bounty of the sea

Selected Works from the Leonhard Adam Collection of Indigenous Culture
The Leonhard Adam Collection of International Indigenous Culture is one of several University collections associated with the life and work of an individual academic. As such, it reflects institutional and intellectual values specific to a particular historical period. In the case of Leonhard Adam, as the essays in this catalogue demonstrate, it also reflects the fusion of the European intellectual tradition with antipodean concerns.

Like many such collections, originally acquired during the course of teaching and research, the Leonhard Adam Collection is evidence of an intense interest in indigenous cultures. This interest remains strong among contemporary researchers but has been modified by new values and responsibilities. Custody of material collected within an ethnographic or anthropological program must be framed by a respect for the achievements of indigenous peoples and a recognition of the need to work closely with traditional owners. Research must answer fundamental questions relating to the original production, ownership, use and meaning of artifacts in order that their full significance can be understood and communicated with sensitivity. This research activity reflects a broad re-examination of collections within museums across the world, in recognition of the important changes in the ways in which institutions present what was once termed ‘primitive’ art. Such changes are evident right across the University, where the study of indigenous cultures now extends through numerous disciplines such as history, creative writing, law, art history, cinema studies and archaeology.

In the case of many items in the Leonhard Adam Collection, this research is just beginning. The significance of the objects is clear but, because there is little information available on many of them, the task of establishing their full history and meaning lies ahead of us. This exhibition is an important stage in this process. As an initial step, we must present items from the Collection and circulate information about them, in order that the partnerships that will reveal their full relevance can be developed. More broadly, it is a declaration that we recognise our responsibilities and wish to work towards meeting them more fully.

Dr Chris McAuliffe
Leonhard Adam Collection of International Indigenous Culture

'I have now made a start …'

Leonhard Adam, April 1947

In 1942 Dr Leonhard Adam was appointed Reader in Anthropology in the Department of History at the University of Melbourne. So began the development of a most extraordinary university collection, engaging the University of Melbourne in international dialogue on collection building, and, today, compelling us to consider some of the most pressing contemporary issues in museology.

Leonhard Adam was a man of immense intellect and international repute, whose identity as a German Jew caused his uprooting and movement to a foreign destination. That destination was Australia, and he was to find himself, a world renowned ethnologist, in a university that had, despite having employed some of the greatest names in Australian anthropology, consistently managed to avoid establishing a department with any ongoing brief to develop anthropology or ethnology. Nevertheless, such was Adam’s energy and enthusiasm, that he established a significant ethnographic collection that still engages students in critical analysis, and compels the University to continually readdress the meanings of cultural identity, curatorial responsibilities and custodianship.

Leonhard Adam was born in Berlin in 1891. His daughter recounts that as a child he raised snakes and baby alligators in the family’s flat, and established and edited a natural science magazine for his friends. Adam studied ethnology, law and Sinology at the University and Oriental Seminar of Berlin. He was fluent in English, French and Italian, proficient in Greek, Latin, literary Chinese and Hindustani. He studied material culture and art at the Berlin Ethnographical Museum. He obtained a Doctor of Laws and was employed in legal administration, eventually becoming Chief Judge of Charlottenburg (Berlin). He was an editor of the Zeitschrift für vergleichende rechtswissenschaft [Journal for Comparative Law], a Reader in Primitive Law at the Institute of Foreign Laws, Berlin University, and a member of the Board of Experts of the Berlin Ethnographical Museum. Leonhard Adam lectured in comparative law and anthropology at the universities of Berlin, London and Oxford, taught modern Chinese and Chinese culture, gave courses on Asian art, and wrote a seminal book, Primitive Art, which was published by Penguin in 1940.
When Hitler rose to power, Leonard Adam left Berlin and moved to England to teach at London University. He became a fellow of the Royal Society of Arts and of the Royal Anthropological Institute, and counted Bronislaw Malinowski and Evans Pritchard amongst his circle of friends. In 1940 Leonard Adam was deported to Australia on the Dunera and interned at Tatura. There he was involved with camp education, the Tallangatta Institute, teaching anthropology and teaching anthropology. He drew on his creativity to help him through this traumatic period, recording camp life through a series of haunting watercolours.  

