

NGV TRIENNIAL

ARTWORK LABELS

© COPYRIGHT

This document remains the property of the National Gallery of Victoria and must be returned upon request.
Reproduction in part or in whole is prohibited without written authorisation.

NGV TRIENNIAL GROUND LEVEL

ARTWORK LABELS

© COPYRIGHT

This document remains the property of the National Gallery of Victoria and must be returned upon request.
Reproduction in part or in whole is prohibited without written authorisation.

Victoria Amazonica was created by Brazilian designers Fernando and Humberto Campana in collaboration with Yarrenyty Arltere Artists, designers Elliot Rich and James Young and the Centre for Appropriate Technology – all based in Alice Springs in the Northern Territory.

Based initially on a sketch Humberto Campana made in Alice Springs of a giant South American lily, this exuberant, large-scale soft domed structure features intricate embroidery by the Yarrenyty Arltere Artists that tells stories of rain, rivers and water.

In the words of the Yarrenyty Arltere Artists, 'It's a new way to work, big and flat. We can make a whole story over the surface. When we work we keep thinking of water about the desert and the water here. We keep thinking about how the desert gets so thirsty for water, it's just calling out for the rain to come and fill it up. Then it rains, and all the life that comes, you can see the waterholes. You can see bush tucker and bush medicine, flowers of all colours, grasses. It is so beautiful. Day and night. We love this desert. Everything that kept coming into our heads, well we just kept on sewing it onto these panels. Even a windmill'.

Humberto Campana designer

Brazil born 1953

Fernando Campana designer

Brazil born 1961

Trudy Inkamala

Western Arrernte/Luritja born 1940

Roxanne Petrick

Eastern Arrernte/Alyawarr born 1986

Rosabella Ryder

Arrernte born 1975

Rhonda Sharpe

Luritja born 1977

Maurice Petrick

Eastern Arrernte/Alyawarr born 1973

Marlene Rubuntja

Western Arrernte born 1961

Dulcie Sharpe

Luritja/Arrernte born 1957

Dulcie Raggett

Luritja born 1970

Cornelius Ebatarinja

Western Arrernte/Arrernte born 1982

Sonya Petrick

Eastern Arrernte/Alyawarr born 1982

Louise Robertson

Warlpiri born 1984

continued overleaf

Janella Ebatarinja

Western Arrernte born 1983

Katherine Ryder

Eastern Arrernte born 1973

Elliat Rich production designer

France born 1978, arrived Australia 1980

James B. Young manufacturer

Sydney born 1979

Elbowrkshp, Alice Springs

manufacturer

Australia est. 2013

Centre for Appropriate Technology,

Alice Springs

manufacturer

Australia est. 1980

Schiavello, Melbourne manufacturer

Australia est. 1966

Victoria Amazonica

2017

steel, composition board, fabric, foam, wool

A collaboration between Estudio Campana, Yarrenyty

Arltere Artists, and Elliat Rich.

Commissioned by the National Gallery of Victoria

Travel support from the Elizabeth Summons Grant in Memory of Nicholas Draffin.

Proposed acquisition

continued overleaf

Xu Zhen

Chinese artist Xu Zhen explores his Buddhist heritage and various traditional depictions of the Buddha in this monumental work *Eternity-Buddha in Nirvana ...*, 2016–17. Bringing cultural traditions together is Xu's way of addressing barriers. 'I have always been curious about the differences between cultures and the alienation between them. And yet, misconceptions can be the beginning of awareness and understanding.'

Xu uses the colossal form of a reclining Buddha dating from the High Tang dynasty (705–781 CE). More than 14 metres long, the original was built into a man-made grotto, the Nirvana Cave near the Chinese city of Dunhuang, situated at an important crossroads on the Silk Road. Just as this route provided an exchange of Eastern and Western ideas and objects, in this work of art the artist has joined the reclining Buddha figure with replicas of many Greco-Roman, Renaissance and Neoclassical sculptures.

The artist created the work through a combination of 3D scanning and photography of the original reclining Buddha, hand-carving and casting techniques.

Generously supported by the Loti & Victor Smorgon Fund.

Xu Zhen

China born 1977

**Eternity-Buddha in Nirvana, the Dying
Gaul, Farnese Hercules, Night, Day,
Sartyr and Bacchante, Funerary
Genius, Achilles, Persian Soldier
Fighting, Dancing Faun, Crouching
Aphrodite, Narcissus Lying, Othryades
the Spartan Dying, the Fall of Icarus,
A River, Milo of Croton**

2016–17

mineral-based composite material, mineral pigments,
metal

Commissioned by the National Gallery of Victoria, Melbourne
National Gallery of Victoria, Melbourne
Loti & Victor Smorgon Fund, 2017

Retallack Thompson and Other Architects

Garden wall is a work of architecture that divides the NGV Garden into a sequence of outdoor rooms – framing particular features found in the garden and heightening encounters with sculpture and furniture, trees and planting, paving and lawn.

The wall itself is a simple structure made of white frames clad in woven mesh. Shifting in nature from translucent to opaque, from ephemeral to monolithic, the wall recedes into the background or commands attention depending on the time of day, quality of light, movement of people or angle of view.

Originating from the crude fences and berms that enclosed the earliest human encampments, walls are architecture at its most elemental. But there is no such thing as a basic or neutral wall. Without walls there could be no checkpoints, fortifications, prisons or enclaves. By enclosing certain parts of the garden and excluding others, extending pathways while complicating passage, *Garden wall* encourages discussion on architecture's political dimensions and the global proliferation of walls, borders and barriers.

Jemima Retallack

Australia born 1988

Mitchell Thompson

Australia born 1983

Retallack Thompson

Australia est. 2015

Grace Mortlock

Australia born 1987

David Neustein

Australia born 1982

Other Architects

Australia est. 2012

Garden wall

2017

geotextile, steel, timber, other materials

Commissioned by the National Gallery of Victoria Melbourne with the support of RMIT University,
The Golden Age Group and The Hugh D. T. Williamson Foundation
Collection of the artist

Hassan Hajjaj: *Noss Noss*

Artist Hassan Hajjaj has transformed the NGV's Gallery Kitchen into a Moroccan tea house. In this vibrant environment styled and furnished with seating, wallpaper, Moroccan signage, light fittings, a menu and soundtrack, visitors can experience *noss noss* (half and half) – a term used in Morocco for coffee and milk. Hassan has adopted the words to describe both his approach to photography and his life spent straddling the different cultures of London and Marrakesh, where he lives and works.

The installation also houses Hajjaj's studio portraits of his friends: fellow artists, musicians and fashion designers. With a creative eye and passion for mishmashed colours, Hajjaj has used ready-made floor mats and wall coverings as decorative backdrops for these photographs, and has created costumes that combine traditional African fabrics with global luxury brands. The artist presents his photographs in individually crafted frames made from brightly painted motorcycle tyres, which function as brilliantly coloured sculptural 'settings' for his portraits.

Hassan Hajjaj invites you to lounge in his installation, view his works while taking tea and have your photograph taken in his interactive *Noss Noss* Studio.

Supported by the Orloff Family Charitable Trust.

Hassan Hajjaj

Moroccan born 1961, works in England 1975–

Joe legs

2012

digital type C print on aluminium and polyethylene,
painted rubber, wood, plastic, synthetic polymer resin ,
ed. 3/5

Collection of the artist

Supported by the Orloff Family Charitable Trust

Hassan Hajjaj

Moroccan born 1961, works in England 1975–

Rabah legs

2012

digital type C print on aluminium and polyethylene,
painted rubber, wood, plastic, synthetic polymer resin, ed.
5/5

Collection of the artist

Supported by the Orloff Family Charitable Trust

Hassan Hajjaj

Moroccan born 1961, works in England 1975–

Omar legs

2013

digital type C print on aluminium and polyethylene,
painted rubber, wood, plastic, synthetic polymer resin, ed.

3/5

Collection of the artist

Supported by the Orloff Family Charitable Trust

Hassan Hajjaj

Moroccan born 1961, works in England 1975–

Wamuhu legs

2014

digital type C print on aluminium and polyethylene,
painted rubber, wood, plastic, synthetic polymer resin, ed.

4/5

Collection of the artist

Supported by the Orloff Family Charitable Trust

Hassan Hajjaj

Moroccan born 1961, works in England 1975–

Amine stylin'

2016

digital type C print on aluminium and polyethylene,
painted rubber, wood, synthetic polymer resin, ed. 1/10

Collection of the artist

Supported by the Orloff Family Charitable Trust

Hassan Hajjaj

Moroccan born 1961, works in England 1975–

Des stylin'

2016

digital type C print on aluminium and polyethylene,
painted rubber, wood, plastic and synthetic polymer resin,
ed. 1/10

Collection of the artist

Supported by the Orloff Family Charitable Trust

Hassan Hajjaj

Moroccan born 1961, works in England 1975–

Donovan stylin'

2016

digital type C print on aluminium and polyethylene,
painted rubber, wood, plastic and synthetic polymer resin,
ed. 1/10

Collection of the artist

Supported by the Orloff Family Charitable Trust

Hassan Hajjaj

Moroccan born 1961, works in England 1975–

Harris stylin'

2016

digital type C print on aluminium and polyethylene,
painted rubber, wood, plastic and synthetic polymer resin,
ed. 1/10

Collection of the artist

Supported by the Orloff Family Charitable Trust

Hassan Hajjaj

Moroccan born 1961, works in England 1975–

Rashid stylin'

2016

digital type C print on aluminium and polyethylene,
painted rubber, wood, plastic and synthetic polymer resin,
ed. 1/10

Collection of the artist

Supported by the Orloff Family Charitable Trust

Hassan Hajjaj

Moroccan born 1961, works in England 1975–

Riffy stylin'

2016

digital type C print on aluminium and polyethylene,
painted rubber, wood, plastic and synthetic polymer resin,
ed. 1/10

Collection of the artist

Supported by the Orloff Family Charitable Trust

Hassan Hajjaj

Moroccan born 1961, works in England 1975–

R. J. stylin'

2016

digital type C print on aluminium and polyethylene,
painted rubber, wood, plastic and synthetic polymer resin,
, ed. 1/10

Collection of the artist

Supported by the Orloff Family Charitable Trust

Hassan Hajjaj

Morocco born 1961, works in England 1975–

Sophie stylin'

2016

digital type C print on aluminium and polyethylene,
painted rubber, wood, plastic and synthetic polymer resin,
ed. 1/10

Collection of the artist

Supported by the Orloff Family Charitable Trust

Hassan Hajjaj

Morocco born 1961, works in England 1975–

Tariq stylin'

2016

digital type C print on aluminium and polyethylene,
painted rubber, wood, plastic and synthetic polymer resin,
ed. 1/10

Collection of the artist

Supported by the Orloff Family Charitable Trust

Olaf Breuning

Olaf Breuning's playful images address the absurdities, anxieties and excesses of contemporary life. These digital photo-collages show the artist acting as an enthusiastic representative of the generation connected to the internet 24/7. Everyday life is represented here as a set of chaotic, dreamlike vignettes in which the characters look back at the viewer inquiringly, while seeming to be in the process of undertaking a task or playing out a role. The artist uses collage and familiar phrases to navigate between 'high' and 'low' artistic practices with sarcastic wit.

Olaf Breuning

Switzerland born 1970, works in
United States 2002–

Art history

2015

inkjet print on composition board

Collection of the artist, courtesy Metro Pictures, New York

Olaf Breuning

Switzerland born 1970, works in
United States 2002–

The artist

2015

inkjet print on composition board

Collection of the artist, courtesy Metro Pictures, New York

Olaf Breuning

Switzerland born 1970, works in
United States 2002–

Don't worry

2015

inkjet print on composition board

National Gallery of Victoria, Melbourne
Suzanne Dawbarn Bequest, 2015

2015.480.1

Olaf Breuning

Switzerland born 1970, works in
United States 2002–

Emojis II

2015

inkjet print on composition board

Collection of the artist, courtesy Metro Pictures, New York

Olaf Breuning

Switzerland born 1970, works in
United States 2002–

Ladder

2015

inkjet print on composition board

National Gallery of Victoria, Melbourne
Suzanne Dawbarn Bequest, 2015

2015.481.1

Olaf Breuning

Switzerland born 1970, works in
United States 2002–

Life III

2015

inkjet print on composition board

National Gallery of Victoria, Melbourne
Suzanne Dawbarn Bequest, 2015

2015.482.1

Olaf Breuning

Switzerland born 1970, works in
United States 2002–

Photo eye

2015

inkjet print on composition board

Collection of the artist, courtesy Metro Pictures, New York

Olaf Breuning

Switzerland born 1970, works in
United States 2002–

Yes, no, yes

2015

inkjet print on composition board

Collection of the artist, courtesy Metro Pictures, New York

Uji (Hahan) Handoko Eko Saputro

Hahan combines the aesthetics of traditional Javanese mythology with popular youth culture and underground comics. His works illustrate a point of tension between the local and the global and, while acknowledging its allure, critiques the mechanisms of an expanding global art market. The paintings here include references to artists and the sale of their work, with one depicting the facade of NGV International, with steps leading up to the Waterwall. The installation also incorporates hand-made Azulejo tiles which employ a traditional Spanish and Portuguese technique that is a legacy of European exploration, trade and colonisation in South-East Asia.

Uji (Hahan) Handoko Eko Saputro

Indonesia born 1983

Young speculative wanderers

2014–15

synthetic polymer paint on canvas, urethane paint,
synthetic polymer paint and gold foil on polyester resin

National Gallery of Victoria, Melbourne

Purchased, NGV Supporters of Contemporary Art, 2016

2016.101.a-c

Travel support from the Elizabeth Summons Grant in Memory
of Nicholas Draffin

For kids

This installation celebrates the young Indonesian artists who have become part of the international art world. The works depict many symbols of good luck and hope.

To become successful in the art world, artists need opportunity, good fortune and to believe in themselves. Can you find the NGV in one of the paintings?

Pae White

United States born 1963

Spearmint to peppermint

2013

cotton, polyester

National Gallery of Victoria, Melbourne

Purchased NGV Foundation with the assistance of Donald Russell Elford and Dorothy Grace Elford Bequest, 2017

Spearmint to peppermint is one of a number of recent tapestry works by Californian artist Pae White depicting the crumpled folds of crushed reflective foil. While initially the weave appears hyperreal and almost photographic, on closer inspection the effect reveals itself to be a vibration between material and printed image. This illusion is enhanced by what appears to be the transformation of dull cotton and polyester thread into reflective metal.

