

**'SHUT UP
AND
PAINT.'**

ARTWORK LABELS

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Shut Up and Paint celebrates a diverse range of approaches to the discipline of painting demonstrated by works in the permanent NGV Collection. The exhibition brings influential paintings from the second half of the twentieth century into dialogue with works made in the past fifteen years by both Australian and international artists. A large number of newly acquired works by contemporary artists are a feature of the display, many of which test the boundaries of what might be considered painting today as artists explore a more fluid relationship between the medium and other forms of art-making.

Shut Up and Paint encourages an expanded view of painting as both a medium and a practice in the context of recent transformations within the discipline as well as the legacy of key developments in late twentieth century painting. The exhibition's assertive title – a quotation from the celebrated British artist David Hockney – can be understood as a reflection of the resurgent interest in painting and its continuing relevance to artists working today. Despite numerous predictions of its imminent demise over many decades, painting continues to thrive in an era when the ways and means of making art are endlessly diverse.

Borna Sammak

United States born 1986

Splash into me yeah

2014

colour high definition video, silent, 15 sec
(looped), high definition television, electrical cord,
metal,
artist's proof

Purchased NGV Foundation

2015.84

Borna Sammak draws inspiration from popular culture – particularly 1990s American suburban imagery – and utilises a range of media, including video, painting and collage, along with repurposed objects from shops such as Wal-Mart. *Splash into me yeah* is an animated video installation featuring explosive abstractions that evoke the traditions of expressionist painting and the force of nature. ‘Splashes’ of digital paint burst atop other computer-generated imagery that variously recalls fire, water and smoke. As is typical of Sammak’s work, the footage is rendered in the artist’s signature palette of jubilant, high-keyed colour and adorned with detritus (ropes, pulleys) from local convenience stores.

For kids

Borna Sammak is a young artist from New York City who mostly makes videos. This video features big, colourful splashes of paint – but they're not real, they're animated.

Do you think a painting has to be made with paint?

Joaquin Segura

Mexico born 1980

**We demand justice for Francisco
Ramirez, José Luis Ramirez and
Alvaro Jacinto, who were killed
by MULT-PUP - UBISORT-PRI
paramilitaries**

***Exigimos justicia para Francisco
Ramirez, José Luis Ramirez y
Alvaro Jacinto, quienes fueron
asesinados por paramilitares del
MULT-PUP - UBISORT-PRI***

from the *Exercises on selective mutism* series
2012

2012

synthetic polymer paint on canvas

Purchased NGV Foundation

2014.550

...continued overleaf

This painting is a found banner recovered and transformed by the artist after a protest in Mexico City. It bears a hand painted slogan relating to the deaths of three men at the hands of paramilitary groups accused of furthering the agenda of mining groups seeking access to the region's mineral wealth. The artist has applied layers of paint to the banner, hung with its now-featureless surface facing out from the wall. Without apparent message, the piece becomes a minimalist sculpture, but one where the existence of an original message has not been completely erased.

Jenny Watson

Australia born 1951

The Crimean Wars: the fire place

1986

sequined flower, velvet, glass and synthetic
polymer paint on canvas

Presented through The Art Foundation of Victoria
by Mr Henry Gillespie, Fellow, 1994

A17-1993

Jenny Watson

Australia born 1951

The inner stable

1986

oil and collage on canvas

Purchased from Admission Funds, 1989

AC2-1989

Jenny Watson is renowned for expressive paintings that convey a powerful emotional energy. Rejecting literal depictions of her chosen subject matter, Watson instead employs sketchily rendered, often recurring symbols (such as the horse and female archetype) to hint at intimate, interior states. These symbols are accompanied by texts – lifted from journals, overheard in conversation – which can be difficult to pin down, thus encouraging free association between image, words and memory.

For kids

Jenny Watson's paintings are like diary entries. They show different moments and memories from her life. She often paints horses, as well as the figure of a girl, who perhaps stands in for herself. Watson's paintings are sketchy, like drawings, as if she has to get the memories down quickly.

What sort of memories would you choose to paint?

Manuel Ocampo

Philippines born 1965, United States 1986–95,
Spain 1996–99

A painting for a proposed sculpture for a monument to a crucified minimalist sculpture

2008

synthetic polymer paint on canvas

Purchased, NGV Contemporary, 2009.19

Manuel Ocampo critiques painting through the medium itself. His breakout paintings of the early 1990s featured highly stylised Spanish folk art sensibility. Although they display aspects of his early work, such as the crucifixion motif featured here, Ocampo's recent paintings exhibit a unique sensibility informed by the figurative work of Philip Guston and the American maverick Peter Saul's visceral, politically charged and hilariously offensive paintings. The title of this work is a send-up of what Ocampo sees as the tired gestures of the avant-garde, the pompous language of contemporary theory and his own complicity in the whole endeavour.