He was released from Tatura in 1942 following representation from supporters in England and Australia. These supporters included influential friends connected to leading English anthropologists such as Lady Mason (whose daughter was married to Malinowski). On his release he was awarded a research grant to study and catalogue stone imprints in the Baldwin Spencer Collection in the National Museum of Victoria and in the same year he was appointed to the History Department at the University of Melbourne. On retiring in 1957, Adam visited Germany, where he was awarded a PhD by the University of Bonn. He was honoured by having vol. 59 of Zeitschrift für vergleichende rechtswissenschaft dedicated to him. He died in Bonn on 9 September 1969 after representing the University of Melbourne at the International Anthropological Congress in Paris.

Adam was witness to cataclysmic events, and was subject to social and political prejudice both in Germany and England. Yet in his correspondence he appears as a man of immense strength and optimism who, by 1948, was a proud husband of six years, a delighted father of three years and who, after eight years, was again surrounded by his closest family. It is hard to imagine the complete dislocation of those forced from Europe on the Dunera. Adam summed up his experiences in a letter to Dr Fritz Mangoldi:

"Manfred and I went to this continent in 1940 at first in complete ignorance about our compulsory destination. . . . We were comforted by the charming character, simplicity, and helpful attitude of the Australian people . . . my subject is, of course, ethnology, and I am also in charge of a small ethnographical museum which I am building up at the University . . . In 1943, I got married in Melbourne, my wife is a Melbourne girl of half Scottish extraction. We have one child, Mary Claire, now just over five, a charming girl of uncanny intelligence and sometimes very sweet but sometimes cheeky."  

The extent of his isolation in Australia must have been daunting, particularly when many of his intellectual reference points were lost or fragmented. Perhaps this made more pressing Adam’s goal to build the University collection. As an ethnologist he was interested in aspects of Australian culture which were manifested by production, and he aimed to build a study collection of ethnological items for students across the University but most particularly in Anthropology and Fine Arts. He quickly established the germ of a collection through gift, loan, purchase and exchange, establishing contact with a range of private collectors in Australia, reestablishing contact with colleagues overseas, and acquiring new contacts as he went. He began with material from his own collection but soon had an extensive range of networks to support his endeavor. To Adam, the collection was a tangible and necessary teaching tool, but there is also a very real sense in which the construction of the collection was an important tool in Adam’s reconstruction of his life.

By 1947, the University Collection of Ethnology and Prehistoric Archaeology had 1,200 specimens, which included hundreds of small stone implements. At this point, the Collection had been built up by donations and with artifacts found during History Department excursions to Flinders Island (1946), and Phillip Island and Keilor (1947). In 1948 the Collection was considerably enriched by fifty-two Groote Eylandt bark canoes, some of which Adam used in exchange for overseas material.  

Adam noted that: ‘The purpose of the collection is . . . to provide specimens for teaching and research in cultural anthropology, or ethnology, especially technology and primitive art.” He noted that the collection was to be used for other departments besides History, and included “a growing collection of terrace slides ... arranged in a geographical order so as to illustrate the material culture of different people all over the world.” Adam cited the Department of Anthropology at the University of Sydney, the Pitt Rivers Museum – University of Oxford, the Museum of Archaeology and Anthropology at the University of Cambridge, Harvard University’s Peabody Museum of Archaeology and Ethnology, the Peabody Museum of Natural History at Yale, and the University of Pennsylvania Museum of Archaeology and Anthropology as worthy models. He noted that while it “will not be possible to build up a comparable collection here ... a university collection ... must be built up on a universal scale ... a certain amount of African, American, and especially Asian objects will be required to make comparative studies possible.”