For kids

This tapestry was made using a weaving machine, like in the olden days, but one controlled by a computer instead of by hand. When you get up close, you can see each stitch; if you squint, though, it looks like foil again.

Pae White

Known for her boundary-pushing installations using thread, yarn and weaving, Pae White's installation uses graphic forms writ large as the starting point for an exploration of space. Acrylic yarn extends the outline of the flat shapes in three-dimensions, as solid lines within the gallery. Moving through the room and between the coloured forms shifts the viewer's perception of space as new compositions of line, form and colour reveal themselves from different positions.

Pae White

United States born 1963

(Untitled)

2017

synthetic polymer paint on adhesive vinyl, acrylic cord

Collection of the artist

Pascale Marthine Tayou

Cameroon born 1966

Coloured stones

Pavés colorés

2015

synthetic polymer paint on granite

National Gallery of Victoria, Melbourne

Suzanne Dawbarn Bequest, 2017

Pascale Marthine Tayou creates large, colourful installations and sculptures that explore travel and the effects of globalisation. *Coloured stones (Pavés colorés)* is an arrangement of quarried granite paving stones, each selectively sprayed with a primary colour. The paving stones reference times of social unrest during which they have been collected and used to combat police and anti-revolutionary forces; for example, during the French Revolution and the May 1968 student protests in Paris. The paving stones and range of colours point to the allegiances and divisions that make up any modern community, as well as to the concrete political history that lies beneath contemporary consumer culture.

For kids

The artist who made this work is inspired by walks he takes along the street. He uses objects he finds while walking to make his art. On your way home, think about what kind of things on the street could be made more beautiful or colourful.

Akay Koo'oilā Women's Art Centre

Artists, Aurukun

est. 2015

God's eye installation

2017

ghostnet, wool, wood

National Gallery of Victoria, Melbourne
Purchased NGV Foundation Patrons, 2017

This installation of geometric woollen forms was made by forty-five women of Aurukun who would gather at Akay Koo'oilā Women's Art Centre each day to meet, work and share stories. Their creation is a symbol of peace, comfort and healing. Each individual 'God's eye' derives its form and meaning from God's eyes made in First Nations communities of West Mexico, which are believed to signify 'the power to see and understand things unknown'. Like their First Nations counterparts in West Mexico, the Aurukun artists from Cape York, Queensland, have connections to sources of spiritual power in Country that go beyond the physical and deal with difficult situations and conditions.

Olga Chernysheva

Russia born 1962

Untitled (In December)

2015

charcoal, printed paper, masking tape

National Gallery of Victoria, Melbourne

Ruth Houghton Bequest, 2017

Untitled (As a rule ...)

2015

charcoal, printed paper, masking tape

National Gallery of Victoria, Melbourne

Ruth Houghton Bequest, 2017

Untitled (If one ...)

2015

charcoal, printed paper, masking tape

National Gallery of Victoria, Melbourne

Ruth Houghton Bequest, 2017

Olga Chernysheva has a background in film animation, video and photography, and observes everyday people in their activities and conversations in her home city of Moscow, Russia, with the attentiveness of a photographer. Recently Chernysheva has turned to recording her urban environment in detailed drawings. She captures scenes with precise charcoal markings, finishing each work by collaging phrases onto the surface. Chernysheva relays her inner thoughts and creativity to the viewer with tenderness and humour.

For kids

Artist Olga Chernysheva lives in Moscow, the largest city in Russia. She spends her days observing the people in this busy city and making charcoal drawings of them. After each drawing is complete, Chernysheva types a short description or comment and attaches it to the drawing using tape. She likes to imagine the lives of the people she draws.

What story would you write about the people you see around you right now?

Jorge Méndez Blake

Mexico born 1974

Bartlebooth monument

2011–15

brush, black and brown ink and pencil

National Gallery of Victoria, Melbourne

Purchased with the assistance of the 2015 NGV Curatorial Tour donors, 2017

Bartlebooth monument presents the conclusion to an unfinished fictional project described in the novel *Life, A User's Manual* (1978) by French writer Georges Perec. One of the protagonists is the millionaire Percival Bartlebooth, who embarks on a life-long project to produce 500 watercolours of ports and beaches during a twenty-year trip around the world. Once completed, Bartlebooth despatches each painting to a master craftsman in Paris to turn it into a jigsaw puzzle. After two decades Bartlebooth returns home and begins to assemble the jigsaws. Once completed, each work is sent back to the port where it was painted and soaked in a solution, whereupon the blank painting is returned to Bartlebooth, leaving no trace of his life's work. Tragically, Bartlebooth dies while working on a jigsaw, having finished only 438 of the planned 500 puzzles. Méndez Blake's piece presents the missing sixty-two drawings of ports and beaches, which are in the process of fading into nothingness.

Jorge Méndez Blake

Mexico born 1974

Complete poems

2015

neon, ed. 1/3

National Gallery of Victoria, Melbourne
Suzanne Dawbarn Bequest, 2017

Jorge Méndez Blake explores the connections between literature and fine arts in his installations and drawings. The neon work *Complete poems* represents a collection of poetry, functioning both as a semiotic and material 'sign'. As the artist explains: 'I approach art as someone who is trying to write, but without writing. I make two- and three-dimensional objects that occupy the space between disciplines, where the margins of literature, art, and architecture overlap.'

Yamagami Yukihiro

Japan born 1976

Shinjuku calling

2014

pencil on painted plywood, colour high definition video projection, 8 min 56 sec

National Gallery of Victoria, Melbourne

Purchased with funds donated by Esther Frenkiel OAM and David Frenkiel and NGV Foundation,
2016

2016.61

Yamagami Yukihiro's installation *Shinjuku calling* is a moving portrait of the district around Tokyo's Shinjuku Station, the world's busiest train station. The work consists of two parts; a meticulous pencil drawing of the streetscape provides the surface onto which a video is projected. The drawing depicts pedestrian crossings, elevated railway tracks and neon-adorned buildings, and the video projects ghostly footage of passing pedestrians, trains and traffic, as well as the changing light as day passes into night. The drawing and video fuse into a complex, multifaceted evocation of place imbued with a poetic sense of transience.

For kids

This video work shows the bustling district around Shinjuku Station in Tokyo, Japan. Four million people pass through here every day, making this the busiest train station in the world. Yamagami Yukihiro has made a film about the daily activities in the area, but this is no ordinary film – the artist has combined two separate parts to make the work. He has filmed people, cars and trains, and projects this footage onto a large surface with a detailed drawing of the railway tracks, streets and buildings. The film animates the drawing and also changes the mood of the scene, as daylight changes into night.

Riley Payne

Australia born 1979, works in United States 2015–

remedy 2

2014–15

pencil

National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for
Living Australian Artists, 2015

2016.36

a season for every day

2014–15

pencil

National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for
Living Australian Artists, 2015

2016.34

rub

2014–15

pencil

National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for
Living Australian Artists, 2015

2016.35

Riley Payne's meticulous photorealist drawings tease out new connections between disparate but instantly recognisable pictorial elements. By re-rendering existing photographic imagery through a labour-intensive drawing process, he attempts to stem the tide of visual information that assaults us daily. Enigmatic and open-ended, Payne's drawings encourage new relationships between language and image that are achieved through the use of humour, subversion and recontextualisation.

Richard Giblett

Hong Kong born 1966, emigrated to Australia 1973

Sump system

2015–16

gouache on three sheets

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for

Living Australian Artists, 2016

2016.660

In this vast triptych Richard Giblett depicts a complex network of tower blocks, chimneys, funnels and pipes, which is mirrored in a deep black sump that resembles a massive pool of black oil. This industrial landscape draws attention to the consumption of resources in today's cities, and recognisable icons of corporations and international brands, including IBM, Hilton, IKEA and McDonald's, can be identified within this labyrinthine structure. Giblett imagines a dystopian world of mass production – the 'sump system' that underpins our consumer habits and yet remains largely invisible.

For kids

This large-scale work by the artist Richard Giblett could be mistaken for a digital print, but it is a very detailed painting in black-and-white gouache (a thick watercolour). It shows an imaginary landscape – is it a factory, a futuristic city or an underground world? Can you see any signs of human life? How do you think it would feel to walk through this labyrinth?

We look forward towards our past
To the edge of the sea
Waters sink
Oceans flood
Oceans flood
A folded boat rises

Shilpa Gupta

The black ambiguous mass of this sculpture stands in contrast to the sound it produces, which is based on a text by the artist that imagines a world in which people can move freely across national borders. *Untitled* continues Shilpa Gupta's investigations into border-making in India, after the country was partitioned in 1947, and specifically into the Bangladeshi enclaves. The borders between these sovereign tracts of land are unclear, and their inhabitants' lives are highly regulated. Gupta's work focuses on zones in which real and imagined divisions are played out, be they borderlines, within language, or ideas of censorship and security.

Shilpa Gupta

India born 1976

Untitled

2012–15

microphones, steel, speakers,
multichannel audio, 4 min

National Gallery of Victoria, Melbourne
Loti & Victor Smorgon Fund, 2017

Travel support from the Elizabeth Summons Grant in Memory
of Nicholas Draffin

David Altmejd

David Altmejd is best known for his mysterious, occasionally monstrous and very lifelike forms and figures. Altmejd's sculptures are suspended between figuration and abstraction and confuse boundaries between their interior and exterior. The artist gives his forms a sense of otherworldliness that hints at fantastical myths and legends. *Mother 1 (Relatives)* is part of a suite of sculptures known as *The Bodybuilders*. The sculpture seems to be transforming itself from inert material, in the process of becoming a body.

David Altmejd

Canada born 1974, works in United States 1999–

Mother 1 (Relatives)

2013

polystyrene, expandable foam, epoxy clay, wood, steel,
metal wire

National Gallery of Victoria, Melbourne

Purchased with funds donated by Len and Elana Warson and the NGV Foundation, 2017

Josephine Meckseper

Josephine Meckseper's vitrine works combine the artistic language of modernism with elements of retail shopping and advertising displays to demonstrate the influence of consumer culture on society. By showcasing both historical and contemporary artefacts, Meckseper's stainless-steel and glass installations are windows into the collective unconscious of our time.

Las Meninas (2Xist), 2013, is part of a recent body of works that refers to the political dimension of modernist architecture and design in Germany during the Weimar Republic (1919–33), when the schools of the Bauhaus and Deutscher Werkbund operated before their destruction by the Nazi regime. The vitrine houses arrangements of early twentieth century–inspired sculpture casts and paintings in a shoplike display and is one of a number of works through which the artist critiques consumerism.

Also presented is Meckseper's new film *PELLEA[S]*, 2016–17, inspired by Maurice Maeterlinck's play *Pelléas et Mélisande* (1893) and the civil dissent responding to the US presidential inauguration 2017. The film is shot in a mirrored space that doubles as the psychological space of its protagonists. The room's design serves as a link between the works.

Josephine Meckseper

Germany born 1964, works in
United States 1990–

Las Meninas (2Xist)

2013

inkjet prints on anodised aluminium, synthetic polymer
paint on wood, concrete, aluminium, bronze, stainless
steel, glass

National Gallery of Victoria, Melbourne

Purchased with funds donated by Michael and Emily Tong and NGV Foundation, 2017

Josephine Meckseper

Germany born 1964, works in
United States 1990–

PELLEA[S]

2016–17

high definition video, stereo sound, 30 min

Commissioned by the National Gallery of Victoria, Melbourne
National Gallery of Victoria, Melbourne
Suzanne Dawbarn Bequest, 2017

The body has always symbolised multiple meanings in art. It is a place where individual and collective experiences intersect and where identity, gender, sexuality, race, ability, class, culture and difference are made physically visible.

The works in this gallery explore some of the many ways that bodies carry physical sensation, manifest the inner self and emotions, trace political and scientific change, and reveal collective political, historical and cultural issues.

In defiance of oppression and amnesia, Paulina Ołowska brings Slavic women's folklore to life. Zanele Muholi gives increased visibility to LGBTQIA communities through the portrait, here turning her camera on herself to assert her own agency over reductive images of black women in the media. Also challenging the history and legacies of colonisation, Edson Chagas's photographs of sitters wearing masks bring self-determination to an object that also represents the historical trade of bodies and culture.

Our understanding of the human form is changing as the membrane between bodies and technology continues to dissolve, and the commercial and scientific potential of bodies expands. Neri Oxman uses technology to represent the transience of life and the limits of the human body, which is subject to ever more sophisticated adaptation. David Altmejd and Camille Henrot's sculptures give form to this post-human body in the process of constant change and suggest new relationships between the human, natural and technological realms.

Nick Cave

United States born 1959

Soundsuit

from the *Soundsuit* series 1992–
2015

fibreglass, cotton, shell, glass, plastic, metal

National Gallery of Victoria, Melbourne

Purchased with funds donated by the Fox Family Foundation
and the NGV Foundation, 2016

2016.88

Nick Cave

United States born 1959

Soundsuit

from the *Soundsuit* series 1992–
2015

fibreglass, cotton, shell, glass, metal

National Gallery of Victoria, Melbourne

Purchased with funds donated by the Fox Family Foundation
and the NGV Foundation, 2016

2016.89

Nick Cave began creating his *Soundsuit* series in an attempt to process his trauma associated with the 1992 Los Angeles riots. These full-body, wearable sculptures act as symbols of endurance and a form of protection by obscuring all signs of the wearer's race, gender, age, sexual identification and class. Bearing some resemblance to African ceremonial costumes, Cave's *Soundsuits* are made from everyday materials sourced largely from flea markets, including dyed human hair, plastic buttons, beads and feathers. They are joyous and spectacular, reminiscent of a marching band in procession. Cave's *Soundsuits* rattle and resonate when worn in performance.

For kids

Nick Cave makes sculptures that you can wear. These outfits cover the body and remove all traces of the wearer's identity. When you are wearing a *Soundsuit*, no one can tell whether you are rich or poor, black or white, male or female. Covering the body in this way makes people think differently about humanity.

Do you have any costumes you like to wear?

Adam Linder

Australia born 1983, worked in England 1999, works Germany 2008–, United States 2015–

Choreographic Service No.1, Some Cleaning

2013

choreographic service, one dancer, (duration variable)

Collection of the artist

Supported by Maureen Wheeler AO and Tony Wheeler AO

Adam Linder's work *Choreographic Service No.1, Some Cleaning* is a performance during which a performer cleans the gallery space. The performer provides a service to the gallery and viewers in the form of a metaphorical cleaning and cultural experience. *Some Cleaning* highlights the labour involved in producing culture, and the economics underpinning daily life. The work of art is hired by the NGV by the hour, indicated by the contractual agreement on display nearby, in a reflection of the mercantile exchange that often brings works of art into the public realm.

