

N G

V

FEATURING

**Winners of the
2019 Architecture
Commission
Yhonnie Scarce and
Edition Office**

**Major new exhibition:
Destiny Deacon**


**How religion
translated into
19th century art
and design**



DESIGN 2020

**How can design shape life? Melbourne Design
Week and Melbourne Art Book Fair**

MAGAZINE
ISSUE 21 MAR-APR 2020 \$12



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SIDNEY NOLAN'S
NED KELLY SERIES
 A NATIONAL GALLERY OF AUSTRALIA EXHIBITION

Sidney NOLAN
 Ned Kelly, (detail) 1946
 from the Ned Kelly series 1946 – 1947
 enamel on composition board,
 90.8 x 121.5 cm
 National Gallery of Australia Collection
 Gift of Sunday Reed, 1977

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20 MAR — 3 MAY 2020

MELANIE SMITH
FORDLANDIA
 CAIRNS ART GALLERY
 INTERNATIONAL SCREEN SERIES

Melanie SMITH
 Born Poole, England, 1965
 FORDLANDIA (still) 2014
 single channel video, colour, sound
 29:42 mins
 Courtesy of the artist and
 Galerie Peter Kilchmann,
 Zurich, Switzerland

ART GALLERY

DESTINY DESTINY DEACON

27 MAR – 9 AUG
THE IAN POTTER CENTRE:
NGV AUSTRALIA
FREE ENTRY

FESTIVAL PARTNER

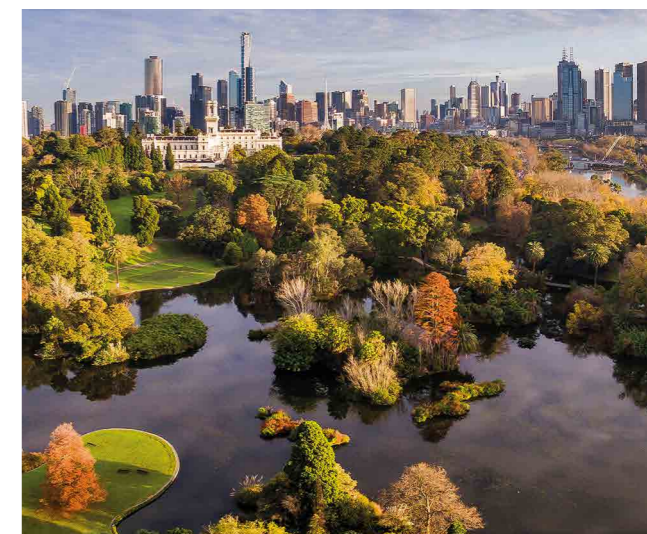
PHOTO 2020
International Festival
of Photography



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Victoria's waterways are a focus in Melbourne Design Week 2020. Aerial view of Melbourne's Royal Botanic Gardens. Photo: Adrian Vittorio



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From 13 to 15 March

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BY DR MARIA QUIRK

Jean Bellotte *Classical figures in a landscape* 1948 (detail)

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Every effort has been made to obtain accurate information for this publication. The views expressed in this magazine do not necessarily reflect those of the NGV.

(cover)
Installation view of *In Absence*, 2019, designed by Yhonnie Scarce and Edition Office for the 2019 NGV Architecture Commission at NGV International. Photo: Selina Ou

MELBOURNE DESIGN WEEK

12 – 22 MARCH
2020

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MELBOURNE DESIGN WEEK AND THE VICTORIAN DESIGN PROGRAM ARE
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THE NGV DEPARTMENT OF CONTEMPORARY DESIGN AND ARCHITECTURE
IS GENEROUSLY SUPPORTED BY THE HUGH D. T. WILLIAMSON FOUNDATION.

FROM THE NGV

We are pleased to again present Melbourne Design Week and Melbourne Art Book Fair this March. With the generous support of the Victorian Government, Melbourne Design Week 2020 engages the community in a rich program – the largest to date – that considers how design can shape our lives, investigating themes such as health and wellbeing, design and culture, e-waste reduction and sustainable futures. In this edition of *NGV Magazine* we feature some of the leading minds at the forefront of these topics, including Dr Pirjo Haikola, Yhonnie Scarce and Edition Office, and share our highlights from the program.

Melbourne Design Week 2020 is proudly supported by Major Partners Mercedes-Benz Australia/Pacific and Telstra and Design Partner RMIT University. I also thank the Hugh D. T. Williamson Foundation for its ongoing support of the NGV Department of Contemporary Design and Architecture.

A benchmark event presented during Melbourne Design Week is the 2020 Melbourne Art Book Fair, which celebrates Australian and international publishers, artists, designers and writers

in a four-day event that expands our views on publishing and engages audiences of all ages. In this issue we meet some of the editors and publishers redefining the industry.

Melbourne Art Book Fair is generously funded by Major Supporter The Cornish Family through the Cornish Family Prize for Art and Design Publishing, Design Partner RMIT University and Event Partner Asahi Super Dry.

Design forms an important part of the NGV Collection, and to mark Melbourne Design Week and the Melbourne Art Book Fair we invited Glenn Adamson, Senior Scholar at the Yale Center for British Art, to look closely at our collection of works by the Shakers and the Amish, religious sects originating in the United States. These pieces add to our collection of American furniture and offer Australians a chance to see designs that are a rarity in public collections outside the United States. We also take a look at an album assembled by suffragette Isabel Seymour in the early 1900s. Forming part of the NGV's Krystyna Campbell-Pretty AM and Family Suffrage Research Collection, this album captures a key moment in the women's suffrage

movement in the United Kingdom. You can see all of these works on display at NGV International.

I am also thrilled to introduce the largest ever retrospective of Melbourne based contemporary artist Destiny Deacon, *DESTINY*, ahead of the exhibition launch on 27 March at The Ian Potter Centre: NGV Australia. Especially for this issue, exhibition curator Myles Russell-Cook writes about Deacon's thirty-year career and considers her significant legacy, while NGV curator Hannah Presley examines a specific series in the exhibition, *Postcards from Mummy*, 1998.

Finally, I would like to acknowledge the recent passing of James Mollison AO and pay tribute to his immense contribution to the NGV as Director from 1989 to 1995. James was a passionate advocate for Australian and international art and artists, and will be greatly missed.

I hope you enjoy this issue of *NGV Magazine* and enjoy experiencing the art, design and events firsthand when you next visit the NGV.

Tony Ellwood AM
Director

As we enter a new decade, we have the opportunity to consider what might lie in our individual and collective futures, and what agency we have for change. As a discipline, design can predict, assess and engage with possible futures and, fittingly, the central question posed in Melbourne Design Week 2020, which is the cover story for this issue of *NGV Magazine*, is 'How can design shape life?'

On display during Melbourne Design Week and part of the State Government's annual Victorian Design Program is the winner of the NGV's 2019 Architecture Commission *In Absence*. Created by contemporary artist and Kokatha and Nukunu woman Yhonnie Scarce and Melbourne architecture studio Edition Office, this work invites us to celebrate thousands of years of Indigenous culture and industry, and in doing so reconsider the premise of *terra nullius*. In *Making With*

we hear from both Scarce and Edition Office about how this impressive structure came together.

In *Artist Profile*, we meet Dr Pirjo Haikola, a dive instructor and Industry Fellow Lecturer for the Master of Design Innovation and Technology at RMIT University. For Melbourne Design Week, Haikola leads a tour of Port Phillip Bay, revealing the exploding population of sea urchins living in the bay and how critical design can engage us in conversation and propose solutions to this ecological challenge.

Often, to consider new futures means to reconsider the past. In time for International Women's Day, our special edition of *Life & Times* asks a range of writers to take a closer look at the achievements of artists in the NGV Collection, such as British painter Lucy Kemp-Welch, whose art was perhaps

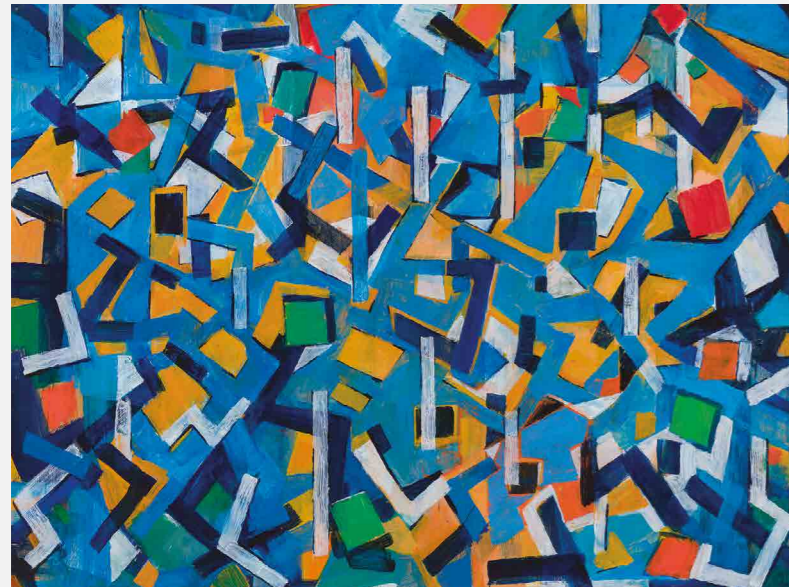
most recognised for its role in bringing to life Anna Sewell's novel *Black Beauty*; Russian artist Sonia Delaunay, who, amid the upheavals of the Russian Revolution and two World Wars, constantly pushed the boundaries of colour, pattern and design, and exhibited until late in her life; and Australian artist Jenny Watson, who once said 'I have always, and always will, make all the decisions'.

I hope you enjoy reading this issue of *NGV Magazine*.

Donna McColm
Managing Editor, *NGV Magazine*
Acting Assistant Director, Curatorial and Audience Engagement

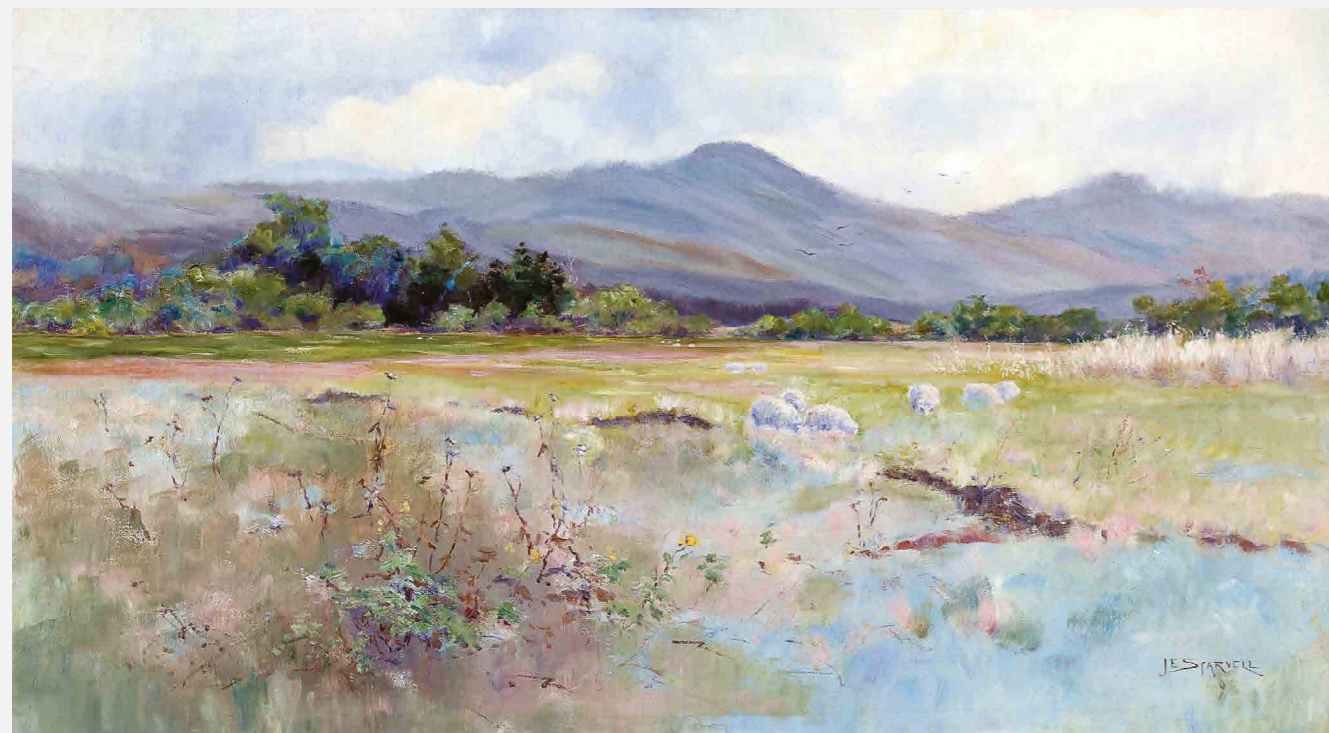
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JESSIE SCARVELL 1862 - 1950
Sheep Grazing, possibly Pages River, Murrurundi, (Upper Hunter) NSW 1898
oil on canvas
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GLENN ADAMSON

Curator and art theorist, New York

Glenn Adamson is a curator, writer and historian who works at the intersection of craft, design and contemporary art. Currently Senior Scholar at the Yale Center for British Art, he was previously director of the Museum of Arts and Design, New York; head of research at the V&A, London; and curator at the Chipstone Foundation, Milwaukee. Adamson's publications include *Fewer Better Things: The Hidden Wisdom of Objects* (2018), *Thinking Through Craft* (2007), *The Craft Reader* (2010), *Postmodernism: Style and Subversion* (2011, co-edited with Jane Pavitt), *The Invention of Craft* (2013) and *Art in the Making* (2016, co-authored with Julia Bryan-Wilson). His new book, *Craft: An American History*, will be published by Bloomsbury in 2020.

YHONNIE SCARCE

Artist, Melbourne

Yhonnie Scarce was born in Woomera, South Australia, and belongs to the Kokatha and Nukunu peoples. A master contemporary glass blower, Scarce's practice explores the political nature and aesthetic qualities of glass. Her work often references the ongoing effects of colonisation on Aboriginal people; in particular, her research has explored the impact of the removal and relocation of Aboriginal people from their homelands and the forcible removal of Aboriginal children from their families. Family history is central to Scarce's work; she draws on the strength of her ancestors and offers herself as a conduit, sharing their significant stories from the past.

KIM BRIDGLAND

Architect, Melbourne

Kim Bridgland is an architect and founding director of Edition Office, and exhibits nationally as a visual artist. Edition Office engages with its work as a long-form negotiation between a series of modifiers (people/place) and conditioning objects (buildings/interventions). In 2018, Bridgland was selected as a participant in the Dulux Study Tour.

AARON ROBERTS

Architect, Melbourne

Aaron Roberts is an architect and founding director of Edition Office. He specialises in projects with a focus on the experiential and cultural influences of place. Diversity and collaboration are key factors in his design practice.

DANNY KATZ

Writer and columnist, Melbourne

Danny Katz is a columnist for *The Age* and *The Sydney Morning Herald*. He writes the Modern Guru column in *Good Weekend* magazine. He is also the author of the books *Spit the Dummy* (1999), *Dork Geek Jew* (2002) and the *Little Lunch* (2015–6) series for kids.

HANNAH PRESLEY

Curator, NGV

Hannah Presley began working in art centres in Central Australia and is Curator of Indigenous Art at the National Gallery of Victoria. She was recently the inaugural curator for the Yalingwa program at the Australian Centre for Contemporary Art and was First Nations Assistant Curator for Tracey Moffatt at the 57th Venice Biennale in 2017.

MYLES RUSSELL-COOK

Curator, NGV

Myles Russell-Cook is Curator of Indigenous Art at the National Gallery of Victoria. The Department is jointly responsible for the NGV's collections of Aboriginal and Torres Strait Islander art and the art of Oceania, pre-Hispanic America and Africa. Much of his influence and inspiration comes from his maternal Aboriginal heritage in Western Victoria with connections into Tasmania and the Bass Strait Islands.

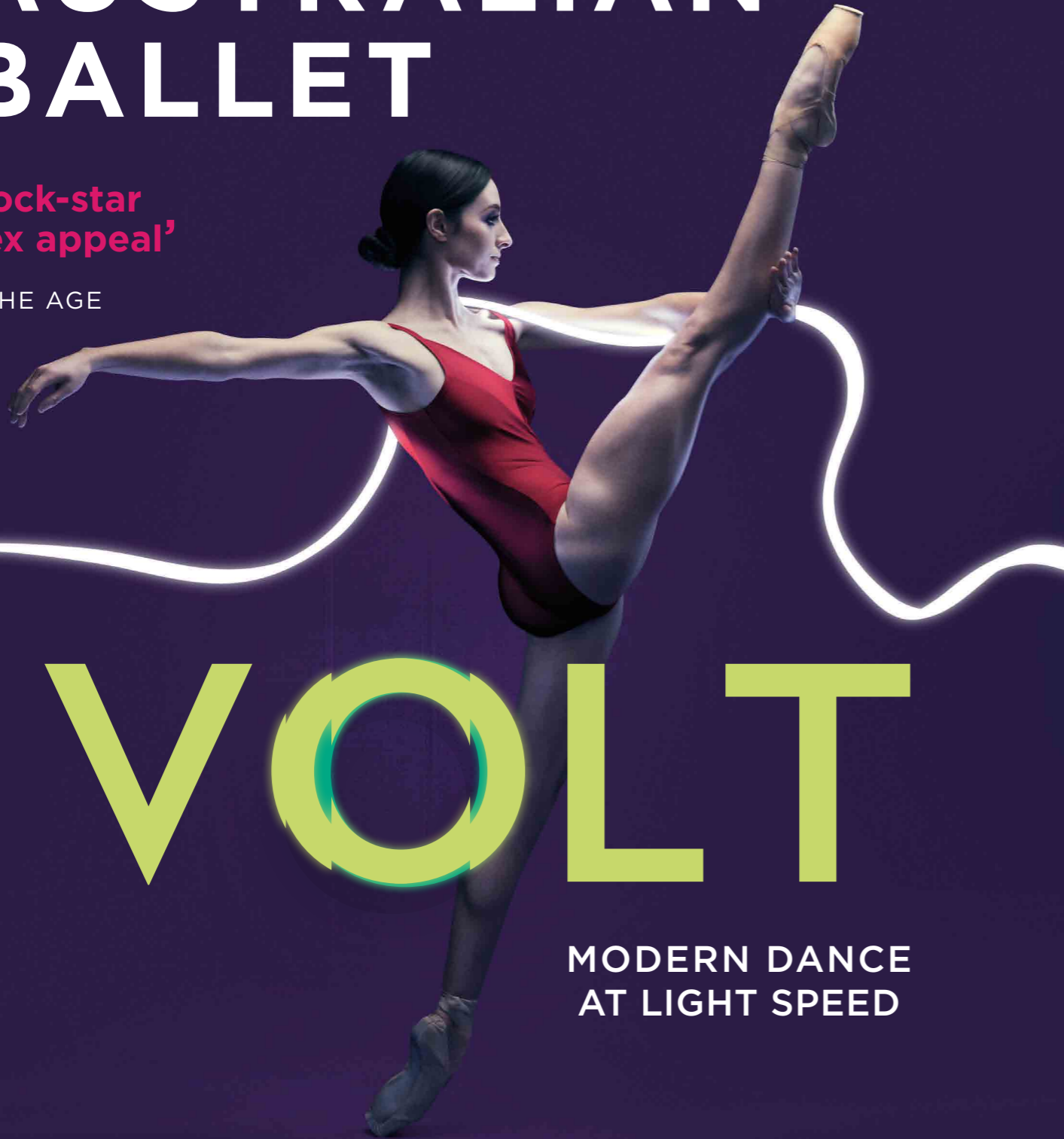
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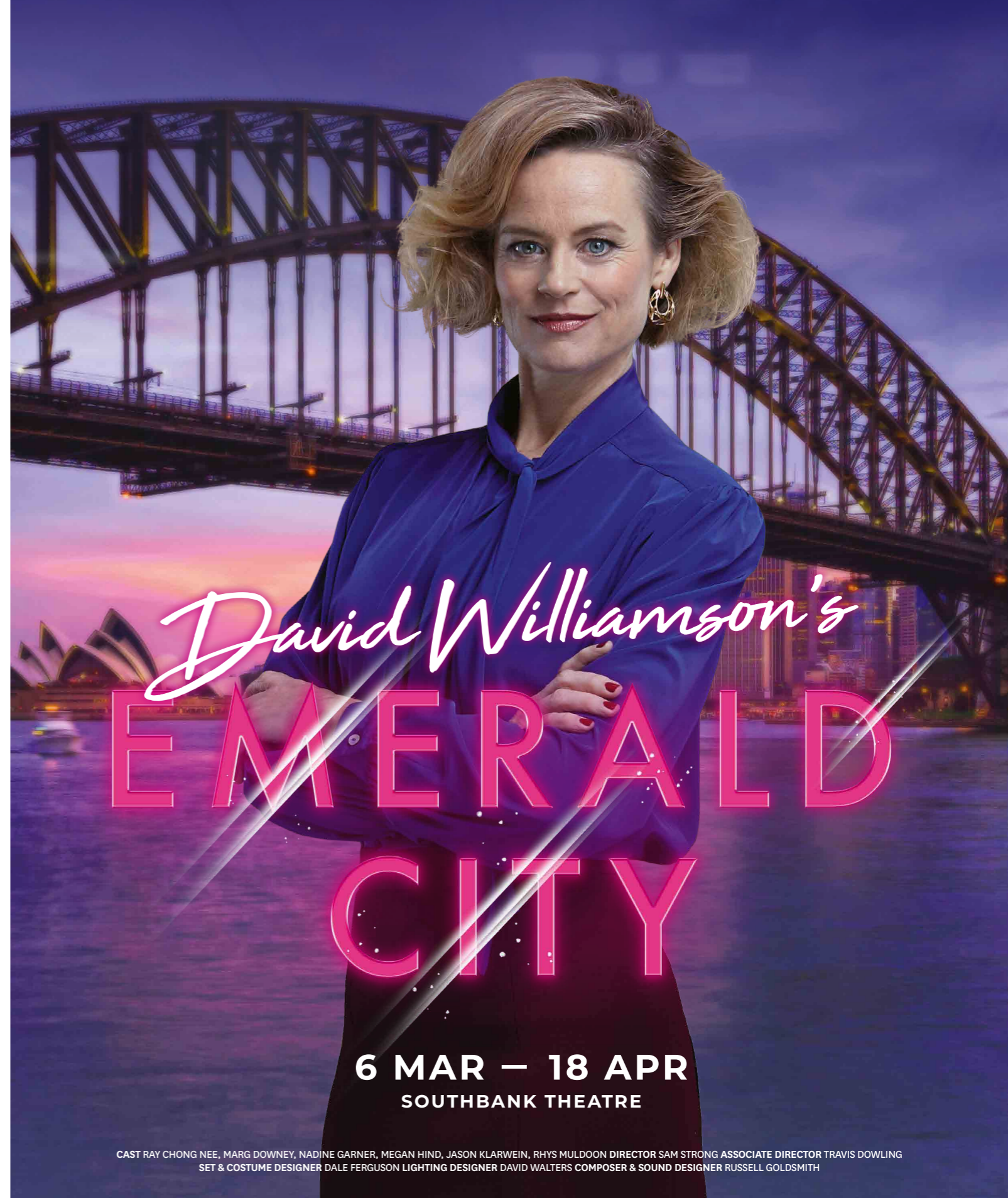
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JOHN BRACK
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oil on canvas
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27 November 2019, Melbourne
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Melbourne Design Week

Melbourne Design Week returns in 2020 with its most extensive program to date.

'How can design shape life?' This provocation frames the 2020 edition of Melbourne Design Week, Australia's leading design event presented by the National Gallery of Victoria with the support of the Victorian Government through Creative Victoria. This question, of how designers transform the world around them, is an urgent one. As ecological, economic and social issues converge, most recently in the Australian spring-summer of 2019–20, design has the potential to contribute to addressing these complex problems by testing out possible scenarios, creating new ideas and imagining the future before it arrives. Design can give us optimism. It gives us hope, and, it can be part of a solution.

This year Melbourne Design Week expands to more than 300 events, including walks, talks, boat rides, dinners, exhibitions, symposia and a snorkel dive. Around Melbourne and Victoria, designers and design-led businesses address the provocation, 'How can design shape life?' from its contribution to big-picture thinking around global problems to transforming the routines of our everyday lives.

Melbourne Design Week explores the potential of design to shape life through the spectrum of design disciplines – industrial design, architecture, graphic design, landscape architecture, fashion, urban design, digital design, User

Experience (UX), service design and gaming – across five themes. The theme *Waterfront*, presented by Open House Melbourne, explores Victoria's relationship with its rivers, waterways and oceans. The *War on Waste* continues with a special focus on electronic waste – basically anything with a plug, battery or cord. *Design Cultures* looks at the activities and objects that bind us together. *Design Evolution* highlights the next wave of design thinking, while the mental and physical pulse of our urban environment is considered in the theme *Healthy Cities*.

The eleven-day Melbourne Design Week program provides an opportunity to learn from, speak with, and listen to some of the most inventive and progressive designers and design-led businesses from Australia and abroad. Come along: talk, make, share, eat, discuss and imagine a possible future.

Victoria's waterways are a focus in Melbourne Design Week 2020. Aerial view of Melbourne's Royal Botanic Gardens. Photo: Adrian Vittorio

Highlights

‘How can design shape life?’

MELBOURNE DESIGN WEEK EXHIBITIONS

The many ways in which design shapes everyday life are explored through more than eighty exhibitions in this year’s Melbourne Design Week. Staged throughout Melbourne’s many showrooms, studios, galleries, museums and temporary spaces, here are some of the highlights.

DESIGNWORK 04: DALE HARDIMAN AND STEPHEN ROYCE | DANIELLE BRUSTMAN

Presented by Sophie Gannon Gallery
12–22 Mar, Tue–Sat, 11am–5pm
Opening Sat 14 Mar, 3pm
Venue Sophie Gannon Gallery, 2 Albert St, Richmond
FREE

Designwork 04 features new work by Melbourne-based designer Dale Hardiman in collaboration with Stephen Royce that explores light through common handheld devices. One of Melbourne’s most exciting interior designers, Danielle Brustman weaves interior, furniture, lighting and object design into a presentation of new and compelling work. Brustman, one of Australia’s freshest interior designers, has been invited to exhibit her collectable furniture on the back of her appearance at the 2018 Rigg Prize at the National Gallery of Victoria.

PARTU (SKIN) BY JOHNNY NARGOODAH AND TRENT JANSEN

Presented by Gallery Sally Dan-Cuthbert and Arc One
13–22 Mar, Tue–Sat, 11am–5pm
Opening Fri 13 Mar, 6–8pm
Floor talk Sat 14 Mar, 3.30–4.30pm
Venue Arc One, 45 Flinders Lane, Melbourne
FREE

This exhibition is the coming together of two people with oddly mismatched sensibilities and skills in working with animal skins. Johnny Nargoodah is a Nyikina man who has spent much of his life working with leather as a saddler on remote cattle stations, and Trent Jansen is an avant-garde object designer from Thirroul in New South Wales who regularly experiments with leather and animal pelts in his collectable design work. *Partu (Skin)* is their latest collaboration.

