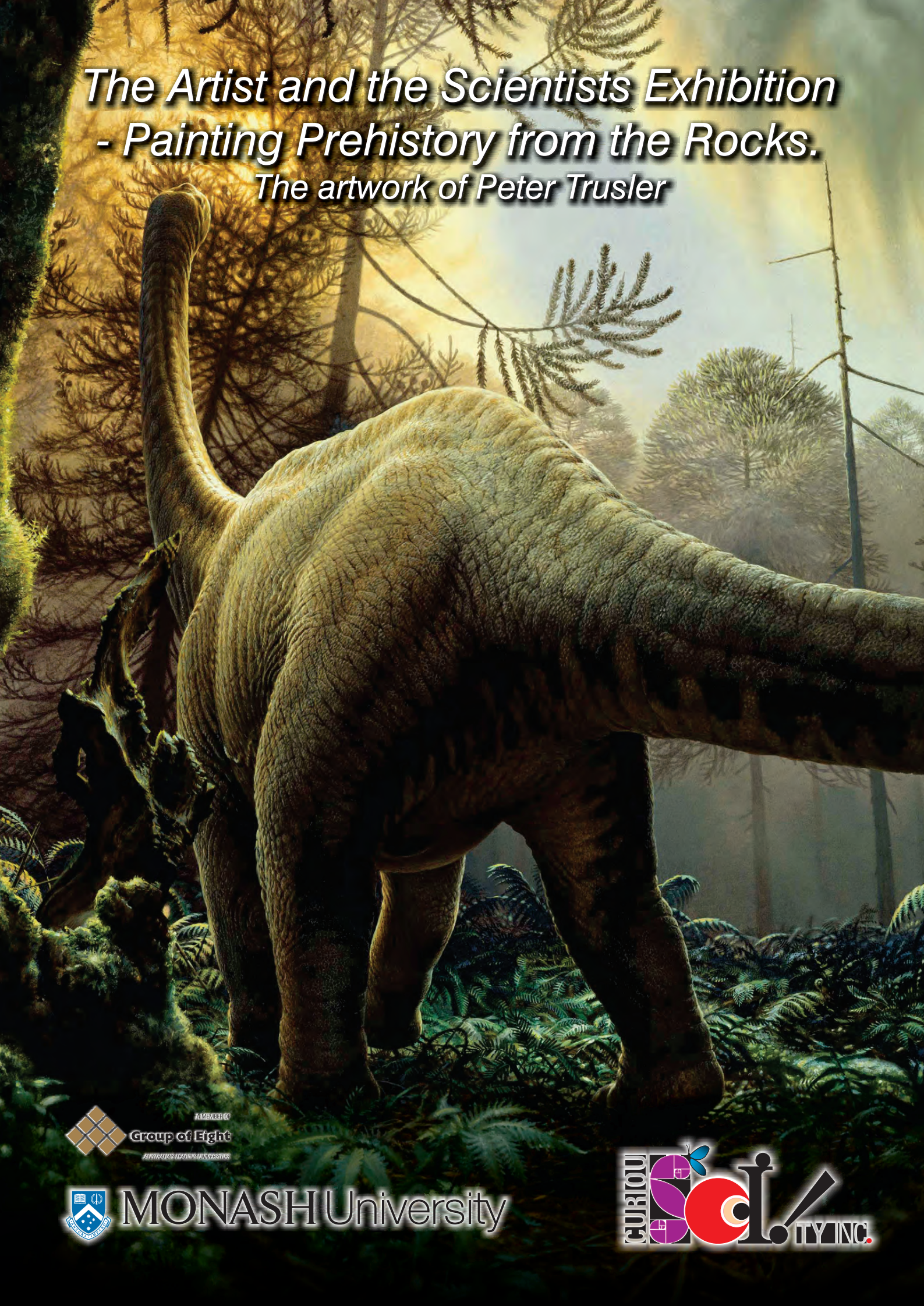


*The Artist and the Scientists Exhibition
- Painting Prehistory from the Rocks.
The artwork of Peter Trusler*



A MEMBER OF

Group of Eight

AUSTRALIA'S LEADING UNIVERSITIES



MONASH University



CuriousSCI/ty



Photograph provided by the Herald Sun: Boy and Dinosaur



Sir David Attenborough, the patron of the CuriousSCI/ty and PrimeSCI/.

Photo by David McKay.