Kushana Bush

New Zealand born 1983

Maybe the people

2015

gouache, metallic paint and pencil

National Gallery of Victoria, Melbourne

Purchased with funds donated by Jo Horgan and

Peter Wetenhall, 2015

2015.399

Soft cheeks woebegone

2015

gouache, metallic paint and pencil

National Gallery of Victoria, Melbourne

Purchased with funds donated by Jo Horgan and

Peter Wetenhall, 2015

2015.401

The ones behind this

2015

gouache and pencil

National Gallery of Victoria, Melbourne

Purchased with funds donated by Jo Horgan and

Peter Wetenhall, 2015

2015.402

Kushana Bush has said of her work that 'borrowing and adapting imagery, not of my time or place – and crucially, getting it wrong – somehow produces pictures that speak of the here and now. I'm very attracted to that cycle of collapsing interpretations, it keeps you yearning'.

In many of her images Bush depicts groups of people on a stage, with some directly involved in the action, while others look on. She sees this as a metaphor for watching world events from Dunedin,

New Zealand, describing herself as one of the 'lucky observers, who lick ice creams while the world implodes'.

Kushana Bush

New Zealand born 1983

Plumes, arrows

2015

gouache, metallic paint and pencil

National Gallery of Victoria, Melbourne
Purchased with funds donated by Jo Horgan
and Peter Wetenhall, 2015

2015.400

The stoning diptych

2015

gouache, metallic paint and pencil

National Gallery of Victoria, Melbourne
Purchased with funds donated by Jo Horgan
and Peter Wetenhall, 2015

2015.398

Kushana Bush considers herself a contemporary storyteller. She paints highly detailed multiple-figure compositions in which enigmatic and often violent narratives unfold. The critic David Eggleton has described her style as 'eccentric historicism'. Bush draws on various historical and stylistic sources, from medieval Christian art to Indo-Persian miniatures and Japanese woodblock prints. In each scene the joyous colour and decorative quality is undercut by a pervasive sense of threat and claustrophobia that derives from the crowded compositions and the actions and gestures of the figures – in this case, a staged ritual in which white birds are sacrificed.

For kids

The artist Kushana Bush spends many hours painting these colourful compositions, taking a lot of care to draw every figure and object in great detail. She likes art from many different cultures and her style is influenced by Indian, Japanese and European painting. This scene shows a group of people on a stage. What kind of a game do you think they are they playing with the children – or are they puppets?

Zanele Muholi

South Africa born 1972

Buzani (Parktown)

from the *Somnyama Ngonyama* series 2015–16
2016

gelatin silver photograph

National Gallery of Victoria, Melbourne

Bowness Family Fund for Contemporary Photography, 2017

2017.460

Zinathi I

from the *Somnyama Ngonyama* series 2015–16
2015

gelatin silver photograph

National Gallery of Victoria, Melbourne

Bowness Family Fund for Contemporary Photography, 2017

2017.459

Ntozakhe II (Parktown)

from the *Somnyama Ngonyama* series 2015–16
2016

gelatin silver photograph

National Gallery of Victoria, Melbourne

Bowness Family Fund for Contemporary Photography, 2017

2017.461

Zanele Muholi describes herself as a visual activist. *Somnyama Ngonyama*, which translates to 'Hail the dark lioness', is the first work in which Muholi presents herself as the model. She uses everyday objects as props and simple backdrops to examine concepts of self-representation and the contemporary phenomenon of the 'selfie'. Muholi has also manipulated the appearance of her skin so it appears as a deep, intense black. Discussing this, she has written: 'By exaggerating the darkness of my skin tone, I'm reclaiming my blackness'. These photographs are powerful self-portraits addressing issues of race and gender politics, and debunk stereotypes of African women

Edson Chagas

Angola born 1977

Nadir T. Watembo

from the *Tipo Passe* series 2014

2014

type C photograph

National Gallery of Victoria, Melbourne

Bowness Family Fund for Contemporary Photography, 2016

2016.209

Marcel D. Traore

from the *Tipo Passe* series 2014

2014

type C photograph

National Gallery of Victoria, Melbourne

Bowness Family Fund for Contemporary Photography, 2016

2016.208

Cheick F. Quattara

from the *Tipo Passe* series 2014

2014

type C photograph

National Gallery of Victoria, Melbourne

Bowness Family Fund for Contemporary Photography, 2016

2016.205

The images in this series by Edson Chagas are photographed in the style of passport photographs; the series title, *Tipo Passe*, is Portuguese for passport. Chagas has used this format, perhaps the most common form of photography, and transformed it into large-scale portraits. A globally recognised form of identification and the fundamental document to enable migration and movement across borders, the passport photograph has an increased significance in the twenty-first century as refugees move across borders in numbers that have not been seen for decades.

Edson Chagas

Angola born 1977

Leroy M. Futa

from the *Tipo Passe* series 2014
2014

type C photograph

National Gallery of Victoria, Melbourne

Bowness Family Fund for Contemporary Photography, 2016

2016.207

Pablo P. Mbela

from the *Tipo Passe* series 2014
2014

type C photograph

National Gallery of Victoria, Melbourne

Bowness Family Fund for Contemporary Photography, 2016

2016.210

Emmanuel C. Bofala

from the *Tipo Passe* series 2014
2014

type C photograph

National Gallery of Victoria, Melbourne

Bowness Family Fund for Contemporary Photography, 2016

2016.206

Tipo Passe is a series that addresses questions of history, culture and identity. The artist's birthplace of Angola was subjected to colonial rule by the Portuguese from 1575 until independence in 1975. The local population's culture and traditions were largely disregarded and 'unseen' by the European colonialists. The striking masks depicted here are borrowed from private collections in Angola: removed from their original context, they are stripped of their meaning and transformed into decorative objects, hiding the identities and individual characteristics of the sitters

Camille Henrot

France born 1978, works in United States 2011–

Contrology

2016

bronze, ed. 5/8

National Gallery of Victoria, Melbourne
Suzanne Dawbarn Bequest, 2017

This part-human, part-animal and part-machine creation looks as though it could be performing Pilates, and *Contrology* is, indeed, an early term for this fitness regimen. This work is one in a series by Camille Henrot that humorously explores Monday and feelings that the first day of the week inspires, from renewed faith in the possibility for change to despondency over the tedium of weekly routine. How humans impose order onto their experience has been the focus of much of Henrot's creative output in recent years.

Sascha Braunig

Canada born 1983, works in
United States 2005–

Herm 2

2016

oil on canvas on plywood

National Gallery of Victoria, Melbourne
Purchased NGV Foundation Patrons, 2016

2016.693

Troll

2014

oil on canvas on plywood

National Gallery of Victoria, Melbourne
Suzanne Dawbarn Bequest, 2015

2015.389

Saccades

2014

oil on canvas on plywood

National Gallery of Victoria, Melbourne
Suzanne Dawbarn Bequest, 2015

2015.388

Monad

2014

oil on canvas on plywood

National Gallery of Victoria, Melbourne
Suzanne Dawbarn Bequest, 2015

2015.387

Painted in luminous colours, the dreamlike scenes of Sascha Braunig's works are informed by the legacies of Op art and Surrealism with their graphic lines and otherworldly figures. The works *Monad*, *Saccades* and *Troll* use the conventions of portraiture as a starting point for the creation of strange, humanoid figures the artist refers to as 'Ur-characters' or 'blanks'. *Herm 2* features flowing folds of pink and brown that loosely suggest the form of a human body. Braunig paints from observation of small models, which she fashions from clay, sometimes drapes with cloth and sequins and then illuminates with dramatically coloured lighting.

Paulina Ołowska

Paulina Ołowska's work is influenced by the history of avant-garde art, traditional crafts and experimental theatre traditions of Poland and other former Soviet countries. Using performance, sculpture, painting, neon and fashion, she revisits history, often shedding light on underappreciated female artists.

Ołowska's works combine portraits of women from gardening magazines with elements from Slavic mythology and folklore, as well as techniques from Les Nabis – artists who left Paris to live in the countryside in the 1890s. The paintings incorporate esoteric references to rural living and represent Ołowska's 'active muses' – characters with specialised knowledge, including fungi and butterfly experts, gardeners and artists.

Paulina Ołowska

Poland born 1976

The painter

2016

oil and synthetic polymer paint on canvas

National Gallery of Victoria, Melbourne

Purchased with funds donated by Connie Kimberley and Craig Kimberley OAM, 2017

Mysteria

2016

oil and synthetic polymer paint on canvas

Collection of the artist, courtesy of Metro Pictures, New York

Paulina Ołowska

Poland born 1976

The lepidopterist

2016

oil and synthetic polymer paint on canvas

Private collection

The premier

2017

oil and synthetic polymer paint on canvas

The Sander Collection

The mycologist

2016

oil and synthetic polymer paint on canvas

Private collection

Tala Madani

Iran born 1981, emigrated to
United States 1994

Lights in the living room

2017

oil on canvas

National Gallery of Victoria, Melbourne
Purchased with funds donated by David Clouston
and Michael Schwarz, 2017

Rich in narrative and irony, Tala Madani's work depicts darkly comic and often theatrical stories featuring bald, middle-aged men as the main protagonists. In each of these three paintings, any supposed authority of the men is undermined in a critique of power relations, including that of male privilege. Madani upsets art-historical conventions, openly embracing caricature, gags and disarming visual simplicity. Her approach demonstrates a contemporary sense of sequencing, movement and speed influenced by cartoons, cinema, videos and television.

Tala Madani

Iran born 1981, emigrated to
United States 1994

Primer

2015

oil on canvas

National Gallery of Victoria, Melbourne
Purchased with funds donated by David Clouston
and Michael Schwarz, 2017

2017.199

Smiley has no nose

2015

oil on canvas

National Gallery of Victoria, Melbourne
Purchased with funds donated by Anthony Adair
and Karen McLeod Adair, 2017

2017.200

Ephrem Solomon

Ethiopia born 1983

Untitled (LT001)

from the *Signature* series 2016

2016

synthetic polymer paint and black pencil

on collage of cut printed paper on synthetic polymer paint

on composition board

National Gallery of Victoria, Melbourne

Purchased NGV Foundation, 2017

2016.699

Untitled (SS002)

from the *Signature* series 2016

2016

red ballpoint pen on collage of cut printed colour paper

on synthetic polymer paint

on composition board

National Gallery of Victoria, Melbourne

Purchased NGV Foundation, 2017

2016.697.a-c

Untitled (SS005)

from the *Signature* series 2016

2016

collage of cut printed red paper and newspaper on

synthetic polymer paint on composition board

National Gallery of Victoria, Melbourne

Purchased NGV Foundation, 2017

2016.698

These works from Ephrem Solomon's *Signature* series show the artist's bold graphic style and unusual medium, which combines hand-carved wood panels, collaged printed text and hand-colouring. Solomon's images are inspired by the residents of his hometown Addis Ababa, where a large part of the population lives in difficult circumstances, with very few social, political or economic opportunities. As Solomon states, 'My works portrays the distance between what the governed people need and want, and what the response is from the governors. I have tried to picture, as precisely as possible, the actual and innocent feeling of the governed'.

Kay Hassan

South Africa born 1956

Untitled

2015

synthetic polymer paint on collage
of torn printed paper

National Gallery of Victoria, Melbourne
Purchased with funds donated by Paul and
Wendy Bonnici and the NGV Foundation, 2016

2016.440

Untitled

2013

synthetic polymer paint on collage
of torn printed paper

National Gallery of Victoria, Melbourne
Purchased NGV Foundation 2015

2015.194

Untitled

2014

synthetic polymer paint on collage
of torn printed paper

National Gallery of Victoria, Melbourne
Purchased NGV Foundation 2015

2015.195

Untitled

2015

synthetic polymer paint on collage
of torn printed paper

National Gallery of Victoria, Melbourne
Purchased with funds donated by Paul and
Wendy Bonnici and the NGV Foundation, 2016

2016.441

South African artist Kay Hassan has worked in various media including painting, installation, video, sculpture and photography, but he is best known for his large-scale 'paper constructions'. Hassan creates imposing portraits by shredding billboard paper, and gluing the tattered scraps of commercial advertisements back together to assemble large collages. The portraits and his technique are inspired by the people of Johannesburg. He says that 'our lives have always been torn and put together – people have always been pushed around. You see it in the streets, in the kids begging, those eyes, the way they look at you'.

Einat Amir

Jerusalem born 1979

Coming soon near you

2011–17

site-specific video and performance installation

Collection of the artist

Supported by the Trawalla Foundation

Einat Amir's works of art invite gallery visitors to participate in constructed settings. Working from her Tel Aviv studio, which the artist calls her 'lab of emotional research', Amir examines human behaviour through partly planned, partly spontaneous interactions within video installations and live performances. Her work blurs the lines dividing the work of art and the viewer, public and private, and scripted and unprompted situations. In this way, Amir's art encourages us to re-examine our behaviour.

Coming soon near you relies on visitors to perform the work. Presented in the form of a typical living room, with well-worn couch, mismatched furnishings and threadbare rug, the work is a domestic island within the gallery space.

Amir invites visitors to sit in her constructed lounge room and watch a television show, film or home movie of their choice. In this way, the private ritual of watching television in the family living room – where loved ones gather to enjoy leisure time, snacks and favourite films – becomes a public spectacle or performance for others to observe. Bringing together local materials, people and histories, *Coming soon near you* captures an experience both local and universal.

For kids

We all enjoy watching movies and television shows with our family or friends, and the fun activities that go together with watching shows, like eating snacks. This work of art from Einat Amir is not only about watching television but also about watching other people. How do they react to a scary scene or funny joke?

Imagine if others were looking on as your family watched a movie together – what would they think?

Neri Oxman

Neri Oxman's architectural and design projects reflect her fascination with biology and technology. Her work demonstrates that it is possible to vary the physical properties of materials of 3D-printed materials at a cellular level, allowing their stiffness, colour, transparency, conductivity and even smell and taste to be modified.

Whereas traditional masks were made of a single material, such as wax or plaster, the death mask originated as a means of capturing a person's facial features, keeping the deceased alive through memory. Unlike their traditional, handmade predecessors, Oxman's *Vespers*, 2016 designs are entirely data driven, digitally generated, additively manufactured, and – at times – biologically enhanced. The complex, swirling shapes within these masks are modelled on the wearer's facial features and breathing.