Francesco Clemente

Italy born 1952, United States from 1981

The midnight sun XII

1982

oil on canvas

Purchased with funds provided by the National Gallery

Women's Association and miscellaneous donations, 1992

IC4-1992

A range of cultural references permeate Francesco Clemente's paintings, reflecting an itinerant life spent living between New York, Rome, Madras and New Mexico. Rising to prominence in the 1970s, Clemente became a key member of Neo-Expressionism, an international movement based on the resurgence of expressionism in painting. Combining self-portraiture with mythological or religious iconography, Clemente's works are often charged with a mystical, dreamlike sensibility. *The midnight sun XII* is the last painting in a series of the same name which Clemente made in the first year he moved to New York and began painting large-scale oil paintings.

David Hockney

England born 1937, United States 1964–68

The second marriage

1963

oil, gouache and collage of torn wallpaper on canvas

Presented by the Contemporary Art Society of London, 1965 1525-5

The early 1960s was a period of rapid development in David Hockney's work, particularly in the introduction of the human figure into his compositions. In 1962 Hockney's visit to the Pergamon Museum, Berlin, became the catalyst for *The first marriage*, 1962 (Tate Gallery, London), the precursor to this painting. Hockney saw a friend standing in profile by a sculpture of an Egyptian female figure, and he used this vision to explore the theme of marriage. Given the overt reference in Hockney's work to sexuality and domestic intimacy, the bridegroom in *The second marriage* could be seen to be a tongue-in-cheek self-portrait.

Dale Hickey

Australia born 1937

My lingo

1986

oil and enamel paint on canvas

Gift of Rob Andrew through the Australian
Government's Cultural Gifts Program, 2016

2016.120

John Citizen

Australia 1955–2014

Interior (Red chairs)

2009

synthetic polymer paint on canvas

Gift of John Citizen Arts Pty Ltd as trustee for
The Bennett Family Trust through the
Australian Government's Cultural Gifts Program

2011.113

Daniel von Sturmer

New Zealand born 1972, Australia from 1997

Tableaux plastique (Sequence 2)

Tableaux plastique (Sequence 8)

2008

colour high definition MPEG2 video file

transferred to media player, silent, LCD monitor

Purchased, Victorian Foundation
for Living Australian Artists

2008.105, 2008.107

Jonny Niesche

Australia born 1972

Total vibration

2014

ink on polyester, wood

Purchased, Victorian Foundation for Living Australian Artists, 2015.32

Jonny Niesche's works are often concerned with optical effects that encourage a physiological response. The title of this painting makes reference to a term coined by the German artist Otto Piene, a founding member the Zero movement that explored connections between art, nature and technology. Piene argued that the 'energy of light emanating from the field of the painting is converted mysteriously into the spectator's vital energy'. In his view, the 'continuous flow of rhythmic current between painting and observer' generated by the purity of light possessed the potential to produce 'total vibration'.

For kids

In his work, Jonny Niesche likes to play tricks on our eyes. The artist has created this work on layers of thin, almost see-through fabric that changes how we see the work depending on where we stand.

Sway slightly to the left and right in front of this painting; can you see how the colours and patterns shift?

Satoshi Ohno

Japan born 1980

Misty Kilimanjaro

from the *Misty Kilimanjaro* series 2013–14
oil and synthetic polymer paint on canvas
on plywood

Suzanne Dawbarn Bequest, 2016

Satoshi's Ohno's practice includes three distinct bodies of work: self-portraits, prism paintings and paintings concerned with the natural environment. Connecting these disparate approaches is the artist's enduring interest in the relationship between natural and man-made environments, and the capacity of images to convey a tranquil or energising mood. Executed in oil paint and acrylic spray-paints, *Misty Kilimanjaro* features green foliage enlivened by brightly coloured abstract shapes and designs, as is typical of Ohno's style.

New acquisition

Ry David Bradley

Australia born 1979

Border protection 6

Border protection 7

2015

dye-transfer print and synthetic polymer paint on synthetic suede

Purchased, Victorian Foundation for Living Australian Artists, 2015.157–8

Ry David Bradley's paintings can be viewed in relation to new digital technologies and data imaging software, such as mobile phone cameras, computer painting programs and digital effects filters. By using a filtering mechanism similar to that used by police to mask identities, Bradley has rendered the subject of these paintings indecipherable. The artist's engagement with digital technology places his practice within the context of so-called 'post-internet art', whose practitioners not only draw their motifs from the internet but also use the painting tools of the web to compose and create their art.

