Relationality and the unrealised potential of digital collections


Mike Jones
The University of Melbourne/Museums Victoria
@mikejonesmelb
Sydney. Photographs: Mike Jones.
The Table.

13. Numismata, Cöyex antient and Impériall modern, both gold, silver, and copper; and pag. per, Hebrew, Greeks, Roman both Consular. 55.
14. Medallis, gold, silver, copper, and lead. 66.

Hortus Tradescantianus.
15. An enumeration of his Plants, Shrubs, and Trees both in English and Latinus. 73.
The claw of the bird Rock; who, as Authors report, is able to trundle an Elephant.

Eagles clawes.
Cock spurs three inches long.
A legge and claw of the Cassawary or Emeu that dyed at St. James’s Westminster.
Twenty several sorts of clawes of othe strange birds, not found described by Authors.

5. whole Birds.
Kings fishe from the West India’s.
Divers Humming Birds, three forts whereof are from Virginia.
A black bird with red shoulders and pinions, from Virginia.
Matamitl, the signes of a Thrush, short neck and legges.
Bittens two sorts

Batts—
Red and blew Bird
Penguin, which never flies for want of wings.

Puffin.
Pelican.
Shoveler.
Tropical bird.
Apous.
Fulica.

B n
Dorad.
PROCLAMATION DE LA CONSTITUTION, PLACE DU MARCHE DES INNOCENS.

le 14 Septembre 1791.
FROM CARD CATALOG TO THE BOOK ON THE SHELF

THE CARD CATALOG
is an alphabetical list of books found in the library.

THE THREE WAYS OF FINDING A BOOK IN THE CATALOG

1. UNDER AUTHOR'S SURNAME
2. UNDER TITLE OF BOOK
3. UNDER SUBJECT WITH WHICH BOOK DEALS

THE CALL NUMBER

Given to you in the books section on the shelf and is found in the upper left-hand corner on the catalog card and also on the back of the book which is on the shelf.

ARRANGEMENT OF BOOKS
A numerical system is followed in correct order.

CLASSIFICATION

Prepared under the direction of Miss Mary White Gordon for the Peabody Library School in 1922.

Prepared by: Miss Mary White Gordon

Library School

Arranged by: Miss Mary White Gordon

Peabody Library School
RIFLES & MUSKETS : FLINTCOCK

ARMS : Miscellaneous.

Spring Gun.

Flinthock.

Blunderbuss-shaped barrel set in oak wood frame bound round with two strong iron bands; full length 20 inches; diameter of bell-mouth barrel 1½ inches.

Set to mains as kill poachers or body-snatchers.

Since 1827 it is illegal in Britain to set spring guns indoors as a defence against burglars.

Hunt by Dr. Percy Longhurst, Russell St. Lunak.

FILE YES.

5th March 1942.
Spring or Trap Guns

218. (21734) FLINTLOCK SPRING GUN

The blunderbuss-shaped barrel with a muzzle diameter of 1½ inches is set in an oak wood frame and bound round with two strong iron bands. Its full length is 20 inches. It was attached to an iron post, served to spike which, when set in a hole in the top of a short post, served to support the gun and allow it to turn as on a pivot. The spike was hinged so that the muzzle of the gun could be pointed either up or down hill. The gun was provided with three wires; these were stretched through the wood or garden, each being affixed to one of the three rings with which the trigger bar is provided.

If a poacher came into contact with any one of the concealed wires the gun at once swung round on its pivot in the direction of the pull, which fired the charge of slug or a bullet; often with fatal results.

These spring guns were used in game coverts, orchards and gardens, and were sometimes set in churchyards to protect newly made graves from body-snatchers. They were deliberately intended to kill or maim any invader who might chance to touch any one of the concealed wires connected with the trigger.