Neri Oxman designer

Israel born 1976

**Mediated Matter Group, Cambridge,
Massachusetts** design collaborator

United States est. 2010

Stratasys Ltd., Minnesota manufacturer

United States est. 1989

Vespers, Series 1, Masks 1–5

from *The New Ancient* collection 2016

2016

coloured synthetic polymer resin, metal, magnets

Vespers, Series 2, Masks 1–5

from *The New Ancient* collection 2016

2016

synthetic polymer resin

Vespers, Series 3, Masks 1–5

from *The New Ancient* collection 2016

2016

synthetic polymer resin

Mediated Matter researchers: Christoph Bader, Dominik Kolb, Rachel Smith, Sunanda Sharma
and Professor Neri Oxman

National Gallery of Victoria, Melbourne

Vespers Series 1 and 3 purchased with funds donated by anonymous donors, 2017

Vespers Series 2 collection of the artist and Stratasys Ltd., Minnesota

The Vespers Series, designed by Neri Oxman in collaboration with the Mediated Matter Group of the Massachusetts Institute of Technology (MIT), comprises fifteen life-size death masks made for *The New Ancient* collection by Stratasys, and 3D printed by Stratasys Ltd. Each mask is created using a Stratasys J750 3D Printer, which prints 3D forms by depositing colourful polymer droplets in layers. Oxman and her design team at MIT used fluid dynamics modelling software, colourful and translucent resins and the latest in high-resolution, multi-material 3D printing to produce masks that look organic and alive

Change

The rate of environmental change may be a point of contention as the planet's population approaches nine billion people. However, what is not argued is that the twenty-first century is 'the urban century', with more people living in cities than at any other time in history. No matter how disconnected we may become from the natural world, human relationships with nature are hardwired into our social rituals, and art and design are devices with which we can consider these primordial relationships.

Presented together, the projects in this area focus on natural forces and the landscape to illuminate our often difficult relationships with nature. The re-creation of artificial landscapes, one digital, by teamLab and one handwoven by Alexandra Kehayoglou, allow us to delve deeper as participants within works of art, simultaneously revealing the power of experience to shift thinking while questioning how we might recalibrate our society, economy and culture to maximise the harmony between human society and the natural world. Meanwhile, in their poetic way, Myoung Ho Lee's photographs pose profound questions about our way of seeing, or not seeing, the environments we live within.

teamLab

Founded by Toshiyuki Inoko, teamLab is an art collective and interdisciplinary creative group based in Tokyo whose members refer to themselves as 'ultratechnologists'.

For the NGV Triennial, teamLab has created a fully immersive digital installation inspired by human, digital and spatial relationships. When a person moves within this environment, their movement is tracked by sensors that communicate via computer with the projectors.

Thus, movement creates a visual vortex, expressing the movement of each person in the space as a continuum of digital particles. The faster each person moves, the stronger the vortex becomes. If a person is not moving or there are no people present, no visual flow occurs. As such, this work of art is born of and continues to transform under the influence of people.

Vortices are the hallmark of nature, defining global weather, oceans and the microclimates of cities. In the sea, vortices caused by weather and thermal change flow eternally, pushing the carcasses of organisms that have sunk to the sea floor upwards, producing areas of nutriment and diversity. This work melds digital design with contemporary art practices to extend teamLab's ongoing explorations into the digitisation of natural phenomena.

teamLab design studio

Japan est. 2001

Toshiyuki Inoko designer

Japan born 1977

Moving creates vortices and vortices create movement

2017

interactive digital projection, (duration variable)

National Gallery of Victoria, Melbourne

Purchased NGV Foundation, 2017

Travel support from the Australia-Japan Foundation of the
Department of Foreign Affairs and Trade

Myoung Ho Lee

Korea born 1975

Tree... #2

from the *Tree abroad* series 2006–
2011

inkjet print, artist's proof ed. 2/3

National Gallery of Victoria, Melbourne
Gjergja Family, 2015

2015.483

Myoung Ho Lee began to photograph trees in 2004. He wanted to reposition them so that they were not simply almost-unnoticeable environmental elements; rather he wanted to celebrate unique beauty in the natural world. As he describes it: 'It's as if the tree unites all: the ground, the sky and man in between. In East Asian philosophy the universe breaks down into three parts: *Chun-Ji-In*. *Chun* means the sky, *Ji* means the ground, and *In* means human. Since a tree connects all three, I feel very much that a tree is like a universe'.

For kids

Have you ever had a photograph taken with family and friends or a photo day at school? For special occasions, photographers use a backdrop screen to frame the sitter. In these photographs, Myoung Ho Lee, uses a similar background to take photographs of trees outside in their natural environment.

The artist frames the tree as a way of showing how important it is to the environment. Take a deep breath, did you know that trees produce the oxygen that we all breathe?

Myoung Ho Lee

Korea born 1975

Tree... #4

from the *Tree abroad* series 2006–
2013

inkjet print, ed. 3/6

National Gallery of Victoria, Melbourne
Gjergja Family, 2015

2015.484

The trees in these photographs have been isolated from their environment by artfully placed backdrops of pristine white canvas. Lee's interventions into the landscape highlight the unique form of each of the trees; the limbs and foliage are shown in crisp detail, and appear to have been flattened out, reduced to elegant graphic elements floating in space. The setting in which each tree grows can be seen extending beyond Lee's blank backdrops. Each plant is shown paradoxically as both isolated from its context, and situated within its habitat.

Myoung Ho Lee

Korea born 1975

Tree... #6

from the *Tree abroad* series 2006–
2013

inkjet print, ed. 1/6

National Gallery of Victoria, Melbourne
Suzanne Dawbarn Bequest, 2015

2015.485

Myoung Ho Lee

Korea born 1975

Tree... #7

from the *Tree abroad* series 2006–
2014

inkjet print, ed. 1/6

National Gallery of Victoria, Melbourne
Suzanne Dawbarn Bequest, 2015

2015.486

Alexandra Kehayoglou designer

Argentina born 1982

Santa Cruz River

2017

wool

Commissioned by the National Gallery of Victoria, Melbourne

National Gallery of Victoria, Melbourne

Supported by Michael and Andrew Buxton from MAB Corporation Pty Ltd, and the Andrew and Geraldine Buxton Foundation, 2017

Buenos Aires–based artist and designer Alexandra Kehayoglou uses hand-tufted wool rugs to draw into focus landscapes under threat of irreversible change. Her powerful works merge traditional rug-making techniques with detailed site analysis, drone footage and photography.

Santa Cruz River, 2016–17, documents the proposed site of two major hydroelectricity dams on the Santa Cruz River in Argentina – the last free-flowing wild river in the country. These dams, part of an international finance and infrastructure negotiation between the Argentine and Chinese governments, draw into focus the tensions within globalisation; Argentina’s accelerating demand for international investment and infrastructure is pitted against politically controversial and potentially irrevocable consequences for the natural ecosystem.

The development of the carpet has been conducted in parallel with close monitoring of the planning of the dams: although the construction was suspended by Argentina’s Supreme Court in January 2017, a government-sponsored environmental impact study released in July defended the sustainability of the infrastructural works, making official approval more likely.

Kehayoglou is careful to define herself as an artist and designer, not as a political activist as such. This role implies a specific set of responsibilities in which the exploration of the traditions, craft and expressive power of carpet-making is paramount.

Rafael Lozano-Hemmer

Wilson Must Go employs a camera that uses face recognition software to produce a live portrait of the viewer from six perspectives at once. If several visitors stand in front of the work, a composite portrait of their different facial features develops in real time, creating an unsettling composite 'selfie'.

Face recognition technology is often used by police, military and corporate entities to search for, or target, certain people. In this work Lozano-Hemmer uses the same technology to create 'anti-portraits' and emphasise the artificiality and arbitrariness of identification.

Rafael Lozano-Hemmer

Mexico born 1967, emigrated to Canada 1985

Wilson Must Go

2017

interactive digital software, high definition screen, high definition video cameras
(dimensions variable)

Collection the artist

Yayoi Kusama

Japanese artist Yayoi Kusama is one of the most celebrated living artists. With a career spanning more than sixty years, Kusama is recognised for her immersive installations that explore ideas of infinity and obliteration. Kusama's obsessive patterning of polka dots and use of nets reference a series of aural and visual hallucinations that have haunted the artist for most of her life.

Commissioned for the NGV Triennial, *Flower obsession* revisits the origins of Kusama's art, which she traces back to her childhood. As she describes, 'One day, after gazing at a pattern of red flowers on the tablecloth, I looked up to see that the ceiling, the windows, and the columns seemed to be plastered with the same red floral pattern. I saw the entire room, my entire body, and the entire universe covered with red flowers, and in that instant my soul was obliterated ... This was not an illusion but reality itself'.

Flower obsession recreates a furnished domestic space. Visitors are invited to apply red flower motifs to the walls, furniture and objects. Over the duration of the exhibition, the proliferation of flowers will gradually cover all surfaces, 'obliterating' and transforming the space into a spectacular environment.

Yayoi Kusama

Japan born 1929, works in United States 1958–70s

Flower obsession

2017

flower decals, fabric flowers, furniture, found objects

National Gallery of Victoria, Melbourne
Purchased, NGV Women's Association, 2017

Travel support from the Australia-Japan Foundation of the
Department of Foreign Affairs and Trade.

For kids

Japanese artist Yayoi Kusama is one of the most famous living artists in the world. Yayoi has said that she always wanted to be an artist. Today she lives in a hospital in Tokyo and visits her art studio every day. For more than sixty years, Yayoi has covered the surfaces of her artworks with lots of tiny dots. This began when she was a little girl and saw red flowers from a tablecloth expand to cover every surface in the room. For most of her life, Yayoi has experienced visions of seeing the world through a screen of dots. She calls this process 'obliteration', which means the complete destruction of every trace of something.

Yayoi Kusama invites you to take a single red flower and find a special spot in the house to help obliterate all the surfaces in this room with flowers.

Sissel Tolaas: SmellScape Melbourne_PastPresentPast

Sissel Tolaas is an artist, chemist, researcher and theorist working on the topic of smell.

Through her work Tolaas communicates: 'smells are a very crucial component in understanding past and present lives. Smells provide very important information far beyond what one can see or hear. Challenging people to use their noses gives them new methods and means to understand the world.'

Tolaas sets out to reveal that the sense of smell is more closely linked with memory than any of our other senses: 'Smells trigger strong memories from the past and a new smell becomes the basis for a new present memory. Smell is the most efficient way to trigger a person's emotions.'

For the NGV Triennial *SmellScape Melbourne_PastPresentPast* is a project using replicated real smell sources and abstract smell codes, to activate old memories or make new ones related to Melbourne's past and present history. This project focuses on the loss of constituted memory and the sense of smell as the generator to regain it. The focus of the artist's attention is the human body and how it can interact with history using smells – triggering emotional engagement – and in doing so potentially enabling us to gain attachments to history in a new way.

continued overleaf

SmellScape Melbourne_PastPresentPast is displayed as an interactive smell memory game. The artist says: 'The smells are placed on abstract artefacts that can only be activated through touching and then smelling the object. Each number has the same smell as one of the letters. Put each letter in the position of the number with the same smell to spell a word or part of one. If you smell all four walls in order you will have a phrase.'

Sissel Tolaas

Norway born 1962

SmellScape

Melbourne_PastPresentPast

2017

nanotechnology, synthetic replicated smells

SMELL RE_searchLab Berlin, supported by IFF International Flavors & Fragrances
Proposed acquisition

Nendo

Manga chairs and *Trace sconce lights* both explore the ways in which objects can be expressive – creating the impression of movement or playing with our sense of perspective by manipulating light and shadow.

The *Manga chairs* translate traditional graphic forms from Japanese manga comics to furniture design. Manga comics are characteristically flat and abstract, with line work typified by visual dynamism. The style, which developed in the late nineteenth century, has its origins in earlier *ukiyo-e* prints from the Edo period and today is an iconic form. Each of the fifty standard chairs is reimagined with a design element drawn from manga; lines that depict movement, speech bubbles and symbols are all used to visualise emotion.

The *Trace* lights series explores the movement of everyday objects. Although they may not be visible, we are subconsciously aware of the 'traces' left by moving objects. Through slim aluminium extrusions, this lighting series traces the trajectory of a hanging light bulb swinging left and right, and the trace of a beam of light that is projected from the lighting.

Oki Sato designer

Canada born 1977, emigrated to Japan c. 1987

Nendo, Tokyo design studio

Japan est. 2002

Manga chairs #1–#50

2015

stainless steel

National Gallery of Victoria, Melbourne

Purchased with funds donated by Bruce Parncutt AO and Robin Campbell, Michael and Emily Tong, 2017

For kids

Each of these chairs is designed to look like the movement and action lines you see in cartoons and particularly Japanese manga comics. Many of the comic books you read were influenced by a mixture of early Japanese woodblock prints called *ukiyo-e*, from the Edo period and comic book media culture of the United States after World War Two. The 'punch', 'whoosh' and 'speed' lines used in manga comics became inspiration for the different animations of these chairs. What comic book actions can you see in each chair?

Oki Sato designer

Canada born 1977, emigrated to Japan c. 1987

Nendo, Tokyo design studio

Japan est. 2002

Trace sconce #A1–#A10, #B1–#B10,

#C1–#C10,

#D1–#D10, #E1–#E12

2016

aluminium, LEDs

National Gallery of Victoria, Melbourne

Purchased NGV Foundation, 2017

We Make Carpets

As part of the NGV Triennial, Dutch art collective We Make Carpets (Marcia Nolte, Stijn van der Vleuten and Bob Waardenburg) share how they are inspired by the creative possibilities found in everyday objects, including plastic pegs, kitchen sponges, shuttlecocks and pool noodles.

Installations made from these familiar items include three mural-sized wall pieces, comprising thousands of shuttlecocks, clothes pegs and palm-sized kitchen sponges commonly used for scouring pots. Through the arrangement of these materials, vibrant and complex geometric patterns emerge and encourage us to rethink the value in everyday objects.

Young visitors can share their own creativity through contributing to a patterned floor-based work; make dashes of colour with rope on the wall; colour-match a mural of pegs with pool noodles; and play with colour and shape using velcro swatches. Over the duration of the exhibition, the patterns produced by visitors create a kaleidoscope of colours for all to enjoy.

‘While making art we rely on a hands-on approach – working with the materials that you have in your hands – trying and failing until finally something beautiful emerges. We believe the images in your head are more important than the things already known. It is fantasy that creates, not facts. We hope our arrangements of objects offer new perspectives on modern life.’

We Make Carpets

About the artists

We Make Carpets came together when designers Marcia Nolte and Stijn van der Vleuten joined forces with artist Bob Waardenburg to create a carpet-like installation for Dutch Design Week in 2009.