New acquisition

Karen Black

Australia born 1961

Crown legs arms

2016

glazed earthenware with gold leaf

Collection of the artist

Karen Black

Australia born 1961

Rooftop at night

2016

glazed earthenware

Collection of the artist

Angela Brennan

Australia born 1960

Fantasia no. 1

2000

oil on canvas

Presented through the NGV Foundation by Robert Gould, Founder
Benefactor, 2004.357

Howard Hodgkin

England born 1932

Night and day

1997–99

oil on plywood and wood

Felton Bequest, 2001

2001.868

Asgar/Gabriel, Vienna

Austria est. 2005

Daryoush Asgar

Iran born 1975

Elisabeth Gabriel

Austria born 1974

Untitled (Object I)

Untitled (Object II)

2015

oil on wood

Suzanne Dawbarn Bequest, 2016

New acquisition

Huseyin Sami

England born 1979, Australia from 1983

Petal #1

2015

acrylic, wire

Purchased, Victorian Foundation for Living Australian Artists

2016.29

Huseyin Sami's work explores the material possibilities of acrylic paint. The surface texture of his paintings are often full of wrinkles and folds, highlighting the physical properties and process of painting. *Petal #1* extends this technique. Brightly coloured acrylic skins are stretched over a wire frame in the shape of petals to create an organic sculptural form reminiscent of Alexander Calder's mobiles. This delicate and inventive piece collapses traditional distinctions between sculpture and painting – a hybrid which expands the possibilities of both mediums.

New acquisition

Huseyin Sami

England born 1979, Australia from 1983

Untitled (PPGWA)

2015

synthetic polymer paint on canvas

Purchased, Victorian Foundation for Living Australian Artists

2016.28

New acquisition

Huseyin Sami

England born 1979, Australia from 1983

Untitled (GYW)

2015

synthetic polymer paint on canvas

Purchased, Victorian Foundation for Living Australian Artists

2016.27

New acquisition

Richard Larter

England 1929– Australia 2014, Australia from
1962

Summer's end

1988

synthetic polymer paint on canvas

Presented through the NGV Foundation by Elizabeth and Colin Laverty,
Governors, 2001

2001.377

Mika Rottenberg

Argentina born 1976, Israel from 1977, United States from 2000

Texture 4 & 2

Texture 3 & 4

2013

synthetic polymer paint on polyurethane resin

Purchased NGV Foundation, 2014

2014.671.a-b, 2014.672.a-b

Operating as new forms of painting, these works are cast in resin and individually handpainted by Mika Rottenberg in her distinctive palette. Their patterned surfaces, and the variations of colour in the paint applied to them, invite and reward close inspection, while their forms invoke a sense of being splintered from larger, unknown objects. The *Texture* series also references the mise en scène of Rottenberg's video works, for which she is well known.

David Shrigley

England born 1968, Scotland from 1988

**Untitled (Layers of stuff building
over time)**

2014

synthetic polymer paint on paper

Purchased NGV Foundation with the assistance
of NGV Supporters of Contemporary Art

2015.42

David Shrigley

England born 1968, Scotland from 1988

Untitled (In his studio the artist has no social responsibility)

Untitled (Problem)

Untitled (I fell down)

2014

synthetic polymer paint on paper

Purchased NGV Foundation with the assistance of NGV Supporters of Contemporary Art, 2015.44, 2015.43, 2015.46

A tragicomic approach is embedded in David Shrigley's deceptively amateurish, wonkily rendered drawings, paintings and sculpture. With an anxious smile and philosophical bearing, Shrigley's work explores existential conundrums – the absurdity of the human condition, the contest between free will and fate – along with the simple joys and strange beauty of everyday life. As writer Michael Bracewell has noted, 'Shrigley's dominant aesthetic is the crude vernacular of graffiti, doggerel, doodles and vandalism',

...continued overleaf

and it is this embrace of the vulnerable that gives his work an all-too-human comedy and pathos; arousing amusement and empathy, judgement and antagonism in equal measure.