CuriousSCI/ty is the offspring of the Monash Science Centre, which was launched in 1993 as the brainchild of a research academic and the Vice Chancellor of Monash University. It filled a community need – that of access to content-rich science and technology information, particularly by youth, delivered in such a way that it could be understood, with observers empowered and enthused to seek more and personally evaluate the information they were accessing.

CuriousSCI/ty is located in the science precinct on the Clayton campus of Monash University. Monash University is Australia's largest and most internationally focussed University.

The Patron of this Centre is Sir David Attenborough.

CuriousSCI/ty

In the last 11 years

- Over 4+ million people have attended an MSC exhibition (1.2 million Australians, 2.5+ million International)
- Topics covered include Geosciences (especially Palaeobiology), Natural Disasters, Human Biology, Science and Art, Astronomy, Scientific Instrumentation, Climate Change

Exhibitions have toured around Australia and internationally (including the the Burke Museum (University of Washington, USA), the New Jersey State Museum (USA), the Los Angeles County Museum (USA), Argentina, Japan, Italy, the Singapore Science Centre,

the National Museum of Natural Sciences (Taiwan,) and Timor-Leste).

Successful Exhibitions rely on strong relationships with host venues and research organisations such as, National Geographic Society (Washington), Paleontological Institute of the Russian Academy of Sciences (Moscow), Museo Palaeontologico Egidio Feruglio (Trelew, Argentina), Queen Victoria Museum and Art Gallery (Launceston), the Fukui Prefectural Dinosaur Museum, the Gunma Prefectural Museum and the National Museum (the latter 3 in Japan).

CuriousSCI/ty and its outreach primary education partner PrimeSCI/ highly value the co-operative input to exhibitions and education modules by community groups, government and the private sector, for example the SES (State Emergency Services), EMA (Emergency Management Australia), CFA (Country Fire Authority), Qantas, and GlaxoSmithKlein and others.

CuriousSCI/ty and PrimeSCI/ are recognized leaders in Science Outreach institutions and have sought to provide professional guidance to other organizations such as National Museum of Australia (Canberra), Kyoto University Museum (Japan), the Gunma Prefectural Museum (Japan), the Paleontological Institute of the Russian Academy of Sciences (Moscow), the Shanghai Natural History Museum (China), the Kotelnich Regional Museum (Russia), the Singapore Science Centre, the Iranian Science and Technology Museum among many others.

The Exhibition

The exhibition presents a diverse collection of paintings and drawings produced for or inspired by the natural sciences and geosciences.

This collection has been assembled to showcase the work of Melbourne-based artist Peter Trusler, who for much of his artistic practice has been interested in natural history and has become renowned as an illustrator in a variety of disciplines. However, this is not an exhibition of 'wildlife art' or 'palaeo art' *per se*, for this is not about an illustrated menagerie of animals living or extinct. Trusler has been intimately involved in the scientific research. These works survey the diversity of such projects for which this artist interfaced with the scientific community and the influence that this interaction has provided for his art.

The themes explored in this exhibition are likewise, diverse and represent theoretical issues about art and illustration as well as demonstrate the processes of investigation of particular subjects from both a personal aesthetic exploration and a scientific enquiry.

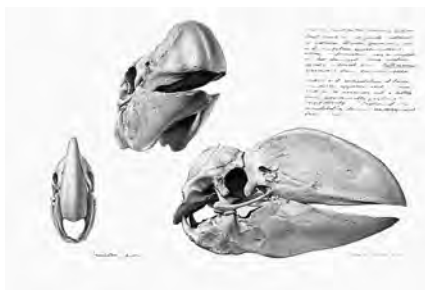
To elucidate these processes, the works variously represent all stages of art production, from preliminary concept drawings and designs through to major paintings in a number of media. Illustrative pieces showcase highly detailed scientific recording of specimens and personal investigations of a variety of subjects. These range from field to laboratory and include life sketches of animals, birds, plants and habitats through to detailed microscope studies of fossil specimens.

Interpretive works demonstrate the formulation and presentation of scientific concepts and hypotheses as well as reconstructions of extinct biota and palaeo-environments. These span the entire fossil record, with the resultant artworks produced for scientific papers or texts in some instances, or for popular commercial publications, even stamp issues on other occasions. In the case of palaeo-reconstructions, the viewer is able to explore the stages of the investigations taken to 'flesh-out' the often fragmentary fossil record.