The collective's ephemeral installations have been exhibited widely at design and art events, museums and galleries throughout the Netherlands and Europe. This is the artists' first exhibition in Australia.

We Make Carpets, Amsterdam

the Netherlands est. 2009

Hands On: We Make Carpets for Kids

2017

Mixed media

Commissioned by the National Gallery of Victoria, Melbourne
Collection of the designers

Bob Waardenburg

Music for the exhibition *Hands On* 33 min 35 sec

NGV Kids

NGV Kids exhibitions and programs reflect the National Gallery of Victoria's commitment to providing creative experiences especially for children, teenagers and families. By collaborating with contemporary artists and designers, the NGV aims to engage children and young people in the visual arts and with cultures from all over the world, enabling them to experience the diverse and creative ways artists and designers approach their work

Acknowledgments

The NGV wishes to acknowledge Krystyna Campbell-Pretty and the Campbell-Pretty Family for their generous support of the NGV Kids program.

The NGV warmly thanks the Packer Family Foundation for their support of *Hands On: We Make Carpets for Kids*.

The NGV Kids program is supported by a grant from the Truby and Florence Williams Charitable Trust. This grant provides crucial encouragement to the corporate and philanthropic community to support children's programming at NGV

Reko Rennie

Kamilaroi born 1974

Home Sweet Home

2017

digital heat transfer print on polyester yarn, inkjet print,
polyvinyl chloride

Commissioned by the National Gallery of Victoria, Melbourne with the support of Professor John Hay AC and Barbara Hay
Collection of the artist

Reko Rennie transforms an interior void into an endless horizon line by transposing a supersized image of a desert landscape onto the NGV's four-storey elevator shaft. Written on the elevator doors are the words 'I was always here', a pertinent reminder of the continuing occupation of Australia by Aboriginal people. Coinciding with the fifty-year anniversary of the 1967 referendum, when 90.77 per cent of Australians voted in favour of allowing Aboriginal people to be counted in the census, *Home Sweet Home* advocates for the ongoing recognition of Aboriginal people through their connections with the land.

NGV TRIENNIAL LEVEL 1

ARTWORK LABELS

© COPYRIGHT

This document remains the property of the National Gallery of Victoria and must be returned upon request.
Reproduction in part or in whole is prohibited without written authorisation.

Alvaro Catalán de Ocón & Bula'bula Artists

The PET Lamp project is a response to the global problem of plastic waste, combining reclaimed plastic bottles with textile traditions from around the world.

In 2016 Alvaro Catalán de Ocón and members of his studio travelled to Ramingining in Arnhem Land to work with a group of Yolngu artists. The collaborative design process, led by Catalán de Ocón, devised a way to join weavings, repurposing traditional Yolngu mats as PET Lamp chandeliers.

The Yolngu practice of weaving is intrinsically linked to the experience of being a woman, since the knowledge associated with collecting, processing and dyeing the pandanus plant is transmitted from mother to daughter. The combination of many artists' hands instils in each mat the identity and place specific to each artist, as well as a connection with Country from which the materials have been gathered.

Alvaro Catalán de Ocón designer

Spain born 1975

Lynette Birriran weaver

Djambarrpuyungu born 1960

Mary Dhapalany 1 weaver

Mandhalpuy born 1950

Judith Djelirr weaver

Liyagalawumirr born 1950

Julie Djulibing Malibirr weaver

Ganalbingu born 1948

Joy Gadawarr weaver

Dabi born 1960

Melinda Gedjen weaver

Liyagalawumirr born 1973

Betty Matjarra 1 weaver

Garrwura born 1949

Cecily Mopbarmbrr weaver

Marrangu born 1995

Evonne Munuyngu weaver

Mandhalpuy born 1960

Studio Alvaro Catalán de Ocón, Madrid

design studio

Spain est. 2004

ACdO, Madrid manufacturer

Spain est. 2014

PET Lamp Ramingining: Bukmukgu Guyananhawuy (Every family thinking forward)

2016

pandanus (Pandanus sp.), natural dyes, PET plastic
bottle, electrical cord, low voltage LEDs

A collaboration between Studio Alvaro Catalán de Ocón and Bula'bula Arts Aboriginal Corporation commissioned by the National Gallery of Victoria, Melbourne with the support of Vicki Vidor OAM and Peter Avery.

In these works designer Alvaro Catalán de Ocón and the Bula'bula artists devised a system for joining traditional woven mat forms, resulting in large-scale collaborative works, to be presented as suspension lamps. Alongside, studies of the development process track the process of collaboration and the merging of traditional gathered, dyed and woven pandanus with PET plastic bottles.

For kids

These works were created by Bula'bula artists from Ramingining in Arnhem Land and designer Alvaro Catalán de Ocón from Madrid in Spain. Many artists worked together to combine their individual weavings into this large-scale work. The weavings are made from pandanus grass which has been dyed different colours using roots from plants chosen by the artists. The plastic bottles are woven into the pandanus by the artists and are transformed into lights using the PET Lamp system developed by the designer Alvaro Catalán de Ocón.

Alvaro Catalán de Ocón designer

Spain born 1975

Mary Dhapalany 1 weaver

Mandhalpuy born 1950

**PET Lamp Ramingining:
individual lamp**

2016

pandanus (*Pandanus sp.*), natural dyes, PET plastic bottle

A collaboration between Studio Alvaro Catalán de Ocón and Bula'bula Arts Aboriginal Corporation commissioned by the National Gallery of Victoria, Melbourne with the support of Vicki Vidor OAM and Peter Avery.

Alvaro Catalán de Ocón designer

Spain born 1975

Mary Dhapalany 1 weaver

Mandhalpuy born 1950

PET Lamp Ramingining: twin piece

2016

pandanus (*Pandanus sp.*), natural dyes, PET plastic bottle

A collaboration between Studio Alvaro Catalán de Ocón and Bula'bula Arts Aboriginal Corporation commissioned by the National Gallery of Victoria, Melbourne with the support of Vicki Vidor OAM and Peter Avery.

Chris Connell designer

Australia born 1955

MAP International Furniture,

Melbourne manufacturer

Australia est. 1988

Gallery chair

2017

carbon steel, nylon mesh, wool nylon fabric

Commissioned by the National Gallery of Victoria, Melbourne with the support of Schiavello International, Melbourne

Proposed acquisition

Melbourne-based furniture and interior designer Chris Connell has been a driving force in the Australian design scene since the 1990s. For the NGV Triennial, the Gallery commissioned Connell to develop a new chair for general use at NGV International. Manufactured by MAP International Furniture, *Gallery chair* incorporates a carbon steel frame, nylon mesh substrate and removable wool-nylon upholstery, and is exceptionally light, strong and durable. The chair has a sense of nostalgia, its stitching referencing the patterns of Leonard French's stained-glass ceiling in the Great Hall at NGV International.

Guo Pei

Guo Pei began sewing at a young age and quickly developed a passion for dressmaking. In 1997 she launched her atelier, Rose Studio, with eveningwear designs that attracted the attention of China's celebrities, royalty and political elite. In 2008, Guo was selected to design the Chinese ceremonial dresses for the Beijing Olympics. Today she employs nearly 500 skilled artisans, including 300 embroiderers and 200 patternmakers, designers and sewers.

Guo's couture was launched on the international stage in May 2015 when pop star Rihanna wore her canary yellow fur-trimmed gown and cape to the Costume Institute's annual gala at the Metropolitan Museum of Art in New York. That same year, Guo was invited to show her collections in the official Paris Haute Couture Week calendar, and in July, held her first solo exhibition at the Musée des Arts Décoratifs in Paris. The hallmark elaborate excess of Guo's designs includes dense layers of embroidered colour, swells of beaded semi-precious stones and vast skirt volumes that marry European fabrics with Chinese design heritage.

Exhibition supported by Krystyna Campbell-Pretty & the Campbell-Pretty Family, the Spotlight Foundation, Norma Leslie, and Neville and Diana Bertalli and the NGV Gala. Mannequins by Bonaveri.

Guo Pei: *Legend*

In this installation for the NGV Triennial, Guo Pei presents ensembles from *Legend*, her 2017 spring–summer couture show in Paris. The collection was inspired by the Cathedral of Saint Gallen in Switzerland.

Guo's encounter with the Cathedral followed a visit to the studio of haute couture fabric manufacturer Jakob Schlaepfer in St Gallen, a small town once famous for its textile and embroidery production. Martin Leuthold, the art director of Jakob Schlaepfer, suggested Guo visit the Cathedral of Saint Gallen. The moment Guo entered the Cathedral, she was entranced by its spectacular dome paintings depicting heavenly scenes. Although she was due to catch a plane, Guo was captivated and spent the next four hours in the Cathedral, missing her flight. In Guo's imagination, the details of a new collection were taking shape from what she was seeing – the contrast of light and dark in the dome paintings coupled with the gold of the Cathedral's ornate metalwork. The awe Guo experienced at the Cathedral of Saint Gallen inspired her to create the *Legend* collection.

Guo Pei designer

China born 1967

Beaded organza gown

2017 spring–summer *Legend* collection
organza, beads

Private collection, China

Guo Pei designer

China born 1967

Angel gown

2017 spring–summer *Legend* collection
silk

Private collection, China

Inspired by the murals in the dome of the Cathedral of Saint Gallen, Guo Pei spent eighteen months working with haute couture fabric manufacturer Jakob Schlaepfer to design the bespoke fabric for this collection. These fabrics pay tribute to the Cathedral's beautiful painted interiors.

Guo Pei designer

China born 1967

Angel gown with gold

2017 spring–summer *Legend* collection

silk, metal, embroidery

Private collection, China

Guo Pei designer

China born 1967

**Black chestpiece and
lace gown**

2017 spring–summer *Legend* collection
silk, metal (paillette), embroidery

Private collection, China

Guo Pei designer

China born 1967

Cross decorated dress

2017 spring–summer *Legend* collection

silk, gold (foil), crystals

Private collection, China

‘Legends have always been one of my greatest sources of inspiration, unlocking my infinite imagination. The origins of mankind, creation myths and the mysteries of eternal life fascinate me. A part of my soul will always hold onto the most beautiful fantasies inspired by legends.’

GUO PEI, 2017

For kids

The dresses in this exhibition were inspired by stories. Some of those stories are about how the world was created, while some are about famous people or imaginary creatures. Many of these stories have been told again and again over many years. Old stories such as this are sometimes called legends.

Is there an old story that you especially like? If so, what is it about?

Guo Pei designer

China born 1967

Feathered gown

2017 spring–summer *Legend* collection

silk, metal, feathers

Private collection, China

Guo Pei designer

China born 1967

Dress with raised embroidery

2017 spring–summer *Legend* collection

silk, metal, paillette, embroidery

Private collection, China

Guo Pei designer

China born 1967

Gold embroidered gown

2017 spring–summer *Legend* collection

silk, polyester, polyvinyl chloride, embroidery

Private collection, China

Guo Pei designer

China born 1967

Gold memory gown

2017 spring–summer *Legend* collection
metallic fabric, silk, embroidery, crystals

Private collection, China

When Guo Pei visited Jakob Schlaepfer, one of Switzerland's premier fabric producers, she said, 'I want a fabric as resplendent as the sunbeam'. In the following year and a half, the art director of Jakob Schlaepfer, Martin Leuthold, produced a batch of dazzling golden fabric for Guo. Woven with metal fibre and silk thread, the fabric weighed 0.89 kilograms per metre.

Guo Pei designer

China born 1967

Golden goddess

2017 spring–summer *Legend* collection
metallic fabric, silk, embroidery, crystals

Private collection, China

Early in 2016, Guo Pei was preparing for her next collection and visited a small antique shop in the Paris flea markets. In a box containing glass beads, old buttons and strips of lace, she found several spools of gold embroidery floss produced a few decades ago. The shop owner informed her that the floss was once a favourite material of couture designers. Without hesitation, Guo bought all the gold thread in the shop, and used it in the embroidery work of her *Legend* collection.

For kids

When the fashion designer Guo Pei was getting ready to make these dresses, she visited a market in Paris. In the market was a shop where she found some very old gold thread. The owner of the shop told her that the thread had been used years before to make beautiful dresses by some of the world's best fashion designers. Guo Pei bought all the thread the shop had and used it in these gowns.

Can you see the gold thread? What does it make you think of?

Guo Pei designer

China born 1967

Luminous spirit

2017 spring–summer *Legend* collection
polyvinyl chloride

Private collection, China

‘I was searching for a venue for the show when I came across La Conciergerie in Paris. I was captivated by the atmosphere and history of the building. It was where Marie Antoinette was held before she was beheaded. I was moved by her tragic life and felt sympathy for her. Everything that happened at La Conciergerie is infused in my *Legend* collection.’

GUO PEI, 2017

For kids

This dress was made to look like a dress that the Queen of France wore more than 300 years ago. The fashion designer Guo Pei made it with a special fabric that glows in the dark because she wanted it to look like the ghost of the queen.

Do you believe in ghosts? Have you ever seen one?

Guo Pei designer

China born 1967

Tulle gown

2017 spring–summer *Legend* collection

silk, polyvinyl chloride, polyester, embroidery

Private collection, China

Guo Pei designer

China born 1967

Lantern sleeve gown

2017 spring–summer *Legend* collection
metallic fabric, silk, embroidery, crystals

Private collection, China

Guo Pei designer

China born 1967

Red goddess

2017 spring–summer *Legend* collection
metallic fabric, silk, embroidery, crystals

Private collection, China

The final runway look for Guo Pei's *Legend* collection was worn by eighty-five-year-old American model Carmen Dell'Orefice. Designed especially for Dell'Orefice, the gown is made of an airy silk fabric woven with metal fibres as thin as human hair. Its colour is a metaphor for blood, and during the show the silver-haired model was depicted as a red Queen walking toward a holy altar. It was the second time Dell'Orefice had appeared in Guo's couture show. Her first appearance was in 2010 in Guo's *1002 Nights* collection.

Guo Pei designer

China born 1967

Dress

2017 spring–summer *Legend* collection

silk, polyester, polyvinyl chloride, embroidery

Private collection, China

Guo Pei designer

China born 1967

Bubble gown

2017 spring–summer *Legend* collection

silk, polyvinyl chloride, polyester, embroidery

Private collection, China

Guo Pei designer

China born 1967

Warrior gown

2017 spring–summer *Legend* collection

organza, metal

Private collection, China

The Legend collection integrates Guo Pei's reflections on the spirit of devotion, her appreciation of handicrafts, and her perception of divine power. The power of faith is embodied in the forms of medieval warriors, saints and heavenly goddesses, to present a spiritual spectacle full of mystery and romance.

