In this exhibition I photograph the botanical specimens that remain on these sites, then digitally connect several images into a panorama; recomposing

and reconstructing a landscape dominated by that particular plant. Above this recomposed landscape is a photogram or cyanotype of the actual botanical specimen being documented.

The photogram acknowledges the seductive beauty of the introduced plant - a plant that held cherished memories and associations for those people who were part of the worldwide diaspora of that time.

The panorama acknowledges the contemporary traces of the plant and sometimes the long-term impact it has had in the transplanted environment.

Interspersed throughout the exhibition are historical quotes written by women in their diaries and letters that inform us of tragedy, courage and humour. The quotes are in the form of extended titles.

The historical text I required for *Traces of Memory* was, by its very nature, domestic and personal. As we have witnessed with Anna Atkins, when people die - ordinary people like you and me - not celebrities - the accumulated possessions of their lives disappear with them. This made the research particularly difficult, and the specific request for references to plants almost impossible. I reluctantly decided to include text which was of the era and pertinent to post gold rush pioneer gardening, but not necessarily from Central Victoria.

One of the most moving quotations sits with *"Traces of Memory - Sweet Briar Rose"*.

*'When the health of one of the twins deteriorated, Peter O'Reilly rode to get a doctor so fast that he killed a favourite horse in the process - but aid came too late. Jane's sixteen year old son took the ailing child to a nearby*

*spring in a gully and christened her Veronica. Jane planted a rose bush to mark the grave. The other twin was then named Rose."*

*Jane O'Reilly [nee McAvinery] 1863-1944*

*Jennifer Isaacs, "Pioneer Women of the Bush & Outback", Landsdowne, 1990*

*"Traces of Memory" acknowledges ordinary lives. As do "Portraits of a Century" and "In Their Own Words".*

These are lives of extraordinary richness and it is an honour and privilege to celebrate them.

It is also an honour to give the Worner Research Lecture for 2007.

Thankyou.

## **The Worner Research Lecture**

The Worner Research Lectures form a series of public lectures at the Bendigo campus of La Trobe University. The aim of the series is to publicise research carried out at the Bendigo campus.

The University is proud to be associated with the Worner brothers, Howard, Neil and Hill, who were students at Bendigo School of Mines, a forerunner of La Trobe University at Bendigo. The three brothers were raised on a farm in the Mallee. In the early 1930s, they studied at the Bendigo School of Mines: Howard for a Diploma of Industrial Chemistry, Neil for a Diploma of Civil Engineering, and Hill for a Diploma of Industrial Chemistry. All three brothers later won prestigious scholarships at Melbourne University.

Howard Worner's distinguished career in academia and industry led him to an honorary professorship at the University of Wollongong and position of Director of the Microwave Applications Institute. He was a recipient of a Centenary Medal issued by the Federal Government and was also the first non-American to win the Benjamin F. Fairless Award, the most prestigious award given out by the international steel industry. In 1994, La Trobe University conferred on him the degree of Doctor of Science (*honoris causa*). Howard Worner died in November 2006, aged 93.

Neil Worner went on to a career in civil engineering, including the job of Chief Civil Engineer with the Snowy Mountains Hydro-Electric Authority. His career continued in senior and advisory capacities in Australia and overseas on projects such as the design and construction of major dams. Neil is currently a resident in Bendigo.

Hill Worner's career included several years on the Executive of the CSIRO,

and twenty-two years as Professor of Metallurgy and three as Dean of Engineering at the University of Melbourne; he was later awarded the position Professor Emeritus in Engineering on his retirement. Hill passed away in 2002.

## The Worner Research Lecture Series

Lectures in the series so far have been the following:

- 1995 R.J. Seviour, *Micro-organisms: the Good, the Bad and the Ugly*
- 1996 T.M. Milla, *Join the Dots and See the World*
- 1997 Howard K. Worner and R. Findlay Johnson, *Bendigo Gold: Past, Present and Future*
- 1998 John Humphreys, *Rural Health and the Health of Rural Communities*
- 1999 Vaughan Prain, *Learning in School through New Technologies*
- 2000 Bruce Johnson, *Soils: Our Interface with the Environment*
- 2001 Jill Francis, *I Would be Good, I Should be Good, but gee, oh gee, oh gee: The development of a psychological theory.*
- 2002 Ruth Endacott, *Developing Clinical Wisdom: a Challenge for Academia and Health*
- 2003 Roger Sworder, *Is the Poetry of Homer Philosophical?*
- 2004 Rhett H.Walker, *On the Value of a University - A Journey of Discovery*
- 2005 Hal Swerissen, *Health and Ageing in 2025: the 'boomers' go grey*
- 2006 Kenn Raymond, *From Dylan to Designer Drugs: what would Grannie think of her tablets now?*