Maison Martin Margiela, Paris

fashion house

France est. 1988

Martin Margiela designer

Belgium born 1957

Dress

2007 *Artisanal Line* collection, spring-summer
2007

canvas, paint, cotton, silk

Purchased with funds donated by the Carla Zampatti Foundation, 2016

New acquisition

Louise Hearman

Australia born 1963

Untitled #472

1996

oil on composition board

Margaret Stewart Endowment, 1996

DC16-1996

David Jolly

Australia born 1972

**(Untitled) SONY recording
device**

1998

oil and enamel on glass

Private collection

David Jolly

Australia born 1972

Late afternoon

2001

oil on glass

Purchased through the NGV Foundation with the assistance
of the Joan Clemenger Endowment, Governor, 2001

DC13-2001

David Jolly

Australia born 1972

Venus

2001

oil on glass

Purchased through the NGV Foundation with the assistance
of the Joan Clemenger Endowment, Governor, 2001

DC12-2001

David Jolly

Australia born 1972

(Untitled) Evian and rubbish

1999

oil and enamel on glass

Private collection

Angela de La Cruz

Spain born 1965, England from 1989

Loose fit (Blue)

2002

oil on canvas

Purchased through the NGV Foundation
with the assistance of Michael Buxton, Governor,
and Anna Schwartz, Governor, 2003

2003.479

Angela de la Cruz's paintings often appear to have been vandalised, but these are deliberate acts by the artist to challenge the grandiosity of painting. De la Cruz addresses the monochrome painting tradition which, over the course of the twentieth century and into the present, has signalled a radical departure from figurative art, proposing an emphasis on the materiality of painting rather than illusion and representation. Lucio Fontana's 'slash paintings' of the 1950s and 1960s, one of which is included in this exhibition, provides further context for de la Cruz in the way destructive processes can be deployed for aesthetic ends.

Eugene Carchesio

Australia born 1960

Mystics and prophets

2015

coloured paper and cardboard, watercolour, metallic paint, pencil, ballpoint pen and fibre-tipped pen on paper on matchboxes

Purchased, Victorian Foundation for Living Australian Artists, 2016.24.a-s

Eugene Carchesio produces delicate, small-scale paintings, drawings and sculptures that are often inspired by literary, musical and art-historical influences. He works with diverse and often modest materials, including matchboxes, cardboard and graph paper, along with more conventional art materials, most commonly watercolour on paper, which is utilised here. Carchesio's distinctive visual language alternates between geometric abstraction and figurative symbolism. His considered placement of interrelated shapes and complex patterning refers to the science of mathematics and highlights his interest in the purity of geometry.

New acquisition

John Nixon

Australia born 1949

Self-portrait 1982 (Brown cross)

1982

oil and synthetic polymer paint on cardboard
on plywood

Presented through the NGV Foundation
by Ian and Christine George, Governor

2003.301

John Nixon

Australia born 1949

Black square

1984

enamel paint on plywood

Presented through the NGV Foundation
by Ian and Christine George, Governor

2003.300

John Nixon

Australia born 1949

Self-portrait (Non-objective composition) – black red and white on hessian

1983

synthetic polymer paint on hessian and drawing pins

Purchased with the assistance of the Visual Arts Board,
Australia Council, 1984

AC11-1984

John Nixon

Australia born 1949

**Self portrait (non objective
composition) black**

1981

oil on plywood

Purchased with the assistance of the Visual Arts Board,
Australia Council, 1984

AC9-1984

John Nixon

Australia born 1949

White cross

1986

oil on wood and tin

Presented through the NGV Foundation
by Ian and Christine George, Governor

2003.302

John Nixon's experimental practice belongs to an artistic lineage that includes the early twentieth-century movements of Constructivism and Suprematism through to 1960s American Minimalism. Since the late 1960s he has produced an extensive body of works that test the limits of painting to seek new territories for abstraction. Nixon's paintings are often characterised by simple processes of construction, and his inventive use of everyday materials and found objects suggests an affinity with the Dada anti-art movement of the early twentieth century, as well as the radical poetic strategies of Arte Povera in the late 1960s and early 1970s.

Lucio Fontana

Argentina 1899– Italy 1968, Italy and Argentina from 1914

Spatial concept

Concetto spaziale

1964–65

metallic paint on canvas

Purchased, 1973

EA3-1973

This painting immediately follows the major series of thirty-eight oval shaped paintings titled *La fine di Dio (The end of God)*, that Lucio Fontana produced in 1963 and 1964. In this series, the artist combined the oval shape and its symbolism of creation with gouged holes that literally and metaphorically open onto an infinite and dimensionless space. The circumscription of the holes in this work by a loosely containing line reflects Fontana's preoccupation in the mid 1960s with the cosmos, the surface of the moon (the first close-up photographs of which were transmitted from space in 1964) and the void.