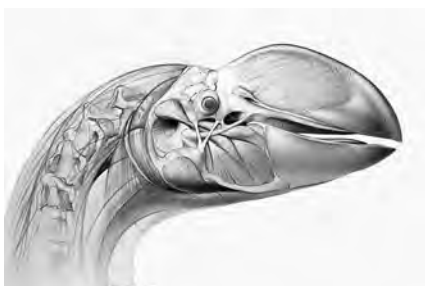
The exhibition has also been designed to illustrate the technical development of the artist as illustrator and the steps he has taken to inform his understanding and practice.



2 Burial Event *Burrykhia hunti* PT 18x14cm



37 *Dromornis stirtoni* skull views



23 *Dromornis* Drawing muscle reconstruction.



24 *Dromornis* Drawing life reconstruction.



5 *Dromornis stirtoni*



61 *Serendipaceratops*

The exhibition also presents the influence that scientific projects have provided to Trusler's art. Represented through this collection of one artist's work, the dynamic provides a unique insight into the interplay between art and science from both cultural and scientific points of view.

The Cambridge University Press 2010 publication, "The Artist and the Scientists" offers a detailed account of the projects undertaken between Trusler and Professor Patricia Vickers-Rich and Dr. Thomas Rich. This provides an ideal supporting publication for the exhibition. The works in this exhibition are arranged into four themed areas:

1. Reconstruction works.

These are either the final reconstructed illustration of an individual organism, a selection of biota in a reconstructed environment or the designs and drawings directly leading up to such a work. These may include composition studies for the final art and/or skeletal and muscle reconstruction drawings and other aspects of the palaeo-biota.

2. Research illustrations.

Studies of individual specimens, (fossil and non-fossil), or reconstructions of anatomical or osteological components based directly on series of specimens. The primary purpose of such illustration is to record information either directly for scientific research or for later application to reconstruction projects. These can take the form of personal note sheets and drawings or finished art for publication in research papers.

3. Geological subjects in art.

'Scientific' or 'aesthetically' inspired works descriptive of key geological sites, landscapes and habitats. These are contemporary subjects designed to inform the settings and processes of the fossil and geological record and the cultural and scientific activities attracted to such locations. At times such works are designed to record and contrast the contemporary landscape with that of the inferred palaeo-setting or to record analogous habitats to those of interest in reconstructing a given palaeo-environment. They record geological information on one level and personal aesthetic or intellectual responses to the landscape and climate at other levels.

4. Natural history subjects.

Studies of wild and captive animals, (as well as plants) provide an essential comparative component of palaeo reconstructions for both phylogenetic, structural, biomechanical, behavioural and ecological reasons. These works can take the form of rapid sketches and notes to complete artworks in their own right. They record biological information on one level and personal aesthetic or intellectual responses at other levels.