Lent: Dr. Percy A. Longhurst, Toorak, 1942.
Jean-Claude Gardin

PROBLEMS OF DOCUMENTATION

Four Codes for the Description of Artifacts: An Essay in Archeological Technique and Theory

JEAN-CLAUDE GARDIN
Institut Français d’Archéologie, Beirut, Lebanon
We have tried to imagine a system in which all the principal functions were performed automatically, and to convince ourselves that no radical departures from present-day technology were necessary.

We should now like to argue that the preceding system, if instrumented on a modest scale, will yield very unsatisfactory results, that, if taken to its logical limit, it is patently absurd, and that in any event, if it solves any problem at all, it solves the wrong problem.
Our ultimate goal is to represent in computer memory a model of a significant portion of the universe. To this end, we wish to represent individual sentences about the universe. We wish this representation to exhibit the meanings of sentences in such a way as to allow the machine to understand these meanings. Such understanding is necessary if we wish the machine to improve the model (by restructuring and simplification), to make inductive generalizations (i.e., to learn), and, finally, to answer questions pertaining to the model in an intelligent fashion.
Libraries of the Future

J.C.R. Licklider

1965
CONFERENCE ON COMPUTERS AND THEIR POTENTIAL APPLICATIONS IN MUSEUMS
TO BE HELD AT METROPOLITAN MUSEUM OF ART IN APRIL, 1968

A Conference on Computers and Their Potential Applications in Museums will be held at The Metropolitan Museum of Art on April 15, 16 and 17th, 1968. The challenge and almost limitless possibilities of computer applications are becoming of increasing interest to museum curators and administrators. With the aid of a grant from the International Business Machines Corporation, the Metropolitan Museum is offering an opportunity to explore with other educational institutions the
Our subject is "Stylistic Analysis by Computer," and perhaps in a daydream we all hope at some point that we will have a computer that you will be able to wheel a painting in front of, the computer will send out its ultrasilent, infrared presensors, and print out the results that, "Yes, indeed it is a Rembrandt, late period, two years before he died, based on a drawing in a collection in the British Museum,"
**FIGURE 17.—MARC System Flow**

*These procedures will be eliminated in the MARC Distribution Service.*
A sample of two collection entries as they would appear when extracted from the master record of manuscript collections, on a form carrying 44 of the 98 elements for each collection listed.
<table>
<thead>
<tr>
<th>CODE</th>
<th>TAB</th>
<th>TAB</th>
<th>TAB</th>
<th>TAB</th>
<th>TAB</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>35</td>
<td>45</td>
<td>55</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ENTRY FOR 019112 CODED MORE COMPREHENSIVELY**

<table>
<thead>
<tr>
<th>RN</th>
<th>019112</th>
</tr>
</thead>
<tbody>
<tr>
<td>CL</td>
<td>HOROLOGY: SUNDIAL:</td>
</tr>
<tr>
<td>ND</td>
<td>EGYPTIAN SUNDIAL OR SHADOW CLOCK BEARING THE NAME OF THOMAS III, ABOUT 1600 B.C. REPRODUCTION.</td>
</tr>
<tr>
<td>N</td>
<td>EVEN NOTES/ORIGINAL IN BERLIN MUSEUM IN 1930 AND THIS REPRODUCTION MADE FOR JOHN ASKEW FROM DETAILS SUPPLIED BY JOHN SEARLE. THE HIEROGLYPHICS ON THE REPRODUCTION ARE BY JOHN HENNESSY. SCALE OF THE REPRODUCTION IS UNCERTAIN.</td>
</tr>
<tr>
<td>AC</td>
<td>DIMENSIONS: 163.5 X 330.5 X 14.5 CM. CENTIMETER</td>
</tr>
<tr>
<td>X</td>
<td>PHOTO/CO917/009412</td>
</tr>
<tr>
<td>S</td>
<td>SOURCE/ASKEW, JOHN/MELBOURNE: VICTORIA: AUSTRALIA/22/7/1930/LOAN AND SUBSEQUENT REQUEST.</td>
</tr>
</tbody>
</table>

**SCIENCE MUSEUM OF VICTORIA**

**CATALOGUE CODING FORM**

---

Volunteer Geoff Walker working on the computer entry of data from the Thomson Collection in the Department of Anthropology.