Guo Pei designer

China born 1967

White goddess

2017 spring–summer *Legend* collection
metallic fabric, silk, embroidery, crystals

Private collection, China

This work was directly inspired by the dome of the Cathedral of St Gallen. The Cathedral was built around 719 CE and grew to become the most important Benedictine monastery in Europe. It bore the name Seelenapotheke, meaning the heart-consoling place, and held a library of 50,000 books. Its ceilings are elaborately painted and the interior of the Cathedral is one of the most important baroque monuments in Switzerland.

For kids

This dress was made to look like a big church, also called a cathedral, built more than 1000 years ago in a town named St Gallen, which is in Switzerland. This town is also famous for making fabric.

Can you describe how the special fabric is used to make the dress look like a building?

NGV TRIENNIAL LEVEL 2

ARTWORK LABELS

© COPYRIGHT

This document remains the property of the National Gallery of Victoria and must be returned upon request.
Reproduction in part or in whole is prohibited without written authorisation.

Formafantasma

The design work of Amsterdam-based Studio Formafantasma is characterised by rigorous investigations into materials, which result in objects that disrupt the historical, political and social status quo. Created for the NGV Triennial, *Ore Streams*, 2016–17, is a design project that looks at materials and their origins and in particular challenges the validity of design and manufacturing systems and international standards for electronic devices – products that ultimately become electronic waste at the end of their useful life.

The earth has been mined for millennia in search of metals. The forging of metals changed the course of history: bronze empowered humans with weapons, and gold facilitated global trade. By 2080 most remaining metals will have been extracted from the ground. These finite resources will be stored as ingots in trading depots or will circulate the globe in the form of construction materials, consumer products or waste.

As the complexity and diversity of appliances and electronics increase, so too does the scale of the waste streams they create – revealing an uncharted, inefficient and murky global process for recovering metals from waste. In response, new logistic structures, technologies, design ideas and cross-country alliances are emerging to allow for the ethical recovery of metals, at the lowest expense. This project reveals that the era of above-ground mining is upon us.

Studio Formafantasma design studio
the Netherlands est. 2009

Andrea Trimarchi designer

Italy born 1983, works in the Netherlands 2009–

Simone Farresin designer

Italy born 1980, works in the Netherlands 2009–

Ore streams – table

2016–17

metalised car paint, computer numerically controlled milled and folded aluminium, aluminium mobile phone outer casings, gold plated mobile phone outer casings, steel microwave oven grid

Commissioned by the National Gallery of Victoria, Melbourne

National Gallery of Victoria, Melbourne

Purchased NGV Foundation with the assistance of Nicholas Allen and Helen Nicolay, 2017

Travel support from The Embassy of the Kingdom of the Netherlands

One leg of this table is the aerating grid of a microwave oven, while the tabletop is suspended on two piles of mobile phone outer casings. Formafantasma uses the sourced materials in this furniture to explore the issue of ‘above-ground mining’ and the complex role design plays in the transformation of natural resources into desirable products.

Studio Formafantasma design studio

the Netherlands est. 2009

Andrea Trimarchi designer

Italy born 1983, works in the Netherlands 2009–

Simone Farresin designer

Italy born 1980, works in the Netherlands 2009–

Ore streams – low chair

2016–17

metalised car paint on computer numerically controlled milled aluminium, gold plated aluminium, various components from a mobile phone

Commissioned by the National Gallery of Victoria, Melbourne

National Gallery of Victoria, Melbourne

Purchased NGV Foundation with the assistance of Nicholas Allen and Helen Nicolay, 2017

Travel support from The Embassy of the Kingdom of the Netherlands

Ore streams is a project highly focused on a very specific issue – the sourcing of raw materials and electronic waste. Formafantasma examines the methods of production and the scale of the issue, while offering an insight into how design could be an agent for a more efficient use of resources.

Studio Formafantasma design studio

the Netherlands est. 2009

Andrea Trimarchi designer

Italy born 1983, works in the Netherlands 2009–

Simone Farresin designer

Italy born 1980, works in the Netherlands 2009–

Ore streams – Screen 1

2016–17

iridescent car paint on computer numerically controlled milled and folded aluminium and stainless steel, steel microwave oven shell, LED lighting, digital prints on aluminium, gold leaf on calf leather

Commissioned by the National Gallery of Victoria, Melbourne

National Gallery of Victoria, Melbourne

Purchased NGV Foundation with the assistance of Nicholas Allen and Helen Nicolay, 2017

Travel support from The Embassy of the Kingdom of the Netherlands

On first glance these objects appear simple and austere, coated with impeccable paint but closer observation reveals apparently nonsensical elements. A recurrent element in this project is the use of gold, sourced from electronic waste, to plate details of the objects; the most visible example being the leather rubbish bin with the inside fully covered in gold.

Studio Formafantasma design studio

the Netherlands est. 2009

Andrea Trimarchi designer

Italy born 1983, works in the Netherlands 2009–

Simone Farresin designer

Italy born 1980, works in the Netherlands 2009–

Ore streams – Desk

2016–17

iridescent car paint on computer numerically controlled milled and folded aluminium and stainless steel, outer casing of a portable computer

Commissioned by the National Gallery of Victoria, Melbourne

National Gallery of Victoria, Melbourne

Purchased NGV Foundation with the assistance of Nicholas Allen and Helen Nicolay, 2017

Travel support from The Embassy of the Kingdom of the Netherlands

For the designers, the decision to create an everyday office furniture system was informed by the observation that the office environment is where modernist design values are most evident, including not only the search for the perfect standard and development of a universal style but also the efficient organisation of space using modular elements such as cubicles. The designers believe that the same approaches, based on quantification, organisation and global efficiency, are fervently harnessed by mining and trading companies in the extraction and industrial deployment of natural resources.

Studio Formafantasma design studio
the Netherlands est. 2009

Andrea Trimarchi designer

Italy born 1983, works in the Netherlands 2009–

Simone Farresin designer

Italy born 1980, works in the Netherlands 2009–

Ore streams – Screen 2

2016–17

metalised car paint on computer numerically controlled milled and folded aluminium, coated aluminium foam, gold plated outer case of a computer keyboard.

Commissioned by the National Gallery of Victoria, Melbourne

National Gallery of Victoria, Melbourne

Purchased NGV Foundation with the assistance of Nicholas Allen and Helen Nicolay, 2017

Travel support from The Embassy of the Kingdom of the Netherlands

Formafantasma has chosen to tell the story of e-waste through objects from an office. This decision extends upon the narrative potency of their project. They are drawing into focus the business practices of the commodities industry, seeking to communicate that it is within office environments, scattered across the globe, that the systems and practices that allow minerals and waste to circulate globally are created and maintained.

Studio Formafantasma design studio
the Netherlands est. 2009

Andrea Trimarchi designer

Italy born 1983, works in the Netherlands 2009–

Simone Farresin designer

Italy born 1980, works in the Netherlands 2009–

Ore streams – Cabinet

2016–17

glass, digital print on aluminium
computer casing

Commissioned by the National Gallery of Victoria, Melbourne
National Gallery of Victoria, Melbourne

Purchased NGV Foundation with the assistance of Nicholas Allen and Helen Nicolay, 2017

Travel support from The Embassy of the Kingdom of the Netherlands

A series of office file holders, aluminium plates and the drawers of this cabinet are printed with NASA-released pictures of the surface of Mars. The images refer to the alien origin of much of the metal present on Earth. The images recall how the presence of precious metals here is due to a rain of meteorites that crashed on the surface of our planet billions of years ago.

This video installation unpacks the complex issue of e-waste while offering simple global strategies to redesign and re-engineer products to enable more efficient recycling. These research films include e-waste recyclers, researchers, manufacturers, NGOs and Interpol, the international police agency responsible for environmental crime. Four films show electronic products being disassembled and recomposed in a taxonomy – to highlight the materials that comprise each product and the complexity or the design of the products that often use highly miniaturised componentry. The core of the video installation is an animation where Formafantasma make use of 3D rendering as a tool to visualise possible design solutions to the issues of recycling.

Left to right

Studio Formafantasma, Amsterdam

design studio

the Netherlands est. 2009

Andrea Trimarchi designer

Italy born 1983, works in the Netherlands 2009–

Simone Farresin designer

Italy born 1980, works in the Netherlands 2009–

Disassembling of a Fridge, iPhone and tablet

2016–17

single channel video, 33 mins 10 sec (looped)

Taxonomy of a Fridge, iPhone and tablet

2016–17

single channel video, 33 mins 10 sec (looped)

Interview, Ioana Botezatu, Interpol

2016–17

single channel video, 20 min 7 sec (looped)

continued overleaf

Animation

2016–17

single channel video, 12 min 46 sec (looped)

Interview, Arjen Wittekoek, Coolrec

2016–17

single channel video, 20 min (looped)

Interview, Norbert Zonneveld, European Electronics Recycling Association

2016–17

single channel video, 16 min 59 sec (looped)

Interview, Jaco Huisman, United Nations University

2016–17

single channel video, 31 min 48 sec (looped)

Interview, Alfred Jager, HKS metals

2016–17

single channel video, 9 min 35 sec (looped)

Left to right

Studio Formafantasma, Amsterdam

design studio

the Netherlands est. 2009

Andrea Trimarchi designer

Italy born 1983, works in the Netherlands 2009

Simone Farresin designer

Italy born 1980, works in the Netherlands 2009

Interview, Sam Van Dyck, Worldloop

2016–17

single channel video, 14 min 34 sec (looped)

Interview, Janet Neo, Masatoshi Kishino, Taweelada Yongthassanee, Toshinori Shibasaki, Toshiharu Masugi, Fuji Xerox

2016–17

single channel video, 32 min (looped)

continued overleaf

Interview, Veena Sahajvalla, University of New South Wales

2016–17

single channel video, 22 min 26 sec (looped)

Interview, Jan Visser, Sims

2016–17

single channel video, 25 min (looped)

Fuji Xerox eco-manufacturing, Thailand

2016–17

single channel video, 04 min 29 sec (looped)

Disassembling of a Juicer, TV screen and washing machine

2016–17

single channel video, 32 min 44 sec (looped)

Interview, Mushtaq Memon, United Nations environment

2016–17

single channel video, 8 min 57 sec (looped)

Taxonomy of a Juicer, TV screen and washing machine

2016–17

single channel video, 32 mins 44 sec (looped)

Commissioned by the National Gallery of Victoria, Melbourne

National Gallery of Victoria, Melbourne

Purchased NGV Foundation with the assistance of Nicholas Allen and Helen Nicolay, 2017

Travel support from The Embassy of the Kingdom of the Netherlands

Jonathan Owen

England born 1973, works in Scotland 1995–

Untitled

2016

19th century marble statue with further carving

National Gallery of Victoria, Melbourne

Purchased, NGV Supporters of Contemporary Art, Ruth Margaret Frances Houghton

Bequest and NGV Foundation Patrons, 2017

2017.202

Jonathan Owen transforms existing objects, images and works of art. As part of the NGV Triennial Owen presents, *Untitled*, the artist's largest and only life-size work to date, is a modified nineteenth-century marble statue of a nymph. Owen carved away sections of the figure's torso dramatically to reveal a series of interlocking chain forms. Details of the original sculptor and title remain undisclosed to the viewer to deliberately complicate authorship and interpretation of the new work. The sculpture is recognisable as a figure, but semi-detached from itself, drawing attention to the material it is made from.

For kids

To create this work, artist Jonathan Owen took an existing sculpture, made more than 100 years ago, and transformed it into something else.

Which parts do you think were made by the original artist, and which parts do you think are new? What is surprising about the sculpture?

Brodie Neill designer

Australia born 1979, works in England 2005–

Gyro, table

2016 designed, 2016 manufactured
ocean plastic and resin

National Gallery of Victoria, Melbourne

Forthcoming acquisition to be purchased with funds donated by the Victorian Foundation for Living Australian Artists and Mercedes-Benz Australia/Pacific

In celebration of 10 years in partnership with the NGV and a shared commitment to excellence in design, Principal Partner Mercedes-Benz has supported Brodie Neill's work in the NGV Triennial

Australian designer Brodie Neill's recent works focus on the environmental phenomenon of plastic ocean waste. *Gyro, table*, 2016, is Neill's contemporary interpretation of an eighteenth-century specimen table which substitutes samples of marble, timber and ivory with fragments of blue and green plastic waste. This composite 'ocean terrazzo' is inlaid in a pattern depicting the Earth's longitudinal and latitudinal lines.

Gyro, table takes its name from 'gyres' – large systems of circulating currents that move ocean water around the world. The ebbs and flows of gyres are very effective, not only in distributing heat, transporting organisms and nutrients and flushing out sediments, but also in ferrying litter globally.

The United Nations Environment Programme (UNEP) has identified marine plastics as a significant environmental and economic problem – reporting that we are producing between 220 million – 300 million tonnes of plastic globally per year. Of that volume, an estimated eight million tonnes is added to the ocean every year. Australia contributes three million tonnes of new plastic to this total, of which 130,000 tonnes will end up in the ocean. Research suggest that if we continue at this rate the oceans will contain more plastic by weight than fish by 2050.

Ron Mueck

Australia born 1958, worked in England 1986–

Mass

2016–17

synthetic polymer paint on fibreglass

Commissioned by the National Gallery of Victoria, Melbourne

National Gallery of Victoria, Melbourne

Felton Bequest, 2017

Inspired by the complex biological structure of the human skull – which the artist considers beautiful and extraordinary – Ron Mueck's new work *Mass* celebrates a form that links us as a species. *Mass* is also a sombre study of mortality. Comprising 100 individual human skull forms, it calls to mind iconic images of massed remains in the Paris catacombs as well as the documentation of contemporary human atrocities in places such as Cambodia, Rwanda, Srebrenica and Iraq. The skull has been a potent symbol within the art of virtually all cultures and religions, including in Dutch still-life painting and the *vanitas* painting genre of the sixteenth and seventeenth centuries, which served as a reminder of the transience of life. To draw out and contextualise these resonances, this monumental work has been placed within the historical collection galleries of NGV International.

Generously gifted by the Felton Bequest.

NGV TRIENNIAL LEVEL 3

ARTWORK LABELS

© COPYRIGHT

This document remains the property of the National Gallery of Victoria and must be returned upon request.
Reproduction in part or in whole is prohibited without written authorisation.