41 Fault Detail Upper Left

45 *Araucaria* male cones





19 *Ceratodus* preliminary reconstruction

43 *Pteridium* Namibia



50 Dry Red



4 *Diprotodon optatum* walking

Painting list

"AVALOFRACTUS"	Gouache on Paper 1. Reconstruction works
"UPLAND MOA FEET"	Graphite on Paper 38.5 x 28.5 cm1. Reconstruction works
"AURORA"*	Alkyd Oil on Linen 58.4 x 43.2 cm1. Reconstruction works
"BURYKHIA"	Alkyd Oil on Acrylic Gesso over Paper 34 x 26 cm1. Reconstruction works
"COCCOLEPIS WOODWARDI."	Graphite on Paper 28 x 38 cm1. Reconstruction works
"DIPROTODN LOCOMOTION STUDY"	Graphite on Paper 14 x 35 cm1. Reconstruction works
"DROMORNIS STIRTONI"	Oil on Linen 71.2 x 96.5 cm 1. Reconstruction works
"GOGO REEF RECONSTRUCTION"	Alkyd Oil on Linen over Hardboard 50.8 x 71.2 cm1. Reconstruction works
"GRIPHOGNATHUS WHITEI"	Graphite on Paper 28 x 58 cm1. Reconstruction works
"KOOLASUCHUS CLEELANDI"	Graphite on Paper 120 x 200 cm 1. Reconstruction works
"KOOLASUCHUS CLEELANDI"	Oil on Linen 11 x 19 ins 1. Reconstruction works
"KOOLASUCHUS CLEELANDI"*	Oil on Linen 140 x 240 cm1. Reconstruction works
"LEAELLYNASAURA AMICAGRAPHICA"; CORPSE"	Oil on Linen 50.8 x 71.2 cm1. Reconstruction works
"LEAELLYNASAURA AMICAGRAPHICA"; CORPSE"	Graphite on Paper 55 x 75 cm1. Reconstruction works
"LEAELLYNASAURA AMICAGRAPHICA"; CORPSE"	Graphite on Paper 51 x 71 cm paper size 1. Reconstruction works
"LEAELLYNASAURA: posture studies for 'Aurora' 1997"*	Graphite on Paper 23 x 35 cm1. Reconstruction works
"SERENDIPACERATOPS"	Watercolour and Gouache on Paper 20 x 30 cm1. Reconstruction works
"MEGALANIA & GENYORNIS"	Graphite on Paper 28 x 38 cm paper size 1. Reconstruction works
"MEGALANIA & GENYORNIS"*	Watercolour & Gouache on Paper 34.5 x 53 cm 1. Reconstruction works
"MEGALANIA & GENYORNIS"*	Conte Pastel on Paper 34.5 x 53 cm 1. Reconstruction works
"MEGALANIA & GENYORNIS"*	Conte Pastel on Paper 34.5 x 53 cm 1. Reconstruction works
"MEGALANIA & GENYORNIS"*	Graphite on Paper 34.5 x 53 cm 1. Reconstruction works
"TEHUELCHESAURUS BENITEZII"*	Watercolour, Gouache & Pastel on Paper 69 x 50 cm1. Reconstruction works
CERATODUS - RECONSTRUCTION STUDY.	Graphite on Paper 28 x 38 cm1. Reconstruction works
Cranial Reconstruction of Procoptodon, skull in three standard views.	Graphite on Paper 28 x 38 cm1. Reconstruction works
Cranial Reconstruction of Procoptodon, skull with muscle overlay in three standard views.	Graphite on Paper 28 x 38 cm1. Reconstruction works
Diprotodon feet reconstruction	Graphite on Paper 28 x 22 cm1. Reconstruction works
DROMORNIS prelim design	Graphite on Paper 27 X 37 cm1. Reconstruction works
DROMORNIS Reconst drawing*	Graphite on Paper 38 x 52 cm1. Reconstruction works
DROMORNIS Reconst drawing*	Graphite on Paper 38 x 52 cm1. Reconstruction works
Life reconstruction of Procoptodon head.	Graphite on Paper 28 x 38 cm1. Reconstruction works
Preliminary Drawing for "KOOLASUCHUS CLEELANDI"	Graphite on Paper 36.5 x 51 cm1. Reconstruction works
Preliminary Drawing for "KOOLASUCHUS CLEELANDI"	Graphite on Paper 36.5 x 51 cm1. Reconstruction works
"BEOTHUKUS"	Gouache on Paper 27 x 17 cm2. Research illustrations
"MUMMIFIED UPLAND MOA FOOT SPECIMEN: DRAWING 1"	Graphite on Paper 35 x 25 cm2. Research illustrations
"UPLAND MOA FEATHERS"*	Watercolour and Gouache on Paper 32 x 23 cm2. Research illustrations
"UPLAND MOA"*	Watercolour and Gouache on Paper 29 x 22 cm 2. Research illustrations
"CHARNIODISCUS – NOTE SHEET".	Graphite on Paper 38 x 28 cm2. Research illustrations
"MULTITUBERCULATE PREMOLAR"	35 x 20 cm2. Research illustrations
BISHOPS WHITMOREI MANDIBLE. 2001.	Gouache on Paper 35 x 25 cm2. Research illustrations
CRANIAL RECONSTRUCTION OF DIPROTODON: Osteological illustration series	Gouache on Illustration Board 18 x 40 cm2. Research illustrations
CRANIAL RECONSTRUCTION OF DIPROTODON: Osteological illustration series	Gouache on Illustration Board 40 x 60 cm2. Research illustrations
CRANIAL RECONSTRUCTION OF DIPROTODON: Osteological illustration series	Gouache on Illustration Board 40 x 60 cm2. Research illustrations
Diprotodon skull & feet study	Graphite on Paper 28 x 38 cm2. Research illustrations
DROMORNIS prelim specimens*	Graphite on Paper 38 x 52 cm2. Research illustrations
Upland Moa Partial reconstruction of head in standard views	Graphite on Paper 28.5 x 38.5 cm2. Research illustrations
"FLOODED DESERTSCAPE"	Oil on Linen 150 x 260 cm3. Geological subjects in art
"ROCK AND WATER"	Oil on Linen 123 x 168 cm3. Geological subjects in art
"EDIACARA"	Watercolour and Gouache on Paper 37 x 27 cm3. Geological subjects in art
"FAULT"	Oil on Linen 150 x 150 cm 3. Geological subjects in art
"MISTAKEN POINT"	Watercolour and Gouache on Paper 37 x 27 cm3. Geological subjects in art
"PTERIDINIUM - NAMIBIA"	Watercolour and Gouache on Paper 37.5 x 27.5 cm3. Geological subjects in art
"YORGIA"	Watercolour & Gouache on Paper 36.5 x 27.5 cm3. Geological subjects in art
"ARAUCARIA"	Watercolour on Paper 34 x 26 cm4. Natural history subjects
"BLACK-NECKED SCREAMER"	Graphite on Paper 35 x 25 cm4. Natural history subjects
"HORNED SCREAMER"*	Graphite on Paper 35 x 25 cm 4. Natural history subjects
"MAGPIE GOOSE"*	Graphite on Paper 35 x 25 cm4. Natural history subjects
"NAMAQUA OF THE MOOIFONTEIN"	Gouache on Paper 24.5 x 37.5 cm4. Natural history subjects
"RED AND DRY"	Oil on Linen Framed 30 x 40 cm4. Natural history subjects
"RESIGNED AS DELPHINUS DEATH"	Cont'e Pastel on Paper 61 x 94 cm4. Natural history subjects
"RODENT"	Oil on Linen over Composition board 46 x 35.5 cm4. Natural history subjects
"SOUTHERN CONIFERS AND CONDORS"	Graphite on Paper 38 x 28 cm4. Natural history subjects
"ZOO ANIMAL"	Pastel on Paper 37.5 x 74.5 cm4. Natural history subjects
"BULL SEALS"	Cont'e Pastel and Gouache on Paper 89 x 51 cm4. Natural history subjects
"SUMMER SOLSTICE EPHEMERA I"	Pastel, Graphite and Gouache on Paper 18 x 32 cm4. Natural history subjects
Japanese Giant Salamander	Graphite on Paper 38 x 28 cm4. Natural history subjects
Japanese Giant Salamander Lavae	Graphite on Paper 38 x 28 cm4. Natural history subjects