Helen Williams and Klaus Villwock, the originators of the Swinburne Library cataloguing system. Photograph originally appeared in the 'Swinburne Newsletter', 9th March 1978. Creative Commons Attribution Noncommercial No Derivatives (byncnd) licence. http://creativecommons.org/licenses/byncnd/2.1/au/
"The main purpose of a library catalogue is to inform the user

a) whether the library holds a particular item of which the author and/or title is known, and if it does, where to find it, and

b) what materials the library holds on a given subject or by a given author and, what editions are held of a given work, and where to find them.

A museum catalogue, I would imagine, serves very similar functions."

Klaus Villwock, 1977
Welcome to SCROLLS FROM THE DEAD SEA

The Ancient Library of Qumran and Modern Scholarship

The exhibition Scrolls From the Dead Sea: The Ancient Library of Qumran and Modern Scholarship brings before the American people a selection from the scrolls which have been of intense public interest. Over the years questions have been raised about their authenticity, about the people who hid them away during the period in which they lived, about the secrets the scrolls might reveal, and about the intentions of the scroll custodians in restricting access. The Library's exhibition describes the historical context of the scrolls and the Qumran community from whence they may have originated; it also relates the story of their discovery 2,000 years later. In addition, the exhibition encourages a better understanding of the challenges and complexities connected with scroll research.

https://www.loc.gov/exhibits/scrolls/
THE METROPOLITAN MUSEUM OF ART
NEW YORK
1000 Fifth Avenue
New York, New York
10028

The Metropolitan Museum of Art is one of the largest and finest art museums in the world. Its collections include more than two million works of art — several hundred thousand of which are on view at any given time — spanning more than 5,000 years of world culture, from prehistory to the present.

This site is designed to give visitors an overview of the collections on display in the Museum's galleries. Also available are a Floor Plan, which includes information on services for visitors, and the Calendar, which offers a detailed current listing of special exhibitions, concerts, lectures, films, and other Museum activities, and the Gift and Book Shop, with over 100 of our best selling items available. The Metropolitan Museum of Art Guide, an illustrated handbook that is for sale in all of the Museum's shops, provides more information about the collections.

PLEASE VISIT OUR SPONSORS PAGE

We would like to invite you to sign our registry, which will enable us to keep you informed of the Museum's activities:

If you have already registered or if you prefer not to register, Click Here.

If you have a Japanese browser Click Here.

(c) 1996 The Metropolitan Museum of Art.
<table>
<thead>
<tr>
<th></th>
<th>2001/02</th>
<th>2000/01</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melbourne Museum</td>
<td>650,793</td>
<td>807,549</td>
</tr>
<tr>
<td>Scienceworks Museum and</td>
<td>349,650</td>
<td>284,014</td>
</tr>
<tr>
<td>Melbourne Planetarium</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Immigration Museum</td>
<td>82,066</td>
<td>88,194</td>
</tr>
<tr>
<td>Non-ticketed entry</td>
<td>245,666</td>
<td>222,571</td>
</tr>
<tr>
<td>Outreach Services</td>
<td>21,318</td>
<td>15,309</td>
</tr>
<tr>
<td>Website</td>
<td>1,597,256</td>
<td>1,264,378</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2,946,749</strong></td>
<td><strong>2,682,015</strong></td>
</tr>
</tbody>
</table>
Collections At A Glance

- **154 million** artifacts, works of art, and specimens in the Smithsonian's collections
- **145 million** of these specimens and artifacts are held by the National Museum of Natural History
- **13.5 million** digital records available online through the Collections Search Center
- **2 million** library volumes held by Smithsonian Libraries
- **156,830 cubic feet** of archival material held by Archives across the Smithsonian

https://www.si.edu/collections
Explore our collection

Explore a wealth of collections and research about natural sciences, history, technology and Indigenous cultures from Museums Victoria in Australia.