LIFE AND DEATH

Presented by Friends and Associates
12–21 Mar, 10am–5pm Daily
Opening Fri 13 Mar, 6–10pm
Venue Meat Market Stables, 2–8 Wreckyn St, North Melbourne
FREE

There’s one certain thing about life: death. The exhibition *Life and Death* features Australia’s leading designers and architects, including Liane Rossler, Andrew Simpson, March Studio and Flack Studio, who explore the binary of life and death through a multitude of mediums and materials. From urns made from soil, to screens made from urine-fed bacteria, chandeliers made from cracked phone screens and sending works into space, this exhibition pushes the boundaries of what constitutes the objects, materials and rituals that surround us.

VORES VÆVNINGER: OUR WEAVINGS

Presented by Tove Papp Lindkvist with the weavers from the Danish Institute for the Blind and Partially Sighted
12–21 Mar, Tue–Fri, 12–6pm & Sat 1–8pm
Venue Ladder Art Space, 81 Denmark St, Kew
FREE

Vores Vævninger: Our Weavings is a collaboration between the Danish Institute for the Blind and Partially Sighted (IBOS) and Tove Papp Lindkvist, which showcases both the finished textiles as well as the design and production processes involved in their creation. It provides insights into how artists and designers compensate for a lost sense – in this case sight – and to encourage a conversation around the relationship between disability, design and how we experience the world.

MAKE GOOD: THE FITZROY HOUSING REPAIR ADVISORY SERVICE

Presented by Very Little Architecture
13–15 Mar, Fri, 6–9pm & Sat–Sun, 10am–6pm
Opening Fri 13 Mar, 6–9pm
Venue Florence Peel Centre Community Space, 190 Young St, Fitzroy
FREE

Founded in 1975, The Fitzroy Housing Repair Advisory Service (FHRAS) was an architect-led community service providing free information, advice and referral on housing repair and building issues for those who could otherwise not afford it, while conserving at-risk housing stock in the ageing fabric of Fitzroy. This exhibition, through archival material and public discussions, explores the role of architect as custodian of the built environment with acts of care, repair and maintenance.





MELBOURNE DESIGN WEEK EVENTS

Explore the connection of design to the forces that mould the world through a comprehensive program of talks, walks, workshops and more.

BAS VAN ABEL: DARK MATTER

Presented by NGV, EWaste Watch Institute and Design Institute of Australia
Wed 18 Mar, 6.30–7.30pm

Venue Great Hall, Ground Level, NGV International

Cost \$28 NGV Member / \$35 Adult / \$32 Concession, bookings required

We live in a world of hyper-communication. Yet our current communication infrastructure, such as mobile phones, is disconnected from and the social and environmental consequences of the production process. Every pixel you see and every byte you send has a whole world of minerals, factories, recycling and distribution behind it. This keynote lecture by Fairphone founder Bas van Abel is a unique chance to think about the ways that design-led business can transform the environment and economy, starting with our smart phones.

ELLEN BROAD: ARTIFICIAL INTELLIGENCE | MADE BY HUMANS

Presented by Telstra and NGV
Thu 19 Mar, 6.30–7.30pm

Venue Great Hall, Ground Level, NGV International

Cost \$28 NGV Member / \$35 Adult / \$32 Concession, bookings required

The Telstra Creativity and Innovation series showcases an annual lecture by a world-leading thinker or creative practitioner. In 2020, we focus on the depth and breadth of Artificial Intelligence (AI) and data-based services as they become increasingly embedded in our lives. From virtual assistants to coordinating emergency responses in times of crisis, Ellen Broad, Senior Fellow at the 3A Institute of the Australian National University, explores the choices designers face and the trade-offs they make in crafting AI systems that shape the lives of citizens.



BLACK BAMBOO: CONTEMPORARY FURNITURE DESIGN FROM MER, TORRES STRAIT

Presented by NGV
Sat 21 Mar, 10.30am–12pm

Venue Level 2, The Ian Potter Centre: NGV Australia

FREE

Join us to welcome the artists and Community from Mer in celebration of the exhibition *Black Bamboo: Contemporary Furniture Design from Mer* with Parbin-ata Carolyn Briggs AM of the Boon Wurrung who will present a Welcome to Country, followed by a floor talk on the furniture collection produced during a three-week workshop on Mer. Guest speakers include Marep Pamle artists and the project's founder Aven S. Noah, Melbourne-based furniture designer Damien Wright, as well as NGV curators Simone LeAmon and Myles Russell-Cook, the Cairns Art Gallery and Gab Titui Cultural Centre.

FRANCIS KÉRÉ: ARCHITECTURE SHAPES LIFE

Presented by NGV with Architecture Foundation Australia and the Futuna Lecture Series

Tue 17 Mar, 6.30–7.30pm

Venue Great Hall, Ground Level, NGV International

Cost \$28 NGV Member / \$35 Adult / \$32 Concession, bookings required

Responding to the 2020 Melbourne Design Week theme, 'How can design shape life?', architect Francis Kéré delves into his own journey – sharing his vision for how architecture is collaboratively realised, rooted in traditional knowledge and specific to its context. From one of his earliest projects, a school in the small West African town of Gando, Burkina Faso, where he was born, Kéré has gone on to become one of the most distinguished contemporary architects. This is thanks to his pioneering of a communal approach to design and his commitment to sustainable materials and modes of construction.

TRANSFORMATIVE LANDSCAPES: RESHAPING THE CITY THAT SHAPES US

Presented by Foreground, VicHealth and NGV

Thu 19 Mar, 8.30am–1pm

Venue Clemenger BBDO Auditorium, Ground Level, NGV International

Cost \$40 Adult / \$25 Student, bookings required

The way we design and plan our cities, parks and places has profound effects on our health and wellbeing. There are connections between poor urban amenity and planning, and poor health, with many of our cities qualifying as everything from 'obesogenic', as making us fat, to 'depressogenic', as leading to poor mental health. In this symposium, design and health experts from around the world explore the positive potential of landscape architecture, urban design and planning in making healthful urban environments.

(left) A look inside the Fairphone, the world's first sustainable, modular smartphone. Image courtesy of Bas van Abel

(right) Ellen Broad. Photo: Amanda Thorson

(opposite) Marep Pamle artists with Mas (cushions) 2019. © The artists

MELBOURNE DESIGN WEEK FILM FESTIVAL

Presented by Melbourne Design Week and curated by Richard Sowada

The Melbourne Design Week Film Festival traverses the globe with films that project environments, cities, infrastructures and buildings, and the people that design and inhabit them. Eleven feature films are accompanied by two design short film programs that focus on the challenges faced by architects and designers. For the first time, the festival breaks free of the cinema to occupy Melbourne's public spaces with a short film program embracing experimental architecture at Urban Screening at Federation Square (Melbourne), Harmony Square (Dandenong) and Monash University (Clayton and Caulfield).

Australian premiere screenings include: *Palace for the People*, which uncovers the histories of five emblematic buildings of socialist times; *Hotel Jugoslavija* that charts how this mythologised hotel became both a symbol and a witness to the different moments that shaped former Yugoslavia; *Gateways to New York*, which follows the story of Swiss structural engineer Othmar Hermann who would redefine the art of bridge-building in America; *Many Undulating Things*, an ode to Hong Kong and its complex relationship between landscape, nature, urbanisation and society; *Earth*, a portrait of the planet at seven locations that humans have transformed on a grand scale; and *Rabot*, which tells the poetic and moving story of a social housing block in Belgium on the brink of demolition.

PRESENTED IN ASSOCIATION WITH THE LIDO & CLASSIC CINEMAS. VISIT DESIGNWEEK.MELBOURNE FOR FULL PROGRAM, PRICES, SESSION TIMES AND VENUES.

WATERFRONT

Presented by Open House Melbourne

Created exclusively for Melbourne Design Week, Open House Melbourne presents *Waterfront*, a unique program of boat tours, walks, bike rides, talks and a snorkel tour exploring the role design plays in framing our relationship with water. Among the fourteen talks, tours and special events presented, audiences can engage with industry leaders from the design, scientific, education and environmental sectors who are championing the cultural, ecological and recreational value of Victoria's rivers, bays and oceans.

AS PART OF THE PROGRAM

Sat 14 Mar, 10.30am–12.30pm, FREE, bookings required

Don your snorkel and flippers and take a submersible tour of Port Philip Bay in *Deep Dive: Sea Urchin Snorkel Tour* with Dr Pirjo Haikola. This tour reveals the exploding population of sea urchins living below the surface of the bay and how critical design can be put to use to engage in conversation and propose solutions to this ecological challenge.

Sun 15 Mar, 2–4pm, Cost \$10 Adult, bookings required

Discover how cutting-edge design practices and 3D printed geometry can be used to create habitat for native intertidal species on living seawalls during the *Greening Seawalls* boat tour.

Wed 18 Mar, 10am–12pm & 1–3pm, FREE, bookings required

The historic, environmental and cultural significance of the Werribee Western Treatment plant is explored during a two-hour bus tour to the plant.

VISIT DESIGNWEEK.MELBOURNE FOR THE FULL PROGRAM AND BOOKINGS. THIS PROGRAM IS SUPPORTED BY THE VICTORIAN DESIGN PROGRAM, AN INITIATIVE OF THE VICTORIAN GOVERNMENT AND PROGRAM PARTNER, LIVEABILITY VICTORIA INTERNATIONAL | DEPARTMENT OF ENVIRONMENT, LAND, WATER AND PLANNING.



MELBOURNE DESIGN WEEK AT MERCEDES ME

NGV and Mercedes-Benz co-present two thought-provoking talks exploring design from different perspectives – set within the award-winning interior of the Mercedes me store.

(opposite) Western Treatment plant in Melbourne's western suburbs. Image courtesy of Open House Melbourne (right) An event at Mercedes me Melbourne during Melbourne Design Week 2019.



2020 MELBOURNE DESIGN WEEK AWARD

Mercedes-Benz and the National Gallery of Victoria are pleased to present the inaugural Melbourne Design Week Award, which will recognise the outstanding contributions of a participating designer in the 2020 Melbourne Design Week program.

Throughout Melbourne Design Week a group of selectors, including Oli Stratford, Editor in Chief of *Disegno* (UK), the Hugh Williamson Senior Curator, and Curator, Contemporary Design and Architecture, Ewan McEoin and Simone LeAmon, and Timothy Moore, Curator, Melbourne Design Week will be on the search for an outstanding project that adeptly responds to the provocation, How does Design Shape Life?

The prize, a Mercedes-Benz Design Experience in Stuttgart, Germany will be announced and presented at the close of Melbourne Design Week Melbourne.

NEW MOBILITY

Presented by Mercedes-Benz and NGV
Mon 16 Mar, 6.30–8pm
Venue Mercedes me, 525 Collins St, Melbourne
Cost \$10 NGV Member / \$12 Adult, price includes a welcome drink and grazing table on arrival, bookings required

Join Mercedes-Benz experts for a thought-provoking conversation examining the constantly evolving and ground-breaking world of automotive design. At the cutting edge of car design, performance, wellbeing, safety and innovation must converge and deliver. But how are cars designed today and what are the primary motivations, needs and prompts that inform and stimulate the design agenda?

THE SHAPE OF THINGS TO COME

Presented by Mercedes-Benz and NGV
Thu 19 Mar, 6.30–8pm
Venue Mercedes me, 525 Collins St, Melbourne
Cost \$10 NGV Member / \$12 Adult, price includes a welcome drink and grazing table on arrival, bookings required

Join Alice Blackwood, editor, journalist and communications strategist, as she brings together a panel of experimental designers working at the intersection of design, biology and science. As design shapes the world around us – this event will reveal the exciting potential of design and material ecology to turn problems into solutions.

FOR THE FULL MELBOURNE DESIGN WEEK 2020 PROGRAM VISIT DESIGNWEEK.MELBOURNE. THE NGV DEPARTMENT OF CONTEMPORARY DESIGN AND ARCHITECTURE IS GENEROUSLY SUPPORTED BY THE HUGH D.T. WILLIAMSON FOUNDATION. MELBOURNE DESIGN WEEK AND THE VICTORIAN DESIGN PROGRAM ARE INITIATIVES OF THE VICTORIAN GOVERNMENT THROUGH CREATIVE VICTORIA AND IS PROUDLY SUPPORTED BY MAJOR PARTNERS MERCEDES-BENZ AUSTRALIA/PACIFIC AND TELSTRA AND DESIGN PARTNER RMIT UNIVERSITY.



MELBOURNE ART BOOK FAIR

Melbourne Art Book Fair

The Melbourne Art Book Fair returns for its sixth year from 13–15 March, with publishers, artists, designers and writers from around the globe converging on the NGV. Pirate Radio broadcast live from the NGV's St Kilda Road Forecourt; Sticky Institute presents the Australian Zine Library; NGV International hosts a debut children's publishing workshop space run by Kids Own Publishing; and the Strelka Institute for Media, Architecture and Design, Moscow presents *The New Normal: Design in the Age of Global Computation*, a half-day symposium

with international speakers including speculative architect and film director Liam Young and an Australian-first lecture by Amsterdam-based design/art collective Metahaven. Also part of the Melbourne Art Book Fair, the NGV awards the winner of The Cornish Family Prize for Art and Design Publishing.



METAHAVEN: FIELD REPORT

Presented by RMIT Design Hub Gallery and Melbourne Art Book Fair
12–22 Mar, Tue–Fri, 10am–5pm & Sat, 12–5pm

Location RMIT Design Hub, Gallery Level 2, Building 100, RMIT University

The Cold War's information shortages have been replaced by ever-accessible information overloads. Everybody becomes a broadcaster, designer, filmmaker, prosecutor, judge, key witness, perpetrator and storyteller. This is not merely a political and social fact, but also an aesthetic and cinematic regime. Propaganda becomes a lived reality, necessitating novel forms of media literacy.

The work of Amsterdam-based artists, filmmakers, and designers Metahaven occupies the intersection of poetry and storytelling, and engages propaganda, interface, and physical geography and its imaginaries. *Metahaven: Field Report* is their first solo presentation in Australia, presented by Melbourne Art Book Fair in collaboration with RMIT Design Hub Gallery. The exhibition consists of *Arrows*, a new series of woven tapestries, and *Eurasia* (*Questions on Happiness*), their immersive 2018 film installation.

THE NEW NORMAL: NEW MODELS OF DESIGN IN THE AGE OF GLOBAL COMPUTATION

Presented by Melbourne Art Book Fair and Strelka Institute for Media, Architecture and Design
Thu 12 Mar, 1–5pm

Location NGV International

The New Normal: Design in the Age of Global Computation is a half-day symposium curated by Olga Tenisheva and Nicolay Boyadjiev from the Strelka Institute for Media, Architecture and Design (Moscow), which gathers international speakers, including speculative architect and film director Liam Young. The day culminates in an Australian-debut lecture by Amsterdam-based artists, filmmakers and designers Metahaven.

The New Normal was launched by Strelka in 2016 and conceived as a three-year cumulative 'speculative urbanism think-tank' in the form of a cyclical postgraduate programme at Strelka Institute. Over the course of these three years, ninety multidisciplinary researchers and more than 100 leading experts from around the world contributed to a variety of design projects and media outputs informed by the search and prototyping of 'New Normal' design practices: platforms for the invention and articulation of a new relevant discourse in the face of emerging technologies and processes that have thoroughly infused the fabric of our cities.

PIRATE RADIO

Presented by Liquid Architecture, De Player, Ben Landau, Field Theory and The Good Copy
Fri 13 Mar, 6–10pm, Sat 14 & Sun 15 Mar, 9.30am–5pm

Location NGV International

Turn on and tune in, Melbourne. NGV hosts Pirate Radio, a weekend broadcast from the Melbourne Art Book Fair with readings, reviews, music, a cavalcade of literati drop-ins, and banter with passing trade. Melbourne sound studio Liquid Architecture and Rotterdam's De Player greets guests with performances at NGV Friday Nights; Artist Ben Landau greets gallery visitors in the morning; Field Theory takes the mic on Saturday with its gonzo book club; The Good Copy hosts Sunday's programming with a tell-a-thon about the art of writing. Visit the NGV International forecourt or stream the antics via the NGV website.

FRIENDSHIP SPEED DATING

Presented by Ladies of Leisure
Sun 15 Mar, 4–5pm

Location NGV International

Meet like-minded creative people in this rapid-fire new pal-making session designed to break down social awkwardness. A chance to connect with fellow book lovers, makers, creatives and possibly even collaborate in the future.

MELBOURNE ART BOOK FAIR RUNS FROM 13–15 MARCH AT NGV INTERNATIONAL. FOR THE FULL PROGRAM SEE NGV.MELBOURNE/ART-BOOK-FAIR. THE NGV GRATEFULLY ACKNOWLEDGES THE CORNISH FAMILY FOR THEIR SUPPORT OF THE CORNISH FAMILY PRIZE FOR ART AND DESIGN PUBLISHING.

(opposite) Melbourne Art Book Fair, 2019, at NGV International.
(above) Friendship Speed Dating session in full swing, 2019, Ladies of Leisure.
Photo: Bri Hammond
(p. 28) Beth Wilkinson. Photo: Tasha Tylee
(p. 29) Olivia Radonich. Photo: Emma Phillips. Courtesy ReadingRoom and Emma Phillips

LEADING THE CHANGE: WOMEN IN PUBLISHING

At the 2020 Melbourne Art Book Fair, we meet some of the editors and publishers redefining the industry, with special guests Beth Wilkinson, Olivia Radonich, Daphne Taranto, Fayen d'Evie and Renée Ting.



Beth Wilkinson

Founder, editor and creative director, *Lindsay* magazine, Melbourne

When the NGV asked me if I'd write a piece on women in publishing, I naturally thought the text would evolve into a narrative on the gender inequality that exists within the industry and the dominance of males within it. But I quickly realised I know nothing of this world. My bookshelf is lined with novels penned by women. I find myself drawn to interviews with female editors. My Instagram feed is filled with photos taken by women. Do women dominate the publishing industry? Perhaps not, but they have certainly played an important role in my experience of publishing.

I started my magazine *Lindsay* nearly three years ago. I never thought about gender much when I started it because that didn't feel relevant. *Lindsay* is not a magazine about women; it's a magazine about celebrating different cultures and places around the world. *Lindsay* is not a magazine for women; it's a magazine for anyone who is curious to learn about various facets of the world.

Over the past three years, women have made their mark on *Lindsay* – and myself as a female editor, publisher and designer.

It started when I began commissioning content. I naturally reached out to my existing networks of writers, photographers and artists. Some were men, but there certainly were more women. When I started thinking about whose work I had followed and admired from afar – again, more women than men. It's difficult to deny that I am often drawn to the work of other women. The work of nineteenth-century Swedish artist Hilma af Klint moved me in a way no other artist has; Italian author Elena Ferrante held my attention tight for her entire Neapolitan quartet (2012–15). Is it biology? Is it culture? Does it stem from historical preconceptions? I'll never really know. Perhaps all of the above.

Historically, men, too, have had strong male networks, leading to more hiring or commissioning of, or collaborations with, other men. When Neha Kale, editor-at-large of *VAULT* magazine, spoke at Melbourne's 2017 Emerging Writers' Festival she mentioned how women are less likely to pitch – a belief that is shared among editors across the globe. While this may be true, it is not my experience. Personally, I love the pitch. Moreover, the majority of the pitches that come my way are from women. Why is that? Perhaps more women are attracted to the type of content we produce. Perhaps, as an independent publication, it seems more accessible. Or perhaps it's because I'm a woman. It's difficult to believe that the latter isn't at least an influencing factor.

Nora Ephron (1941–2012), the fearless American screenwriter and editorial writer who carved the path for so many others, once said, 'I try to write parts for women that are as complicated and interesting as women actually are'. It was the 1970s and she was a woman writing in a man's world. Ephron's words resonated as no man's could because she had an irrefutable advantage: she understood women.

In the first issue of *Lindsay*, I interviewed Ann Goldstein, who translated Elena Ferrante's Neapolitan novels from Italian to English. She also headed up the copy department at *The New Yorker*, where she worked for more than forty years. We spoke in great depth about her process for translating Ferrante's Neapolitan novels.

She pointedly said, 'It didn't just happen magically that you can read something in another language, in a language you don't know. Someone has created it for you and made a version as close as possible to the original'. I wonder whether Goldstein's ability to capture Ferrante's story – one that ran wild into the emotions and complexities of womanhood – was in some way informed by her personal experience as a woman, just as Ferrante's own experience of womanhood and female friendships was likely to inform her writing.

Similarly, when I was in conversation with Ukrainian artist Stanislava Pinchuk (aka Miso) about writing a piece for *Lindsay* she was interested in drawing on her knowledge of the relationship between women and textiles in different parts of the world. In her final essay she wrote,

The reality is that, unlike oil paints, some form of needle and thread are the art materials that have been most commonly and widely available to women throughout history. They have given us as women, and continue to give, the power to decorate ourselves and our interior environments, and document ourselves in that process.

When we recently caught up, I asked her about her publishing experience beyond *Lindsay*. Her response was, 'I'm really lucky to say that I've really only worked with women in publishing. It's interesting to think of how much that was a happy accident, or something of a subtle decision-making process'.

When I asked Melbourne-based author and *Lindsay* contributor Anna Snoekstra how many women have been involved in her publishing path, she answered,

Almost everyone I've worked with in publishing are women. Probably 90 per cent. My agent, my editor, my publisher and my Australian publicist are all women. Actually, almost everyone I have projects with are women. Even working with magazines like yours and other screenwriters I'm developing scripts with. My writers' group are all women too.

The most recent piece Snoekstra wrote for *Lindsay* explored the history and cultural significance of Japan's *Ama* divers, an ancient culture of female divers. She wrote,

In Japan, freediving is also women's work. Their name translates to 'women of the sea' – a term first cited in 750 CE in the *Man'yōshū* collection of Japanese poetry. The *Ama* have passed down their freediving techniques from mother to daughter for more than twenty-five hundred years.

In her essay, Anna also quotes Fukyo Manusanke – an eighty-two-year-old *Ama* who dives every day – who once said, 'When a man comes to the ocean, he exploits it and strips it. When a woman puts her hands in the ocean, that balance is restored'.

It's difficult not to see this sentiment mirrored in the publishing world. With technology seemingly superseding the value of printed matter and traditional media under threat, I can't help but feel that the increasing female presence is playing an important role in restoring balance in an industry that has the opportunity to be vastly influential in its ability to educate, nourish, share knowledge, tell stories and inspire. When I asked Tracy O'Shaughnessy, RMIT's program manager for the Graduate Diploma in Editing and Publishing, and a veteran of the publishing industry, about how many women are usually enrolled in the course at any one time, she said roughly two thirds. When I asked her why she thought that was, she responded,

The role of an editor is collaborative and requires a high degree of empathy with the ability to negotiate and compromise within a professional environment without the intrusion of ego. And while this skillset is not gender specific, the attributes of the role coupled with some structural issues within the profession – modest pay and unclear career progression – has seen the role of an editor, particularly here in Australia, been mostly undertaken by women.

However, it is important to acknowledge that research shows that while women are well represented across many sectors in higher education, the likelihood of gender-based pay discrepancies remains an issue across industries, as is the lower representation of women in senior or executive levels of management. Data offered by Workplace Gender Equality Agency notes that women 'remain underrepresented at every stage of the career pipeline in Australia, with poor representation at the C-suite and CEO levels', while regarding the pay gap, research conducted in 2018 by Andrew Norton and Ittima Cherastidtham from the Grattan Institute found that female university graduates are now expected to earn 27 per cent less than men – or \$750,000 less – over their career.

When I asked Megan Patty, the Head of Publications, Photographic Services and Library at the NGV, about the content of the books that the NGV is publishing, she replied,

When you identify as a feminist, a social mode of working becomes so ingrained over time, that I don't even notice what this work amounts to. In 2019, 67 per cent of authors commissioned for the NGV publishing imprint identify as women. Perhaps that number speaks to a mode of working.

It appears this speaks to the mode of working for many women, myself included. I have only mentioned a few examples here, but I have worked with innumerable talented female contributors. Women have supported my growth and that of my magazine. *The Gentlewoman's* editor Penny Martin gave me advice over coffee in London after I launched *Lindsay* and *Frankie* magazine's co-founder and creative director Lara Burke gave me my first job in publishing more than ten years ago. This time last year, I was speaking to a group of creative women for a talk hosted by *Ladies of Leisure*, a fellow female-founded magazine led by the vivacious Sally Tabart and Savannah Anand-Sobti, and I recently met up with Thames & Hudson publisher Kirsten Abbott about her involvement in this year's Melbourne Art Book Fair.

This is not to say men have not played their role in the evolution of *Lindsay* – they have. We have some brilliant and dedicated male contributors. I have had male mentors and advisors, and we have profiled many male subjects.

However, when I reflect on my own past three years, it's undeniably and overwhelmingly female. It's easy to think that it's all by chance, but as the experiences of other women in publishing are so similar, it's impossible to believe it's a coincidence. However, this celebration of the remarkable women I've come across in my publishing life is not designed to gloss over the still existing gender pay discrepancies and lack of women in key publishing roles. It's written to highlight the potent and necessary value women can add.

BETH WILKINSON IS A STALLHOLDER AT MELBOURNE ART BOOK FAIR AND A SPEAKER ON THE PANEL ILLUMINATING THE NEW DECADE: THE ENDURING POWER OF THE ILLUSTRATED BOOK ON SATURDAY 14 MARCH 11 AM – 12 PM AT CLEMENGER BBDO AUDITORIUM, NGV INTERNATIONAL. FREE ENTRY, NO BOOKINGS REQUIRED.



Olivia Radonich

Founder and Director, ReadingRoom, Melbourne

ReadingRoom was inaugurated in January 2018, as an independent contemporary art gallery. We engage directly with the multifaceted diversity of the art community. The gallery supports artists directly through the representation of their work, and the development of an ongoing program of solo exhibitions, and artist-led projects. We support these exhibitions and projects with independent writing and publishing, the hosting of artist talks, film screenings and various other associated events. The gallery was formed very organically, and is the outcome and extension of many years of research, and dialogue directly with artists, who lead the

way. Our program explores and encourages flexibility and generosity in thinking with an openness to questioning possibilities of history, gender, geography and ideas, that we can collectively interrogate together; our gallery is a proposition, a space where we can ask ourselves a series of questions ... and where we're comfortable not knowing the answers! We deeply value artists and culture as an essential and magical reflection of the human experience; and the gallery supports experimentation and risk-taking undertaken by artists, who are brave, rigorous and uncompromising in realising their work.

OLIVIA RADONICH IS A STALLHOLDER AT MELBOURNE ART BOOK FAIR.



Daphne Taranto

Co-Founder and Co-Director, Fully Booked, Dubai and New York

Fully Booked is a unique and curated international platform for creative publications and artists' books from or of the Middle East, North Africa and South Asia. We have launched and produced three annual editions of the Fully Booked Dubai Art Book Fair, all while being based in New York. We maintain relationships with international museum libraries and exhibit in art book fairs, featuring curated materials that are often rare, hard to find, or in limited distribution.

Over the past three years, my collaborator and I have presented art books from the Middle East, North Africa and South Asia within various markets. While individual presses from Lebanon and India, for example, may manage to exhibit in the US, we've found that we're the only people bringing a curated selection of titles representing this wider region to the US – and museum libraries have told us the same. Through Fully Booked, we've been able to bring diverse voices to the table

and encourage cross-pollination within a notably niche medium.

DAPHNE TARANTO IS A STALLHOLDER AT MELBOURNE ART BOOK FAIR AND A SPEAKER AT THE CRITICAL REGIONALISM: MAKING BOOKS IN MOSCOW, DUBAI, MELBOURNE AND SINGAPORE DISCUSSION AT 1-2PM ON SATURDAY 14 MARCH, AT GARDEN TERRACE, NGV INTERNATIONAL. FREE ENTRY, NO BOOKINGS REQUIRED.