Technical Information

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THEMES

Art, Nature, History, Climate Change and Reconstructing the Past

EXHIBIT SIZE

The exhibit requires a minimum of 115 linear meters.

CEILING AND DOOR SIZE

The largest work is 1.5 x 2.5m, so requires a wall large enough to accommodate it. Exhibit will fit through a 1m x 2.0m door opening.

DURATION

Typically 3 month minimum

TARGET AUDIENCE

7 year olds and above, families, schools

INSURANCE

Venue must provide a certificate of insurance for US\$ 10 million for public liability insurance. The Lender will cover the insurance for loss or damage to the artworks.

SHIPPING COSTS

The venue would be responsible for all costs for Air Freight and customs charges from Melbourne, Australia and return. The freight is approximately 11.45cbm.

INSTALL/ DISMANTLE

The artist, Peter Trusler would oversee the installation and dismantle of the exhibit by venue staff.

TEMPERATURE AND HUMIDITY CONTROL

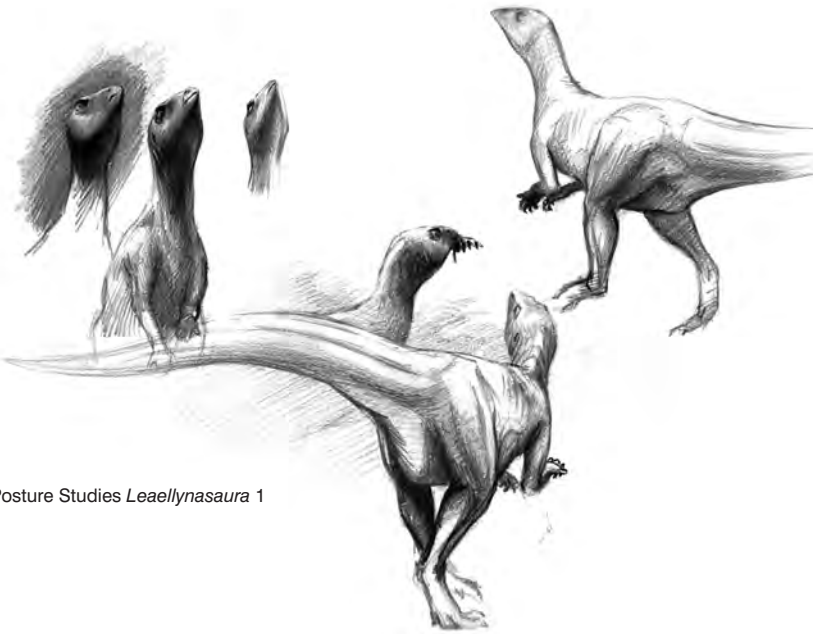
Relative humidity (RH) should be set to a value between 35% and 50%. The temperature of the exhibition space should remain between 15 and 24 degrees Celsius at all times.