- **Articles** 1,966: Read about people, places, events, and our collections
- **Items** 107,634: Things made and used by people
- **Specimens** 1,099,058: Animals, fossils, and rocks in our collections
- **Species** 1,387: Read about some animals you might see in the wild

[Visit the collections online](https://collections.museumvictoria.com.au/)
Find and get over 457,339,931 Australian and online resources: books, images, historic newspapers, maps, music, archives and more

The thinker
(Le Penseur)
(1884)
Auguste RODIN
About

The thinker was a principal element in Rodin’s Gates of Hell, the monumental project that derived from his 1880 commission from the French government for a pair of bronze doors for a new museum of decorative arts. Rodin initially intended to portray Dante, the fourteenth century Florentine author of The Divine Comedy, an idea that eventually metamorphosed, however, into the more universal image of a creative genius – naked, and lost in thought. This version of The thinker is Rodin’s first bronze casting of his much loved and admired sculpture. It was acquired by the NGV from the collection of one of Rodin’s earliest patrons, Constantine Ionides. He bought it from Rodin long before the artist achieved wide recognition. A recent conservation treatment has revealed that the coloured patina applied to the bronze is original to the work and is how Rodin intended it to look. The survival of an original finish is very rare for a nineteenth century bronze.

The thinker was a principal element in Rodin’s *Gates of Hell*, the monumental project that derived from his 1880 commission from the French government for a pair of bronze doors for a new museum of decorative arts. Rodin initially intended to portray Dante, the fourteenth century Florentine author of *The Divine Comedy*, an idea that eventually metamorphosed, however, into the more universal image of a creative genius – naked, and lost in thought.

This version of *The Thinker* is Rodin’s first bronze casting of his much loved and admired sculpture. It was acquired by the NGV from the collection of one of Rodin’s earliest patrons, Constantine Ionides. He bought it from Rodin long before the artist achieved wide recognition. A recent conservation treatment has revealed that the coloured patina applied to the bronze is original to the work and is how Rodin intended it to look. The survival of an original finish is very rare for a nineteenth century bronze.

Origins [edit]

Originally named The Poet (French: Le Poète), The Thinker was initially a figure in a large commission, begun in 1880, for a doorway surround called The Gates of Hell. Rodin based this on The Divine Comedy of Dante, and most of the many figures in the work represented the main characters in the epic poem. Some critics believe The Thinker, at the centre of the composition over the doorway and at about 70 cm high larger than most other figures, was originally intended to depict Dante at the gates of Hell, pondering his great poem. However, there are questionable aspects to this interpretation, including that the figure is naked, while Dante is fully clothed throughout his poem, and that the figure, as used, in no way corresponds to Dante's effete figure. The sculpture is nude, as Rodin wanted a heroic figure in the tradition of Michelangelo, to represent intellect as well as poetry.

This detail from the Gates of Hell was first named The Thinker by foundry workers, who noted its similarity to Michelangelo's statue of Lorenzo de Medici called "Il Penseroso" (The Thinker). Rodin decided to treat the figure as an independent work, at a larger size. The figure was designed to be seen from below, and is normally displayed on a fairly high plinth, though the heights chosen by the various owners for these vary considerably.

References [edit]

2. ^ Eisele, Albert L., Rodin's Gates of Hell, University of Minnesota Press, Minneapolis Minnesota, 1960 p. 77
**DETAILS**

<table>
<thead>
<tr>
<th>CATEGORY:</th>
<th>Temporary Exhibitions</th>
</tr>
</thead>
<tbody>
<tr>
<td>OBJECT NUMBER:</td>
<td>L2014-4158</td>
</tr>
<tr>
<td>MATERIALS:</td>
<td>electronic components, glass, metal (unknown), plastic (unidentified)</td>
</tr>
<tr>
<td>MEASUREMENTS:</td>
<td>mouse: 100 mm x 60 mm x 30 mm, cube: 305 mm x 305 mm x 315 mm, 17 kg keyboard: 450 mm x 150 mm x 20 mm, screen: 400 mm x 400 mm x 460 mm, 15 kg</td>
</tr>
<tr>
<td>TYPE:</td>
<td>personal computer</td>
</tr>
<tr>
<td>TAXONOMY:</td>
<td>furnishing and equipment ⊃ tools &amp; equipment ⊃ computer</td>
</tr>
<tr>
<td>CREDIT:</td>
<td>Lent by CERN - European Organisation for Nuclear Research</td>
</tr>
<tr>
<td>STATUS:</td>
<td>Loan</td>
</tr>
<tr>
<td>COPYRIGHT:</td>
<td>Loan</td>
</tr>
</tbody>
</table>