Fayen d'Evie

Founder, 3-ply, Muckleford, Victoria

3-ply approaches publishing as an experimental, critical and poetic site for the creation, mutation, dispersal and archiving of texts. Each 3-ply publication responds in some way to absence or underexplored territory: the need for more monographs on established women artists; the absence in archives of significant, historic artist books and the need to think about who accesses publications. Ideally, 3-ply operates not only to bring the practices of key artists to a wider audience, but also to agitate for the viability of experimental publications that more traditional commercial or academic art publishers may not be willing to invest in. 3-ply also treats distribution as a discursive process that can unfold over a long time, and can involve exhibition-making, performance and archival interventions. Lately I've been sending complimentary packages of 3-ply books to artist-run libraries around the world, and (following the suggestion of artist-author Christopher L G Hill) inserting selections from our inventory into Airbnb bookshelves each time I travel. I hope that 3-ply can continually evolve to provoke ambitious conversations around authorship and readership.

FAYEN D'EVIE IS A STALLHOLDER AT MELBOURNE ART BOOK FAIR AND A SPEAKER AT THE NONFICTION ART WRITING PANEL DISCUSSION AT 1-2PM ON SATURDAY 14 MARCH AT CLEMENGER BBDO AUDITORIUM, NGV INTERNATIONAL. FREE ENTRY, BOOKING IS NOT REQUIRED.



Renée Ting

Founder and Director, Singapore Art Book Fair, Singapore

The Singapore Art Book Fair (SGABF) celebrates and represents artists' books, zines, monographs and other printed ephemera. It believes in evolving and presenting the diversity of our community, as well as exposing the audience to new and innovative publishing practices.

Every year we dedicate a Zine Room at SGABF to represent zine makers and encourage them to be part of the fair. The Zine Room serves as an alternative to what people commonly associate 'art book publishing' with. Zines are meant to be lo-fi, inexpensive and democratic, thus making it the perfect entry point for anyone to start making their own books. This year we are partnering with Queer Zine Fest to curate our Zine Room and represent queer zine makers in Singapore.

In Singapore, what we know of 'traditional publishing' is very much associated with literary books. There are big events supported by the government that celebrate writers, poets and playwrights, but SGABF is the first and only of its kind that represents artists who work in the medium of books and print, and practitioners who challenge the form and function of the book and treat it as not just something you read and put away, but a work of art.

RENÉE TING IS A STALLHOLDER AT MELBOURNE ART BOOK FAIR AND A SPEAKER AT THE CRITICAL REGIONALISM: MAKING BOOKS IN MOSCOW, DUBAI, MELBOURNE AND SINGAPORE DISCUSSION AT 1-2PM ON SATURDAY 14 MARCH AT GARDEN TERRACE, NGV INTERNATIONAL. FREE ENTRY, BOOKING IS NOT REQUIRED.

(left) Daphne Taranto. Photo: Rubén Juan Montesinos
(centre) Fayen d'Evie. Photo: Pippa Samaya
(right) Renée Ting

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On the Edge of the Unknown 1: Blue Eclipse, 1996-2019, Resin, Pigments, Felt on Board, 183 x 183 cm

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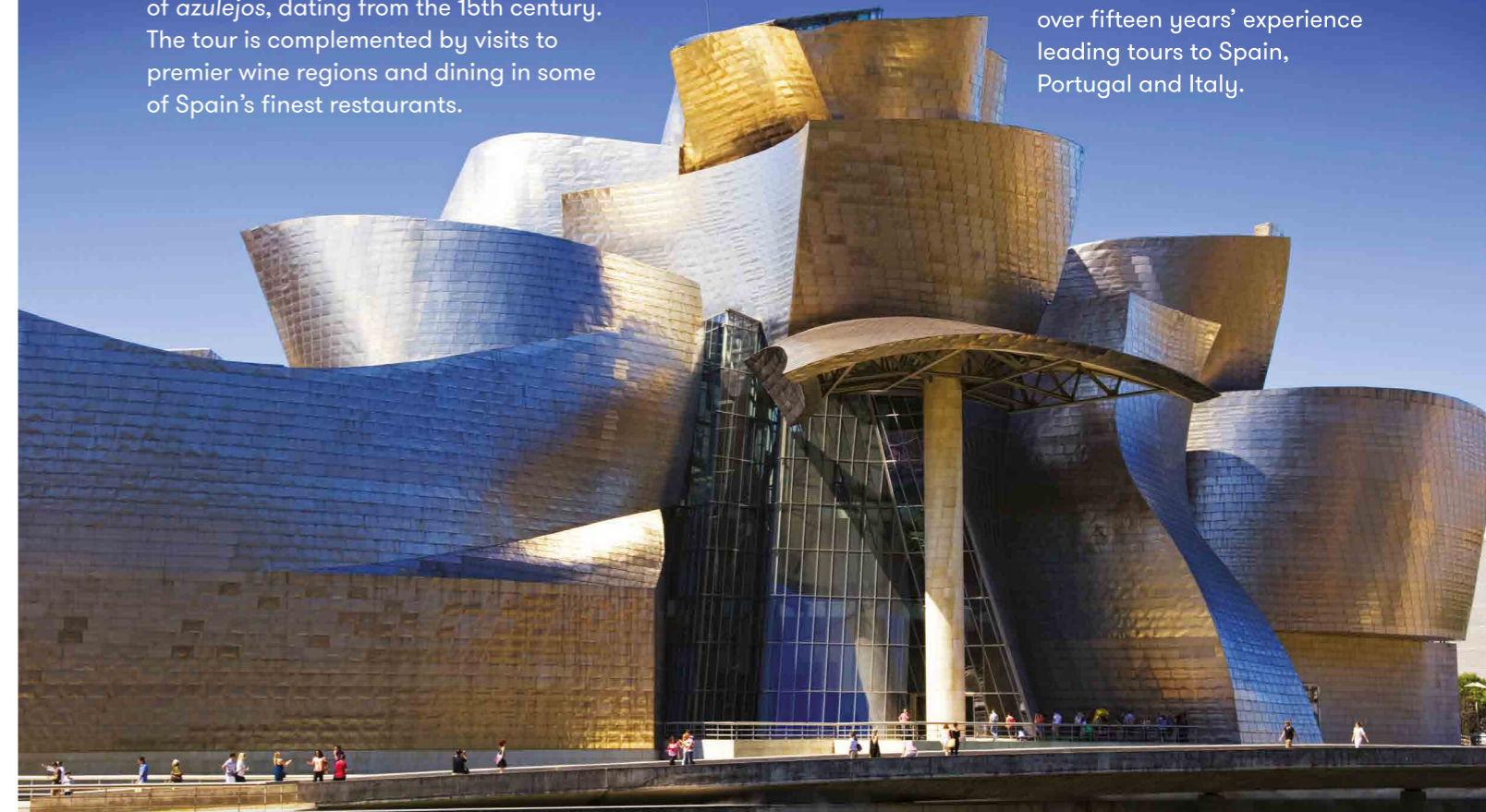
Bilbao to Lisbon

Academy Travel's 19-day tour takes you from East to West in Spain, tracing parts of the Camino de Santiago and viewing some of the finest art and architecture on offer. From the forward-thinking port city of Bilbao, home to Frank Gehry's extraordinary Guggenheim, the tour heads to the inland cities of Burgos and León, high on the plains of Castile, crosses the mountains outside picturesque Oviedo and travels through the green fields of Celtic Galicia on to Santiago de Compostela, where pilgrims reach their final destination.

Leaving Spain, the tour journeys south into Portugal via the UNESCO world heritage listed city of Porto and on to Lisbon, home to world class galleries and an exquisite collection of azulejos, dating from the 15th century. The tour is complemented by visits to premier wine regions and dining in some of Spain's finest restaurants.



The tour is led by Dr Jeni Ryde, a linguist and art history specialist, with a PhD focusing on Tourism, Heritage and Renaissance Studies, and over fifteen years' experience leading tours to Spain, Portugal and Italy.



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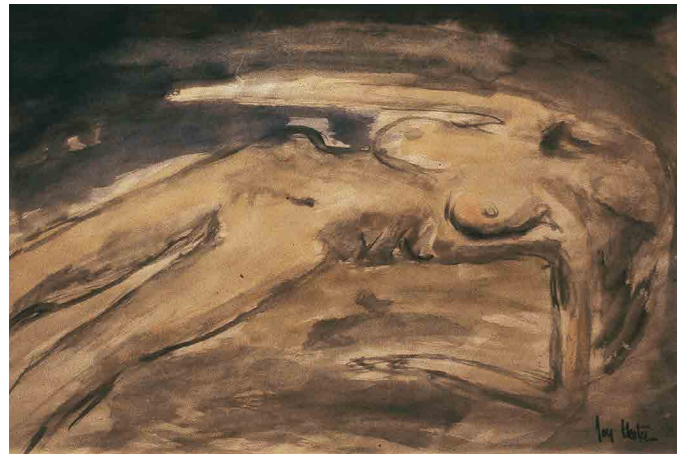
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Curated by Patrick Pound, artist, Associate Professor of Art and Performance, Deakin University, Danny Lacy, MPRG Senior Curator and Narelle Russo, MPRG Collections Curator.

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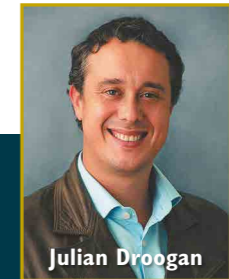


left Joy Hester, *Reclining floating nude* c. 1945-55, watercolour, MPRG Collection. Purchased 1982 © Joy Hester. Licensed by Copyright Agency. right Patrick Pound

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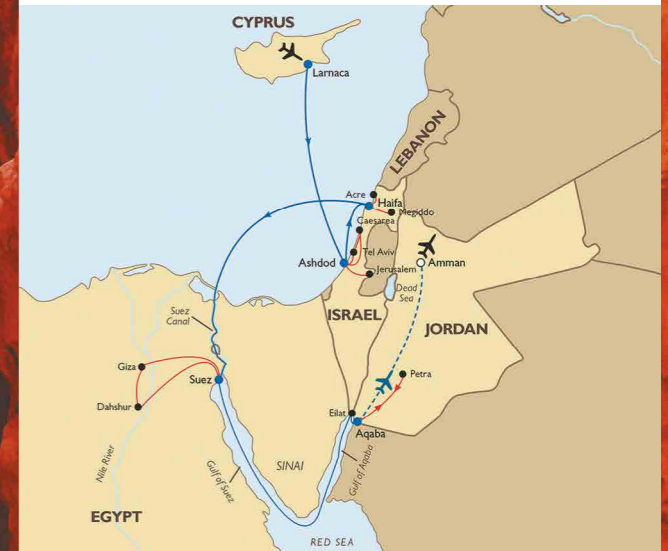
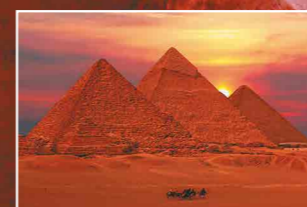
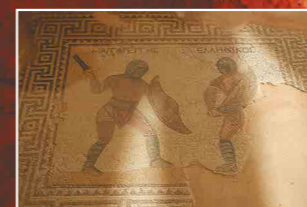
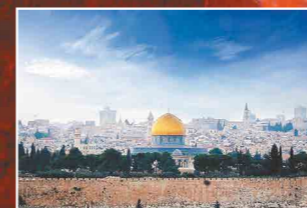


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MAKING WITH

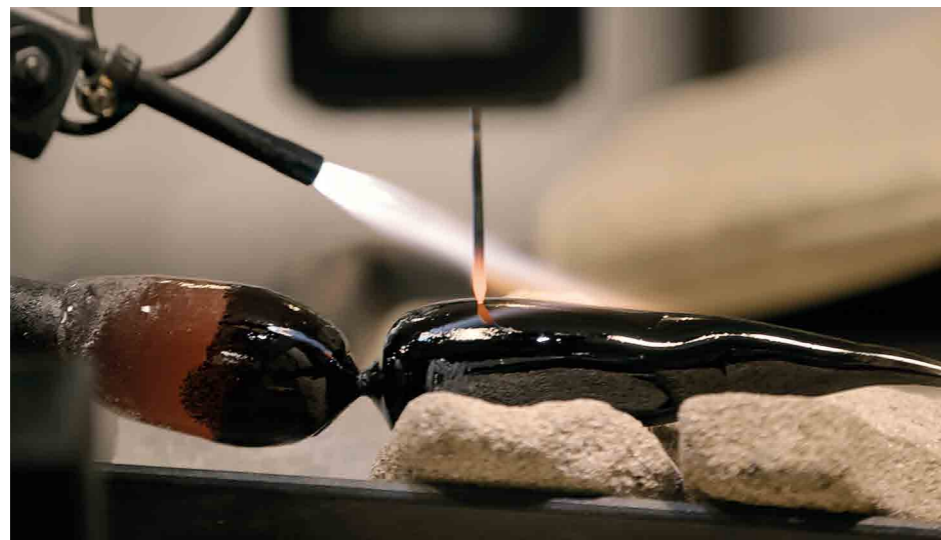
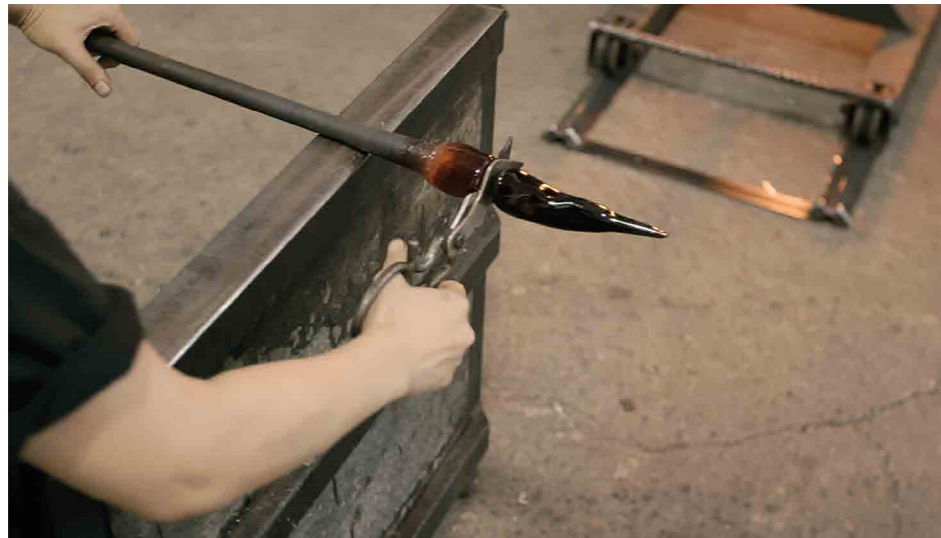
Yhonnie Scarce and Edition Office

Artist Yhonnie Scarce and architects Aaron Roberts and Kim Bridgland from Edition Office, winners of the 2019 Architecture Commission, take us through the process of creating *In Absence*.

The nature of this architecture commission required us to have a reasonably fast initial design response. This project began from a dialogue between the three of us, often via email and Skype as we weren't always in the same location. The planning and documenting took more time, and over the following months we worked with the team at the NGV, the builders, including adjustments to the design to allow as much construction of the project beforehand as possible, and the JamFactory – a not-for-profit craft and design organisation in Adelaide – to produce the glass murnong (yams).

The materials used to construct the work were purposefully singular, with black-stained, rough-sawn timber boards wrapping the entirety of the work. This singular textural element established the physical presence of the work and that of the carved-out spaces that emerge from its interior as the site of interaction for an audience. We believed this dark and enigmatic body within the NGV's Grollo Equiset Garden would provide an encounter with culture and Country, and an opportunity to reflect and consider our relationship to them. From inside the work, this dark, textured surface frames the theatre of time and of sky as its penetrating sunlight drifts down and across the two central chambers as if in a slow and synchronised dance. This new intimacy with sky invites a slowing down from which to sit back and observe the changing nature of place, across the backdrop of thousands of handmade, black glass murnong. These seemingly charred inner chambers reference the interior of smoking trees, used over thousands of generations by Indigenous communities to smoke and preserve eels and fish caught in the sophisticated stone traps found in many regions and waterways around Australia, an example of a complex aquaculture industry.

The glass murnong are as elusive and as beautiful as the slippery eels, and signify a multitude of references to a forgotten or redacted history linked to colonial trauma and the displacement of Aboriginal peoples and their systems of knowledge.



They reference anthropomorphic, or human-like, forms representing the body, Indigenous culture and tradition, cloaking the inner chambers with the spirit and resilience of 60,000 years of human presence and its connection to Country. Further, the murrnong reference oil from fish or eels, water, medicinal sap from trees, fish and leeches, and the metaphorical mapping of waterways and stars, all link to the work's narratives and declarations of a false or redacted history.

Each half of the interior's twin chamber is diffused with a different aroma. One half is that of ash or burnt timber, suggesting the aromatic layering of thousands of generations of history and permanent occupation, while the other chamber is diffused with the smell of fresh eucalyptus leaves representing a proud and thriving culture moving towards thousands of future generations in connection to Country. The introduction of scent to the work aims to heighten the sensorial qualities of the experience, and allows the audience to be held within the narrative echoes of the work.

The work utilises elemental and non-referential forms to enable visitors to first approach the project without preconceptions of what the building might be or what it might offer them. There are no immediate signifiers of use and formally the volume and shape are abstract, requiring investigation. We believe this reduces the expectations or 'preloaded' understandings of the experience, prompting a questioning of and openness to the narratives and experiential possibilities inherent in the work.

Within the context of the Grollo Equiset Garden, the elemental, split cylindrical form of the work stands as a proud figure in relationship to the existing NGV building designed by Roy Grounds. We hope that this dialogue of the two structures invites an awareness of how culture and history is interwoven within our architecture, and who's lived experience is included within this built heritage.

Architecture commissions such as these, with a very open brief, mean there are no functional requirements when compared to a residential or commercial commission. In this way it is an incredible opportunity to enable architecture's role in cultural and social discourse. Residential



and commercial commissions can also perform in this way; however, they must additionally function in very tangible ways to the building program and user's requirements. It is rare that a commission's core function is that of truth-telling with the aim to promote discussion, empathy and understanding. We hope it invokes enough intrigue for audiences to seek out further knowledge, to better understand our country's rich and complete history and culture, and to view the world through both an Indigenous and colonial gaze.

YHONNIE SCARCE IS A KOKATHA AND NUKUNU CONTEMPORARY ARTIST. AARON ROBERTS AND KIM BRIDGLAND ARE DIRECTORS AT ARCHITECTURE STUDIO EDITION OFFICE. *IN ABSENCE*, 2019, IS ON DISPLAY UNTIL APRIL AT THE GROULLO EQUISET GARDEN, NGV INTERNATIONAL. THE NGV ARCHITECTURE COMMISSION IS SUPPORTED BY RMIT UNIVERSITY, MACQUARIE GROUP, TASMANIA TIMBER AND THE HUGH D. T. WILLIAMSON FOUNDATION. THE COMPETITION PROCESS IS MANAGED BY CITY LAB.

(p. 36–7) Installation view of *In Absence*, 2019, designed by Yhonnie Scarce and Edition Office for the 2019 NGV Architecture Commission at NGV International.

(p. 38) The glass murrnong's (yams) being made at JamFactory in Adelaide, South Australia.

(p. 39) Aaron Roberts, Yhonnie Scarce and Kim Bridgland inside their work *In Absence* at NGV International

EXHIBITION



Destiny Deacon is one of Australia's boldest contemporary artists. In this issue, you'll find a sneak peak of her largest retrospective to date, opening at The Ian Potter Centre: NGV Australia on 27 March.

DESTINY



Blak lik mi

Artist Destiny Deacon has a formidable reputation. *DESTINY*, the first major showing in her home town of Melbourne, is the largest retrospective of her work to date and the artist's first solo show in more than fifteen years.

BY MYLES RUSSELL-COOK

I first met Destiny Deacon three years ago. She invited me over to her house in Brunswick and we ate asparagus sandwiches and had a cup of tea. I had been a huge fan of her work for a long time before then. The first time I saw Deacon's work at the NGV was in 2010, when I was visiting The Ian Potter Centre: NGV Australia for a show called *The Naked Face: Self-portraits*. The exhibition was an in-depth look at how self-portraits have shaped our perceptions of artists and human identity. Included in the display was Deacon's *Blak lik mi* photo triptych from 1991. I had seen images of her work in magazines and books, and on the internet, while travelling to Sydney and Brisbane, but I had never seen anything in Melbourne.

Blak lik mi, which was first shown in the exhibition *Kudjeris* at Sydney's

Boomalli Aboriginal Artists Co-operative in 1991, is widely accepted as the first instance where an Aboriginal person used the spelling 'blak' instead of black. The legacy of this work has been enormous. Countless Aboriginal people now self-determine their identity as blak, so much so that a Google search of 'blak' returns a nearly all Australian Indigenous search result.

Deacon is one of Australia's most exciting conceptual artists. She has been represented by Roslyn Oxley9 Gallery in Sydney for more than twenty years, and has had her work presented in major international exhibitions, including *documenta11*, Kassel, 2002. But, despite her immense successes both interstate and internationally, Deacon has, until recently, received relatively few acknowledgments for her work as an artist here in Melbourne, an irony given so much of her work is centred on Melbourne life.

She was born in 1957 in Maryborough, Queensland, and is descended from the Kuku/Erub/Mer peoples of Far North Queensland and the Torres Strait, but despite originally being from up north, Deacon has spent nearly all of her life in Melbourne. She grew up in Port Melbourne, living by the wharf with her mother Eleanor Harding and her siblings. The housing where she lived was filled with British migrants, and together kids would play old English folk games. 'Kids didn't stay home then, you'd play all day, we didn't have money. It cost you nothing, but you'd be amused all day. Come home when it was dark.'¹

At twenty-two she received her Bachelor of Arts degree from the University of Melbourne, majoring in politics, and then a few years later, in 1981, she got her Diploma of Education from La Trobe University. Since then Deacon has worked across Victoria as a history teacher in secondary and community schools, and as a tutor and lecturer in Australian writing and culture, as well as teaching Aboriginal and Torres Strait Islander cultural production at the University of Melbourne.

Little did I know then that when I first saw *Blak lik mi* at the NGV in 2010,

it was actually the first time the NGV had ever displayed her work, despite it having first entered the collection in 1997.

The past three years have been a bit of a rollercoaster for Deacon. In 2018 she was awarded the inaugural Yalingwa Fellowship in recognition of the vital role she has played in changing the way the broader community understands and engages with Indigenous art. Then, in 2019, she received an honorary doctorate from La Trobe University for her contribution to the field of education. And now, in 2020, NGV presents *DESTINY*, the largest exhibition of Deacon's work to date. *DESTINY* is a major retrospective surveying more than thirty years' worth of interdisciplinary work. The exhibition is accompanied by the largest in-depth study of Deacon's practice ever to appear in book form. The book, which features essays and reflections by a number of Deacon's close friends, family and associates, is the first NGV book composed of all-blak scholarship. Through the essays we gain insight into Deacon's life, the diversity of her art practice and her artistic legacy.

It wasn't until Deacon was in her late thirties that she began her professional career in photography, initially to express herself and her political beliefs. She is entirely self-taught, and while she is known primarily for her photographs, one thing the book and exhibition affirm is just how compelling her work is across media.

There are a number of themes woven through the exhibition. 'Melbourne' is one theme, and few things say 'Melbourne' quite like Deacon's 1994 photograph *Whitey's watching*. For this exhibition, Deacon has taken her original Polaroid image of the pre-2012 entry gate of St Kilda's Luna Park, and reinterpreted it as a bold and contemporary light box. Other works that reference Melbourne include her

dreamlike photograph *Swan dive*, taken in 2009 from a penthouse apartment in the Eureka Tower, a skyscraper in the Southbank precinct of Melbourne. *Swan dive* is a singular photographic work that incorporates the Melbourne skyline into a deliberately ambiguous scenario, where a lone doll is shown flying through the air, did she fall or was she pushed?

Deacon's 2004 diptych *Moomba princess* and *Moomba princeling* is composed of two photographic works in which Deacon depicts her young niece and nephew sitting on thrones in the City of Melbourne's Art and Heritage Collection storeroom, dressed in the robes and regalia of a Moomba king and queen. The work is a mocking homage to Elizabethan Armada portraiture².



However, perhaps most iconic of all Deacon's 'Melbourne' works is her and long-time friend and fellow artist Virginia Fraser's 2013 installation *Melbourne Noir*. This immersive room is a poignant and melancholy memorial of blak life in inner-city Melbourne. The artists draw on their memories of growing up in Melbourne by creating wallpaper to represent sites of cultural significance to the Melbourne Aboriginal community. Included in the

installation are images of the Carlton Gardens; Nicholson Street, Fitzroy; Gertrude Street, Fitzroy, and its housing commission estate; the Yarra River; and more.

‘Deacon puts herself out there. She gives so much of herself to her audience.’

— MYLES RUSSELL-COOK

The cut-outs allow audience members to poke their heads through, like in a carnival. It is a not-so-subtle reference to the Aboriginal men, women and children who were kidnapped throughout the nineteenth century and cast as ethnographic curiosities and ‘human

oddities’ in circuses, such as P. T. Barnum’s sideshow exhibition, *The Ethnological Congress of Strange Tribes*. Deacon and Fraser make a connection by turning real-life images of Melbourne into an interactive funhouse where audiences both directly and indirectly participate in the show. It is a way of reclaiming and making fun of a history which is inherently racist and confronting. This idea of reclamation is another key theme that can be felt throughout the show.

The exhibition opens with a video work called *Abi see da classroom*, made by Deacon (also in collaboration with Fraser) in 2006. To celebrate the fifty-year anniversary of Australian television, Destiny and Fraser were given unrestricted access to the ABC’s archive, arguably the most significant collection of film and television held in Australia. Deacon and Fraser searched the archives for any keywords that started with ‘Aborigin-’.

Two video montages play in a blackened-out corridor. The TV on the right shows Aboriginal children attending school, reading and playing musical instruments, while the TV on the left displays a series of clips featuring white people in various stages of blackface. As in much of Deacon’s work, the content is challenging. The ‘stars’ are problematic, offensive and at times overtly racist caricatures. But in Deacon’s work, they are elevated. Racist stereotypes are redirected back at the

audience, and in a way, they are repurposed.

The blackface montage in *Abi see da classroom* shows one extreme in a series of works that tackle notions of racism. These works put on show the experiences Aboriginal people have seeing themselves depicted, often as extreme or grotesque caricatures. Deacon has spent years collecting these sorts of references, be they videos or songs, or objects like dolls, ashtrays or tea towels. She calls this type of material culture Koori kitsch, and she uses it to interrogate Aboriginal identity, in particular her own. ‘In the beginning I wanted to rescue them, because otherwise they’d end up in a white home or something, somewhere no one would appreciate them.’

Identity is another theme of the show. Deacon lives with this type of material culture: it is a part of her, she is known for it and it is fundamental to her life and work. Her house is filled with Koori kitsch. For one installation, Deacon quite literally takes the contents of her lounge room and transports them into the gallery. By massing her personal collection and putting it inside the gallery, Deacon challenges audiences to reconsider their relationship with this type of Aboriginalia. Partly it is reminding people that this material is inherently racist, but more than that, it is about elevating the objects – removing their status as derogatory, and imbuing them with a second, more

dignified life. Life imitates art. Where does the artist’s lounge room end and an artwork begin?