Elizabeth Newman

Australia born 1962

Untitled

2013

cotton thread on canvas

Yvonne Pettengell Bequest, 2014.73

Using simple, everyday materials, Elizabeth Newman's abstractions employ preconscious and primal gestures to encourage subjective responses. Not unlike Lucio Fontana, whose work is also included in this exhibition, Newman creates optical effects with the simple act of a cut. In *Untitled* Newman juxtaposes the wavy three-colour pattern of the fabric with its reverse by slicing open the canvas. In this way, the work references the formal techniques of the Op Art movement.

Hu Qingyan

China born 1982

A roll of plaid cloth

A roll of blue and white striped cloth

2012

synthetic polymer paint on canvas

Suzanne Dawbarn Bequest, 2015

A roll of blue and white striped cloth and *A roll of plaid cloth* are two rolls of canvas painted with plaid patterns. In painting by hand what is commonly mass produced, Hu Qingyan draws attention to art as a mode of production. The fabric also references Chinese labour and exploitation in the factories and sweatshops of millennial capitalism. Calling upon a high degree of illusionism and artisanal skill, these works sit indefinitely between the disciplines of painting and sculpture while appearing to be found objects.

New acquisition

Lynda Benglis

United States born 1941

Untitled

1971

coloured beeswax and resin on wood

Purchased, 1977

EA4-1977

Lynda Benglis

United States born 1941

Untitled

1967

coloured beeswax and resin on wood

Purchased, 1977

EA5-1977

Lynda Benglis has explored the organic and erotic aspects of sculptural forms since the late 1960s, engaging a wide variety of materials, including wax, foam, cast aluminium, lead, glass, clay and bronze. These painterly lozenge-shaped sculptures were made by heating beeswax, adding pigment and resin and allowing the mixture to solidify. They are among the artist's earliest works and reflect her desire to invigorate the reductive austerity of minimalist sculpture with an organic, feminine sensibility.

Eva Hesse

Germany 1936– United States 1970, United States from 1939

No title

1963

oil on canvas

Purchased through The Art Foundation of Victoria
with the assistance of Dr Henry Krongold CBE and
Mrs Dinah Krongold, Founder Benefactors

IC1-1993

From 1960 to 1970 Eva Hesse produced sculptures, installations, paintings, drawings and collages. She worked in a broad range of media, but became renowned for sculptures made from fugitive materials such as latex, fibreglass and polyester resin. Too sensual to be categorised as a Minimalist artist, her work is often affiliated with process art, a term developed in the 1960s that implies a focus on the physical properties of materials and the manner in which they are applied.

Moya McKenna

England born 1973, Australia from 1975

Sacred tentacles

2007

oil on canvas

Purchased, Victorian Foundation for Living Australian Artists, 2008.338

Moya McKenna's paintings engage with the history of the still-life genre. The still-life tableaux that appear in her paintings are often arranged using an assortment of found and fabricated objects: cast wax arms like those of a mannequin; sculpted clay elements that resemble tentacle and plant forms; women's tights of various colours stuffed with paper to give them shape; and recognisable elements of the still-life genre, such as flowers and live plants. Often moving the objects as she paints, McKenna's still-life arrangements are never still and instead evolve fluidly in tandem with the painting.

Matti Braun

Germany born 1968

Untitled

2015

coloured dyes on silk

Suzanne Dawbarn Bequest, 2015

New acquisition

Helen Frankenthaler

United States 1928–2011

Cape, (Provincetown)

1964

synthetic polymer paint and resin on canvas

Purchased with the assistance of the
National Gallery Society of Victoria, 1967

1773-5

Helen Frankenthaler began painting on large unprimed canvases in 1952 after seeing an exhibition of Jackson Pollock's paintings. She abandoned easel painting in favour of working on an increased scale on the floor, a process that required her to use her whole body to create her compositions. Frankenthaler also developed a technique of working with thinned acrylic paint that enabled her, literally, to sink the image into the canvas. This resulted in paintings of a flat, stained appearance that made the relationship between the elements of her composition ambiguous. Frankenthaler painted this work at her summer studio on the coast of Massachusetts.

Ai Weiwei

China born 1957, United States 1981–93

Coloured vases

2015

from the *Coloured vases* series 2006–
earthenware, synthetic polymer paint

Loti & Victor Smorgon Fund, 2015

In Ai Weiwei's ongoing series of *Coloured vases*, Neolithic-style urns are plunged into tubs of industrial paint to create an uneasy confrontation between tradition and modernity. In what might be considered an iconoclastic form of action painting, the artist gives these vessels a new glaze and painterly glow, appealing to fresh beginnings and cultural change through transformative acts of obliteration, renovation and renewal.