https://collection.sciencemuseum.org.uk/objects/co8232360/next-cube-computer-1990-personal-computer

This is the original NeXT computer used by Sir Tim Berners-Lee to design the World Wide Web and host the first web page at the scientific research establishment CERN on 25 December 1990. In March 1989 Tim Berners-Lee wrote a document on “Information Management: A Proposal” for colleagues at CERN. His boss, Mike Sendall, described the proposal as ‘vague but exciting...’ and agreed to the purchase of the NeXT cube. Berners-Lee’s computer was connected to the local network and in 1990 he linked it to the internet using his hypertext idea. The machine was the first web server and to turn it off would have simply meant turning off the World Wide Web, an idea which is inconceivable to us today.
And if you want to get a little deeper into it, Tim Berners-Lee (inventor of the Web) gave a phenomenal talk at TED this year on the future of the internet. He says the next great potential of the internet will come from new analyses of all the data in the world, and we can’t do that if the Web just contains other people’s interpretations and summaries. His talk ends with a rallying cry: “Raw Data Now! Raw Data Now!”
Jenn Riley and Devin Becker, ‘Seeing Standards: A Visualisation of the Metadata Universe’ (Jenn Riley, 2010 2009),
http://jennriley.com/metadatamap/.
1937  Australian Institute of Librarians (AIL)
1937  Art Galleries’ and Museums’ Association of Australia and New Zealand
1948  Museums Association of Australia
1949  AIL becomes the Library Association of Australia (LAA)
1951  Archives section of LAA starts
1966  Australian Computer Society (ACS)
1969  Records and Information Management Professionals Australasia
1973  Archives section of LAA ends
1975  Australian Society of Archivists (ASA)
1978  Victorian Association for Library Automation (VALA)
1989  LAA becomes Australian Library and Information Association (ALIA)
1994  Museums Australia established
Only when the curator, the academic scholar, the registrar, and the exhibit designer, for example, have at ready access to data banks in machine-readable form of museum holdings, bibliographies, and photo collections throughout the country — if not the world — will the "museum without walls," to borrow a phrase, become a reality.
Search over 14.1 million records of museum objects, archives and library materials including more than 3.0 million online images, audio & videos and blog posts.
Capybara figure

CULTURE/PEOPLE: Warao

OBJECT NAME: Capybara figure

OBJECT TYPE: Made-for-Sale items and Souvenirs

DATE CREATED: 1975-1977

CATALOG NUMBER: 267559

DATA SOURCE: National Museum of the American Indian

What In The World Is A Capybara?

CREATOR: Smithsonian Magazine

TYPE: Blog posts

PUBLISHED DATE: Mon, 22 Aug 2011 13:30:28 +0000

DATA SOURCE: Smithsonian Magazine

Capybaras Are Basically Nature's Chairs
In fact, as of November 1997, only one of the top four commercial search engines finds itself (returns its own search page in response to its name in the top ten results).
WHAT IF I TOLD YOU

THERE IS NO SHELF?
AS WE MAY THINK

A TOP U.S. SCIENTIST FORESEES A POSSIBLE FUTURE WORLD IN WHICH MAN MADE MACHINES WILL START TO THINK.
MEMEX in the form of a desk would instantly bring files and material on any subject to the operator’s fingertips. Slanting translucent viewing screens magnify supermicrofilm filed by code numbers. At left is a mechanism which automatically photographs longhand notes, pictures and letters, then files them in the desk for future reference.
Thus he builds a trail of his interest through the maze of materials available to him.