Deacon puts herself out there. She gives so much of herself to her audience. She stars in most of her video works, generally playing an exaggerated version of herself. Her go-to character is a woman named Delores. Delores, unlike Destiny, lacks empathy, and will do anything to avoid making life easier for the other characters.

Deacon ridicules the negative stereotypes that persist about Aboriginal people by becoming the most extreme version of one. In the same way Deacon uses dollies and photographs to reflect and parody the world around her, Delores exposes uncomfortable stereotypes about Aboriginal people by becoming an extreme, narcissistic, outrageous and shameful version of herself.

In one of Deacon’s earliest works, *Home video*, 1987, we see Delores with her son, played by twelve-year-old Tommy Petersen (Deacon’s brother). The sketch starts with Tommy coming home from school hungry. Eventually Delores smacks Tommy for smoking, and Tommy is taken away and put in a hostel. Delores explains to her friend (played by Lisa Belleair), while down the pub, that

the government took him away and put him in a hostel full of Abos, [what for?], ‘cos they reckon I am not a good mother and that. They said I’m always in the pub and I’m not looking after him. But he loves the pub.

The same character appears in another of Deacon’s iconic video works, *I don’t wanna be a bludger*, 1999. In this film, the antihero wakes up and decides it is time to turn her life around and to get off the dole. She says, ‘I’m Delores, I’m something special’. The film is divided into chapters: The Fortune Teller, The Social Worker, The Art School, The Birthday Party and The Baby Sitter. Throughout each chapter Deacon plays the same outrageous version of herself. The performance is manic, intensely funny, and frankly nothing short of comic genius.

There is humour in everything Deacon does. Her work makes sense of everything that is wrong with the world, by turning it back on itself, reclaiming it and turning it into a joke. As Deacon says: ‘I like to think there is a laugh and a tear in every picture’.³

And it’s true. Her work sits in the uncomfortable yet compelling space halfway between comedy and tragedy. The duality that lies at the heart of everything she does is just one of the many reasons that Deacon deserves this recognition as one of Australia’s greatest contemporary artists.

From the small girl to the powerful and generous matriarch and capital ‘A’ Artist, Destiny has been true to her name.

MYLES RUSSELL-COOK IS NGV CURATOR, INDIGENOUS ART. *DESTINY* IS ON DISPLAY FROM 27 MARCH TO 9 AUGUST 2020 ON GROUND LEVEL AT THE IAN POTTER CENTRE: NGV AUSTRALIA. DISCOVER THE EXHIBITION PUBLICATION *DESTINY* ON PAGE 100. THE NGV IS GRATEFUL TO THE COPYRIGHT AGENCY’S CULTURAL FUND FOR THEIR SUPPORT OF *DESTINY*, THE EXHIBITION PUBLICATION.



Snow storm, 2005, part of the series *Colour Blinded*, draws a connection between many twentieth century art gallery spaces, known for their ‘white cube’ aesthetic, and the way Aboriginal art is conventionally presented in a clinical, often museological environment.



In *I don’t wanna be a bludger*, 1999, Deacon plays the central character of Delores, who decides she wants to be an artist and get off the dole. Delores is the ultimate troublemaker. The artist plays an extreme, outrageous, alter ego version of herself.



Over the years Deacon has collected kitsch or household objects depicting images of Aboriginal people, which she calls ‘Koori kitsch’, shown here in *Come on in my kitchen*, 2009. ‘In the beginning I wanted to rescue them, because otherwise they’d end up in a white home ... somewhere no one would appreciate them.’



(p. 40–1) **Destiny Deacon** *Smile* 2017
 (p. 42) **Destiny Deacon** *Arrears windows* 2009
 (p. 43) **Destiny Deacon** *Moomba princess* 2004
 (opposite) **Destiny Deacon** *Blak lik mi* 1991, Gwynneth White Adamson Bequest
 (above) **Destiny Deacon and Virginia Fraser** *Snow storm* 2005 from the series *Colour Blinded*, Victorian Foundation for Living Australian Artists
 (centre) **Destiny Deacon and Michael Riley** *I don’t wanna be a bludger* 1999 (still), purchased with funds donated by Craig Semple
 (below) **Destiny Deacon** *Come on in my kitchen* 2009

‘What can pictures say about a Mummy’s life journey?’

For *DESTINY*, Destiny Deacon has restaged a selection of images from her 1996 work *Postcards from Mummy*, initially produced two years after the death of Deacon’s mother, Eleanor Harding.

BY HANNAH PRESLEY

In 1993, Destiny Deacon photographed the late Minjungbul/Goernpil/Noonuccal/Kanak poet Lisa Belliar smeared in what appeared to be ceremonial body paint, but which was in fact Blackmores facial scrub. Three photographic vignettes taken from under the West Gate Bridge in Melbourne offset the now iconic portrait of Belliar. *Dreaming in urban areas* celebrates urban blak identity in the city environment, highlighting a core theme in Deacon’s work and sharing her deep personal connection to Melbourne.

Deacon’s photographic and film-based works explore issues around race, gender and sexuality within urban environments. Adopted op-shop dollies

act out of inner-city scenarios with a brazenness that challenges societal norms by presenting an alternative Indigenous narrative. Yet despite this urban blak backdrop, Deacon’s familial and ancestral connections originate from much further north.

Destiny Deacon is a descendant of the Kuku/Erub/Mer people of Far North Queensland and the Torres Strait. Her mother, Eleanor Harding, was born on Erub (Darnley Island), and moved to Melbourne in 1959, when Deacon was just a baby. Eleanor became a much-loved figure in the Koori community, setting up the first Aboriginal women’s refuge in Melbourne and encouraging cultural activism from her family and friends.

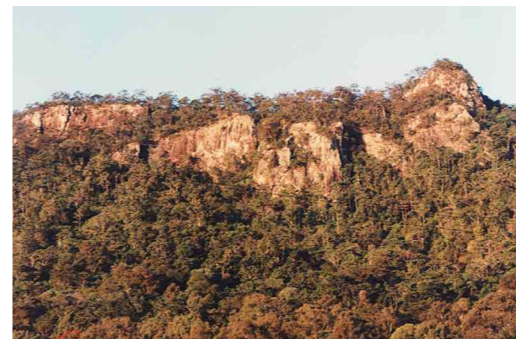
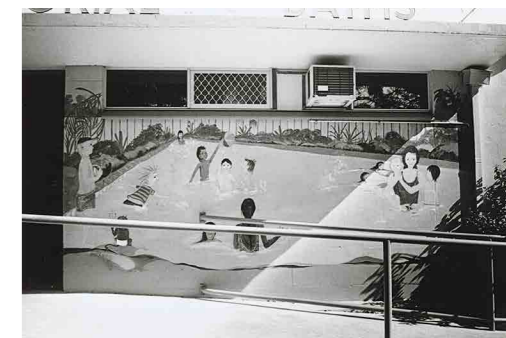
‘My mother (who was black as the ace of spades) had a great wit which would disarm, endear and shock people from all levels of society’, says Deacon. ‘She raised seven children, from three fathers, in Melbourne poverty but had a very active social and political life serving the community.’¹

Eleanor Harding passed away in 1996, and two years later Deacon produced a body of work titled *Postcards from Mummy*, an eloquent and moving tribute to her mother’s life, tracking the story of Eleanor’s journey from Cooktown to Brisbane. It is, in part, an acknowledgement of her mother’s legacy, but it is also an exploration of how a person’s own identity can be shaped by their family’s past.

Postcards from Mummy is an installation of photographic postcards, tea towels and a silent video. The series was first exhibited at the Australian Centre for Photography in 1998 and was later selected for the international contemporary art exhibition *documenta11*. Deacon was the only Australian to be selected in 2002. For her 2020 exhibition *DESTINY* at the NGV, Deacon has restaged a selection of images from the series, once again reflecting on the journey and legacy of her mother, this time more than twenty years later.

Deacon described making the series as ‘coming to terms with Mummy’s beginnings’.² Deacon places the stories from her mother’s early life into the lush landscapes of Far North Queensland. It would be easy to read this work purely as Deacon coming to terms with the loss of her mother, but more than that, *Postcards from Mummy* introduces a universal narrative of Indigenous dislocation. Deacon’s attempt to reconnect with the places of her ancestors paints her as a sightseer on her own Country, a visitor in her own home.

The journey from Cooktown to Brisbane offers insight into her mother’s early life. With each postcard Deacon enriches her memories with the sounds and sights of an unfamiliar landscape. She documents what she sees with a sombre sense of devotion, bringing both herself and her audience closer to her mother.



In Deacon’s process, a postcard is no longer simply a convenient means of sharing your travels, or sending word back home, but a metaphor for Indigenous connection to and disconnection from Country. The postcards evoke a sense of melancholy for a place that both is and is not ‘home’. Throughout the series, there is a tenderness in the way Deacon photographs each site. Through these humble encounters with a foreign landscape, Deacon and her mother share experiences across time. However, each image is infused with an emptiness. Where are the families enjoying the sunshine in these picturesque settings?

In *Postcard from Port Douglas*, 1998, we see an almost universal shot of

idyllic beach, taken from a lookout and nestled in the trees. The image has a softness that creates a comforting and nostalgic scene of holiday bliss, adventures to come and memories to be made, though absent are the holiday-goers. By contrast, *Postcard from Maryborough*, 1998, appears to depict a specific memory, perhaps a house once occupied by Deacon’s mother. The old fibro house, typical of a certain era, is viewed through a gnarly leafless tree. Though the sky is blue and the grass is green, the image conjures a sense of looking in from outside, of not being invited in.

Among the photographic journals are historical images of Deacon’s mother and grandparents. These

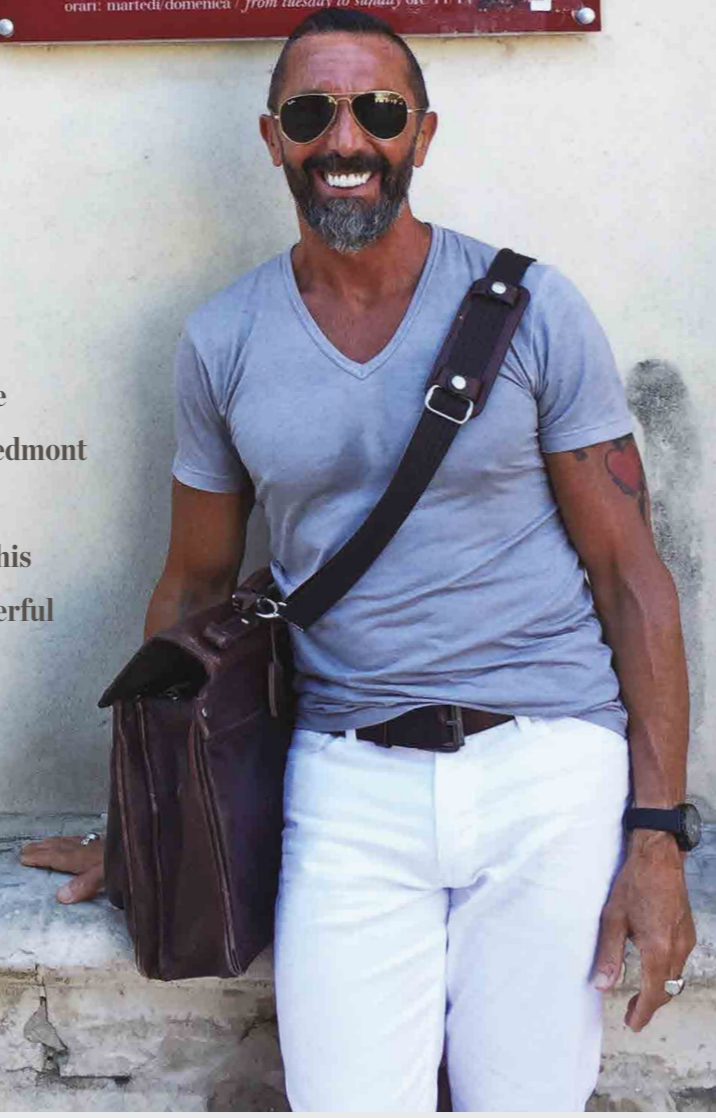
precious images further make public what would otherwise be private. Eleanor at ages six and thirteen years, and in the 1950s before her move to Victoria. Each image brings to the fore just how little visual information and reliable historical documentation is available for many Indigenous families. They remind us how important sharing stories is for our cultural continuation.

HANNAH PRESLEY IS NGV CURATOR, INDIGENOUS ART. *POSTCARDS FROM MUMMY*, 1996, WILL BE ON DISPLAY AS PART OF *DESTINY* FROM 27 MARCH TO 9 AUGUST 2020 ON GROUND LEVEL AT THE IAN POTTER CENTRE: NGV AUSTRALIA.

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LIFE & TIMES

HER STORY

A closer look at the experiences of women in the NGV Collection.



Constance L. Jenkins *Friendly critics* 1907. Presented by the artist under the terms of the National Gallery of Victoria Travelling Scholarship, 1915

Constance Jenkins *Friendly critics* 1907

By Sophie Gerhard

In a critical moment in the narrative of Constance Jenkins's *Friendly critics*, a painting is revealed to its audience and the artist awaits their judgement. The professional male artist at his easel was a common motif throughout art history, and our capacity for interpretive analysis of this painting might have been less expansive had Jenkins followed suit in the gendering of her central character as male. The positioning of the depicted painter as female, however, presents us with another layer of understanding, a layer far more political and culturally pertinent.

At the heart of *Friendly critics* lies the social question of women and work, a contentious topic at the start of the twentieth century. Women were beginning to seek independence financially and socially, and were actively speaking out about the inequalities they faced. The vocational fine arts of large-scale painting and sculpture were deemed less appropriate for women, who were encouraged instead to paint portraits or decorative works such as flowers and still lifes, and were offered limited opportunities and far less financial reward than their male counterparts. A woman practising as a full-time artist, particularly without a young family to support, was an obtuse thought. In *Friendly critics*, the contrast between the artist, casually crouched in her smock, hair dishevelled and holding the tools of her trade, and her formal, elegantly dressed critics, shows us an entirely professional moment. The private studio, ordinarily reserved for the male artist, is her place of work, as well as an intimate space that brings together the artist and her audience.

Friendly critics represented a socially relevant discourse with direct ties to its artist, Constance Jenkins (1883–1961). Completed the same year (1907) as the *First Australian Exhibition of Women's Work* was held at Melbourne's Royal Exhibition Building, in which Jenkins



Mary Beale *Portrait of a lady* c. 1680

By Dr Maria Quirk

One of the difficulties in researching historical women artists is the lack of available records. This is not the case for Mary Beale, one of England's first professional women painters. Mary's husband, Charles, managed her successful portrait studio, and kept meticulous records of her paintings and sales. Thanks to Charles, Mary will never enter the ranks of 'anonymous' women artists through history. Mary was the family's primary earner and supported her husband and two sons with prolific commissions – at the peak of her career in the mid-1670s she completed over eighty portraits in one year. Mary also took on female students and studio assistants and published an authoritative book on painting – the first known book on art to be written by a woman.

exhibited several works, *Friendly critics* forthrightly demonstrates the legitimacy of the working woman, situating Jenkins firmly within this category. She won the National Gallery of Victoria's prestigious Travelling Scholarship for the painting, the first time the award was won by a woman. In fact, her award sparked a succession of nine women winning the award between 1908 and 1932. Not without its own critics, *Friendly critics* was a somewhat controversial winner, receiving varied responses in the Melbourne press. *The Argus* critic was notably displeased, arguing the work suffered from a 'crude realism', 'commonplace composition' and a 'disquieting tangle of form'.¹ The critic for *The Age*, however, declared it to

be one of the best paintings ever to have entered the Travelling Scholarship competition.² Indeed, as demonstrated within the narrative of the painting itself, the reception of a work is a crucial part of the artist's professional life, and undoubtedly an aspect of Jenkins' career she was most accustomed to.

SOPHIE GERHARD IS ASSISTANT CURATOR, AUSTRALIAN PAINTING, SCULPTURE AND DECORATIVE ARTS TO 1980. *FRIENDLY CRITICS*, 1907, IS ON DISPLAY ON LEVEL 2 AT THE IAN POTTER CENTRE: NGV AUSTRALIA. DR MARIA QUIRK IS NGV ASSISTANT CURATOR, COLLECTIONS AND RESEARCH. *PORTRAIT OF A LADY*, C.1680, IS ON DISPLAY ON LEVEL 2 AT NGV INTERNATIONAL.

Mary Beale *Portrait of a lady* c. 1680. Purchased with funds donated by Krystyna Campbell-Pretty and the Campbell-Pretty Family in memory of Ros McCarthy, 2017

Jenny Watson *The Crimean Wars: Cinderella* 1985

By Katharina Prugger

Jenny Watson started her art education at the National Gallery School in 1968 – the year the NGV's St Kilda Road site opened. By the late 1970s her first two works – from her *House Painting* series, depicting her childhood home in Box Hill, a suburb on the outer edges of Melbourne – entered the NGV Collection. By that time Watson had escaped suburbia and found herself immersed in Melbourne's energetic, inner-city art and punk scene. Her paintings from that period, executed in the realistic style she employed in her early career, are remarkable both for their intimacy and their subjects. She captured now legendary cultural figures – including musician Nick Cave and his band The Boys Next Door, singer Michael Hutchence, who went on to form the globally successful group INXS, and the Ears' singer Sam Sejavka – on the cusp of their fame.

Jenny Watson is no less of a cultural legend than the musicians she portrayed, and has achieved international success. Watson first travelled to the United States and Europe in 1975 and during that first trip her encounters with conceptual art and the feminist art movement in New York were particularly formative for her future work: 'I wanted to shatter the techniques I had learnt ... to let a random uncontrollable-ness take hold of the work.'¹

In the 1980s, self-portraits found their way into Watson's work, along with the development of a deliberately naive style of painting. Instead of using found images and personal photographs as her source material, she turned to mining her own memories and fantasies. *The Crimean Wars: Cinderella*, 1985, presented through the NGV Foundation by Shell Australia Limited, is part of a series Watson created as a homage to her time living in Crimea Street, St Kilda, before moving to the countryside. Watson's sketchy, gestural marks express the intensity of her life within the creative subculture that had formed



Élisabeth Louise Vigée Le Brun *Anne Charlotte of Lorraine, Mademoiselle de Brionne, as Diana* c. 1775

By Dr Maria Quirk

Élisabeth Louise Vigée Le Brun made people look beautiful. A woman painter working in an industry dominated by men, Le Brun achieved unprecedented success because her paintings mirrored the modernising world around her. Her portraits of royalty and nobility were naturalistic, reflecting the authentic and specific personality of the individual in a way that broke with convention. Some of her (male) critics labelled her work frivolous and in bad taste. But Le Brun knew what her clients wanted: to look naturally, effortlessly glamorous. Art historian Anne Higonnet likens Le Brun to 'a super-intuitive stylist that will make you look perfect for Instagram'.

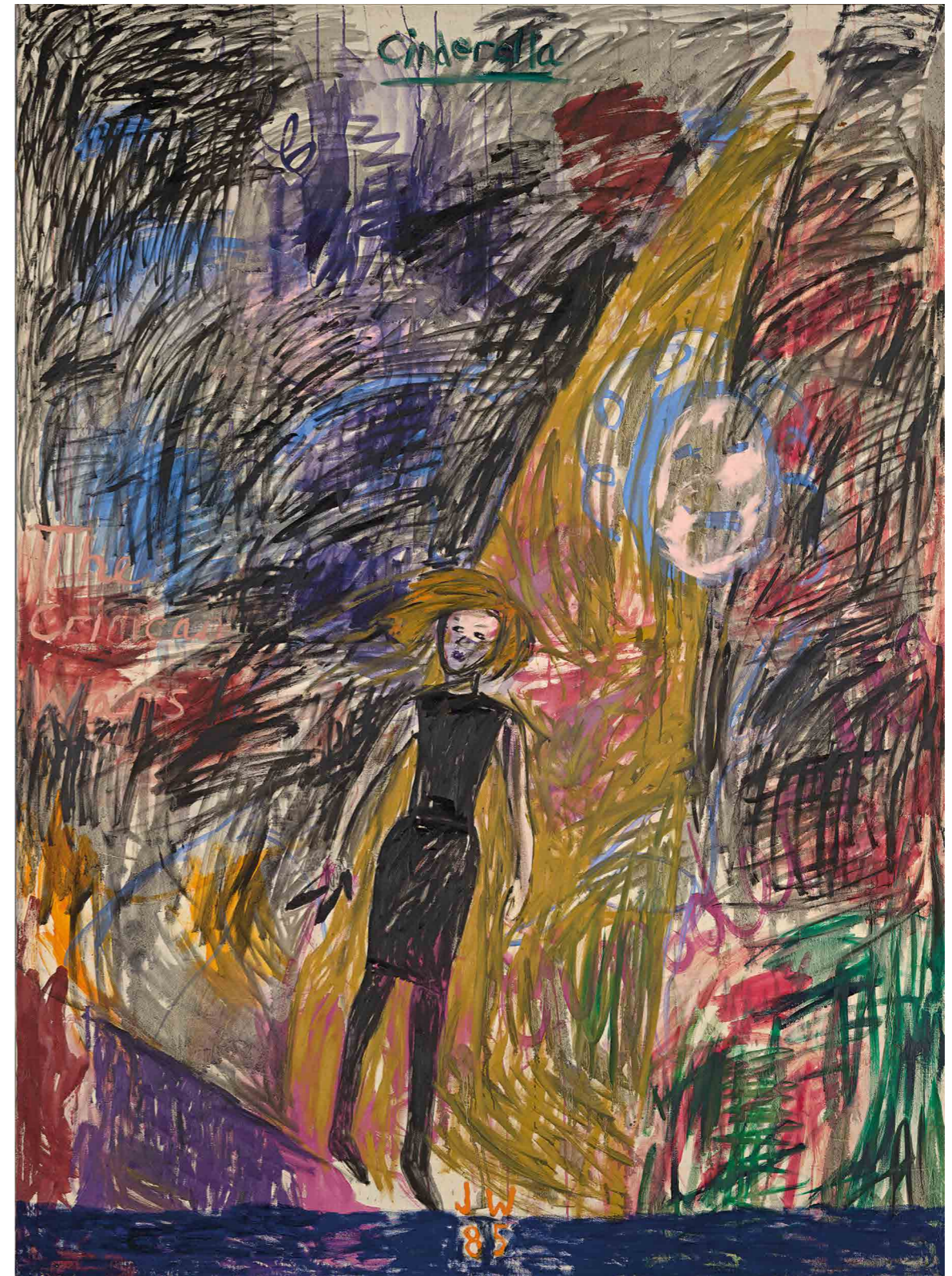
around St Kilda music venue the Crystal Ballroom. At the centre of the painting is the artist, imagining herself as a dishevelled Cinderella with heels in hand, walking home at night.

Watson has continuously interwoven these autobiographical references with poetic text fragments, portraits of horses, painted textiles and other collaged materials. She brought representations of real women, with a strong sense of self but also a little bit transgressive and messy, into the art historical canon. She is unapologetically confident about her practice and achievements, but honest about the vision and tenacity it took to get there.

'One of the biggest strengths of my work is that it's totally monastic and self-defined. I have always, and always will, make all the decisions.'²

KATHARINA PRUGGER IS NGV ASSISTANT CURATOR, CONTEMPORARY ART. *HOUSE PAINTING: BOX HILL NORTH (LARGE VERSION)*, 1977, AND *103 SHANNON STREET, BOX HILL NORTH: LIVING ROOM WINDOW*, 1978, WILL BE ON DISPLAY FROM 10 APRIL ON LEVEL 2 OF THE IAN POTTER CENTRE: NGV AUSTRALIA. *ANNE CHARLOTTE OF LORRAINE, MADEMOISELLE DE BRIONNE, AS DIANA*, c. 1775, IS ON DISPLAY ON LEVEL 2 AT NGV INTERNATIONAL.

Élisabeth Louise Vigée Le Brun *Anne Charlotte of Lorraine, Mademoiselle de Brionne, as Diana* c. 1775. Presented by Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government's Cultural Gifts Program, 2017



Jenny Watson *The Crimean Wars: Cinderella* 1985. Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002



Lucy Kemp-Welch *Horses bathing in the sea* 1900

Lucy Kemp-Welch *Horses bathing in the sea* 1900

By Dr Maria Quirk

We all knew a 'horse girl' growing up. Horse girls had posters of horses on their bedroom walls and prize rosettes from pony club above their beds. Horse girls had long hair tied back with scrunchies and covered their school books with vintage illustrations from *Black Beauty*. Horse girls were organised. They had colour coded planners. They wrote letters to pen pals, who were other horse girls they met at horse camp. I know a lot about horse girls, because I was one.

When I first encountered the artist Lucy Kemp-Welch as a PhD student, I knew I had found a kindred spirit. Lucy was the original horse girl. Growing up on the south coast of England in the

1870s, Lucy used horses as an escape from her father's recurrent tuberculosis and the structure and discipline of her middle-class, Victorian upbringing. An expert rider and talented draughtswoman, Lucy spent hours observing the New Forest ponies, a group of wild horses that had roamed the countryside near Bournemouth for over 2000 years. She was obsessed with how the ponies moved – their muscles and anatomy. As a teenager, Lucy asked for a week of horse physiology lessons as a birthday present. A couple of years later, she received her first commission: a horse's head, in oils.

By the time Lucy was in her early twenties both her parents had died and she was reliant on art for her livelihood. She was studying under the great Victorian painter Hubert Herkomer, whose rigorous and authoritarian teaching style suited Lucy's single-minded personality. Herkomer

encouraged Lucy's love of painting outdoors and painting horses from life on huge canvases. Her breakout work, *Colt hunting in the New Forest*, was a three-metre-long epic, capturing the energy and exhilaration of the wild ponies she had loved as a child. Exhibited at the Royal Academy in 1897, the painting caused a sensation and was purchased 'for the nation' by the Chantrey Bequest. It was just the second work by a woman artist to be given this honour. Reviewers were intrigued and shocked at the diminutive twenty-six-year-old's knowledge of the character and anatomy of 'these half wild animals' and praised the painting's vigour: 'There is no feebleness or hesitation anywhere in the picture', *The Daily Mail's* critic marvelled.

Lucy followed *Colt hunting in the New Forest* with an even more ambitious work. She felt pressure to build on the success of *Colt hunting* and solidify her

reputation and commercial standing. Herkomer encouraged her not to follow fashions, to stick to her roots and draw on her instinctive connection to animals. In the summer of 1899, Lucy rode on horseback to Dorset, where the British cavalry were in camp. A three-metre-long canvas in a specially made, weatherproof case followed her by train. Over the next two months, the canvas stood on the Dorset sandbanks while Lucy laboured meticulously over the complex composition: nine horses and five figures exercising in the frothy, breaking waves of the English Channel. More than one hundred years later, small particles of Dorset sand are still embedded in the paint layers.

Horses bathing in the sea was a triumph when it was shown at the Royal Academy summer exhibition in 1900. The day before the exhibition opening Lucy wrote in her diary, 'Picture looking very well. RA's [Royal

Academicians] very kind and saying works of genius etc. Davis RA especially and Seymour Lucas. Val Prinsep said he had seconded my name for the Academy. All very enthusiastic. It is overwhelming'. Lucy's election to the Royal Academy, the country's most prestigious artistic society, which had not welcomed a female member since 1769, seemed imminent, but never eventuated, blocked by the Academy's traditionalists. The painting, meanwhile, was purchased 'off the wall' for the National Gallery of Victoria, where it was lauded as a 'magnificent specimen' by local critics.