As a member of the pre-war intelligensia in Europe, Adam was part of a rich network of collectors, scholars and professionals who had developed both the physical scope and intellectual meaning of some of the most extensive and extraordinary ethnographic collections. Adam worked during the great collection building decades of the first half of the twentieth century when, on the back of eighteenth and nineteenth-century colonial conquests, museums in Europe became treasure troves housing a range of most extraordinary cultural items. The relationship between the colonial administration, trading outposts, missionary settlements and the building of ethnology and ethnographic collections is inextricably linked, and these groups were an important part of Adam’s collection building network.

Today repatriation is a key museological issue. We are aware of the immense dislocation suffered by indigenous peoples across the twentieth century. Adam was aware of this, frequently impelling collectors to conduct interviews at the source in order to provide as much context as possible. For him collecting was an activity that was both a celebration and acknowledgement of the diverse nature of human societies. One of the issues that confronts users of the material today is how to deal with the range of ethical and practical issues the Collection raises. It is confronting to read requests contained in letters to Adam such as those seeking “... a good male skull of one of your aborigines.” The correspondence also highlights the loss of information that widespread international collection and exchange engendered. For example, in February 1950, Dr Hans-Georg Bandi sought information about stone tools “given to us in 1939 by the National Museum in Melbourne ... Perhaps it would be possible for you to find out where this material came from. I couldn’t find the letters concerning these and Dr Sarasin had only noted down ‘Australia’.” In Australia collecting practice led to similar concerns. We are constantly reminded that these great European collections, and by association and derivation the collections in Australia and America, were built on the strength of colonial conquest and colonial administration. Today we are uncomfortable with the concepts of ethnographic collections. Issues of ownership, permission, context and meaning, are overweening issues of power, colonisation, representation and subjugation. Nevertheless most of our key cultural institutions hold ethnographic material that has no direct provenance to the original owner or custodian.

How do we negotiate our way around the meaning of these collections in the twenty-first century? The problematic areas of ethnographic collections have still not been adequately dealt with. Repatriation is largely a grace and favour activity, and the power imbalance between originating society and collecting society generally remains. For Adam, the collecting of cultural material was very much a celebration of diversity, and we could do worse than begin here. Although the discipline that developed these collections has changed, ethnographic collections like the Leonard Adam Collection of International Incas are keen to engage us in critical and contemporary museological issues, at the same time presenting us with some of the most interesting and beautiful objects we will ever see.

Robyn Stoggett
The Leonhard Adam Collection of International Indigenous Culture was bequeathed to the University of Melbourne in 1960. Leonhard Adam acquired many of the items in the Collection while he was a lecturer in the History Department of the University from 1942 to 1957. It was his intention to use the objects to aid in teaching international indigenous culture to his students and for students in related disciplines such as fine arts and psychology.1

The Collection was amassed through a variety of collecting practices: by purchase from dealers and other collectors; by exchange of items with overseas universities and museums, and by gift and donation.2 The items in the Collection originate from wide geographical and cultural areas that are generally known as Australia, the Pacific region, New Zealand/Aotearoa, Papua New Guinea, Eastern and Southern Africa, South-East Asia, the United States, Canada and South America.

The Collection contains a diverse range of objects including:

- tools and equipment: spears, clubs, arrows, fishing implements, canoes, paddles, shields, knives, swords, axes, ceramic and wooden bowls and containers, baskets, bags, food hooks, utensils, boomerangs, spear throwers and bows;
- personal items: shoes, hats, cloaks, skirts, cloth, jewellery, amulets, fans, belts and combs;
- ceremonial items: masks, sculpture, headdresses, bowls, carvings, drums and secret/sacred material;
- other items such as toys, puppets, sculpture, models, carvings and paintings.