SECURITY LEVEL

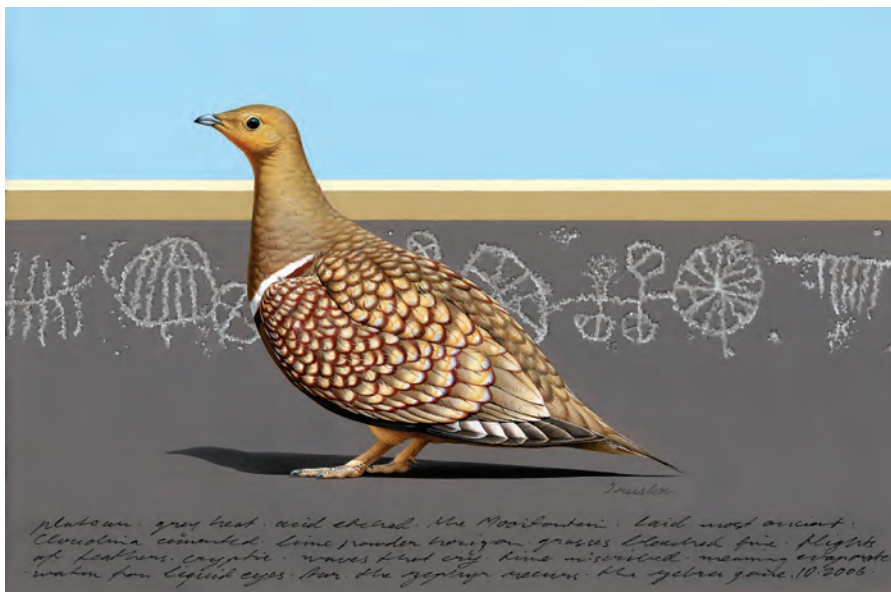
A minimum of 1 gallery attendant required. The venue to provide protective barriers for all artworks. The smaller works will be frame mounted behind glass. The larger works are stretched canvas works, and cannot be touched – so require a secure form of barrier.

FOSSIL SPECIMENS MAY ACCOMPANY THE ARTWORKS

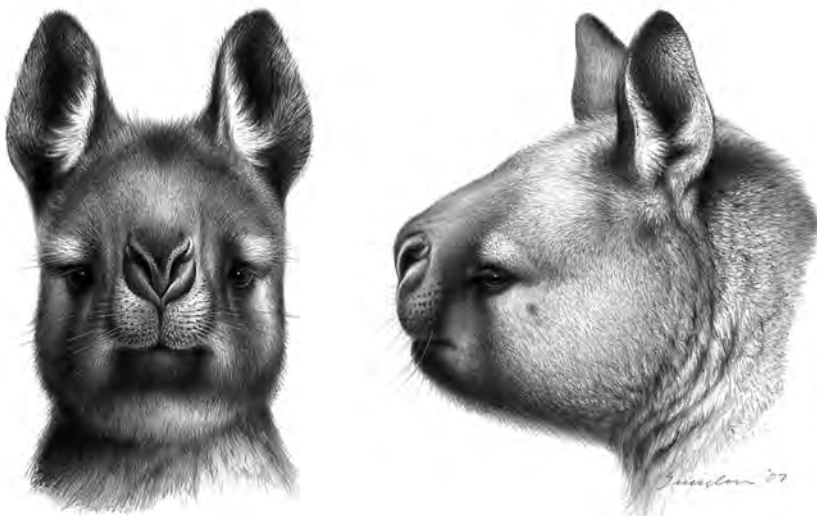
The venue to provide cases for the specimens accompanying the artworks (if the specimens are required).



58 Posture Studies *Leaellynasaura* 1



49 Namaqua of the Mooifontein



66 *Procoptodon goliath* head reconstruction ant & lat



21 *Diprotodon optatum* foot pad reconstruction detail



7 Horned Screamer



67 *Fitzroya cupressoides* & Condors - Field Study

[For further details contact](#)

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