Lucy's early success at the Royal Academy made her a household name. Her works were reproduced and sold as prints and calendars. In 1913 she was elected the inaugural president of the Society of Animal Painters. But even with all these accomplishments, she never commanded the prices or the

institutional recognition of her male, horse-painting contemporaries. Lucy supplemented her income from painting sales by running an animal-painting school and illustrating books. In 1915, she took on a project that allowed her to return to the pony-filled daydreams of her childhood. Lucy was paid £400, with no right to further royalties, to create illustrations for a new edition of *Black Beauty*, a book she had first read in 1877 at age eight. Her line drawings and watercolours drew on her own deep love and respect for horses and captured the independence, hope, duty and freedom they represented in her life. Today, these illustrations are what Lucy is best known for. In creating them she was, as *Black Beauty* is on the novel's final page, 'finally home'.

DR MARIA QUIRK IS ASSISTANT CURATOR FOR COLLECTIONS AND RESEARCH AT THE NGV. *HORSES BATHING IN THE SEA*, 1900, IS ON DISPLAY ON LEVEL 2 AT NGV INTERNATIONAL.

Ruth Hollick *Miss Pamela Ann McKewan* c. 1929

By Susan van Wyk

In her speech at the opening of Ruth Hollick's first exhibition in 1928, Lady Eleanor Mary (Ella) Latham, wife of then attorney-general Sir John Grieg Latham, encouraged the audience to not only consider the works on show, but to think about the possibility of careers for women. She announced, 'Everyone has a right to try and make a living for herself in any profession she likes to take up'. Hollick's career of choice was portrait photography.

Ruth Hollick began photographing in 1907, and despite having no formal training she quickly became adept at producing photographic portraits. Hollick worked independently, and between 1908 and 1909 set off alone in a hand-cranked car travelling around north-western Victoria. She would advertise her impending arrival in regional towns, offering her services as an 'at home' photographer. Once back in Melbourne, she initially established a studio in her home in Moonee Ponds, but in 1918 Hollick took the opportunity to move into a studio in the prestigious Auditorium Building at 167 Collins Street, Melbourne.

In the first half of the twentieth century, portraiture was the mainstay of studio photography and a visit to a photographer's studio often coincided with a milestone in people's lives. Debutante balls, engagement announcements or the arrival of a new baby were all events commemorated by a visit to a photographer, and many studios built their reputations by specialising in one area or another. Portraits of children was also a specialist area of photography, and in Melbourne in the 1920s and 1930s Ruth Hollick had an unequalled reputation for this type of work, creating images of charming familiarity in an era of formal photographic portraits.

Around this time, Hollick's photographs were regularly reproduced in popular magazines such as *The Home* and *Table Talk*. These publications



catered primarily to the well-to-do socialites of the day. Much of the space in these magazines was devoted to social events and flattering portraits. Although respected for her society portraits, Hollick was renowned for her abilities in photographing children, and she successfully marketed her skills at capturing the 'real' child in her informal, individualistic portraits. She promoted her business in the pages of magazines, including *Table Talk*, where she was credited when her work was published, and she also took out stylish advertisements for her studio. Hollick's reputation in this area was such that in 1927 she was the subject of an interview on opportunities for women published in the *Illustrated Tasmanian Mail*. In her discussion of photography as a career Hollick declared:

I have always found the work well within a woman's intellectual grasp, and not too hard a strain from the physical point of view. Although one does not, at this period of women's freedom, talk of any particular work

as being her sphere, there is no doubt but that feminine intuition with children may be particularly helpful ... After all the big thing is to catch the real child – show him as he is – no wonderful massing of shadow, no illuminating light is worth a jot if it does not reveal the real Pat or Mollie.

Ruth Hollick received further critical attention for her photography in 1928 when she held an exhibition at her Collins Street studio. The exhibition, which opened to great acclaim, comprised more than 150 portraits of children. A review of the exhibition, published in 1928 in the *Illustrated Tasmanian Mail*, honoured her work, declaring that, 'in Miss Hollick we have one of the world's most gifted photographers of childhood'.

SUSAN VAN WYK IS NGV SENIOR CURATOR, PHOTOGRAPHY. A SELECTION OF RUTH HOLLICK'S PHOTOGRAPHS ARE ON DISPLAY ON LEVEL 2 AT THE IAN POTTER CENTRE: NGV AUSTRALIA.

Ruth Hollick *Miss Pamela Ann McKewan* c. 1929. Gift of Mrs Lucy Crosbie Morrison, 1992

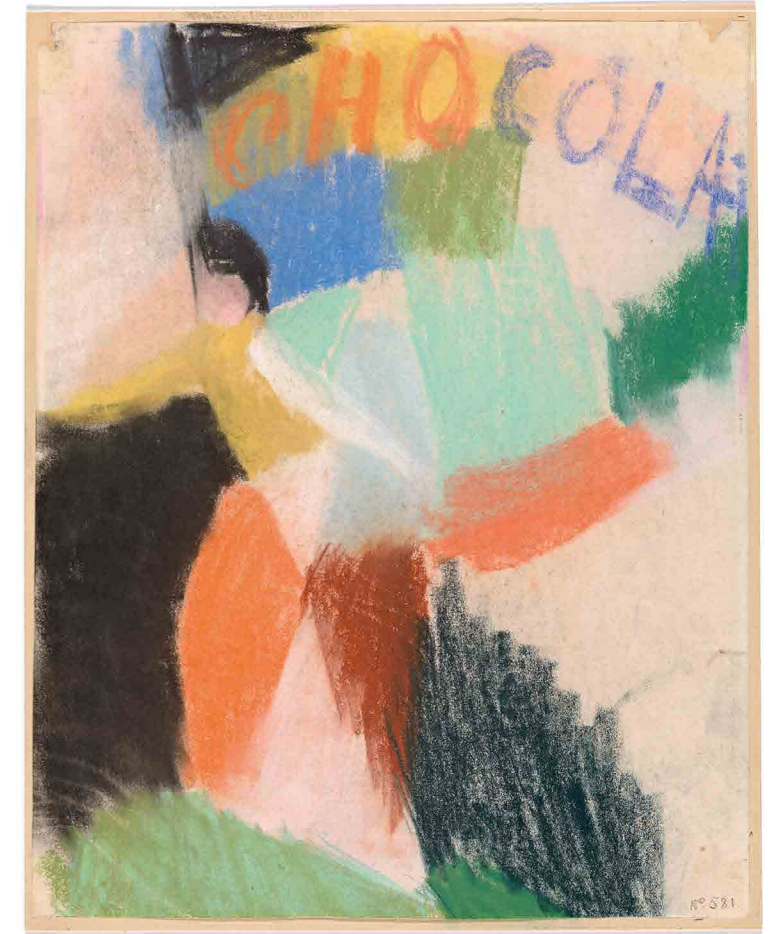
Sonia Delaunay *Chocolat* 1914

By Petra Kayser

Sonia Delaunay was a key figure in the early twentieth-century Parisian avant-garde. Long overshadowed by the reputation of husband Robert Delaunay, her work has more recently been recognised as being at the very forefront of abstraction. Born in 1885 in Hradzyk, Ukraine (then part of the Russian Empire), Delaunay was adopted at the age of five by her maternal uncle Henri Terk and grew up in a middle-class household in St Petersburg. When she was eighteen she went to Karlsruhe, Germany, to study painting and in 1906 moved to Paris to enrol at the Académie de La Palette. In order to remain in Paris she entered a marriage of convenience with Wilhelm Uhde, a gay German art critic and dealer. Delaunay had her first exhibition in his gallery and through him met artists such as Pablo Picasso, Georges Braque, and her future husband Robert Delaunay, whom she married after an amicable divorce from Uhde in 1910.

Sonia and Robert Delaunay formed a very close relationship in life and art. They investigated colour as an independent, non-representational element in painting, and experimented with the ways in which areas of colour influence one another when placed side by side. They called this approach '*Simultanéisme*', a term taken from the colour theory of the nineteenth-century chemist Michel Eugène Chevreul, whose 'law of simultaneous contrasts' had long been a source of inspiration for Post-impressionist and Fauvist painters.

In the NGV's recently acquired drawing *Chocolat*, 1914, gifted to the NGV by Krystyna Campbell Pretty AM and Family, Delaunay represents a figure in the urban environment as a composition of abstract shapes and planes of colour. This is a celebration of the simultaneous, (rather than successive,) experience of light, rhythm and movement, which characterises all of her work. *Chocolat* was made just before the Delaunays left Paris to travel to



Spain. Because of the outbreak of the First World War in 1914 they decided to remain in Spain and Portugal for the next seven years. Sonia's family lost their entire property during the 1917 Russian Revolution, and the Delaunays were left without income. They found work designing sets and costumes for theatre and opera, including the Ballets Russes production of *Cleopatra*, and Sonia worked as an interior designer. She opened a shop in Madrid, where she sold fabrics, clothes, bags and accessories. Her brightly coloured 'Simultaneous' designs became avant-garde fashion for the modern woman.

After returning to Paris in 1921, Delaunay made garments and accessories for private clients at her 'Boutique Simultané', but she was forced to close the business in 1929 when the stock-market crashed. She continued to earn an income for herself and Robert by concentrating on textile designs, creating 2000 patterns over the course of her career. Sonia returned to painting

in the mid 1930s; however, her career was soon halted. As a Jewish woman, she had to flee Paris during the German occupation and the couple moved to the South of France.

After Robert's death in 1941, Sonia dedicated herself to promoting his art by securing numerous exhibitions and making bequests to public institutions. Her own artistic practice continued throughout the 1950s and 1960s: she exhibited extensively, and in 1964 was the first living female artist to be given a retrospective at the Musée du Louvre, Paris. Delaunay received numerous awards, including the Légion d'Honneur, and died in Paris in 1979 at the age of ninety-four.

DR PETRA KAYSER IS NGV CURATOR, PRINTS AND DRAWINGS. *CHOCOLAT*, 1914, WILL BE ON DISPLAY FROM 27 MARCH ON LEVEL 2, NGV INTERNATIONAL.

Sonia Delaunay *Chocolat* (*Project d'affiche*) [*Chocolat* (*poster design*)] 1914. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2020



Maria Margaretha la Fargue *The shrimp seller* 1776. Purchased with funds donated by The Andrew & Geraldine Buxton Foundation, 2017

Maria Margaretha la Fargue ***The shrimp seller* 1776**

By Charles Dumas

The works by the amateur Dutch artist Maria Margaretha la Fargue, dating from 1761 to 1792, are limited in number, and this is likely why she is largely unknown to the greater public. Today only thirty-one paintings and thirty-two drawings by her are known. Apart from pieces in the Philadelphia Museum of Art, and in the John and Mable Ringling Museum of Art in Sarasota, Florida, her paintings are mostly in Dutch museums and private collections.

Who was this talented Maria Margaretha la Fargue? She was the youngest child of an unusually artistic family. Of the ten children of the notary and pamphleteer Jan Thomas la Fargue and his wife Charlotte Constantia van Nieuwland, only five reached adulthood. All of them chose to have a career as an artist.

Paulus Constantijn, the second child of the family, was the driving force and the principal breadwinner of the family and after his death, the surviving members fell on hard times. From advertisements in local newspapers we know that from 1785 on, Maria Margaretha earned her living by giving drawing lessons to children of better situated families. Later she fell into poverty, and in 1808 she was taken into the charitable care of the Dutch Reformed Poor-Relief Board. At her death she was residing in its hospital and care facility.

Maria Margaretha, who must have learned to paint and draw from her elder brothers, depicted typical female subjects in a relatively small format. She painted interiors of the affluent middle class, usually peopled with a mother, her children and a serving maid. Sometimes a visit to a cradle is depicted. Then there are outdoor scenes, with a woman selling fish, eggs or vegetables at the door. *The Shrimp seller*, purchased with funds donated by The Andrew and Geraldine Buxton Foundation, belongs to this group.



Eva Hesse *No title* 1963

From 1960 to 1970, the duration of her artistic career, Eva Hesse produced sculptures, installations, paintings, drawings and collages. A German-born American artist, she worked in a broad range of media but became known for sculptures made from materials such as latex, fibreglass and polyester resin. Her impact was enormous and ushered in a new conceptual era of sculpture in the 1960s. Hesse used materials typically intended for industrial use in a way their manufacturers could never have imagined. For example, instead of using industrial latex for casting, she used it like house paint and applied layer over layer to achieve a smooth yet unbalanced surface. We can see this sense of playfulness and innovation in the NGV's *No title*, 1963, purchased with the assistance of Founder Benefactors Dr Henry Krongold CBE and Mrs Dinah Krongold.

La Fargue would also depict the interior of a kitchen, where a woman is busy peeling potatoes or polishing copper pans. Finally, there are the scenes in which only one person, usually a fish-seller, a Savoyard (of or pertaining to Savoy) or a lyre player, is depicted in a landscape.

As a woman, La Fargue was not allowed to enter the Confrerie Pictura (the local society of painters in The Hague), of which her brothers were all members. In that time, women were not supposed to paint and draw as a profession (although there are a few exceptions). So, the unmarried Maria

Margaretha struggled her whole life to keep her head above water. Although her choice of subjects was quite limited, she produced very elegant works of art whose anecdotal settings, with all their detailing, capture our imagination.

CHARLES DUMAS IS A CURATOR, WRITER AND SPECIALIST OF DUTCH EIGHTEENTH-CENTURY PAINTINGS AND DRAWINGS, AND PUBLISHED WIDELY ON THIS FIELD. *THE SHRIMP SELLER*, 1776, IS ON DISPLAY AT THE NGV INTERNATIONAL.

Eva Hesse *No title* 1963. Purchased through The Art Foundation of Victoria with the assistance of Dr Henry Krongold CBE and Mrs Dinah Krongold, Founder Benefactors, 1993

Seulgi Lee *U – Lick the watermelon (Rush job)* 2014

By Annika Aitken

Su-bak geot halk-ki, or, 'to lick the skin of the watermelon' is a Korean *sok-dam* (proverb) similar in meaning to the English expression 'only scratching the surface'. As artist Seulgi Lee puts it, it can also refer to a 'rush job'; that is, an action executed without due care.

Ubiquitous in the Korean vernacular, *sok-dam* are the subject of Lee's *U* series. Each work ingeniously captures a simplified representation of a different proverb in abstract geometric form through the traditional Korean quilting technique *nubi*. The pithy wisdom of the artwork titles is universal (and undeniably humorous), for example, *Blood of the bird's foot (A very small quantity)* 2014, *Swim on the ground (Easy)* 2014, and *Lick the watermelon (Rush job)* 2014.

While the measured simplicity of the quilts illustrates the sophisticated visual aesthetic of traditional Korean art and design, it belies the punishing process of their production. Far from a 'rush job', *nubi* is a notoriously labour-intensive technique involving the joining of layers of fabric by a series of tightly stitched lines spaced less than a centimetre apart. Meticulous execution is required to achieve the intended result and an entire quilt can take weeks to complete.

Conceptually, Lee's works are also multilayered. For centuries, textile production in Korea has been the purview of – largely anonymous – women. The neo-Confucian social structure of the Joseon dynasty (1392–1897) divided men and women between the 'outer' (public) and 'inner' (domestic) spheres.

The practice of sewing and embroidery served as one of few outlets for women to express their artistic inclinations within the domestic sphere as wives and daughters were responsible for producing household textiles. Subverting this gendered history, Lee outsources the production labour of the quilts to male craftspeople from Tongyeong, in South Korea's South Gyeongsang Province.



Traditionally, symbolic motifs were worked into garments for family members and the home based on particular hopes and wishes, such as clouds, pine trees, deer and cranes for longevity, or pomegranates for fertility. Drawing in elements of ancient Korean geomancy, the *U* series also incorporates the theory of the *obangsaek* (five colours) related to the five elements and their cardinal directions (black, blue, red, white and yellow represent north, east, south, west and the 'centre' respectively). Like motifs, these colours were often incorporated into textiles to provide the intended user with a certain energy or protection. Each of Lee's quilts comprises a carefully selected combination of *obangsaek* colours or their derivatives (*ogansaek*).

The works also nod to Lee's interest in European geometric abstract painting and constructivism. Born in Seoul, Lee has been based in Paris since 1992 and is an alumnus of the city's prestigious École Nationale Supérieure des Beaux-Arts.

The cultural threads the artist spins together with seeming effortlessness are complex, spanning multiple continents and art histories. As 2014 Gwangju Biennale curator Teresa Kittler explained of Lee's practice, her works 'bridg[e] some of the binaries that guide her own existence: East and West, masculine and feminine, past and present, public and private'.¹

In Lee's words, 'whoever sleeps under this blanket can dream like a proverb; spin like a compass ... The blanket is [a] sort of frontier between reality and dream. In that very intimate place I imply a collective dream: I imagine that the collective story contain[ed] in the pattern of the blanket can influence the dream of the person who uses it'.²

ANNIKA AITKEN IS NGV ASSISTANT CURATOR, ASIAN ART. *U – LICK THE WATERMELON (RUSH JOB)*, 2014, PURCHASED NGV FOUNDATION, 2016, IS ON DISPLAY ON LEVEL 1 AT NGV INTERNATIONAL.

Seulgi Lee *U – Lick the watermelon (Rush job)* 2014

Lily Karadada *Wanjina* 1990

By Hannah Presley

Born circa 1927 to Woonambal parents in the Prince Regent River region of the Kimberleys in North-West Australia, Lily Karadada was given the name Mindindil meaning 'bubbles'. Mindindil refers to a time before her birth when Karadada's father noticed bubbles in a freshwater spring and recognised them as a sign of her forthcoming arrival. Karadada has gained significant acknowledgement for her depictions of Wanjina. Wanjina is the general name of spirit ancestors of the Worrorra, Ngarinyin and Woonambal peoples of the North-West and Central Kimberley. It is believed that in ancestral times, Wanjina visited the Kimberleys and left themselves behind as paintings on rock.

The Wanjina are powerful rainmaking spirits connected to the lightning and thunder of the wet season. Found only in the Kimberleys, their depictions are abundant throughout the cave paintings of the region. Karadada often places the Wanjina centrally in her compositions, surrounded by elements of nature and features of the landscape.

Karadada's Wanjina are frequently viewed through a curtain of raindrops, symbolically rendered with her refined dot work, the features of each spirit mirroring ancestral cave paintings. Most of her paintings share features with Wanjina from the rock paintings; they are depicted as frontal, solid images with linear markings, symbolic of lightning. Early in her painting career, Karadada painted on bark with locally sourced ochres, later moving to canvas and artefacts that she would paint with her designs.

Karadada's childhood was lived in a traditional way, collecting bush tucker such as honey, fish, yams and goannas and practising culture. This way of life was interrupted by the arrival of missionaries to the Kimberleys resulting in the displacement of many Aboriginal people in the region. The missionaries enforced an oppressive existence that forbade any cultural



practices, language or dance. During this time, the Wanjina cave paintings of Karadada's Country were left to fade, awaiting the upkeep and retouching that had ensured their presence for many generations.

As a young woman Karadada met her husband Jack and the two went on to have ten children. During the Second World War the family moved to Kalumburu, the community where she first began to paint. Kalumburu, formerly the Drysdale River mission, is the northernmost community in Western Australia. Art has always been an important part of cultural life in Kalumburu and in 2009, Waringarri Aboriginal Arts in Kununurra set up the arts project, Kira Kiro to support the artists in the community.

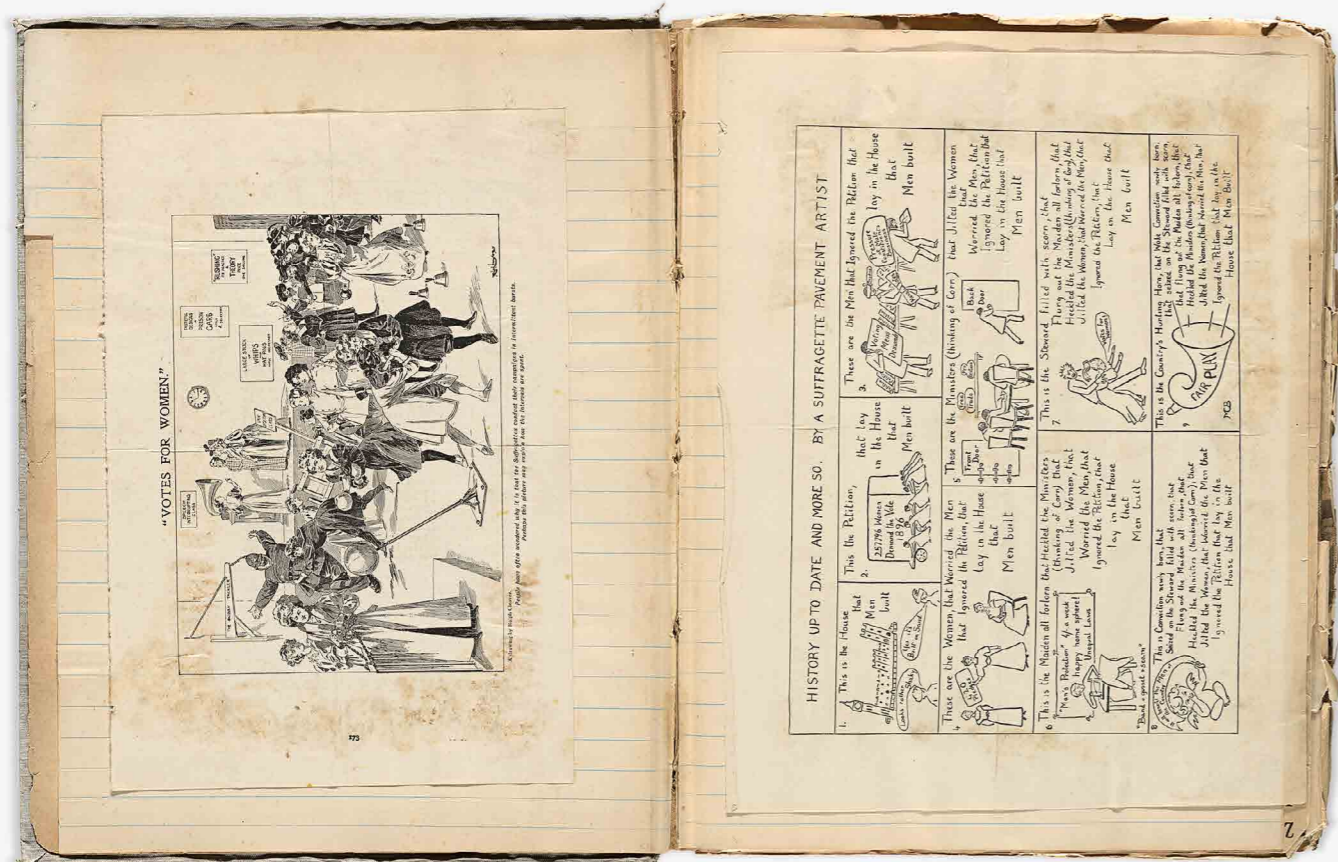
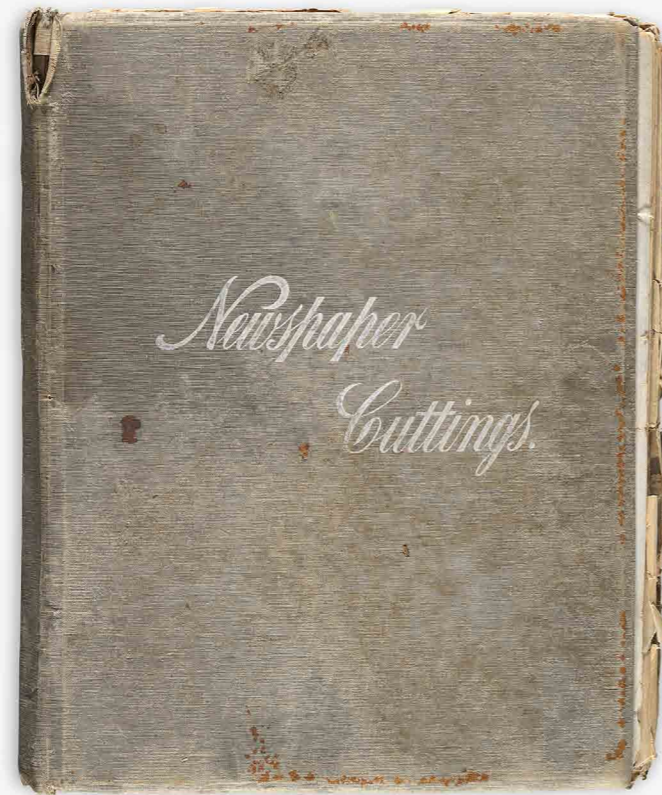
In the early days, Karadada painted alongside her husband and fellow

Kalumburu painters and in the mid-1970s, an exhibition of their paintings, depicting mostly Wanjinas, was held at Aboriginal Traditional Arts Gallery in Perth. Now, Karadada has lost much of her vision and no longer paints; her work has been acquired by numerous collections worldwide. The Karadada family are the longest continuing family of painters in Kalumburu and strong leaders of the Wanjina painting tradition.

HANNAH PRESLEY IS NGV CURATOR, INDIGENOUS ART. LILY KARADADA'S WORKS ARE ON DISPLAY AS PART OF MARKING TIME: INDIGENOUS ART FROM THE NGV UNTIL 14 JUNE 2020 ON LEVEL 3 AT THE IAN POTTER CENTRE: NGV AUSTRALIA.

Lily Karadada *Wanjina* 1990. Purchased through The Art Foundation of Victoria with the assistance of The Marjory and Alexander Lynch Endowment, Governors, 1990

The Seymour Album



The NGV's Shaw Research Library is a dedicated art library, housing rare printed matter such as artist books, publications, artist and exhibition ephemera and archival material documenting key moments in art and culture. A recent addition to the Library's collection, an album assembled by suffragette Isabel Seymour in the 1900s generously gifted by Krystyna Campbell-Pretty AM and Family, offers an intimate glimpse into the women's suffrage movement in the United Kingdom.

BY SIGOURNEY JACKS

The Seymour Album, c. 1907–11, forms part of the NGV's Krystyna Campbell-Pretty AM and Family Suffrage Research Collection. If not for its discovery in a garage in Surrey, England, more than eighty years after its creation, the album of collected ephemera may have been lost to history. Assembled by suffragette Isabel Seymour, it presents a comprehensive and personal, historical narrative of the suffragette movement, its members and the administrative workings of one of the foremost women's suffrage organisations, the Women's Social and Political Union (WSPU).

The scope of suffrage visual culture and the broad methods of protest they implemented are immediately apparent in this album. Inside are numerous commissioned illustrations that were widely reproduced as posters and postcards (including 'The suffragette that knew Jiu-Jitsu'); photographs of marches, speeches and gatherings; advertisements for meetings, demonstrations and theatre performances; humanist poems about the plight for equality; organisational documentation from WSPU meetings; and newspaper articles reporting on

suffragette activity with brazen titles such as 'More Wild Scenes', 'Campaign of Screams' and 'Mill-Girl Amazons'.

The sometimes-satirical tone of the suffrage campaign is captured in the c. 1908 cartoon *History up to date and more so. By a suffragette pavement artist*. Illustrated by suffragette and artist Marie Brackenbury, the arrangement of the rhyme borrows from the British poem 'This is the house that Jack Built', where each added line repeats the previous ones, creating a rhythmic pace when reading and a sense of playfulness when imagining it read aloud: 'These are the women, that worried the men that ignored the petition, that lay in the house that men built'.