Faig Ahmed

Azerbaijan born 1982

Hal

2016

wool, ed. 3/3

National Gallery of Victoria, Melbourne

Purchased with funds donated by Sarah Morgan and Andrew Cook 2017

In his work, Faig Ahmed re-imagines the historical Azerbaijani carpet. Ahmed digitally distorts and rearranges centuries-old carpet patterns and compositions to unravel, often quite literally, our perception of tradition. *Hal*, 2016, is a woven woollen carpet made by the master weavers of Ahmed's home town, Baku – the capital city of Azerbaijan, in the South Caucasus region, situated at the crossroads of Southwest Asia and Southeastern Europe. Both tactile and cerebral, the work is a new interpretation of Ahmed's signature deconstructive approach, whereby a classical rug pattern 'liquefies' into a handwoven puddle on the gallery floor.

Timo Nasser

Germany born 1972

Epistrophy

from the *Epistrophy* series 2016–17

2016–17

stainless steel, styrofoam, wood

Commission by National Gallery of Victoria, Melbourne

National Gallery of Victoria, Melbourne

Purchased with funds donated by Rose Downer and

John Downer AM, 2017

Travel support provided by the Elizabeth Summons Grant

in Memory of Nicholas Draffin

The reflective surface of *Epistrophy* reflects and refracts our image as we look at the sculpture. The complex patterns that artist Timo Nasser has used are drawn from traditional Islamic *muqarnas*, a form of architectural ornamented vaulting used in Islamic and Persian architecture from the eleventh century onwards. When looked at from below, *muqarnas* create an abstract image of infinity. Nasser uses mathematical formulae to transform traditional designs into new arrangements, combining science with art to open up spaces for the poetic and fantastic.

For kids

This sculpture is inspired by Islamic architecture. Architecture is one way that people express who they are. What does your bedroom say about you? What do you put in your bedroom to show who you are? What are your special things, your favourite colours, and your favourite pictures?

Nathaniel Mellors

Nathaniel Mellors's film series *Ourhouse* chronicles the decline of a wealthy and eccentric English family as they receive an unlikely visit from 'The Object', who devours the contents of their library. Over the course of the series, the artist explores the power of language with characteristically dark humour.

Ourhouse episode -1: Time, 2015–16, is the fifth and final episode in the series and Mellors's most ambitious instalment to date. It deals with contemporary issues surrounding technology and ideas relating to 'otherness' or difference as considered through a lens of prehistory. The events unfold in the 'Northern Wing' of the family's dilapidated country manor, inhabited by tribes of Neanderthals and Homo sapiens.

In *Ourhouse*, Mellors reconceives Italian director Pier Paolo Pasolini's classic film *Teorema* (1968) within a familiar British sitcom format. The series, as well as Mellors's performances, critical writings and sculptures – including the animatronic vomiter seen here, a recurring character in the *Ourhouse* series – test social conventions, accepted standards of taste and morality and frequently use science fiction motifs.

Nathaniel Mellors

England born 1974, works in the Netherlands and United States 2012–

The vomiter

2010

painted silicon, animatronic mechanism, book-pulp, bucket, silicon tube, peristaltic pump, perspex box, edition of 2

Collection of the artist

Ourhouse episode -1: Time

2015–16

high definition video, stereo sound, 60 min, ed. 2/6

Producers: NOMAD and
Nathaniel Mellors

Commissioned by Harris Museum & Art Gallery, Preston and National Gallery of Victoria, Melbourne and funded by the Contemporary Art Society, Mondriaan Fund, Arts Council England. Supported by University of Central Lancashire.

National Gallery of Victoria, Melbourne
Suzanne Dawbarn Bequest, 2017

Analia Saban

Argentina born 1980, works in United States c. 1999–

Draped marble

(Fior di Pesco Carnico, Fior di Pesco
Apuano, Crema Dorlion, Onyx)

2015

marble, steel, wood

National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2017

2017.450

Analia Saban uses stone as ‘fabric’ in her seemingly magical work *Draped marble (Fior di Pesco Carnico, Fior di Pesco Apuano, Crema Dorlion, Onyx)*, playing with viewers’ perception and expectations in order to blur the boundaries between painting and sculpture. Abstract patterns in the crystalline mineral structures of Saban’s broken marble ‘canvases’ recall vast and cavernous landscapes. Central to the artist’s investigation is the poetic connection she draws between minerals and pigments. The once-fluid particles that make up stone suggest its potential to be milled back into pigment for paint.

For kids

Although at first glance the colourful materials draped over these wooden sawhorses look soft, like wet towels hanging to dry, they are in fact made of rock. This type of rock is named marble and is considered very precious because of the beautiful patterns and colours that can occur in it.

Can you think of a material that looks soft, but when you touch it feels hard?

Adel Abidin

Iraq born 1973, works in Finland and Jordan 2003–

Cover-up!

2014

black and white video, stereo sound, 4 min 25 sec
(looped), edition of 5

National Gallery of Victoria, Melbourne
Suzanne Dawbarn Bequest, 2017

Cover-up! recreates the iconic image of Marilyn Monroe, from the 1955 film *The Seven Year Itch*, where a breeze rising from a subway grate provocatively lifts her dress. Replacing the iconic siren with an Arab man, and Monroe's white dress with a *kandora*, Abidin considers how global politics informs identity, and he plays with Western preconceptions of the East. The work's title suggests not only standards of female decorum but also political corruption. With humour and irony the artist addresses themes of cultural alienation by referencing racial stereotypes, pop culture and traditional icons.

For kids

The man in this video is wearing a piece of clothing named a *kandora*. Men in the Arabian Gulf wear this kind of clothing. Do you know where the Arabian Gulf is? Ask someone to show you where the Arabian Gulf is on a map of the world.

Iris van Herpen

Dutch fashion designer Iris van Herpen is well known internationally for her experimental and futuristic runway collections. Since 2007 she has pioneered a distinctive aesthetic that integrates traditional forms of craftsmanship with unconventional materials and technological innovation. The result is garments that are complex, poetic and defy convention. Invited to join the haute couture calendar in 2011, Van Herpen now presents twice-yearly collections in Paris.

Characteristically avant-garde, Van Herpen's otherworldly, sculptural garments, and the manner of their production, are redefining the language of fashion. An early proponent of 3D-printing techniques, Van Herpen has consistently sought to stretch the edges of her medium both conceptually and materially. To this end she has fostered an interdisciplinary practice enriched by collaborations across the globe from fields as diverse as dance, architecture, science and music. Each process-driven collection is an exploration of new materials and techniques, derived from logic and chaos, to create a modern approach to haute couture.

Iris van Herpen *Between the Lines* process film directed by Ryan McDaniels, 2017

Except from *When Björk met David Attenborough*, directed by Louise Hooper, 2014

© One Little Indian

Iris van Herpen, Amsterdam

couture house

the Netherlands est. 2007

Iris van Herpen designer

the Netherlands born 1984

Dress

2011

acrylic, nylon (tulle), metal

National Gallery of Victoria, Melbourne

Purchased with funds donated by the Norma and Stuart Leslie Fund

2016.594

This dress was designed for Icelandic singer Björk to wear during her 2012 *Biophilia* tour. The design is based on van Herpen's 2011 spring–summer *Escapism* collection (her first couture collection). This collection drew conceptually from feelings of emptiness, the grotesque and the fantastic, and aesthetically from the work of American artist Kris Kuksi. Like many of van Herpen's works, *Dress 2011* took several months to make and fuses machine and hand work to create the exaggerated forms.

Iris van Herpen, Amsterdam

couture house

the Netherlands est. 2007

Iris van Herpen designer

the Netherlands born 1984

Look 30

2015 *Magnetic motion* collection, spring—summer 2015

acrylic glass, silicone, synthetic fabric (microfibre)

Made in collaboration with Philip Beesely

Collection of the artist

For this collection, van Herpen explored the interplay of magnetic forces, looking at ideas of repulsion and attraction, control and chaos. Her inspiration came after a visit to CERN's Large Hadron Collider in France which prompted collaborations with Canadian architect Philip Beesley and Dutch artist Jolan van der Wiel. This dress features laser-cut acrylic glass towers constructed by a process of heating and extrusion. Connected with laser-cut silicone chevrons and hand-stitched to the surface of the fabric, the organic forms create a floating lace-like web that contrasts with the solid black silhouette underneath.

Iris van Herpen, Amsterdam

couture house

the Netherlands est. 2007

Iris van Herpen designer

the Netherlands born 1984

Look 14

2016 *Lucid* collection, autumn–winter 2016–17

silk (changeant)

Collection of the artist

Iris van Herpen, Amsterdam

couture house

the Netherlands est. 2007

Iris van Herpen designer

the Netherlands born 1984

Look 14

2017 *Between the lines* collection,

spring – summer 2017

leather

Collection of the artist

Iris van Herpen, Amsterdam

couture house

the Netherlands est. 2007

Iris van Herpen designer

the Netherlands born 1984

United Nude, Amsterdam fashion house

the Netherlands est. 2003

Rem D. Koolhaas designer

the Netherlands born 1974

Fang shoes

2012 *Micro* collection, spring—summer 2012

fibreglass, carbon, leather

Collection of the artist

For kids

These shoes are named *Fang* because of the ten sharp teeth that form their sole. What kind of animal or monster do you think the designer had in mind when she made them? Are they ferocious or funny? How would you feel wearing them?

Iris van Herpen, Amsterdam

couture house

the Netherlands est. 2007

Iris van Herpen designer

the Netherlands born 1984

Jolan van der Wiel designer

the Netherlands born 1984

Shoes

2015 *Magnetic motion* collection,

spring–summer 2015

iron, rubber, pigment

Collection of the artist

For her 2015 *Magnetic motion* collection van Herpen collaborated with artist Jolan van der Wiel on a series of accessories, including shoes, belts, necklaces and clutches, that were ‘grown’ using magnetic fields. Like van Herpen, van der Wiel is interested in collapsing the boundary between nature and technology.

This work was created using a composite material of pigments, resin and iron filings layered over a shoe base and subjected to the force of strong magnets. As the filings reached outwards, the surface transformed into a spiky, textured and flexible skin before being manipulated by hand into the final shape.

Iris van Herpen, Amsterdam

couture house

the Netherlands est. 2007

Iris van Herpen designer

the Netherlands born 1984

Noritaka Tatehena designer

Japan born 1985

Shoes

2015 *Hacking Infinity* collection, autumn–winter 2015–16

3D printed shoes, leather

Collection of the artist

Iris van Herpen, Amsterdam

couture house

the Netherlands est. 2007

Iris van Herpen designer

the Netherlands born 1984

Finsk, London shoemaker

England est. 2004

Julia Lundsten designer

Finland born 1975

Shoes

2016 *Seijaku* collection, autumn–winter 2016–17

leather, transparent synthetic polymer resin

Collection of the artist

Joris Laarman

Joris Laarman's practice explores the possibilities of digital technology to reimagine how physical objects will be designed and made in a post-industrial age. Prototyping the future, Laarman's furniture and objects are carriers of cultural meaning, providing insight into the shifting nature of design and manufacturing, revealing that we are at the point of a dramatic transition from large-scale twentieth-century industrial manufacturing to a new twenty-first-century paradigm of small-scale and decentralised digital fabrication.

In 2004 Laarman, together with his partner and filmmaker Anita Star, founded Joris Laarman Lab in Amsterdam to collaborate with engineers, scientists and craftspeople. The experimental design studio is equipped with additive and reductive manufacturing capabilities, computer numerical control (CNC) systems, 3D printing and robotics.

Joris Laarman designer

the Netherlands born 1979

Joris Laarman Lab,

Amsterdam manufacturer

the Netherlands est. 2004

Bridge table, large, prototype

2010

aluminium, tungsten carbide

National Gallery of Victoria, Melbourne

Donald Russell Elford and Dorothy Grace Elford Bequest, 2016

2016.426

Bridge table is an aluminium and tungsten carbide dining table whose form is based on the properties of bones and trees. The table was designed using software that translates information drawn from nature into instructions for robots, tools and 3D printers. The table is a highlight of Laarman's practice and was created using a new fabrication technology named High Velocity Oxygen Fuel (HVOF) coating that prevents wearing and corrosion. The aluminium table is spray-coated in tungsten carbide. The surface is then repeatedly ground back and polished over many days to produce a reflective tabletop of exceptional hardness.

Joris Laarman designer

the Netherlands born 1979

Joris Laarman Lab,

Amsterdam manufacturer

the Netherlands est. 2004

Dragon bench

2014

stainless steel

National Gallery of Victoria, Melbourne

Donald Russell Elford and Dorothy Grace Elford Bequest, 2016

2016.429

Dragon bench was produced using a MX3D printer, a custom 3D printer created by Joris Laarman Lab that prints objects with molten stainless steel delivered by a robot. This groundbreaking system allows Laarman to draw metal lines in space, and for these lines to form complex shapes that are strong and resilient. The shape of the bench is created from mathematical instructions and computer codes that regenerate and evolve over time, meaning the design of each work is unique. *Dragon bench* is the first large-scale design work by Laarman to be 3D printed in self-supporting lines of metal.

Joris Laarman designer

the Netherlands born 1979

Joris Laarman Lab,

Amsterdam manufacturer

the Netherlands est. 2004

Maker chair, diamond, prototype

2014

painted Maple (*Acer sp.*)

National Gallery of Victoria, Melbourne

Donald Russell Elford and Dorothy Grace Elford Bequest, 2016

2016.427

As affordable computer-controlled machines, smart software and new materials become more common, digital fabrication has developed from being a tool for prototyping to a way of manufacturing actual products. Laarman's *Maker chair* explores this space by offering a chair composed of digitally fabricated 3D parts that fit together exactly, like a three-dimensional puzzle. By fractioning designs into many small parts, small consumer 3D printers and computer numerical control milling machines can produce the building blocks for larger objects, revealing a future where large-scale construction could be achieved through open source systems sharing building blocks and parts of products printed on demand.

Joris Laarman designer

the Netherlands born 1979

Joris Laarman Lab, Amsterdam

manufacturer

the Netherlands est. 2004

Maker chair, puzzle, prototype

2014

acrylonitrile butadiene styrene plastic, Pine (*Pinus*)

National Gallery of Victoria, Melbourne

Donald Russell Elford and Dorothy Grace Elford Bequest, 2016

2016.428

Joris Laarman believes that in a few years every city will have professional production workshops as well as fabrication hubs for DIY makers. In the tradition of DIY designs, where designers would create manuals of their designs so that people could replicate their work at low cost, the design files for Laarman's 3D-printable *Maker chairs* were made available on the internet under a Creative Commons license for people to download, allowing them to modify and manufacture the chairs themselves. By offering an open-source design to the world in this way, Laarman questions how long the familiar retail model, where we buy things in shops, will survive.