And his trails do not fade. Several years later, his talk with a friend turns to the queer ways in which a people resist innovations, even of vital interest. He has an example, in the fact that the outraged Europeans still failed to adopt the Turkish bow. In fact he has a trail on it.

Vannevar Bush, 1945
FIG. 18. THE TREE OF LIFE AND THE TREE OF THE KNOWLEDGE OF GOOD AND EVIL—THAT IS, OF HUMAN CULTURE.
The Coral Reef at the Andaman Islands

Ritiks, 2009. CC BY-SA
EVERYTHING IS DEEPLY INTERTWINGLED.
Francis Bacon 1909-1992

Born to an English family in Dublin on 28 October 1909, Francis Bacon was the second of five children of Christina Firth, a steel heiress, and Edward Bacon, a race-horse trainer and former army officer. His childhood, spent at Cannyecourt, County Kildare, was blighted by asthma from which he suffered throughout his life. With the outbreak of war in 1914, his father took the family to London and joined the Ministry of War; they divided the post-war years between London and Ireland. Bacon repeatedly ran away from his school in Cheltenham (1924-6). After his authoritarian father, repelled by his burgeoning homosexuality, threw him out of the family home for wearing his mother's clothes, Bacon arrived in London in 1926 with little schooling but with a weekly allowance of £3 from his mother.

In 1927 Bacon travelled to Berlin (frequenting the city's homosexual night-clubs) and Paris. He was impressed by Picasso's 1927 exhibition (Galerie Paul Rosenberg) and began to draw and

Read more
ARTWORK

Francis Bacon

_Three Studies for Figures at the Base of a Crucifixion_

_c.1944_

- On display at Tate Britain
- part of Walk through British Art

ARTWORK

Francis Bacon

_Triptych August 1972_ 1972

ARTWORK

Francis Bacon

_Study for a Portrait_ 1952

- On display at Tate Britain
- part of Walk through British Art

ARTWORK

Francis Bacon

_Seated Figure_ 1961

See all 57 →
ARTIST AS SUBJECT

ARTWORK
Francis Bacon
*Triptych August 1972*
1972

ARTWORK
Frank Bowling
*Mirror*
1966

ARTWORK
Helen Lessore
*Symposium I*
1974–77

ARTWORK
Gary Hume
*Francis Bacon*
1998

*On display at Tate Britain, part of Walk through British Art*
FILM AND AUDIO

PODCAST
Walks of art
Scottee on Francis Bacon and Soho
Discover the bars and members clubs which took artists such as Francis Bacon, from breakfast to bed

LISTEN
MixTate: Visionist on Francis Bacon
For the eleventh mix in our series, London-based producer Visionist sees light through the darkness of Francis Bacon's Study ...

WATCH
Lost Art l Destroyed a Bacon Masterpiece
Francis Bacon's friend and assistant recalls the time he accidentally destroyed one of the artist's finished works

WATCH
Unlock Art: A Brief History of Art
Undressed
Television presenter and writer Dawn O'Porter takes us on a whistle-stop tour of nudity in art, from its origins ...
FEATURES

**ART TERM**

**NARRATIVE**
Narrative art is art that tells a story.

**ART TERM**

**TRIPTYCH**
An artwork in three panels.

**ART TERM**

**FIGURATIVE ART**
Figurative art describes any form of modern art that retains strong references to the real world and particularly to the...

**ART TERM**

**SCHOOL OF LONDON**
School of London was a term invented by artist R.B. Kitaj to describe a group of London-based artists who...
SKETCHES, LETTERS, ETC.