Pavement art was used by the suffragettes as a cheap form of advertising as it was seen by supporters and incidental passers-by. In events the suffragettes colloquially named 'chalking parades' or 'chalking parties', the suffragettes would use purple, green and white chalk to advertise WSPU events on city sidewalks. Illustrations used on pavements were often reproduced on postcards for greater circulation.

There are further insights to be found in *The Seymour Album*, which has recently been digitised by the NGV and is now available for viewing on the NGV Krystyna Campbell-Pretty AM and Family Suffrage Research Collection microsite.

SIGOURNEY JACKS IS NGV DOCUMENTATION OFFICER, DIGITISATION PROJECT. WORKS FROM THE KRISTYNA CAMPBELL-PRETTY AM AND FAMILY SUFFRAGE RESEARCH COLLECTION ARE ON DISPLAY UNTIL 16 AUGUST 2020 ON LEVEL 2 AT NGV INTERNATIONAL. ACCESS THE NGV KRISTYNA CAMPBELL-PRETTY AM AND FAMILY SUFFRAGE RESEARCH COLLECTION MICROSITE AT NGV.MELBOURNE/WOMENS-SUFFRAGE-RESEARCHCOLLECTION/

Marie Brackenbury *History up to date and more so. By a suffragette pavement artist* c. 1908 from *The Seymour Album* c. 1907–1911, Krystyna Campbell-Pretty AM and Family Suffrage Research Collection

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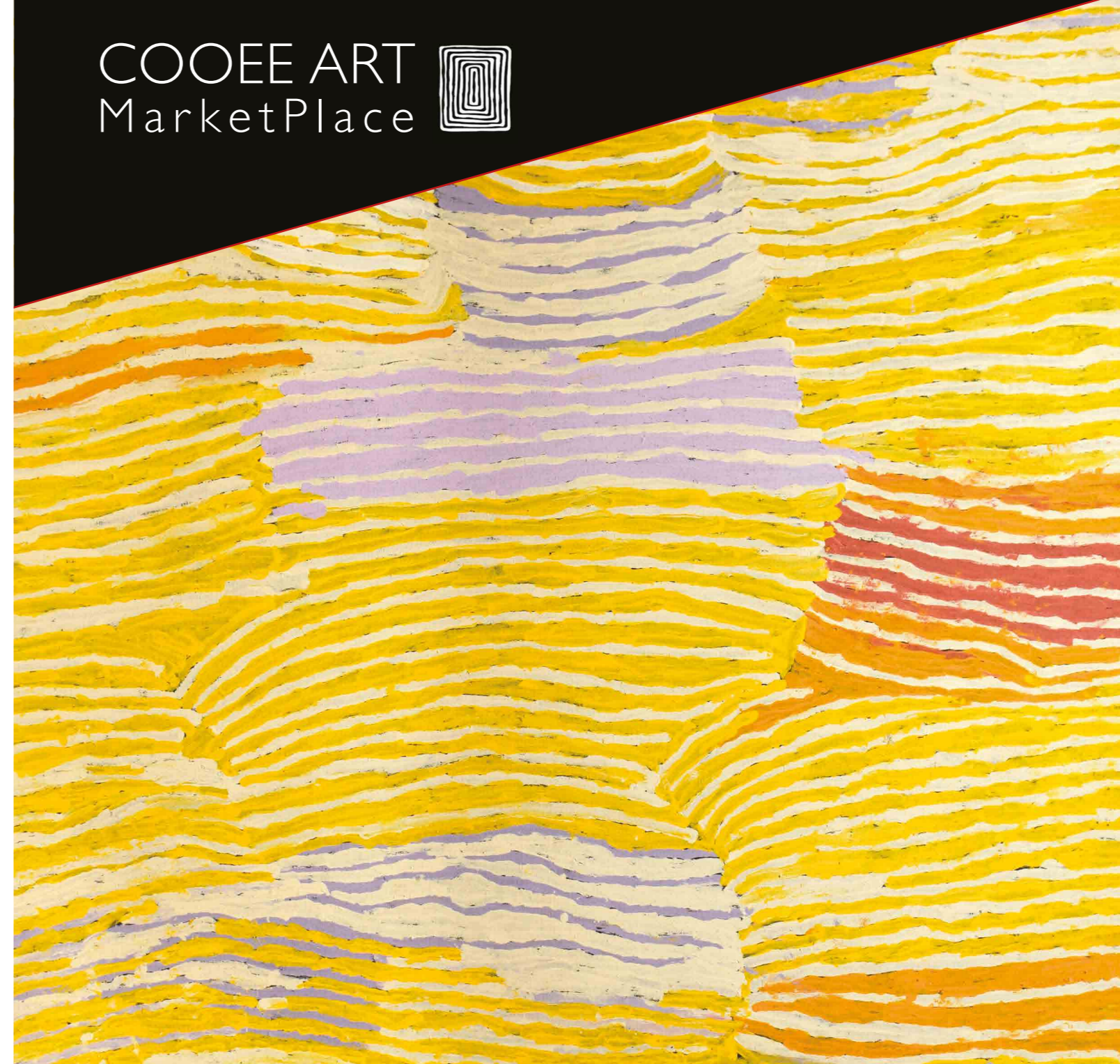
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Unworldly Goods

Can you imagine if all designs made today, be they furniture, drawings or everyday objects, bore the markers of religion? Before the arrival of modernism in the late nineteenth century, religious influence in design was common practice. Here, we look at specific designs in the NGV Collection made by the Shakers and the Amish, religious sects originating in the United States, to explore the influence of religion on design, and how these designs influence modernists today.

BY GLENN ADAMSON

Without religion, would there have been any design at all? Some of the earliest archeological fragments we have from 3000 years ago – pottery shards, inscriptions on bones – are already freighted with symbolic and perhaps divinatory significance. Ancient Greek Classicism, whose harmonious proportions and ornamental vocabulary formed the basis of European design for centuries, was originally intended to glorify the gods. The same is true of Gothic architecture, Persian carpets, Chinese bronzes, Mesoamerican stone carving. Everywhere you look in design history, you will find the influence of religion. Everywhere, that is, until the advent of modernism in the late nineteenth century. The first pervasively global style, it was not untouched by spiritual concerns. For many of its proponents, abstraction was a means of channelling higher powers. But when it came to design, modernism was fundamentally secular in character. Instead of exalting the divine, it celebrated the here and now, the logic of the social order and, above all, the rational minds of its own creators.

Given all this, it's a curious fact that when the modernists themselves looked

back at design history, one of the things that attracted them most was the work of the Shakers – though a more extreme religious sect you would be hard pressed to find. Like much else about early America, the Shakers were an English export, arriving in 1774 just on the eve of the American Revolution. Their leader was a visionary prophet named Ann Lee (1736–1784). The daughter of a Manchester blacksmith, she had endured an unhappy marriage and lost several children during their infancy, experiences that likely contributed to the intensity of her beliefs, and in particular, her total disavowal of sexuality. This was the most infamous precept of the Shakers (they were also pacifists, communists and sometimes vegetarians), and it meant that they could only grow through conversion, not by raising families. Initially, though, this proved no obstacle to their success. After all, they believed the world would be ending soon; Mother Lee had foretold it. To them it made perfect sense to direct all their energies into readying themselves for the Second Coming, building their own version of a New Jerusalem.

It is impossible to understand the objects the Shakers made without recognising their radical ideas about the very nature of reality and their own place

in the divine order. As Chris Jennings has written in *Paradise Now*, his engaging history of nineteenth-century utopianism, 'Shaker carpenters and masons believed that they were working with heavenly blueprints'.¹ In practice, this led them to a quite literally supernatural level of orderliness. Everything in a Shaker village was to be, as the sect's early leader Joseph Meacham (1742–1796) put it, 'plain and without superfluity'.² Sidewalks were neatly paved, at a time when this was rare even in large cities. Dress was practical, modest and clean. Firewood was cut on a sawmill and stacked with geometric precision. A similar impulse is seen in a set of Shaker boxes in the NGV Collection, made in graduated sizes, each painted in monochrome colours. Each is built from slim bent bands, which would have been formed over an oval block, rather like a hat. Each band is carved at its end into swallowtails and tacked down to maintain its shape. So expedient was this construction method that one Shaker craftsman, Delmer Wilson (1873–1961) of the Sabbathday Lake community in Maine, managed to make no less than 50,000 such boxes over his lifetime. We can't be sure exactly what each box in the NGV Collection was used for, but we do know that such boxes were used for

‘Ladderback chairs had been made in America since the early colonial period using exactly the construction used here: turned posts topped with finials, gently curved back rungs, straight stretchers, a rush-upholstered seat, and slat rockers, all assembled with simple mortise-and-tenon joints.’

— GLENN ADAMSON

storing a range of household and workshop storage purposes, including seeds, dried herbs, spices, powdered paint pigments, buttons, sewing thread and nails.

Wilson was a prodigy of productivity, but he was not alone – the Shakers’ mania for organisation made them extremely effective manufacturers. They never took a day off, and divided their labour with factory-like efficiency, while enjoying relatively pleasant working conditions. Mother Lee had famously enjoined them with the motto, ‘hands to work, hearts to

God’, and they took her at her word. Brother David Rowley (1779–1855) was a diminutive cabinet-maker, just shy of five feet tall, who lived and worked at the New Lebanon community. He understood his own craft as divinely inspired, recalling in his spiritual memoir:

While plaining [sic] at my bench, my whole soul was enshrouded with a mantle of tribulation; but I kept on at my plaining, & soon it appeared to me that my plain began to go with less physical force or exertion on my part than usual. It moved more & more easily until it seemed that I had to hold on to the tool, in order to keep it from moving itself.³

Such experiences made him so passionate for austerity that he once carefully replaced the brass pulls on a chest with simpler wooden ones, ‘which were deemed, through spiritual communication, to be more appropriate to Shaker life’.⁴

A rocking chair in the NGV Collection, made at Brother Rowley’s community in New Lebanon, New York (though not necessarily by his hand), exemplifies the results of this perfectionism. In its basic form, it is hardly innovative. Ladder-back chairs had been made in the United States since the early colonial period in the seventeenth century using exactly the construction used here: turned posts topped with finials, gently curved back rungs, straight stretchers, a rush-upholstered seat and slat rockers, all assembled with simple mortise and tenon joints. What elevates the Shaker version of this design is its unadorned elegance. It’s as if a bigger, uglier chair has been subjected to some magical force, compressing it into an ideal version of itself. Notice the fine attenuation of the upright posts supporting the arms, and the modest, graceful curvature of the arms themselves. Notice, too, the rhythm of the overall form, the way that the slender cage made by the double stretchers is echoed by the quartet of rungs climbing the back. Even the tilt of the chair communicates an attitude of serenity: it is weighted so that it leans back just slightly on its rockers when at rest.

Given the other-worldly resolution of such objects, it is perhaps unsurprising that modern artists and designers have made such a cult of the Shakers. They have been willing to overlook the sect’s millennial fervour, and instead focus on their seeming anticipation of the law of ‘form follows function’, the modernist credo, which dictated that objects should be distilled to their optimal utilitarian condition. Several recent exhibitions in New York City and nearby have emphasised these connections. *Simple Gifts*, held at the Metropolitan Museum of Art in 2016, marked the fiftieth anniversary of a major acquisition of Shaker objects: the collection of pioneering scholars Faith and Edward Andrews. But the show also explored *Appalachian Spring* (1944), a collaboration between composer Aaron Copland, choreographer Martha Graham and set designer Isamu Noguchi, which took its inspiration from the Shakers. And it also included paintings by Charles Sheeler, who depicted artefacts and buildings made by the Shakers, marshalling a precision equal to the subject. *Line and Curve*, mounted at the New Britain Museum of American Art in Connecticut in early 2019, explored the Shaker furnishings collected by the abstractionist Ellsworth Kelly. And *Concerning Superfluities*, a thoughtful exhibition at the Essex Street gallery in New York City, brought the conversation right up to the present, juxtaposing Shaker objects with works by artists such as Robert Gober, Agnes Martin and Rosemarie Trockel.⁵

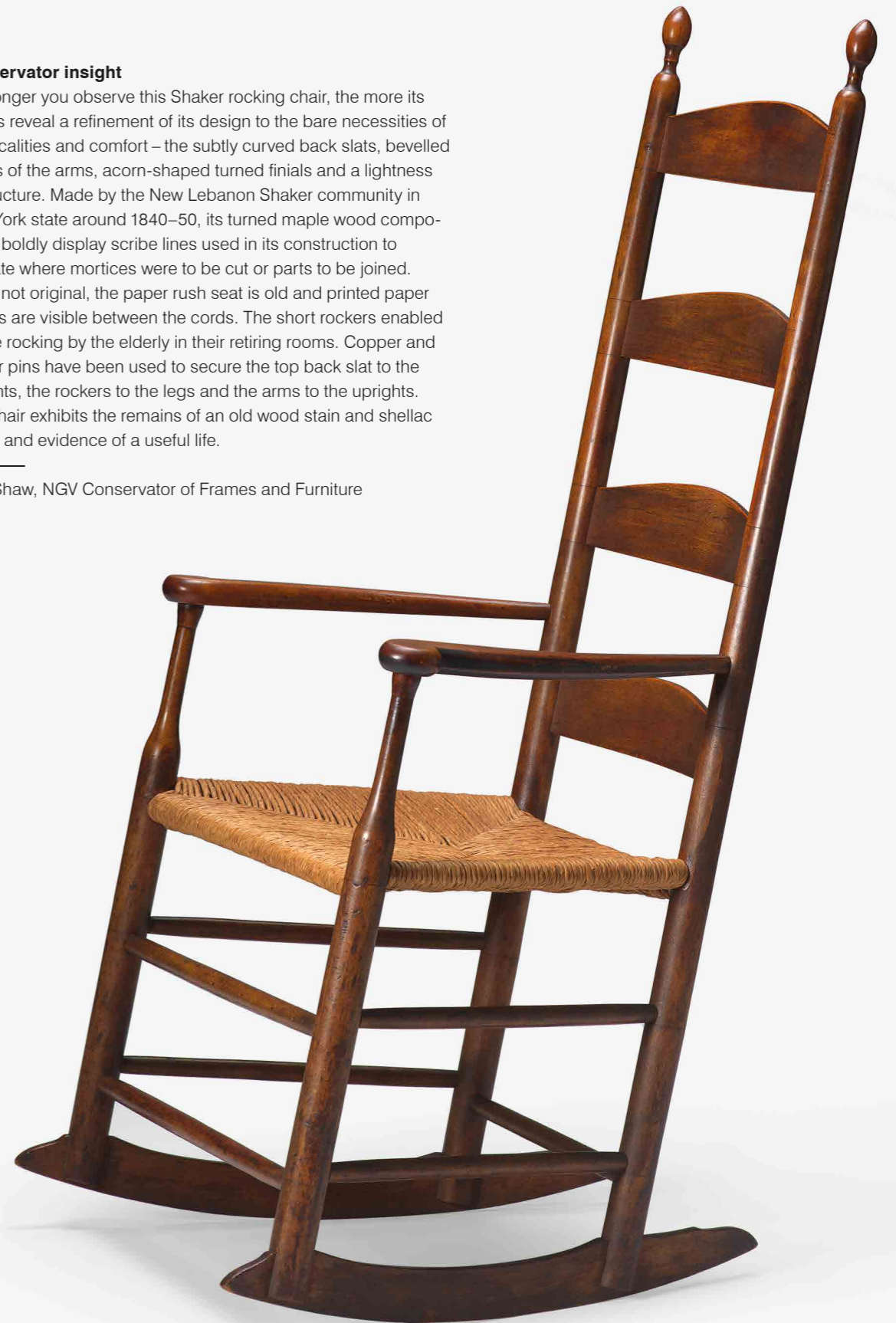
These ambitious projects take place against a backdrop of more general interest in the Shakers. Their furnishings and objects are often taken as inspiration by contemporary designers, who hail them as the ‘first minimalists’.⁶ There is risk of caricature here, as if the Shakers were ancestors of the home organisation guru Marie Kondo, rather than fierce-minded zealots who challenged every aspect of conventional society. Appreciation of their stylistic achievements can obscure the larger history of the sect. Not for nothing did one of the last surviving Shakers, Sister Mildred Barker (1897–1990), remark, ‘I almost expect to be remembered as a chair or a table’.⁷

This distortion field has also surrounded other American separatist

Conservator insight

The longer you observe this Shaker rocking chair, the more its details reveal a refinement of its design to the bare necessities of practicalities and comfort – the subtly curved back slats, bevelled edges of the arms, acorn-shaped turned finials and a lightness of structure. Made by the New Lebanon Shaker community in New York state around 1840–50, its turned maple wood components boldly display scribe lines used in its construction to indicate where mortices were to be cut or parts to be joined. While not original, the paper rush seat is old and printed paper scraps are visible between the cords. The short rockers enabled gentle rocking by the elderly in their retiring rooms. Copper and timber pins have been used to secure the top back slat to the uprights, the rockers to the legs and the arms to the uprights. The chair exhibits the remains of an old wood stain and shellac finish, and evidence of a useful life.

Suzi Shaw, NGV Conservator of Frames and Furniture





Conservator insight

These two Amish quilts within the NGV Collection, generously gifted by Annette Gero, are layered from a backing of cotton fabric, cotton or wool wadding and a pieced woollen or cotton top or 'face'. Constructed from both hand stitches and fine treadle sewing-machine lines, the pieced patterns on each quilt follow a number of known Amish guidelines, using plain weave fabrics with no discernible pattern or print. *Friendship*, c. 1910, quilt (above), shows the frequently used star piecing pattern, while the *Joseph's coat*, c. 1910, quilt (left) exhibits an expertly sewn repeated bar pattern. Amish quilts are often constructed by a group of quilters, decisions on fabrics and patterns made collectively within each community. While the piecing is quite utilitarian, which is common for many Amish quilts, the quilting stitches within each piece show off the quilters' skill and creativity. Quilting patterns such as 'feathered vine' and interlaced 'cables' are common but the *Friendship* quilt shows an expertly hand sewn 'cross-hatch' pattern combined with an offset petal pattern providing a border. These are intricately executed and show an amazing attention to detail. The placement of the quilting stitches, contained within each coloured section of the pieced tops, show the quilters' careful planning and artistry.

Skye Firth, NGV Senior Conservator, Textiles



communities. This is particularly true of the Amish, whose quilts have become much-loved and emblematic examples of American folk art. It is easy to see the attraction. Consider a quilt in the NGV Collection that hails from Holmes County, Ohio, the epicentre of that state's Amish population (today about half of its residents belong to the community). Executed in a cruciform variation on the popular 'Ohio Star' pattern, its grid of

by the scholar Janneken Smucker in her book *Amish Quilts: Crafting an American Icon*. She describes how a hastily arranged show at the Whitney Museum in 1971, *Abstract Design in American Quilts*, started a craze for all things Amish. Families who had held on to their bed coverings for generations were often happy to sell them, feeling that they were out-of-date, 'dark and ugly'. Smucker relates a telling anecdote from the

rightly so. Yet it's hard to believe that anyone would be better off if Amish quilts were bundled under beds, rather than put on display in museums, or if Shaker chairs had been broken up for firewood when their makers passed away. This issue stands in unusually high relief in the case of the Shakers, for while countless people admire their designs, there are now only two members of the sect still living, both in Sabbathday Lake, where Delmer Wilson

once made his boxes. The community was closed to new arrivals years ago, so when these survivors are gone, the Shakers will pass at last into history.

There they will join many other spiritual groups from the past. To walk through the galleries of any comprehensive museum, the NGV included, is to realise a final irony about religiously motivated design. Most religious traditions aim to transcend the temporal, earthly realm. But all belief systems are constantly shifting, and eventually they disappear entirely. It is ultimately the material legacies they leave behind that serve as their greatest monuments. These artefacts testify to a truth as significant as that



repeated motifs is disrupted by irregular colour shifts. This may well have happened because the maker was using up fabric scraps, but it results in a highly dynamic composition. Simpler bar quilts, which were the most common patterns in the earliest period of Amish production, have been singled out for their strong pictorial affinities with 1960s hard edge abstraction by figures like Frank Stella, or the more recent paintings of Sean Scully.⁸ Look closer, though, and a world of detail emerges: the simplicity of bold abstraction floats free from a field of finely stitched ornament.

The Amish have been quilting since the late nineteenth century, but their work was only discovered by collectors and curators in the 1970s, at which point a vibrant market emerged, particularly for vintage examples. This story is well told

collector David Pottinger (a plastics manufacturer by day) who was in the habit of touring through Indiana and buying antique and newly made quilts 'directly off people's wash lines'. On one occasion he was considering a potential purchase, and the Amish farmer who was holding the quilt up for inspection asked to trade places with him. The farmer squinted across the room at it, then said, 'What the heck am I looking for?'⁹

It's a good story, partly because it raises a thorny question: are the ideals of a community always more valid than those brought from the outside? One might want, instinctively, to say yes – particularly these days, when concerns about cultural appropriation are on the rise. We are all being encouraged to be increasingly sensitive to the 'intellectual property rights' of vernacular artists, and

taught by any religion. Spiritual conviction may be ephemeral, but it leads to some of the most wondrous things under the sun.

GLENN ADAMSON IS A WRITER AND CURATOR BASED IN NEW YORK CITY. HE IS SENIOR SCHOLAR AT THE YALE CENTER FOR BRITISH ART AND THE AUTHOR OF MORE THAN SIX PUBLICATIONS, MOST RECENTLY *FEWER, BETTER THINGS: THE HIDDEN WISDOM OF OBJECTS*, PUBLISHED BY BLOOMSBURY IN 2018. VIEW A SELECTION OF THE SHAKER AND AMISH WORKS IN THE NGV COLLECTION ON LEVEL 2 AT NGV INTERNATIONAL.

(p. 68) **United States** *Oval covered boxes* second half of the nineteenth century
(p. 71) **United States, New York, New Lebanon** *Rocking armchair* 1840–50
(opposite, above) **United States** *Friendship*, quilt c. 1910, generously gifted by Annette Gero
(opposite, below) **United States** *Joseph's coat*, quilt c. 1910, generously gifted by Annette Gero
(above) **Sean Scully** *Queen of the night* 2008, purchased with the assistance of Greg Woolley

ARTIST PROFILE

Pirjo Haikola

Dr Pirjo Haikola is an accomplished industrial designer; however, a few years ago she took a break from her academic design career and started teaching diving. 'When you spend a lot of time underwater', she says, 'you start to see problems ... you start to understand the ecosystems, you get to know the species living there and you develop a very different type of empathy towards that environment'. Now she is bringing these issues to the forefront as an Industry Fellow Lecturer for the Master of Design Innovation and Technology Program at RMIT University. The NGV's Hugh Williamson Senior Curator of Contemporary Design and Architecture, Ewan McEoin, spoke to Pirjo ahead of her snorkel tour of Port Phillip Bay and sea urchin 'Deep Dinner' for Melbourne Design Week 2020.



Ewan McEoin: Can you talk about your current research?

Pirjo Haikola: My current research project studies social, environmental and technological systems aiming to help restore marine ecosystems, support sustainable livelihoods for coastal communities and create awareness of marine issues. I am particularly interested in how design can help correct imbalances caused by human activity and shift towards benefiting from marine resources that do not harm, and in some cases, regenerate the ecosystems. The project I am currently working on looks at the sea urchin barrens and the imbalance we have created in the marine ecosystem. It looks at how we can possibly correct this imbalance we have created through human activities including fishing, climate change and excess nutrients in the water.

EM: Can you talk about the sea urchin problem?

PH: Currently and in the past couple of decades sea urchins have started to increase in numbers in different parts of the globe. Often it is because waters are warming and sea urchins are moving to other areas, or we are putting excess nutrients in the water that feed the algae they feed on. When they increase in numbers in certain areas they begin to eat all the seaweeds and sea grasses that form the habitat for the

other animals in the ocean. Seaweeds and seagrasses are like corals in the tropical seas or trees and plants in the forests. When the sea urchins eat all of them there is no habitat left for any other animals. It turns into a desert.

EM: How exactly does your project and research aim to address this problem?

PH: This project focuses on the sea urchin problem in Victoria and in Port Phillip Bay, where in some areas even 90 per cent of the seaweed is already gone. We have to look at ways to harvest sea urchins commercially and remove them from the bay. One way is to look at them as sustainable seafood and another way is to look at them as materials. My project looks at using the shells as a sustainable material and its properties for different applications. We have converted the shells into 3D-printable material, which we can then print into objects. I am also looking at what properties the material has for different kinds of industrial applications. We are trying to use the sea urchins as a sustainable material and, in this case, aim to turn this big problem, which is spreading across Victoria and Australia, into a potential solution and a resource.

JOIN DR PIRJO HAIKOLA ON A SNORKEL TOUR OF PORT PHILLIP BAY ON SATURDAY 14 MARCH AT 10.30 AM TO 1.30 PM AND A 'DEEP DINNER - BITE BACK' AT THE STOKEHOUSE IN ST KILDA ON THURSDAY 19 MARCH AT 6.30 PM AS PART OF MELBOURNE DESIGN WEEK 2020. BOOKINGS REQUIRED. SEE DESIGNWEEK.MELBOURNE FOR DETAILS.

(opposite) Pirjo Haikola. Photo: Irwan Hermawan
(above) Portrait of Pirjo Haikola. Photo: Tom Park

CAREER TIMELINE

1979

Born Taivalkoski, Finland.

2002

Completes Bachelor of Industrial Design at Lahti University of Applied Sciences, Finland.

2007

Completes Masters of Design from Design Academy Eindhoven and begins working at the Why Factory, a future cities research group at Delft University of Technology.

2009-10

Co-authors the books *Green Dream* and *Visionary Cities*.

2013-16

Completes PhD in Design at the University of Aveiro, Portugal as Marie Curie Fellow. Works as Assistant Professor at IADE Creative University, Portugal.

2014-8

Starts diving and working as a dive guide and later as a dive master in Sagres, Portugal. Becomes a certified PADI SCUBA diving instructor and works as a diving instructor at the Great Barrier Reef and Mexico.

2018

Moves to Finland. Works as design research consultant for Suunto Diving and postdoctoral researcher at Aalto University and begins formulating research on design and oceans.

2019

Co-curates the exhibition *The Critical Tide* at Helsinki Design Museum and at the European Parliament. Moves to Melbourne and starts working as Industry Fellow Lecturer at RMIT University.