In addition, the Collection contains a substantial group of painted barks from Groote Eylandt. These thirty-eight works were selected in the early 1940s by Frederick Gray, a resident of the island, on behalf of Frederick Rose, a prominent collector who resided and studied on Groote Eylandt in later years. The barks were exhibited in Melbourne, and then presented to the University of Melbourne on the recommendation of Leonhard Adam, by the Victorian Division of the Australian Council for the Encouragement of Music and the Arts. The barks depict mythical and historical aspects relating to the lives of the Aboriginal communities who live on Groote Eylandt, located off the east coast of Arnhem Land in the Gulf of Carpentaria.4

The Leonhard Adam Collection of International Indigenous Culture is complemented by an archive of Leonhard Adam’s papers. The archive represents an invaluable resource of information about the Collection and the manner in which the objects were acquired. The archive contains correspondence between Leonhard Adam and various institutions and individuals, his teaching and lecture notes as well as draft information for the publication Primitive Art, released in 1940.5 Decades after it was first published, Primitive Art remains a key publication for those interested in ethnography.

**Bounty of the Sea: Selected Works from the Leonhard Adam Collection of International Indigenous Culture** presents works from the Collection, many of which will be on public display for the first time. The selection of works, based around the relationship of communities to the sea, reflects the varied nature of the objects within the Collection and the broad geographical and cultural areas from which they have originated. In this exhibition, selected items originate from the many island and coastal communities of the Pacific region. These include Australia, New Zealand/Aotearoa, the Solomon Islands, Kiribati, Papua New Guinea (including the Trobriand Islands, Duke of York Island and the Bismarck Archipelago). For Australian coastal communities and for Pacific island nations and communities on the Pacific Rim, the relationship to the sea is of primary importance.

Watercraft and their associated equipment – paddles, outriggers and sails – are vital to the everyday functioning of island communities. Canoes enable communities to extend their fishing activities beyond coastal and lagoon areas, to maintain gardens on neighbouring islands for the growing and harvesting of crops, to collect shell which is traded with communities on other islands and sold commercially, and to visit friends and relations on neighbouring islands. In some regions, the construction, maintenance and navigation of canoes may also define the social status of individuals within the community.6

The various types of watercraft used by communities, such as simple dugout canoes, single outrigger canoes, double canoes and war canoes, are illustrated in this exhibition by the full-size and model canoe examples on display (cat. 01–09). While full-size canoes were constructed for functional reasons (such as transport, battle or fishing), model canoes served a very different purpose. Maori communities, for example, used mid-sized model canoes as memorials to dead chiefs, or as burial canoes, and small model canoes were constructed to meet the interest of the growing tourist market of the late nineteenth century.7

Paddles provide the most common type of propulsion used in conjunction with canoes. There are two main types of paddle: steering paddles and rowing or paddling paddles. The steering paddle has a wide, leaf-shaped blade and can be used as a rudder. The rowing or paddling paddle has a slim leaf-shaped blade (cat. 10–16). Sails are utilised for travel in open water and for voyages of long distances. Several of the model canoes on display have sails attached, such as those from Kiribati, the Solomon Islands and Melanesia.

Fishing provides many coastal and island communities with an important source of food and protein. Included in the exhibition are numerous examples of the tools constructed and used by communities in their daily lives, and collected by Leonhard Adam, such as hooks and lines, wooden floats, fishing nets and fish traps.

Hooks and lines are used in a variety of ways such as being cast by hand when standing on shore, in areas of shallow water, or from canoes, or they can be used with a pole or suspended from a wooden float. Hooks are generally made from shells – such as mother-of-pearl, abalone or tortoise shell – while the string used in fishing lines is often created from plant fibres, human hair or animal fur. Indigenous communities throughout Australia make string from the fibres of available plants. The plant fibres are spun together by hand. Several strips of fibre are stretched over the thigh. The ends are held with one hand and the threads are kept between the fingers of the other. With the palm of the first hand moistened with water or a grease and ochre mixture, the fibres are rolled back and forth across the thigh, spinning them into a z-ply string.8