New acquisition

Patju Presley

Pitjantjatjara born c. 1945

Markurapiti

2015

synthetic polymer paint on canvas

Purchased, NGV Supporters of Indigenous Art, 2016

Patju Presley's earliest paintings are energetic compositions dense with circle-path iconography, multiple striations and bursts of vibrant colours. This extraordinary composition is characteristic of Presley's most recent works which are composed of colourfields of *kinti kinti* (close close) dots. They exemplify his current interest in paring back the symbols that figured in his early works. The artist's daring dissolution of iconography results in a colourist work of almost pointillist beauty and hard-edge modernism.

New acquisition

A. R. Penck

Germany born 1939

To change, to confound

Wechseln, verwechseln

1983

synthetic polymer paint on canvas

Purchased from Admission Funds, 1987

IC2-1987

Born Ralf Winkler, A. R. Penck lived under the totalitarian government of East Germany until he emigrated to the West in 1980. He began painting at the age of ten but was repeatedly rejected from state art academies as his work was not in line with the approved style of Socialist Realism. He eventually smuggled his works to West Germany for exhibition under various pseudonyms, including A. R. Penck, which became his primary alias. Comprised of graffiti-style stick figures and symbols, the artist's pictorial language was inspired by the history of communication, including cave drawings.

Vernon Ah Kee

Kuku Yalanji/Waanyi/Koko Berrin/Yidindji/
Gugu Yimithirr born 1967

Acontentedslave

2015

synthetic polymer paint on resin over digital print
on foamcore

Purchased, Victorian Foundation for Living Australian Artists 2016.20

Vernon Ah Kee's six shield surfboards reflect his examination of dehumanisation in Australia, on this occasion through the history of slavery. The front of the surfboards is emblazoned with a geometric design that references Aboriginal shields of the Queensland Rainforest; while the back bears a statement from 1845 activist and abolitionist Frederick Douglass: 'To make a contented slave, it is necessary to make a thoughtless one. He must be able to detect no inconsistencies in slavery; he must be made to feel that slavery is right; and he can be brought to that only when he ceases to be a man'.

New acquisition

Joan Mitchell

United States 1925– France 1992, France from 1955

Marge

1990

oil on canvas

Gift of Loti Smorgon AO through the Australian Government's Cultural Gifts Program, 2011.21

Joan Mitchell is closely associated with the New York School of Abstract Expressionists and, along with artists such as Helen Frankenthaler and Lee Krasner, was one of the few female artists of her generation to gain critical acclaim for her work. Mitchell was a unique and independent figure whose paintings became more vibrant and light-infused as her long career progressed. From 1967 until her death in 1992 she worked in relative isolation at Vétheuil, outside Paris (where Claude Monet once lived and painted). Mitchell's last works, inspired by sunflowers and Vétheuil's surroundings, exemplify her distinctive gestural and energetic style.

Tommy Mitchell

Ngaanyatjarra c. 1943–2013

Kurlilypurru

2009

synthetic polymer paint on canvas

Felton Bequest, 2011

2011.244

Gerhard Richter

Germany born 1932

Abstract painting (725-3)

1990

oil on canvas

Purchased through The Art Foundation of Victoria with the assistance of Westpac Banking Corporation, Founder Benefactor, 1992 IC5-1992

The bold and apparently random gestural marks of this painting are actually the result of careful consideration. Gerhard Richter's abstract works raise questions about the evident processes of painting and the capacity of painting to convey meaning and evoke a mood. Richter came to international attention as one of a new wave of important young German painters in the mid 1960s, and throughout his career has continually juxtaposed genre against genre, exploring the visual and perceptual intersections of realist, romantic or media-related images. The *Abstract painting* series has dominated his work since 1976.

Juan Davila

Chile born 1946, Australia from 1974

Woman by the river Yarra

2008

oil on canvas

Gift of the artist through the Australian
Government's Cultural Gifts Program

2014.332

Eko Nugroho

Indonesia born 1977

It's our destiny 2

2012

synthetic polymer paint and fibre-tipped pen on canvas

Purchased NGV Foundation Patrons, 2015.189

Eko Nugroho's work is defined by a highly personal iconography involving strange, hybrid creatures that reflect different facets of daily life in Indonesia, a society strongly influenced by Islam as well as Western value systems. *It's our destiny 2* features a formally dressed couple shaking hands. They are anonymous, their heads covered by oversized hoods. The masked figure is a recurring visual motif found across Nugroho's oeuvre and is used to represent his generation's ignorance or complacency about social, political and technological changes that have occurred in Indonesia's post-Reformation era.