**ARCHIVE**
Francis Bacon, recipient: Erica Brausen
Handwritten note from Francis Bacon to Erica Brausen on reverse of exhibition card
[1957]

**ARCHIVE**
Francis Bacon, recipient: Erica Brausen
Letter from Francis Bacon to Erica Brausen, addressed Tangier, Morocco
date not known

**ARCHIVE**
Francis Bacon
Incomplete letter with drawn lines
date not known

**ARCHIVE**
Francis Bacon
Untitled drawing of three rooms approached by a ladder
date not known
RELATED ART TERMS

Biomorphism  Bloomsbury  British Surrealism  Impressionism  Neo-romanticism  Post-impressionism  School of London

Surrealism
Dear Erica,

I am writing to you from Tangier. The weather here is quite pleasant, though cooler than I expected.

My stay in Tangier is short, and I am here for a research project. I am very much looking forward to the opportunity to work with the locals and learn more about their culture. I will be here for about a week, and then I will be heading back to [location].

I hope you are doing well and enjoying your time in [location]. Please keep me updated on any changes or developments.

Best regards,

Francis Bacon.
DETAILS

CREATED BY Francis Bacon 1909–1992
RECIPIENT Erica Brausen 1908–1992
TITLE Letter from Francis Bacon to Erica Brausen, addressed Tangier, Morocco
DATE Date not known
DESCRIPTION In this letter Bacon mentions that he has left France as it is too expensive; he also mentions his work.
FORMAT Document - correspondence
COLLECTION Tate Archive
ACQUISITION The records were acquired from Erica Brausen by purchase in two batches. The records of stock, sales and purchases, scrap albums and photograph albums were purchased in 1986, and the material relating to Francis Bacon in September 1987.
REFERENCE TGA B63/6/2/3

ARCHIVE CONTEXT

Records of the Hanover Gallery TGA B63 (18)
Material relating to Francis Bacon TGA B63/6 (18)
File of ten letters addressed to Arthur Jeffress and Erica Brausen TGA B63/6/2 (10)
Letter from Francis Bacon to Erica Brausen, addressed Tangier, Morocco TGA B63/6/2/3
What's inside?

HuNI (Humanities Networked Infrastructure) combines data from many Australian cultural websites into the biggest humanities and creative arts database ever assembled in Australia. HuNI data covers all disciplines and brings together information about the people, works, events, organisations and places that make up the country’s rich cultural landscape.

What can I do with the HuNI data?

- Search and browse
- Build your own private or public virtual collections
- View collections built by other HuNI users
- Make new links between records and follow existing trails
- Export, publish and share your findings

Get Lucky with HuNI (video)

https://huni.net.au/#/search
“The painting represents people connecting and linking, going around communities talking, sharing, spreading stories and messages.”

The best way to describe it is one of those patchwork quilts. Everybody’s got a different story and them patches all join together so that you've got that overall story. I really appreciate the time that I have when I come down here. I've really enjoyed meeting all the museum staff as well. Cause then you're starting to build up new relationships, new friendships and it just adds to the storyline further down the track. Each person, everyone's got a story, everybody, not just Aboriginal people.
Queer Relationality as Family: Yas Fats! Yas Femmes! Yas Asians!

Shinsuke Eguchi, PhD and Hannah R. Long, MA

Department of Communication and Journalism, University of New Mexico, Albuquerque, New Mexico, USA

ABSTRACT
In this essay, we, as queer subjects, share our embodied experiences to rearticulate and reimagine possible and impossible performances of queer relationality as family. We collaboratively pay careful and nuanced attention to our queer performative roles of becoming and being femmes as referring points of this critical queer engagement. To do so, we adapt methodological implications of autoethnography and intersectional reflexivity. Thereby, we take further steps to explore an anti-anti-relational landscape of queerness that works on and against hegemonic, heteronormative, and homonormative paradigms of relating.

KEYWORDS
Queerness; relationality; family; performance; gender; sexuality; race; borderland; autoethnography; intersectional reflexivity
it’s relationalities all the way down, but they aren’t always about machines, much less information technologies.

Donna Haraway, 2006
Thank you

Mike Jones
The University of Melbourne/Museums Victoria
m.jones@unimelb.edu.au
@mikejonesmelb