The techniques employed to make string for fishing line and nets are also used by indigenous communities in northern Australia to make string bags. String bags are woven using two-ply string and a simple loop stitch, which allows the bag to be flexible and expand to accommodate food such as crabs, mussels and other shellfish collected by community members. Three string bags from Groote Eylandt are exhibited in *Bounty of the Sea* (cat. 24–26). These bags have been constructed using string made from vegetable fibre and a loose, loop stitch. They have also been decorated with natural pigments.
Wooden floats are used by communities in the Solomon Islands to catch garfish and flying fish. A float consists of a staff with a small projecting piece of wood near the top of the float from which the hook and line dangle. The tops of the floats are carved into a variety of forms such as seabirds, sharks, flying fish, fish fins, human figures and sea spirits. Floats are also used to anchor fishing nets to one spot and to mark their location. The two floats in this exhibition originate from the Solomon Islands and are carved in the image of sea birds and decorated with mother-of-pearl (cat. 18–19). In the publication Primitive Art, Leonhard Adam described the manner in which Solomon Islanders inlaid nautilus mother-of-pearl into many of their wooden objects including floats, bowls and statues. The small pieces of shell are first carefully fashioned into tiny angular ornaments before they are fitted into the incisions and fastened with resin. Wooden objects of all sizes, from small prow ornaments...to whole canoes, are decorated in this way.9

The manner in which fishing nets are used varies depending upon the size and function of the nets. Nets such as dip nets, throw nets, scoop or bag nets can be small enough to be used by one person. Much larger nets such as drag and sweep nets can be fixed to one spot or used in conjunction with canoes.10 In this case, the net is strung out over the side of the boat and then when the fish enter the net, it is closed around them. The two nets in this exhibition were constructed by communities in New Ireland (Papua New Guinea) and Melanesia using vegetable string. They are weighted down at one end by shells and stones and by small wooden floats at the other (cat. 20–21). Fish traps come in a variety of shapes, sizes and types. Larger, more permanent traps consist of stone enclosures built to trap fish once the tide has receded. Smaller traps constructed from a variety of materials are used in water of shallow to medium depths, close to shore and at entrances to lagoons and river mouths. There are two examples of fish traps on display in Bounty of the Sea. One is a model fish trap from Anhem Land (cat. 22). This type of trap was used in conjunction with a mud weir. The weir was constructed against the open side of the trap and prevented fish from swimming away when the tide came in. Once the tide receded, the fish were stranded within the trap. The second fish trap comes from the Solomon Islands and is an example of a thorn or barbed trap (cat. 23). This style of trap caught fish on its barbs as they attempted to swim out of the trap.

The importance of the sea and its resources to indigenous communities is carried through into the designs and materials used in the manufacture of carved wooden bowls from Papua New Guinea and the Solomon Islands. The carved wooden bowls from the Huon Gulf and Tami Island areas of north-eastern Papua New Guinea often take their design inspiration from the sea. These bowls are predominantly an elongated oval form incised with stylised animal designs or carved birds’ heads. Less common are those bowls carved in the shape of animals (cat. 27–28).

Wooden bowls from the Solomon Islands come in a variety of forms and were manufactured for use in ceremonial feasts (initiation ceremonies, funerals and rituals preceding battle or fishing expeditions) and for household use (used on a daily basis in the preparation and serving of foods, or for private rituals within the household). Usually, the two ‘types’ of bowls (ceremonial and household) are generally distinguished by the degree and style of decoration. In general, ritual bowls are decorated with shell inlay and relief carving in the form of scrolls, sea birds, canoes, or other designs. They may also have pedestals or bases...Household bowls usually lack shell inlay; they are often not fashioned into birds, fish, or other creatures, and they may have no base at all or, at most, a very low one. Household bowls may have handles carved in a variety of simple geometric forms as well as cylindrical lugs carved on the sides of the bowls beneath the handles.11 Two examples of wooden bowls from the Solomon Islands are on display in the exhibition (cat. 29–30). As with many other items made by Solomon Islanders such as shields, canoes, floats and sculpture, these bowls are black in colour and are decorated using shell.12

Shell is a highly valued commodity in many island communities. It is used for a variety of purposes such as shell currency, as items for trade, sold commercially and as ornamentation for personal use such as pendants, necklaces, bracelets and armlets. In addition to decorating bowls, shell is used to adorn items such as shields, canoes, floats, and sculpture, as well as for spoons, scoops, and fishhooks.13 A variety of shell items are displayed in the exhibition (cat. 31).