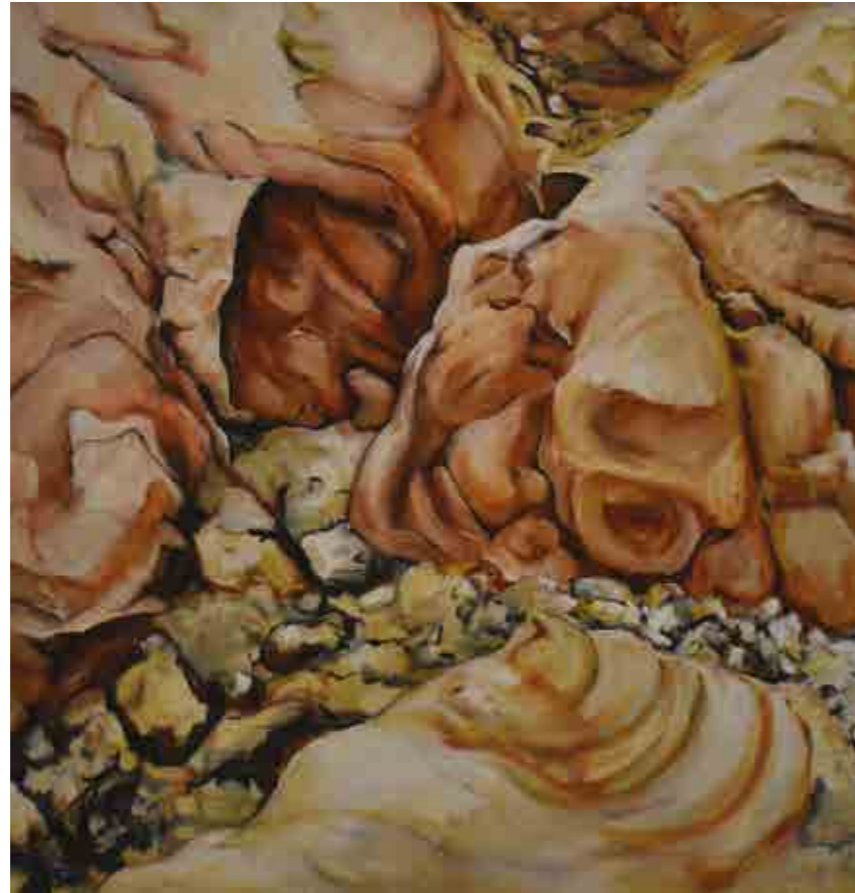
Protean Vistas

Slow Paintings of Central Victoria
by Pauline Mathrick

19 – 30 March 2020

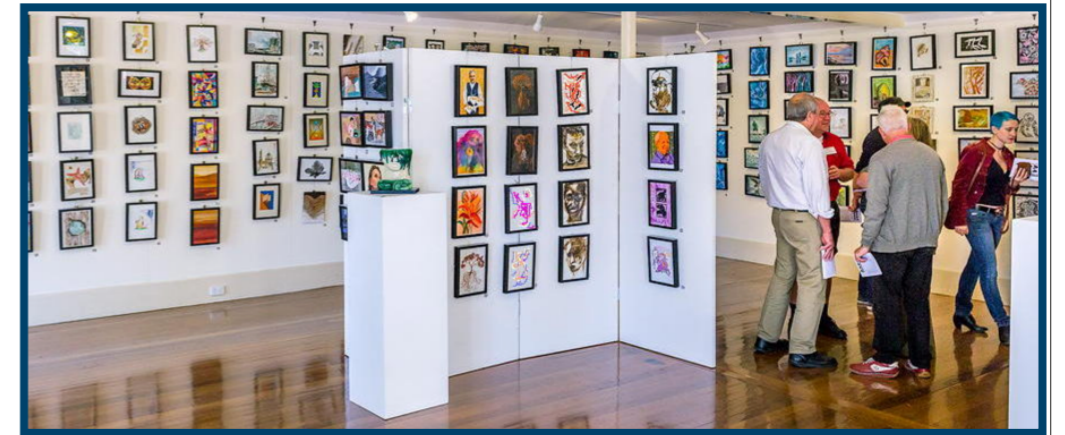
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Opening Sunday 22 March, 1.30pm – 3.30pm



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Exhibition on show: Sat 14, Sun 15, Sat 21, Sun 22, Fri 27, Sat 28, Sun 29 March & Sat 4, Sun 5, Good Friday 10, Sat 11, Sun 12, Easter Monday 13 April.

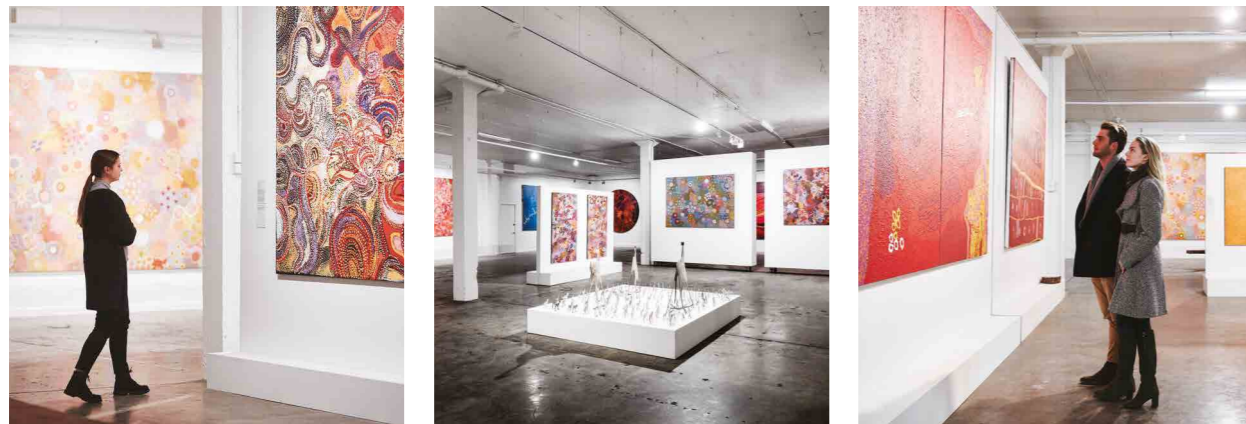
Gallery hours: 11.30 am to 4.30 pm



All exhibited Artworks displayed on the CAS website at the end of the exhibition. Catch the Parks Victoria punt service from Como landing (Melway Ref 2MC2) **Contemporary Art Society of Victoria Inc. Festival info: 03 9428 0568 or 0407 059 194** mail@contemporaryartsociety.org.au www.contemporaryartsociety.org.au



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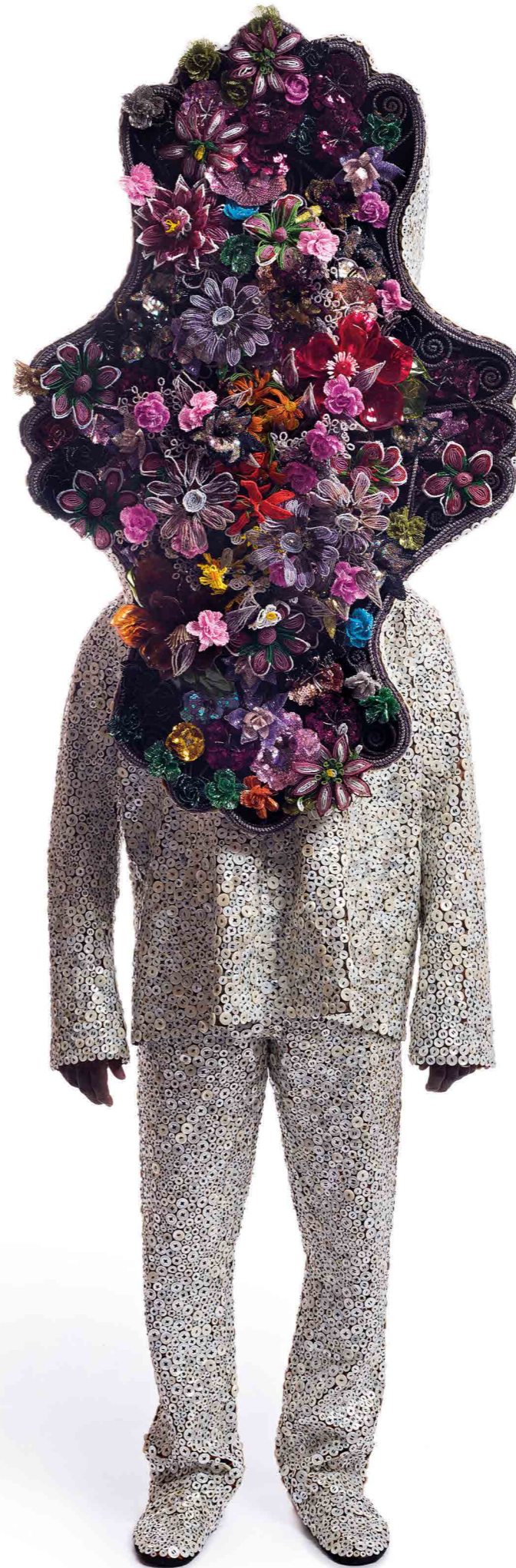
Kim Bridgland,
Edition Office Director

ORIGINAL

**T A S M A N I A N
T I M B E R™**

Installation view of *In Absence*, 2019
designed by Yhonnie Scarce and
Edition Office for the 2019 Architecture
Commission at NGV International,
Melbourne from 23 November 2019 -
April 2020.

Photo: Ben Hosking



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Nick Cave *Soundsuit* 2015
from the *Soundsuit* series 1992-
National Gallery of Victoria, Melbourne
Purchased with funds donated by the
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© Nick Cave, courtesy Jack Shainman Gallery, New York



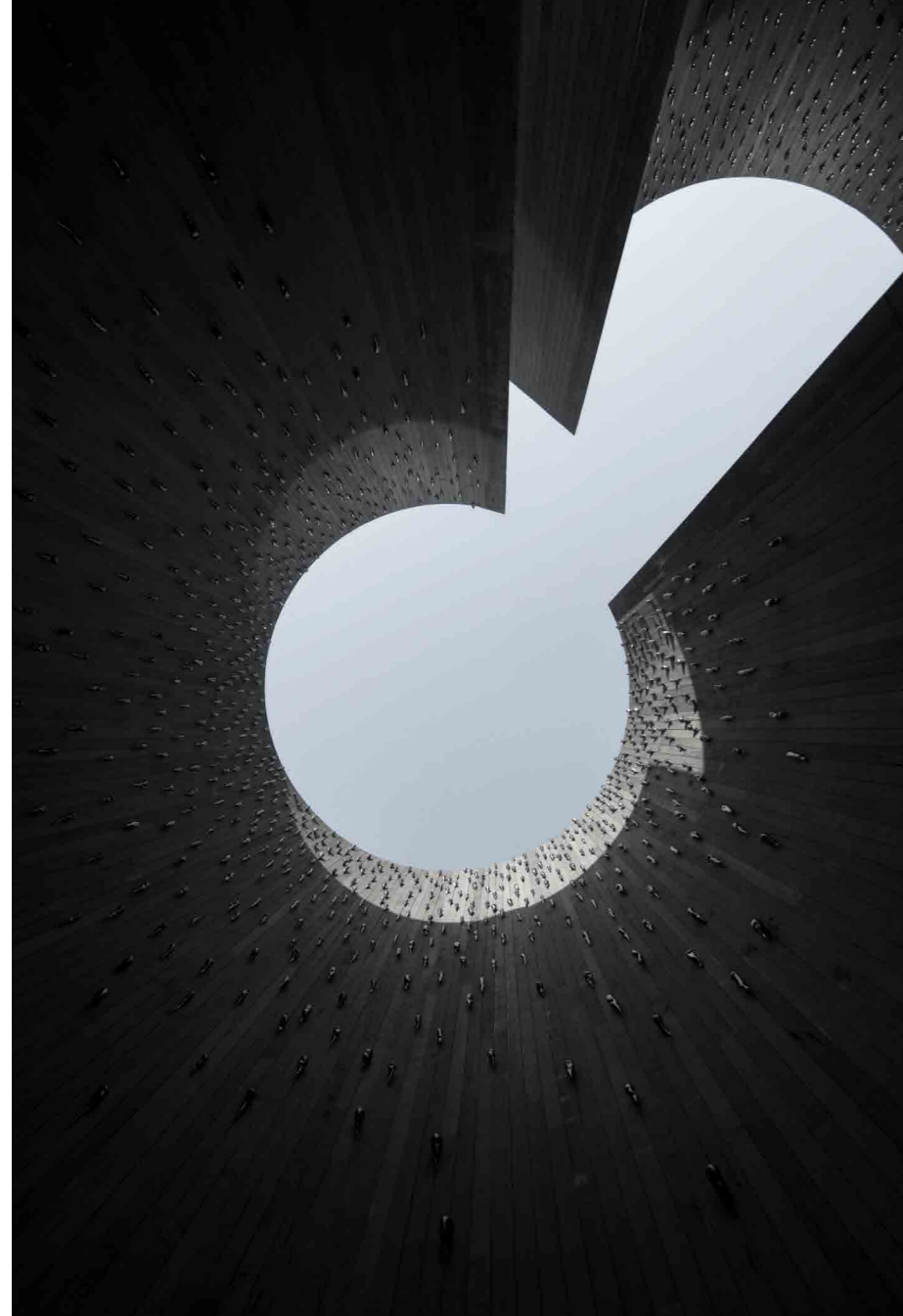
‘In Absence’ made almost entirely from Tasmanian Timber

In Absence is a 10-meter wide, 9-meter high cylindrical structure made almost entirely from Tasmanian timber.

“It was incredibly important to us to use home grown material and we wanted to use Eucalypt. The timber is rough sawn and raw, and stained black. The circular form and texture of the slender boards feels like the skin of a large tree,” says Edition Office Director, Kim Bridgland.

Tasmanian Oak Classic Grade was used, which is highly regarded for internal applications but is often overlooked as an external timber, but when coated and maintained correctly it is a great locally sourced choice for this application. Celery Top Pine was also incorporated into the structure.

Using timber in their projects is incredibly important to Edition Office. As a practice, they are committed to carbon neutral design, so they select their materials very carefully and source locally as much as possible.



TRANSCRIPT

Legacies: Keith Haring and Jean-Michel Basquiat

Keith Haring and Jean-Michel Basquiat changed the art world when they shot to fame in New York in the 1980s, and through their championing of social causes and their own personal experiences, left a legacy of art for change. To mark the opening of the exhibition, and on World Aids Day 2019, Dr Dieter Buchhart, curator of *Keith Haring | Jean-Michel Basquiat: Crossing Lines*, led a panel of guests exploring how the place, the people and the politics of 1980s New York influenced the two artists, and how the art scene at the

time fostered their talent and creativity. Dr Dieter Buchhart was joined by Gil Vazquez, President of the Board of the Keith Haring Foundation and Acting Executive Director; Maripol, artist and filmmaker whose Polaroid photographs are included in the exhibition; Ben Buchanan, photographer and fine art conservator whose photographs of 1980s New York are also included in the exhibition; and Carlo McCormick, a scholar and a writer who has written on both artists and the period.

Dieter Buchhart: Gil, you knew Keith Haring in the last years of his life very well. Can you tell us a little bit about who Keith Haring was and a little bit about the idea of friendship and the generosity at that time?

Gil Vazquez: Interwoven into Keith's practice was generosity; it was about giving. It was not necessarily only about being an important artist – of course he wanted that – but I think it was really about his contribution to humanity. It was very important for him to be a good human on this earth and be in service to others. He was always really aware of his community and his community consisted of the entire planet; it ended up being the whole planet eventually.

For example, Haring's *Untitled*, 1985 [which portrays two large hands reaching towards a red heart with earth at the centre] is so poignant because it can speak to climate change issues, the conversations that are going on in the world today that we were aware of in the

1980s. We knew about the hole in the ozone layer back then but the words 'climate change' had not really been coined at that point yet.

DB: These two artists connect so much to our time. It was not just Keith Haring who picked up all these questions, of challenges in society at the time, so did Basquiat in talking about racism and black identity. Maripol, you were deeply rooted in the arts scene of this time. Can you tell us how it started?

Maripol: How does anything start in Manhattan? Is there any accident? I don't think so. I think it was, back then, a small village; actually, some of them we call the East Village and the West Village. In our case it was more happening in the East Village, the beginning of the [first] galleries. What also happened is we had parties that could last twenty-four hours. And so, there was this community – without iPhones, by the way, without email –

of knowing where the 'thing' was going to happen. [This community became] a magnet for a lot of people to come from all over, including filmmakers like Jim Jarmusch, including me from France, without knowing that [New York] was very gritty. But that gave us a sense of freedom and the possibility to be creative because you didn't really know you needed to work hard; you needed to have two jobs a month and then you could be having all these ideas. The idea that was led by picking up your camera and making sure you're going to the nightclub because that night you don't know who's going to play.

There was a lot of exchange, there was a lot of facility, there was no PR to go through; you know it was just the instant. And for me with my camera it was also the instant.

DB: Ben, could you give us more insight into the club scene and how Haring and Basquiat expressed themselves in these clubs?

Ben Buchanan: Well, Haring and Basquiat would be at these places almost on a daily basis. And they wanted to participate. At Area club, there was a theme every six weeks. It could be fairytales or art or fashion or even just the colour red, but all the artists that we knew would come in and do something to that theme. And there was a good budget and rent was cheap, so we could do whatever we wanted.

I remember we built a diagonal pyramid-shaped wall, which was probably 20 metres long and 10 metres high, in the middle of the dance floor. I think it took two days to build the wall. It took Haring a few hours to paint it. And I was supposed to be photographing it. I took a few pictures, went around, came back, and he'd halfway finished it. I was supposed to get step-by-step shots and I missed quite a bit of it because he was so quick. I only got half of him doing it and I got some at the end, some at the beginning and a few of him holding cans of paint and standing in front of it looking satisfied. And I felt 'I can't talk to him' because I thought I might distract him or something. But I didn't realise that he could carry on a conversation and paint at the same time.



‘These two artists connect so much to our time. It was not just Keith Haring who picked up all these questions, of challenges in society at the time, so did Basquiat in talking about racism and black identity.’

DIETER BUCHHART

DB: And Basquiat?

BB: Basquiat would come in during the day sometimes and paint. He'd be sitting there smoking away and painting and he could manage to carry on a conversation as well while you were talking. And sometimes he would bring in crates of records and they'd set up a DJ area in the lounge room and he would just play cool jazz or reggae. People would come along and say 'sign this, sign this, sign my shirt', sign whatever people had because he was an art star, as was Keith Haring, so everybody was constantly asking them to sign things. And they didn't mind.

DB: There was a lot of interdisciplinary overlap where everyone was doing everything. Gil, can you tell us about this interdisciplinarity of the time?

GV: We certainly inherited that from punk and this idea that you didn't have to be a master to do something; that as a matter of fact, if you couldn't play your instrument you might be a little better at it than the people who know how to play the instrument. So, people did switch through things.

The walls were a really big point of communication. I found out about shows because I would see somebody wheat-paste something on a wall, and so they were already like a community bulletin board. And then the graffiti was part of that and then the street art was part of that, so that became a really rich conversation and it was through all those things.

DB: It was an extremely creative scene, which speaks to why we now show both artists together. Carlo, can you talk about Haring and Basquiat's friendship?

Carlo McCormick: Jean was Keith's favourite artist. You know, for as amazing as Keith was, he felt like 'Oh, my God, if I could only be as good as Jean'. And that – to me I could not understand that. But you know they were the guys that really were at the forefront of their time. So, each one wished that they had something that the other one had. I think Jean probably wished he had sort of the

mass appeal that Keith had, and Keith wished he could be 'as good as Jean'.

Keith's *Pile of Crowns* was shown for the first time at Tony Shafrazi Gallery in New York very shortly after Jean had passed. There were quite a lot of people at the opening, and all of a sudden *Pile of Crowns* falls. It didn't fall very far because it wasn't hung very high, but it just fell to the floor. The room hushed; the entire room was just 'Huh!' But then the silence was broken by Keith laughing because he knew that that was Jean being mischievous.

DB: So, there's an extremely touching part to their friendship, but it was also rivalry; it was also bringing out the best in each of them in the end.

GV: Yeah, I think it was quite organic. At the very beginning nobody made money, and it was very collaborative, and everybody wanted to work with each other.

BB: Because those were the two who really made a lot of money in our community, they were notoriously generous. There's so many times, no-one knew about it, but somebody would go to Keith's studio and say like, 'Keith, so-and-so is sick' or 'So-and-so's in jail'; these things would happen. And these guys, they gave.

GV: What I get from those early things is just Basquiat's sense of play, and it's so easy to get into the kind of gravitas of this work and to the politics and all these things. But there was a tremendous sense of play at that time. The Surrealists had this sense of what they referred to as 'radical play' [which] could be subversive. And if you look at the collaborations [between Haring, Basquiat and other artists], and the other kind of famous set of collaborations that exist in our history, it was Surrealist. The exquisite corpse, you know where you fold the paper in three ways; everyone did this at least as a kid. Some would do the head, some would do the middle and you didn't get to see what each was doing ... but that kind of sense of play, that's what I feel is the kind of joy in the imagination and how you can get someplace by being silly sometimes.

Basquiat was a self-taught artist. But people really kind of thought that he was



this savant coming out of nowhere. He knew a lot about art, he cared a lot about art history, and you see those things there.

We didn't know we were that postmodern then, but I think everyone in their way was grabbing onto parts of the past, different stylistic expressions, different visual languages, and using them for themselves in very personal ways. And that's really what postmodernism is; it's not like a look or anything, it's about that slippage of meaning where things can start meaning other things, and it's kind of a fluidity. And the second we quantified it I don't think it's postmodernism anymore because postmodernism is kind of that confusion, and I think both Keith

and Jean-Michel worked well in that. What do you think about this, Dieter?

DB: I agree with you. Basquiat developed a copy-paste technique and he created his knowledge out of everything, of any source materials surrounding him – science, writings, Hitchcock movies, a conflict/battle, whatever it was. That is a total sign of postmodernism. And if we look at Haring's public works, for example, his murals in Pisa and in Melbourne. He executed all of these large-scale projects in public spaces, and he did it with the local communities or charities. In 1986 he did this huge painting of the

Statue of Liberty in New York with approximately 1000 kids. It was 30 metres to 50 metres. Unbelievable! He never made any sketches, he just drew it, whatever size it was. And this legacy is just enormous. At the Stedelijk Museum in '85 he executed a massive mural in the passage way as well as a huge vellum piece. He filled and brought the whole place to life, and that's what's so amazing about him.

GV: Yeah, his murals were part of giving back to the community. He wanted to give; he wanted people to enjoy. It was very much in the spirit of the subway drawings. If you couldn't go to a gallery or if you didn't have – you know if it wasn't really your thing to go to a museum or a gallery – he brought it to you.

BB: Museums were intimidating then. And Keith famously said when he was doing the subway drawings, 'Look, I'd love to be in MoMA but right now millions of people who would never walk into a museum are getting to see my work and that matters to me more than if it's in a museum'.

DB: And with the subway drawings, he made around 10,000 drawings, he created the biggest art project in the public space of the '80s.

THIS IS AN EDITED EXTRACT OF A PROGRAM THAT TOOK PLACE AT NGV INTERNATIONAL ON 1 DECEMBER 2019. DR DIETER BUCHHART IS THE CURATOR FOR KEITH HARING | JEAN-MICHAEL BASQUIAT: CROSSING LINES. GIL VAZQUEZ IS PRESIDENT OF THE BOARD OF THE KEITH HARING FOUNDATION AND ACTING EXECUTIVE DIRECTOR. MARIPOLO IS AN ARTIST AND FILMMAKER. BEN BUCHANAN IS A PHOTOGRAPHER AND FINE ART CONSERVATOR. CARLO MCCORMICK IS A SCHOLAR AND A WRITER. KEITH HARING | JEAN-MICHAEL BASQUIAT: CROSSING LINES IS ON DISPLAY UNTIL 13 APRIL 2020 AT NGV INTERNATIONAL AND SUPPORTED BY PRINCIPLE PARTNER MERCEDES-BENZ AUSTRALIA/PACIFIC.

(previous) Keith Haring *Untitled* 1985. Private collection, Europe, courtesy Martos Gallery, New York.
(above) Jean-Michel Basquiat *Self Portrait* 1984. Collection of Yoav Harlap, Israel.

Art for Change: World AIDS Day

Both Keith Haring and Jean-Michel Basquiat used art as a vehicle for activism and awareness, highlighting issues that were important to them. Over two hours on World AIDS Day 2019, the NGV hosted a series of conversations that explored some of these themes, with panellists considering the intersections between art and health, and the role art has played in HIV and AIDS education, awareness and commemoration. In the panel discussion *Art in the Age of AIDS*, Ted Gott, NGV Senior Curator, International Art, reflected on how the AIDS epidemic of the 1980s and 1990s impacted the art world:

'My first real dialogue with AIDS and visual arts came when I was living in Chicago in 1987-1988 and that's when I first became aware of ACT UP graphics and I saw the American AIDS Memorial Quilt at Navy Pier, Chicago. I literally collapsed – it was the largest thing I had ever seen and the most emotional thing. I came back to Australia and I read Douglas Crimp's 1991 book *Aids Demo Graphics*, which was a history of AIDS activists ACT UP street graffiti and crack-and-peel posters and also an analysis of how you can use visual imagery to get across a message that fits into a television sound bite and really hits hard with an AIDS activist's message. Then cut to '93 and I'm 33 years of age

working at the National Gallery of Australia. I'm very frightened, I'm very angry and I'm also feeling very guilty because I've done nothing. I haven't joined ACT UP, I'm 'just' an arts curator. I thought 'What can I do?' My own friends are now dying. I was consumed with grief as everyone was, but then fuelled by anger. I went to Betty Churcher, the director, and said I want to do a show about AIDS and the visual arts. She was fantastic and supported it. And I then got the green light in March 94 and the show, called *Don't Leave Me This Way: Art in the age of AIDS*, opened in November. I had six months to pull it together, and had a quick whip around the world on a courier trip, meet with ACT UP New York and San Francisco and other artists in London and Paris and managed to pull together 200 works by 108 artists world-wide. It ran through until the end of February 1995. It was at a time just before triple antiretroviral therapies came in. I believe they came in in October '95, so when the show was on AIDS was still a death sentence. The show became a great statement about the crisis but also a great place of healing. The gallery thought that ten thousand people would come but one hundred and forty thousand people came. It became a phenomenon. A very healing phenomenon.'

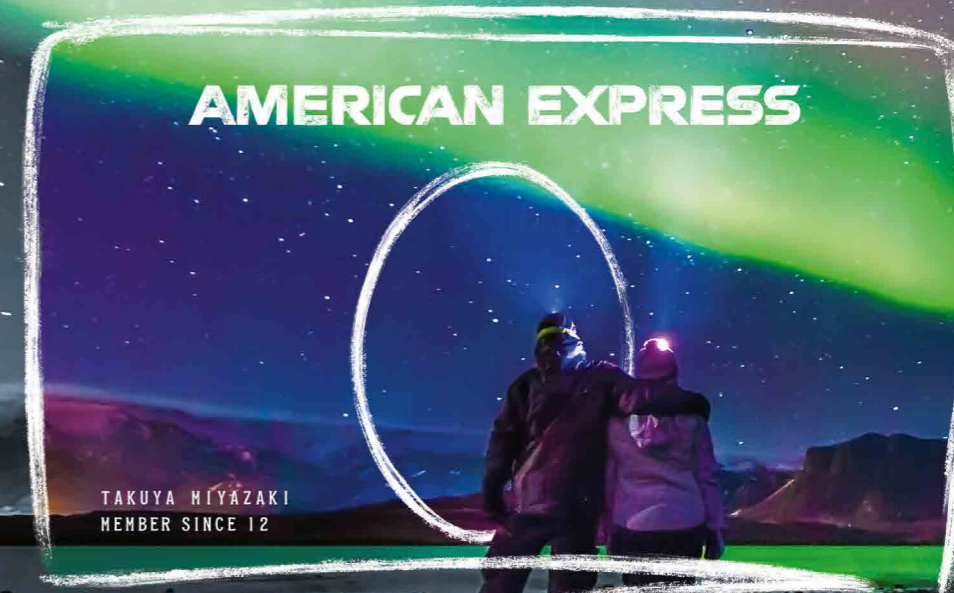
Panelists at the event *Art in the Age of AIDS* on December 1, 2019. Speakers from left to right: Curator and artist Angela Bailey, NGV Senior Curator, International Art, Ted Gott, Senior Lecturer in Art at the Victorian College of the Arts Dr Kim Donaldson, visual artist Michael Graf and editor and former gender studies lecturer Dion Kagan.