New acquisition

Eko Nugroho

Indonesia born 1977

It's our destiny 1

2012

synthetic polymer paint and fibre-tipped pen on
canvas

Purchased NGV Foundation Patrons

2015.188

New acquisition

For kids

Eko Nugroho began his career as an artist making paintings on walls on the street. He often paints figures who have their heads covered in some way. In this work, two people in business suits wear large hoods so we cannot see their faces.

Why do you think the artist hides their identities?
Do these people have something to hide?

Apostolos Georgiou

Greece born 1952

Untitled

2012

synthetic polymer paint on canvas

Purchased NGV Foundation, 2015

New acquisition

Tony Clark

Australia born 1954

Design for a portrait jewel (Leah)

2015

synthetic polymer paint on canvas

Purchased, Victorian Foundation for Living Australian Artists, 2015.159

Taking the form of a hypothetical design for a piece of portrait jewellery, Tony Clark's *Design for a portrait jewel (Leah)* plays with the conventions of Wedgwood cameo jewellery from the 1700s, characterised by detailed figures framed as busts against a flat backdrop and ringed by circular, jewel-like details. The face of the woman depicted is taken from the central reclining figure of the *Portland vase*, the most famous cameo-glass vessel from antiquity, thought to have been created in Rome between 5 and 25 CE.

New acquisition

Billy Benn Perrurle

Alyawarr/Akara 1943–2012

Out Arlunga way

2000

synthetic polymer paint and polyurethane
on plywood

Presented through the NGV Foundation
by an anonymous donor, 2003

2003.250

Billy Benn Perrurle

Alyawarr/Akara 1943–2012

Untitled

2001

synthetic polymer paint and polyurethane
on plywood

Gift of Michael Moon through the
Australian Government's Cultural Gifts Program, 2011

2011.299

Billy Benn Perrurle

Alyawarr/Akara 1943–2012

Ilyelpe near Utopia

2000

synthetic polymer paint on composition board

Presented through the NGV Foundation
by an anonymous donor

2005.188

Billy Benn Perrurle

Alyawarr/Akara 1943–2012

Outstation

2001

synthetic polymer paint and polyurethane
on plywood

Gift of Michael Moon through the
Australian Government's Cultural Gifts Program, 2011

2011.306

Billy Benn Perrurle

Alyawarr/Akara 1943–2012

Woman Dreaming

c. 1996

synthetic polymer paint and polyurethane
on plywood

Presented through the NGV Foundation
by an anonymous donor, 2003

2003.249

Billy Benn Perrurle

Alyawarr/Akara 1943–2012

Bush in droving country

2001

synthetic polymer paint and polyurethane
on plywood

Gift of Michael Moon through the
Australian Government's Cultural Gifts Program, 2011

2011.301

Billy Benn Perrurle

Alyawarr/Akara 1943–2012

Harts Range way

2001

synthetic polymer paint and polyurethane
on plywood

Purchased with funds donated by
Supporters and Patrons of Aboriginal Art

2002.315

Billy Benn Perrurle

Alyawarr/Akara 1943–2012

Untitled

2001

synthetic polymer paint and polyurethane on
canvas on plywood

Gift of Michael Moon through the
Australian Government's Cultural Gifts Program, 2011

2011.300

Billy Benn Perrurle

Alyawarr/Akara 1943–2012

Red tank

2001

synthetic polymer paint and polyurethane
on plywood

Gift of Michael Moon through the
Australian Government's Cultural Gifts Program, 2011

2011.303

Billy Benn Perrurle

Alyawarr/Akara 1943–2012

Untitled

2001

synthetic polymer paint and polyurethane on
canvas on plywood

Gift of Michael Moon through the
Australian Government's Cultural Gifts Program, 2011

2011.305

Billy Benn's paintings focus on Country of his Alyawarr father and his Akara mother, from which he was severed for more than forty years. He sees with his spirit the bones of place, discernible in the curve of a hill, steep rock face or stand of trees. The fierceness of his gaze, heightened by absence, empowers Benn to work with a brash yet light touch on long or tiny offcuts of board. The merest touch of tone or colour crystallises topography and creates for Benn and the viewer a sense of being in Country that is cultural and spiritual yet profoundly palpable.