Joris Laarman designer

the Netherlands born 1979

Joris Laarman Lab, Amsterdam

design studio

the Netherlands est. 2004

Telart, Amsterdam design studio

the Netherlands est. 2000

Laarman's Timeline

2017

Digital animation

For the NGV Triennial Joris Laarman and Telart have developed an animated timeline revealing the increasing pace of industrial and technological evolution. The timeline maps key points in the industrial and digital ages while speculating on the trajectory of technology, human population, the climate and computing power, providing a glimpse of what has come to pass, and predicting what the future might look like.

Joris Laarman designer

the Netherlands born 1979

Joris Laarman Lab, Amsterdam

manufacturer

the Netherlands est. 2004

Microstructures, aluminium gradient chair, structural prototype

2014

aluminium

National Gallery of Victoria, Melbourne

Donald Russell Elford and Dorothy Grace Elford Bequest, 2016

2016.425

Representing Joris Laarman's exploration of 3D-printed furniture, the *Microstructures, aluminium gradient chair* is printed in aluminium using a computer algorithm which modifies the material's printed cellular structure, thickness, density and pattern according to the structural requirements of the chair. Similar to the actions of bones and plants, at times when strength is required the cells that make up the chair tighten to become solid metal, and at other times open up to reduce the chair's weight. Using geometry in this way allows Laarman to harness the technology of 3D printing to optimise the structures of objects according to their function.

Ben Quilty

Australia born 1973

High tide mark

2016

oil on canvas

National Gallery of Victoria, Melbourne
The John McCaughey Memorial Prize Trust, 2016

2016.416

Ben Quilty's paintings invite viewers to consider current social and political issues. In 2016 he travelled to Greece, Serbia and Lebanon to witness firsthand the global refugee crisis. On a beach in Lesbos, Quilty observed a 'high tide mark' of bright orange life jackets, discarded by Syrian asylum seekers as they reached the shore after making the perilous journey across open ocean from Turkey. In Quilty's words, the vest symbolises the 'ocean of humans that have moved across those waters', themselves dislocated and dispersed like the cast-off jackets.

Movement

Although the movement of people in the world is not a new phenomenon, it is occurring today on an unprecedented scale. A range of factors, including the economic promise of another country, persecution and conflict and the changing face of the environment has led to more than 65 million people in the world (or one in every 113 people globally) being displaced, according to the United Nations High Commissioner for Refugees (2015). The enormity of this situation, and the resulting militarisation of borders, has led to a philosophical, cultural and political crisis around the world as the politics of mobility are both debated and experienced firsthand by more people than ever before. As instability and transience appear to be defining features of the twenty-first-century condition, an increasing number of contemporary artists shed light on these concerns, as can be seen in a range of works on Level 3.

Sean O'Connell

Sean O'Connell's *Spark* series of rings amplify and illuminate fourteen materials. The associated *Material studies: Spark discharge* images depict the flow of electricity through these materials. To make the images, simple rings in various materials were positioned on top of photographic paper and bombarded with electricity from above.

These rings and photographs are a poetic trigger to imagine the material world. By exploring and depicting materials, including their qualities, potential, origins and applications, contemporary jewellery, art and design reconnect us with fundamental aspects of the physical realm, questioning the relationship between the practitioner and the industrial and natural landscape. Materials are political, strategic, emotive, mercantile: their extraction has shaped the landscape of nature and labour; economies of material transfer and trade have influenced societies; and materials have informed culture and consumerism. Modern materials are tools of industry that shape the economic and ecological realities of our time.

Supported by the Victorian Foundation for Living Australian Artists

continued overleaf

Sean O'Connell

Australia born 1972

Material studies: Spark rings and discharges

2015

bone (bovine), copper, ebony, gold, human hair, horn (buffalo), Huon Pine (*Lagarostrobus franklinii*), Gibeon meteorite, mokume gane (TiZr), plastic (corian), silicon nitride, stainless steel, tantalum, beeswax, inkjet print

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian Artists, 2017

Louisa Bufardecì

Australia born 1969, worked in United States 2004–06

The sea between A and I

09/06/2013, 9°1'52.01"S

106°24'51.56"E

18/10/2001, 7°36'25.09"S

106°44'9.99"E

7/24/2013, 8°6'18.98"S

108°19'39.31"E

29/01/2013, 9°9'9.50"S

108°48'22.11"E

10/04/2013, 7°58'2.02"S

104°56'20.58"E

30/06/2012, 9°3'23.48"S

110°19'59.83"E

16/04/2009, 9°26'46.42"S

107°10'34.73"E

Date unknown, 7°29'44.02"S

107°23'55.98"E

2014–15
fibreglass (mesh), wool

National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for
Living Australian Artists, 2016

2016.23.1-8

Louisa Bufardeci uses craft techniques to transform statistics and data into captivating works of art. These needlepoints are based on Google Earth images of the waters between Australia and Indonesia where asylum seekers voyage between the two countries. Individual titles of the works reflect GPS coordinates of locations where boats carrying refugees have sunk attempting to reach Australia's shores. Bufardeci scans imagery of the water at these coordinates for shapes that bear a resemblance to figures or that relate to the body, and adapts them to needlepoint. This process of abstraction mirrors the increasingly confusing reporting of events in the region.

For kids

These embroideries are based on images of water where boats carrying refugees have sunk trying to reach Australia safely.

Imagine if you had to leave your home in a hurry, leaving your family and belongings to move to another country. Where would you go? How would travel there?

Richard Mosse

Using a new long-range thermal imaging camera developed for military use, with the ability to record subjects up to 50 kilometres away in total darkness, Irish artist Richard Mosse has created a suite of new works that take as its subject the Syrian Civil War and resulting flood of refugees from that country.

Used for border surveillance and search and rescue, the black-and-white images are produced by Mosse's camera through registering heat radiation as optical flare. The images represent people in an unfamiliar way, erasing distinctive features, such as their pupils, and making them glow with life-giving heat, creating a tension between alienation and intimacy. Mosse feels that this tension has the potential to give a new visibility to the urgent stories of these people, in contrast to the footage seen widely in the media.

The immersive video installation *Incoming*, 2015–16, is presented alongside documentation of refugee camps in Greece and Germany. The use of the thermal imaging camera to create works with multiple vanishing points results in an aesthetic that combines landscape traditions of Western and Eastern art history and continues Mosse's interest in the architectures of conflict and displacement.

Richard Mosse: *Incoming*

War, persecution, climate change and other factors have contributed to the largest migration of people around the world since the Second World War. *Incoming* is an immersive three-screen video installation that portrays journeys along two of the busiest and most perilous routes of mass migration into Europe. One route is from the east – from Syria, Iraq and Afghanistan, crossing Turkey, to the shores of Greece, while the other is from the south, from Sahel nations, crossing the Sahara Desert for Libya, where refugees attempt to cross the Mediterranean Sea.

Incoming was made using a military-grade thermal camera that can detect human body heat from a distance of 30.3 kilometres away, day or night. The camera was designed for battlefield situational awareness, tracking and targeting insurgents, long-range border surveillance, and search and rescue. It can be seen as an aspect of the EU's military-humanitarian response to the ongoing refugee crisis.

Incoming attempts to confront the viewer with the ways in which Western governments and societies represent and regard the refugee. It is an attempt to use the camera technology against itself to create a humanist art form, allowing the viewer to meditate on the difficult and frequently tragic journeys of refugees by revealing hypothermia and bodily exposure, while eliciting ideas of global warming, border enforcement and what the philosopher Giorgio Agamben has called the 'bare life' of stateless people.

Richard Mosse

Ireland born 1980

Grid (Moria)

2017

sixteen channel high definition video, silent, 6 min 52 sec
(looped)

Collection of the artist, courtesy Jack Shainman Gallery, New York and carlier | gebauer, Berlin

Richard Mosse

Ireland born 1980

Hellinikon Olympic Arena

2016

digital type C print on metallic paper

National Gallery of Victoria, Melbourne

Purchased with funds donated by Christopher Thomas AM and Cheryl Thomas, Jane and Stephen Hains, Vivien and Graham Knowles, Michael and Emily Tong and 2016 NGV Curatorial Tour donors, 2017

Travel support from Culture Ireland

Richard Mosse

Ireland born 1980

Tempelhof Interior

2016

digital type C print on metallic paper

Collection of the artist, courtesy Jack Shainman Gallery, New York and carlier | gebauer, Berlin

Richard Mosse

Ireland born 1980

Incoming

2014–17

three channel high definition video, 7.3 surround sound,
52 min 10 sec (looped)

Cinematographer/Editor: Trevor Tweeten

Composer/Sound Designer: Ben Frost

Co-commissioned by the National Gallery of Victoria, Melbourne and
the Barbican Art Gallery, London

National Gallery of Victoria, Melbourne

Purchased with funds donated by Christopher Thomas AM and Cheryl Thomas, Jane and
Stephen Hains, Vivien and Graham Knowles, Michael and Emily Tong and 2016 NGV Curatorial
Tour donors, 2017.

Travel support by Culture Ireland.

NGV Triennial Voices

Five global themes.

A host of international commentators.

Hundreds of conversations and ideas.

NGV Triennial: Voices brings together leading creative minds from all over the world to explore five exhibition themes: Movement, Change, Virtual, Body and Time.

These themes are brought to life through podcasts, texts, images and films that explore and celebrate the world we live in right now – from the values that drive us and the ideas that inspire us to the issues that concern us deeply.

Contributors include Meitha Al Mazrooei, Hannah Black, James Bridle and Professor Nikos Papastergiadis.

The University of Melbourne has recognised the interdisciplinary nature of the NGV Triennial with academic thought leaders from five disciplines – arts, creative arts, engineering, architecture and medicine – contributing research-based content. Associate Professor Justin Clemens, Professor Jane Davidson, Professor Marcia Langton, Professor Peter Vee Sin Lee, Dr Vijay Rajagopal and Paul Loh have also invited alumni, research students and others from their wide professional networks to participate in this global conversation.

continued overleaf

NGV Triennial: Voices is not only a space for pause and reflection but also for heightened interaction, and is designed so that audiences can edit their own experience. There are seven billion inhabitants of this planet; these are some of our voices.

ngv.melbourne.com.au/triennialvoices

Büro North

Established in 2004 by Soren Luckins, Melbourne design studio Büro North is an interdisciplinary design practice specialising in wayfinding and graphic environments. Using navigation screens throughout NGV International and the large-scale digital walls within this room, Büro North has developed a navigation and data presentation system focused around the intersections, contrasts and similarities between projects within the NGV Triennial. The project helps visitors explore the exhibition's key themes of Movement, Change, Virtual, Time and Body.

Tom Crago

This project by Melbourne games designer Tom Crago uses the latest virtual reality (VR) systems and hardware to create a new kind of interactive experience at the intersection of art and design.

Entering the experience, each participant discovers that they are a virtual traveller in a vast, improbable digital space. Players are presented with glowing fragments of geometric work, inspired by artist Viv Miller, that they may combine to produce a unique aesthetic and aural composition. Something that is just for them.

Materials not only explores the potential of games to encourage mindfulness and reflection but also examines how art can be embedded within the world of games. The work engages players in a poetic investigation of the human psyche; a journey of isolation, self-discovery, agency and creativity. Key elements of the experience have been created with Australian artists William Mackinnon, Viv Miller, Indigo O'Rourke, Mark Rodda and Kate Tucker, with sound design and composition by David Shea.

Tom Crago designer

Australia born 1976

Tantalus Media, Fitzroy design studio

Australia est. 1994

Materials

2016–17

colour virtual reality environment, sound

Collection of Tantalus, Melbourne and the artist

Jem Noble

England born 1974, works in Canada c. 2012–

The Blush Response

2016

iOS, Android app

Courtesy the artist

Supported by Eureka Skydeck

The Blush Response is a media performance for public observation decks in metropolitan towers and skyscrapers. The work is available as a smartphone app, which delivers a soundtrack to accompany the experience of a contemporary urban vista.

Created using contract labour via an international freelance web platform, *The Blush Response* is part of Jem Noble's ongoing investigation of technical media, human community and their influence on one another.

Users in Melbourne may select Eureka Tower from the list of worldwide sites, and a timer counts down to the beginning of sunset. For the performance to take place, at the end of the countdown the smartphone's GPS coordinates must match those of Eureka Tower and headphones must be attached to the device. If these conditions are met, the performance begins as night falls on the metropolis.

Visitors to the NGV Triennial are invited to collect a voucher for discounted entry to Eureka Skydeck from the NGV Information Desk located on Ground Level. Please see staff for assistance.

Candice Breitz

Evoking the global scale of the international refugee crisis, *Wilson Must Go*, 2016, a seven-channel video installation by Candice Breitz, evolves out of lengthy interviews with six individuals who have fled their countries in response to a range of oppressive conditions: Sarah Mardini, who escaped war-torn Syria; José Maria João, a former child soldier from Angola; Mamy Maloba Langa, a survivor from the Democratic Republic of the Congo; Shabeena Saveri, an Indian transgender activist; Luis Nava Molero, a political dissident from Venezuela; and Farah Abdi Mohamed, a young atheist from Somalia. The interviews were conducted in the cities where each individual is seeking or has been granted asylum (Berlin, New York and Cape Town).

The personal narratives shared by the interviewees are articulated twice by *Wilson Must Go*. In the first space of the installation, re-performed fragments from the six interviews are woven into a fast-paced montage featuring Hollywood actors Alec Baldwin and Julianne Moore. In a second space that is accessible only via the first, the original interviews are projected in their full duration and complexity. Suspending viewers between the gritty firsthand accounts of individuals who would typically remain nameless and faceless in the media, and an accessible drama featuring two actors who are the very embodiment of visibility, *Wilson Must Go* reflects on a media-saturated culture in which strong identification with fictional characters and celebrity figures often runs parallel to indifference to the plight of those facing real world adversity.

Candice Breitz

South Africa born 1972, works in Germany 2002–

Wilson Must Go

Alec Baldwin and Julianne Moore

Shabeena Francis Saveri

Mamy Maloba Langa

Sarah Ezzat Mardini

Farah Abdi Mohamed

José Maria João

Luis Ernesto Nava Molero

2016

seven channel colour high definition video, sound

(a) 73 min 42 sec

(b) 218 min 49 sec

(c) 255 min 35 sec

(d) 167 min 52 sec

(e) 212 min 19 sec

(f) 207 min 57 sec

(g) 229 min 58 sec

Commissioned by the National Gallery of Victoria, Melbourne, Outset Germany, Berlin and Medienboard Berlin-Brandenburg

National Gallery of Victoria, Melbourne

Purchased with funds donated by Grace and Brendan O'Brien.