The Leonhard Adam Collection of International Indigenous Culture represents an extraordinary opportunity for the University of Melbourne to undertake dialogue about the role of research and custodianship with contemporary indigenous communities. Some approaches have been made by community representatives to discuss material held in the Collection, and staff from the Ian Potter Museum of Art have approached a number of community representatives for information about how best to manage issues presented by items within the Collection. It is planned to showcase work on the Collection annually, either through exhibition or publication. The Ian Potter Museum of Art welcomes any approaches from communities that have an interest in the Collection.

Christine Elias

Guest Curator, Bounty of the Sea: Selected Works from the Leonhard Adam Collection of International Indigenous Culture
All works are from the Leonhard Adam Collection of International Indigenous Culture, the University of Melbourne.

The Collection was commenced by Dr Leonhard Adam in 1942, at the time of his appointment as Reader in Anthropology in the Department of History at the University of Melbourne. Adam collected vigorously with the aim of establishing a study collection of ethnological items for use by students of the University. In 1957, he retired from this position, and after his death in 1960, the Collection was bequeathed to the University.

The Leonhard Adam Collection of International Indigenous Culture represents a fifteen year period of collecting, as well as the particular vision of Adam himself, including his work practices and cataloguing methods. The catalogue details below have been taken from Leonhard Adam’s original catalogues and archives. There is still extensive work to be done on tracing the source of much of this material. In some cases, exact sources will never be known. The Ian Potter Museum of Art welcomes any input from individuals or communities who have an interest in, or knowledge of, this material.

Dimensions of work are given in centimetres; height precedes width, precedes depth.

Watercraft

01 Dugout canoe
Australia
Arnhem Land
wood
29 x 238.5 x 35.0 cm

02 Model dugout canoe (fig. 01)
Australia
Arnhem Land
wood, ochre, clay
11.4 x 48.4 x 10.5 cm

03 Model canoe (fig. 02; detail)
New Zealand/Aotearoa
wood, string, bast
16 x 177.5 x 25.2 cm

04 Model double hull canoe
Polynesia
wood, vegetable fibre
9 x 91.5 x 50.3 cm

05 Model single outrigger canoe
Kiritap
wood, vegetable fibre
10 x 106 x 44 cm

06 Model single outrigger canoe
Solomon Islands
wood, bamboo, vegetable fibre, woven bast
32.5 x 50.5 x 28.6 cm

07 Model single outrigger canoe
Solomon Islands
wood, bamboo, vegetable fibre, woven bast
64 x 145 x 50.5 cm

08 Model single outrigger canoe
Melanesia
wood, vegetable fibre, bast canoe
6 x 100.5 x 80.5 cm

09 Model single outrigger canoe
Melanesia
wood, vegetable fibre, bast canoe
5 x 96 x 2.5 cm

Paddles

10 Paddle
Papua New Guinea
Massim region
wood
185 x 28 x 4 cm

11 Paddle
Papua New Guinea
Massim region
wood
180 x 28 x 6.5 cm

12 Paddle (fig. 06; detail)
Papua New Guinea
Massim region
wood
165 x 27.7 x 3.5 cm

13 Paddle (fig. 04; detail)
Papua New Guinea
wood, fibre, pigment
105.4 x 24.5 x 3 cm

14 Paddle
Solomon Islands
Malaita
wood
114.5 x 2 x 3.5 cm

15 Paddle
Solomon Islands
wood
136.9 x 13.8 x 3.5 cm

16 Paddle
Papua New Guinea
Trobriand Islands
wood, pigment
170 x 16 x 2 x 3 cm

Fish hooks and fishing line

17 A selection of fishhooks and fishing line from the Solomon Islands and New Zealand/Aotearoa. These items have been manufactured from various types of shell such as mother-of-pearl, abalone and tortoise shell. With vegetable string fishing line.