Billy Benn Perrurle

Alyawarr/Akara 1943–2012

Other side of Utopia

2002

synthetic polymer paint and polyurethane
on plywood

Purchased with funds donated by
Supporters and Patrons of Aboriginal Art, 2003

2003.81

Billy Benn Perrurle

Alyawarr/Akara 1943–2012

Way out

2001

synthetic polymer paint and polyurethane on
composition board

Gift of Michael Moon through the
Australian Government's Cultural Gifts Program, 2011

2011.304

Billy Benn Perrurle

Alyawarr/Akara 1943–2012

Arteyerr

2006

synthetic polymer paint on composition board

Gift of the artist, 2009

2009.550

Billy Benn Perrurle

Alyawarr/Akara 1943–2012

Bush land out Barrow Creek way

2000

synthetic polymer paint and polyurethane
on plywood

Purchased with funds donated by
Supporters and Patrons of Aboriginal Art

2002.316

Billy Benn Perrurle

Alyawarr/Akara 1943–2012

Mt Corrasell

2001

synthetic polymer paint and polyurethane
on canvas on plywood

Gift of Michael Moon through the
Australian Government's Cultural Gifts Program, 2011

2011.302

Billy Benn Perrurle

Alyawarr/Akara 1943–2012

Mud tank

2002

synthetic polymer paint and polyurethane
on canvas on plywood

Gift of Michael Moon through the
Australian Government's Cultural Gifts Program, 2011

2011.307

Philip Guston

Canada 1913– United States 1980, United States from 1919

Night

1972

oil on canvas

Felton Bequest, 1988

IC1-1988

A radical shift in Philip Guston's oeuvre came in the late 1960s when he developed a new figurative style after twenty years of painting works associated with the New York School of Abstract Expressionism. Guston began to introduce everyday objects, figures and autobiographical content into his paintings and works on paper, in a move that would have widespread impact on a younger generation of artists looking for new expressive possibilities in painting.

Dale Frank

Australia born 1959, the Netherlands 1980s

The artist's fairy floss sold on the merry-go-round of life (sucker dealer): sucker dealer and the righteous anus

1991

synthetic polymer paint on canvas

Purchased from Admission Funds, 1993

A12-1993

Dale Frank is renowned for his uncompromising approach to making art. Since the 1970s his creative output has included drawing, photography, video, installation art and performance, though he is best known for his paintings. Composed intuitively, this vibrant work's sensual surface has been built up from many layers and pools of poured paint. Language plays an important role in the artist's work and his paintings' enigmatic titles often yield rich and unexpected meanings. As Frank once observed, 'You get a current going between the title, the viewer and the work. Sometimes it induces in people associations I would never have dreamed of'.

Sydney Ball

Australia born 1933

Tasman

1978

synthetic polymer and enamel paint on canvas

Gift of the artist, 1984

AC4-1984

Gunter Christmann

Germany 1936– Australia 2013, Australia from 1959

Watertank

1975

watercolour and wash over pencil and gold pencil

Gift of the artist, 1996

1996.625

Gunter Christmann

Germany 1936– Australia 2013, Australia from
1959

Birdtalk

1995

synthetic polymer paint and pencil on paper

Margaret Stewart Endowment, 1996

DC8-1996

Gunter Christmann

Germany 1936– Australia 2013, Australia from 1959

Untitled (Berlin)

1989

watercolour

Purchased from Admission Funds, 1990

P178-1990

Berlin-born artist Gunter Christmann established his career as a painter in Sydney in the 1960s. In 1968 two of his paintings were included in *The Field* at the NGV, the landmark exhibition which inaugurated this building. This group of watercolours reflects several of the impulses that characterised Christmann's art over many decades; from references to his German background and earlier life in Berlin in *Untitled (Berlin Wall)* and intimate vignettes of street scenes of inner-Sydney suburb of Darlinghurst where he lived for many years, to the joyous colour and the lyrical abstraction seen in *Dancing Monks* and *Birdtalk*.

Gunter Christmann

Germany 1936– Australia 2013, Australia from 1959

The streets of Darlo (Woman with hand on hip)

1994

watercolour and wash

Purchased, 1995

1995.29

Gunter Christmann

Germany 1936– Australia 2013, Australia from
1959

Dancing monks

1995

synthetic polymer paint and pencil on paper

Margaret Stewart Endowment, 1996

DC9-1996

Gunter Christmann

Germany 1936– Australia 2013, Australia from 1959

The streets of Darlo (Woman sitting on steps)

1994

watercolour and wash

Purchased, 1995

1995.30

Gunter Christmann

Germany 1936– Australia 2013, Australia from
1959

Untitled (Berlin Wall)

1990

watercolour

Purchased from Admission Funds, 1990

P180-1990