Floats

18 Float (fig. 05; detail)
Solomon Islands
wood, shell, pigment
90.0 x 14.0 x 4.2 cm

19 Float (fig. 05; detail)
Solomon Islands
wood, shell, pigment
58.8 x 10.0 x 3.0 cm

Fish nets

20 Fishing net (fig. 07)
Papua New Guinea
New Ireland
string, wood, shell
49 x 220 cm

21 Fishing net
Melanesia
string, wood, shell, stone
875 x 50 cm

Fish traps

22 Model fish trap
Australia
Arnhem Land
bark, wood, pandanus, string, ochre
25 x 32 x 15 cm

23 Fish trap
Solomon Islands
barbed twigs, bamboo, string
45 x 29 x 11.5 cm

Fibrework

24 String bag
Australia
Groeke Eylandt
vegetable fibre string, ochre
27.5 x 11.5 x 0.5 cm

25 String bag
Australia
Groeke Eylandt
vegetable fibre string, ochre
20.5 x 8 x 0.5 cm

26 String bag
Australia
Groeke Eylandt
vegetable fibre string, ochre
15 x 14.8 x 0.5 cm

Wooden bowls

27 Bowl (fig. 03)
Papua New Guinea
Huon Gulf
wood, pigment
8.5 x 41 x 29 cm

28 Bowl
Papua New Guinea
Tami Island
wood, pigment
5 x 47.5 x 13.5 cm

29 Bowl
Solomon Islands
wood, pigment, shell
9 x 35 x 9.5 cm

30 Bowl
Solomon Islands
wood, shell
11.5 x 46 x 21.5 cm

Shell items

31 A selection of shell items from Melanesia, the Solomon Islands and Papua New Guinea. These items include pendants, necklaces, armlets, bracelets, head and breast ornaments, spoons and shell currency. The types of shell used to manufacture these items include mother-of-pearl, tortoise, trochus and mollusc shell.
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Selected Works from the
Leonhard Adam Collection of
International Indigenous Culture
Exhibition 4 May to 7 July 2002
The Ian Potter Museum of Art
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Facsimile +61 3 8344 4494
www.art-museum.unimelb.edu.au

Published
May 2002 by the Ian Potter Museum of Art,
the University of Melbourne
Print quantity 500

Photographs Robert Colvin
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the University of Melbourne

Acknowledgements
Christine Elias thanks Professor Marcia
Langton, Chair of Indigenous Studies,
the University of Melbourne; Dr Ron
Vandervelde, Senior Curator, Indigenous
Cultures Department, Museum Victoria;
and Lindy Allen, Senior Curator,
Indigenous Cultures Department,
Museum Victoria.

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Kate Scott Graphic Designer
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The Ian Potter Museum of Art acknowledges the contribution of casual
and volunteer staff: Lukí Anderson, Damiano Bertoli, Angela Brophy,
Alison Carpenter, Lorinda Cramer, Maria Dimopoulos, Wulandari Dirgentoro,
Mark Feary, Carly Fischer, Robert Franke, Shelley Hinton, Susan Jacobs,
Matthew Kirby, Patricia Little, Melissa Loughnan, Jane Messenger, Pamela
Niehoff, Phil Richardson, Louisa Scott, Daisy Sears and Heather Shand.

The University of Melbourne Conservation Service staff
at the Ian Potter Art Conservation Centre
Stobhan Bolte Administrative Assistant
Sally Carew-Reid Paintings Conservator
Jordi Casasayas Technical Officer
Jude Fraser Grimwade Conservator
Raafat Ishak Technical Officer
Dena Kahan Paper Conservator
Sean Loughrey Technical Officer
Robyn Sloggett Grimwade Chief Conservator
Nicole Tse Projects Conservator

The University of Melbourne Conservation Service acknowledges
the contribution of casual staff: Sallyanne Gilchrist, Lucy Harper,
Philippa Morrison and Marcelle Scott.