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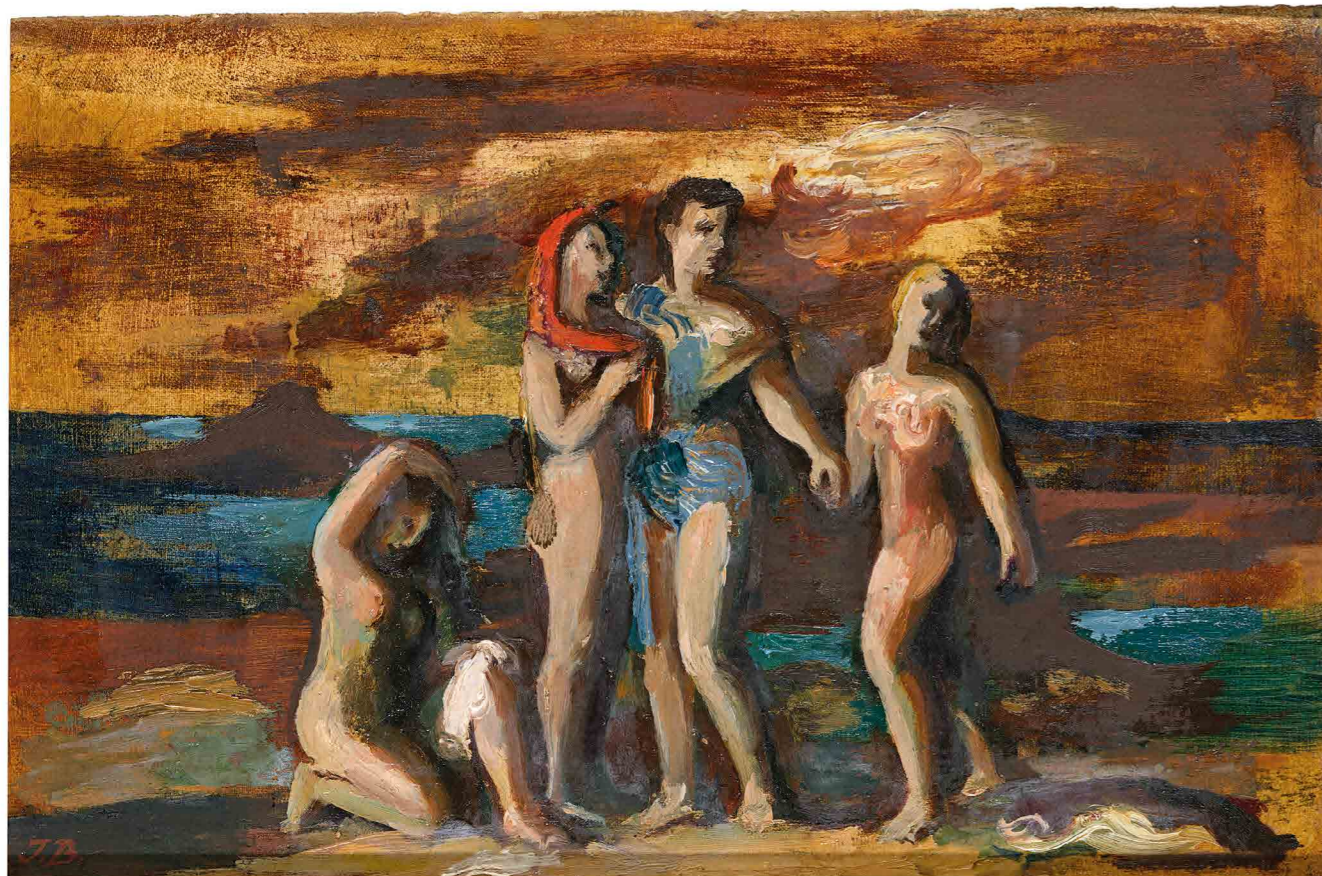


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LOOK FOR ME

Enjoy these recent additions to the NGV Collection the next time you visit the Gallery.

BY DR MARIA QUIRK



Jean Bellette *Classical figures in a landscape* 1948

Level 2, The Ian Potter Centre:
NGV Australia

Jean Bellette was an outlier in the Australian art scene of the 1940s. At a time of burgeoning national identity, many artists were interested in the imagery of Australia's bush and growing cities or were experimenting with early forms of abstraction. In contrast, Bellette looked to Classical mythology and history for her subject matter. Her style fused Classicism with modernist simplification of form. The resulting images defy easy interpretation and are rich with ambiguous, psychological meaning. As a critic wrote in 1950, 'one can detect [in Bellette's work] a certain ruthlessness frequently found in the works of artists who have created a

very personal style out of two opposite and seemingly irreconcilable qualities'.¹

Bellette was born in Hobart in 1908 and trained in Sydney before attending the Westminster School of Art, London in 1935. *Classical figures in a landscape*, a gift to the NGV by Andrée Harkness in 2019, is one of several works Bellette painted that were loosely inspired by mythology, and explored the interplay between space, form and colour. By ordering these elements in a certain way, Bellette hoped that the painting 'would suggest to me some atmosphere I recognised, possibly a place I had seen'.² Bellette's classical landscapes are both echoes of the past and boldly modern, frozen moments from a place outside of time.

Jean Bellette *Classical figures in a landscape* 1948, generously gifted by Andrée Harkness

Dora Maar *Femme au collier* c. 1947

Promised gift of Krystyna Campbell-Pretty AM and Family, Level 2, NGV International

Dora Maar is one of the most important twentieth-century artists who is not a household name. Her art has long been overshadowed by her nine-year love affair with Pablo Picasso and her role as his model and muse in works including *Weeping woman*, 1937, in the NGV Collection. But Maar was an influential and celebrated artist in her own right before, during and after her relationship with Picasso. Born Henriette Théodora Markovitch in 1907, Maar was raised between France and Argentina. She was precocious, speaking multiple languages and studying at Paris's most progressive art schools in the 1920s.

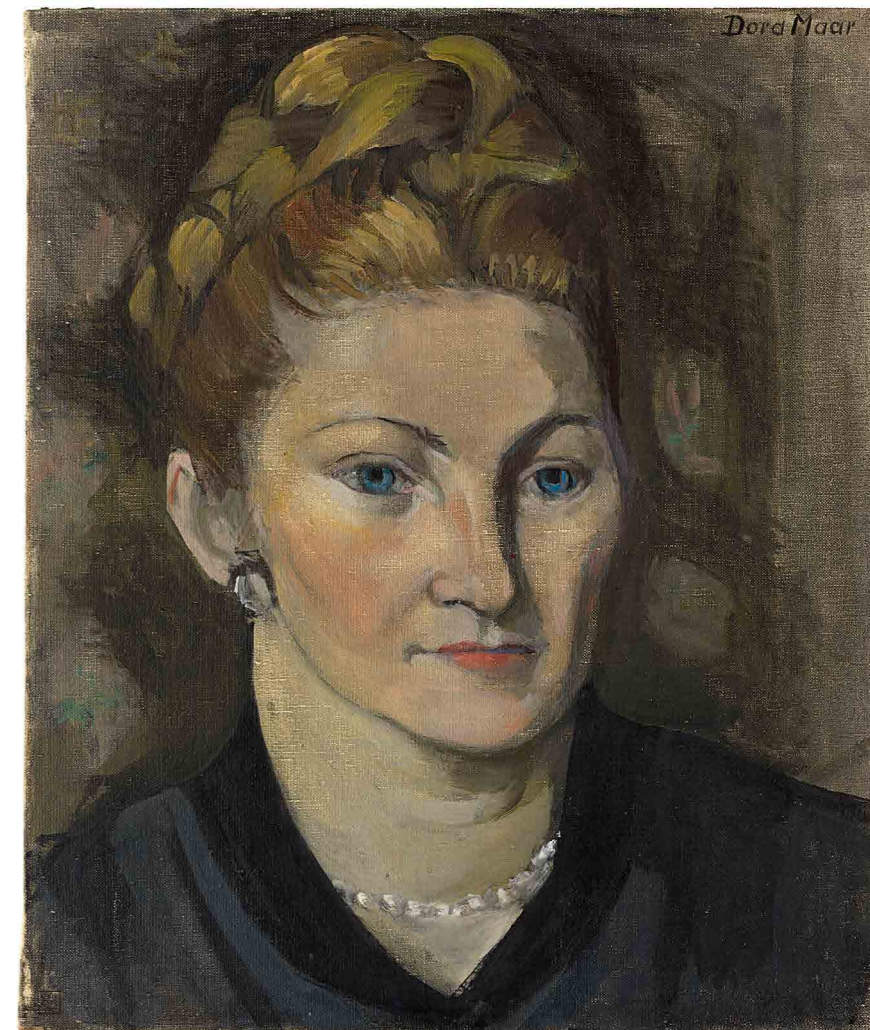
Maar's favoured medium was photography at the start of her career and she supported herself through fashion and advertising commissions. At the same time, Maar was experimenting with Surrealist motifs and methods, which she often incorporated into her commercial practice. Her use of collage and photomontage was innovative as she fashioned strange, beautiful and political compositions out of multiple photographic fragments. Maar exhibited her work broadly, including at the 1936 *International Surrealist Exhibition* in London and at MoMA's ground-breaking *Fantastic Art, Dada, Surrealism* show of the same year.

Maar met Picasso in 1936. As well as acting as model and muse, she played an important role in documenting Picasso's process, including the making of *Guernica* in 1937. Although Picasso admired Maar's intellect and work ethic, he encouraged her to abandon photography, which he considered an inferior medium to painting. Picasso's infamous cruelty to the women in his life extended to Maar. He carried on multiple affairs throughout the course of their relationship and gave her taunting, humiliating gifts, including an unwearable silver ring with a spike inside. As Picasso's granddaughter, Marina Picasso, wrote in 2001, Picasso's difficult treatment of women was part of his creative process. 'He submitted them to his animal sexuality, tamed them, bewitched them, ingested them, and

crushed them onto his canvas. After he had spent many nights extracting their essence, once they were bled dry, he would dispose of them.'³

Maar suffered a breakdown in 1945 and her relationship with Picasso ended soon after. Over the next fifty years Maar dedicated her life to her twin passions, art and spirituality. She focussed on painting from the 1950s, although for twenty-five years she refused to exhibit. Perhaps because, as she said in the 1950s, 'I am still too famous as Picasso's mistress to be accepted as a painter'. The NGV's painting *Femme au collier* dates to this time when Maar was reclaiming her life and her image for herself. Despite inspiring one of the most famous paintings of the twentieth century, Maar is only truly knowable through work by her own hand. 'All his portraits of me are lies,' she wrote. 'They're all Picassos. Not one is Dora Maar.'⁴

Dora Maar *Femme au collier* c. 1947, generously gifted by Krystyna Campbell-Pretty AM and Family



Anne Forbes Portrait of Lady Elizabeth Hamilton (1753–1797), daughter of James, 6th Duke of Hamilton, bust-length, wearing Italian costume 1771

Level 2, NGV International

Anne Forbes wanted to be a famous artist. She was born in 1745, the granddaughter of successful Scottish portraitist William Aikman. By age twenty-two, Forbes was living in genteel poverty in Edinburgh, her father dead and her mother and sisters left with little income. When a family friend noticed Forbes's talent at drawing and offered her an annual stipend to study art in Rome, the Forbes family saw an economic opportunity. Within three years of study, they hoped, Anne would be able to support the family as an artist.

Forbes was ambitious. She hoped to follow in the footsteps of Katharine Read, who established a fashionable portrait practice in London in the mid-1700s. But while Read worked in pastels, a 'softer' medium considered appropriate for women, Forbes pursued oil painting, a serious medium intended for serious subjects. It was while studying in Rome that Forbes produced this portrait of Lady Elizabeth Hamilton, daughter of British dignitary James Hamilton, and a fashionable leader of London society. The striped turban, a recurring accessory in Forbes's portraits, and raised hand, indicate that Forbes painted Hamilton in the guise of a sibyl, or oracle.

Forbes returned to London in the early 1770s to establish a commercial studio practice. Although she was successful in receiving commissions, and exhibited at least four works at the Royal Academy, she struggled to attract the powerful and influential sitters needed to sustain an expensive London studio. The portrait style she mastered in Rome did not match the fashions in England, where, as Forbes's sister noted, sitters were 'not pleased without they be [sic] flying in the air, or sitting on a cloud or feeding Jupiter's Eagle'.⁵ Forbes eventually returned to Edinburgh, where she supported herself and her family as a drawing teacher and portraitist to the Society of Antiquaries of Scotland, a



scholarly organisation dedicated to the cultural history of Scotland. As her portraits slowly emerge from private collections and into galleries like the NGV, thanks to the generous donation of Krystyna Campbell-Pretty AM and Family, Forbes has a second opportunity for fame.

MARIA QUIRK IS NGV ASSISTANT CURATOR, COLLECTIONS AND RESEARCH. WE ARE GRATEFUL TO KRYSTYNA CAMPBELL-PRETTY AM AND FAMILY FOR SUPPORTING THE ACQUISITIONS OF *FEMME AU COLLIER* AND *PORTRAIT OF LADY ELIZABETH HAMILTON*. WE SINCERELY THANK ANDRÉE HARKNESS FOR GIFTING *CLASSICAL FIGURES IN A LANDSCAPE* THROUGH THE AUSTRALIAN GOVERNMENT CULTURAL GIFTS PROGRAM 2019.

Anne Forbes *Portrait of Lady Elizabeth Hamilton (1753–1797), daughter of James, 6th Duke of Hamilton, bust-length, wearing Italian costume 1771*, generously gifted by Krystyna Campbell-Pretty AM and Family

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DAY AT THE MUSEUM

Columnist Danny Katz spends a day people-watching at The Ian Potter Centre: NGV Australia.



Artwork-Watcher-Watching

Sure, you could go to NGV Australia to look at the art. A lot of people do that, apparently – it's a thing. But I like to go to NGV Australia to look at the people looking at the art. I find it quite entertaining, and there's always a changing people-exhibition. Artwork-watcher-watching is easy. You just find someone looking at art, stand right up next to them, then stare at them – and if they say 'Oh sorry, am I blocking your view?' you say 'Nah, I'm good'. So, here are a few of my favourite people-exhibits from my latest visit to NGV Australia.

Sidney Nolan *Crucifix, southern Italy* 1955, The Joseph Brown Collection

Passionate Art-Lover and Less-Passionate Partner

Gallery 10, Level 2

A woman was looking at Sidney Nolan's *Crucifix, southern Italy*, 1955, then she turned to her partner and said, 'Beautiful painting, huh? Apparently it captures the religiousness and antiquity that permeates the Italian landscape and culture'. The partner nodded and went 'Hmmm' even though all he understood were the words 'the' and 'Italian' and another 'the'. The woman stared at the painting for ages, so the partner wandered off and did a lap of the room, then another lap, then went outside and stared at a toilet sign for a while. When he came back, the woman had moved on to a new painting and was staring at that for ages, so he shuffled around in circles like a sad inmate in a Turkish prison film. A deeply personal and eloquent masterpiece.

The Multimedia Teenager

Lucy McRae: *Body Architect*, NGV Design Studio, Ground Level

A delightfully whimsical piece which featured a group of teenage friends who were enjoying McRae's *Biometric mirror*, 2018 – an interactive installation that takes a picture of your face then makes you look hideously contorted, but nobody seems to mind because it's free. One teenager was going 'Haw haw, look at me! I look like a bizarre squishy-faced alien! Haw haw haw!' And all his friends laughed along, even though they knew in their hearts he didn't actually look all that different.

DANNY KATZ IS A COLUMNIST FOR *THE AGE* AND *THE SYDNEY MORNING HERALD* AND WRITES THE MODERN GURU COLUMN FOR THE *GOOD WEEKEND* MAGAZINE SUPPLEMENT. HE IS ALSO THE AUTHOR OF THE BOOKS *SPIT THE DUMMY* AND *DORK GEEK JEW* AND THE *LITTLE LUNCH* SERIES FOR KIDS.



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Anne Wallace *Eames Chair* 2004, oil on canvas.
 Collection of Kate Green and Warren Tease, Sydney

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Bryan Brown, 2008
 by Adam Knott.
 Collection:
 National Portrait Gallery, Canberra



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THE FUN ROOM.

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A selection of contemporary Australian artists that look at the dark side of fun.

Image: Tony Albert, David C Collins and Renisha Ward-Yates. *Warakurna Superheroes #3*, 2017, archival pigment print on paper, 100 x 150 cm, Edition of 3 plus 2 artist's proofs, Courtesy of the artist & Sullivan & Strumpf.



TONY ALBERT. GLENN BARKLEY. BARBARA CLEVELAND.
CHRISTINA DARRAS. BEN FROST. HANNAH GARTSIDE.
LOUISE MEUWISSEN. AERIAL RUBY.



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Untitled 2015
silkscreen on hand
dyed linen collage
214 cm x 304 cm
© the artist

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James TYLOR, *Economics of water #1 (Flood)* (2018), photographic print with gold paint, 100 x 100cm, image courtesy of the artist and Vivien Anderson Gallery.



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MAKING NEWS

FROM THE NGV



VALE NORMA DEUTSHER (3.10.21 – 17.1.20)

Amanda Dunsmore

Norma Deutscher, along with her husband Keith, has been one of the most significant benefactors to the NGV Decorative Arts collection. Together, their outstanding gifts of eighteenth and nineteenth-century Wedgwood pieces have had a transformative impact on the Collection. Due to their exceptional philanthropic support the Gallery's holdings of Wedgwood are now recognised internationally significant. Norma's gifts include numerous rare and significant works from the Wedgwood and Bentley period of the eighteenth century, in particular a beautiful amphora-shaped agate ware vase with gilded handles, the magnificent *War and Peace*, ewer made for the Paris International Exposition of 1878. Many of Norma's gifts are on regular display, such is their significance within the narrative of British design history. They will continue to be admired and appreciated by visitors and researchers for years to come. The NGV pays tribute to Norma Deutscher for her deep commitment and exceptional generosity.



VALE JAMES MOLLISON AO (20.3.31 – 19.1.20)

In January we sadly learned of the passing of James Mollison AO and pay tribute to his immense contribution to the NGV. James made an enormous impact on this institution as Director of the Gallery from 1989 to 1995, and prior during his tenure at the National Gallery of Australia (NGA) from 1971 to 1989 (particularly as Director from 1977–89). He was a passionate advocate for Australian and international art and artists.

One of his most notable contributions was the visionary acquisition of *Blue Poles* by American abstractionist Jackson Pollock for the NGA collection in 1973. It is now acknowledged as one of the most important works in an Australian public collection.

As Director of the NGV, James enhanced the Collection throughout his tenure with major acquisitions of modern and contemporary international works by Lee Krasner, Eva Hesse, Louise Bourgeois and Anselm Kiefer, and works by key historical artists such as Johan Zoffany. Asian art, particularly Chinese and Japanese art, were given greater emphasis in the Collection, and the foundation of the Gallery's now-leading Indigenous art collection was enabled with works by leading artists including Emily Kam Ngwarray and Rover Thomas.

While he also brought major international exhibitions by Renoir and Van Gogh to Melbourne, James was a strong supporter of Australian artists. He championed the work of local Victorian artists, most notably the work of Fred Williams.

James Mollison was an inspirational leader. He took creative risks ahead of his generation, was a great advocate for living Australian artists and often spent time listening to what their needs and interests were. His legacy as a mentor has left an enormous impact across the country. We always valued his input and opinions. He will be greatly missed, and we send our thoughts to his family and friends.

NEW ACQUISITIONS

TJUNGINPA DREAMING, 1996 Misha Agzarian

Tjunginpa Dreaming, 1996, by Mick Namarari Tjapaltjarri has been gifted to the NGV by the Honourable David Angel QC in memory of Anita Angel. Namarari painted the work for the twenty-fifth anniversary exhibition of Papunya Tula Artists, opened by the Hon David Angel QC in Alice Springs. Namarari represents the Tjunginpa (Mouse) Dreaming at the site of Tjiturulnga, with the colour-field of layered dots indicating the footprints of the mouse as well as *kampurarrpa* (bush raisins) and flowers, which the mouse foraged for at the site. We sincerely thank the Hon David Angel QC for the addition of this work in Anita Angel's memory.

CLOSING SOON

COLIN McCAHOON: LETTERS AND NUMBERS Jane Devery

As the NGV Collection display *Colin McCaohon: Letters and Numbers* draws to a close at NGV International, enjoy a final look at a focused group of significant works by the artist that have been brought together for the first time. Colin McCaohon is widely regarded as the most influential New Zealand artist of the twentieth century. In a career spanning almost fifty years, McCaohon developed a deeply personal visual language that traversed wide-ranging themes and subjects, including spirituality, the landscape, and the symbolic potential of numbers and words. Organised to mark the centenary of the artist's birth in 2019, *Colin McCaohon: Letters and Numbers* includes

all works by the artist in the NGV Collection and a number of generous private loans. It also includes a rare audio interview in which McCaohon discusses his use of biblical texts, his word and numeral paintings, and his first trip outside New Zealand to Melbourne in 1951, where he was a pupil of the Australian artist Mary Cockburn Mercer and studied paintings in the NGV Collection.

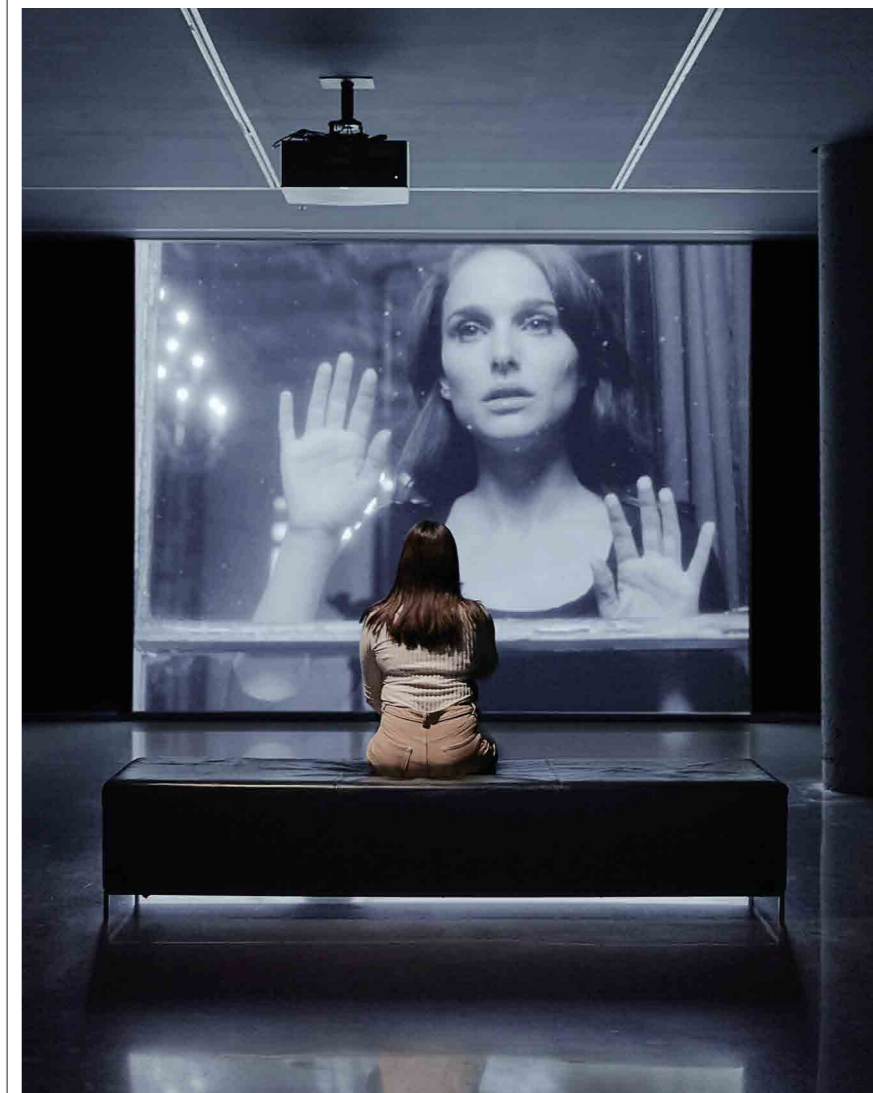
COLIN McCAHOON: LETTERS AND NUMBERS IS ON DISPLAY AT NGV INTERNATIONAL UNTIL APRIL 2020.

SHIRIN NESHAT: DREAMERS Katharina Prugger

Shirin Neshat: Dreamers marks the Australian premiere of the recent video trilogy *Dreamers* by the Iranian-American artist and filmmaker. Three immersive video installations invite audiences to

delve into the dream worlds of Neshat and her female protagonists. The first part of the *Dreamers* trilogy, *Illusions & Mirrors*, 2013, stars acclaimed actor Natalie Portman, while Neshat cast non-actors from the Iranian-American community as the protagonists in *Sarah*, 2016, and *Roja*, 2016. In these works, Neshat connects surreal narratives with her personal experience of being an immigrant in the United States, unable to return to her home country or to a culture that no longer exists. While particularly relevant in the current political climate, the mesmerising black and-white videos have a poetic and timeless quality – a quality that Neshat first developed in her critically acclaimed early video installations, beginning with *Turbulent* in 1998.

SHIRIN NESHAT: DREAMERS IS ON DISPLAY UNTIL 19 APRIL 2020 ON LEVEL 3 AT NGV INTERNATIONAL



CONSERVATION

SOLVING A CONSERVATION PUZZLE

Marika Strohschnieder

An intriguing sculptural piece from the late sixteenth / early seventeenth century, *Shrine* was acquired by the NGV in 1895 from the collection of the French porcelain designer M. Haumont. It is believed to be Italian and likely to originally have been part of a larger group of similar objects, possibly from an architectural frieze. Consisting of a gilded and painted, flat-perspective niche with a sculpture of the Virgin and Child centrally positioned on a profiled block, we soon ascertained that the *Virgin and Child* component,

although from the same period, were not an original part of *Shrine*. This conclusion was based on observation and technical examination, which determined inconsistencies such as the scale of the figures, which appear too tall in the context of the niche, and the clear addition of a wood extension to the front of *Shrine* to accommodate the sculpture.

The decision to remove *Virgin and Child* from *Shrine* and to display each separately has provided two interesting conservation projects. While the conservation treatment of *Virgin and Child* is still in progress, *Shrine* is on display at NGV International.

The magnificent and skilful construction of *Shrine* consists of pieces of wood assembled with wood dowels and carved detail on the front, which is embellished by gilding set against an azurite blue background. The conservation treatment was guided by the strong geometry of the work and the blue niche as a focal point. I reconstructed the two lost outer edges of the frame at the top from balsa wood and filled smaller splits and losses with Japanese tissue paper and a thin filler before colour matching. The water sensitivity and coarseness of the blue paint layer naturally resulted in greater wear over time and required balanced yet restrained retouching to bring this magnificent piece back to life. The materials chosen for this conservation treatment are reversible and to ensure that areas of treatment are distinguishable from the original the in-painting technique of *tratteggio* – fine successive paint strokes – was used. Take a look when you are next at the NGV.

SHRINE IS ON DISPLAY IN THE 13TH TO 16TH-CENTURY GALLERIES ON LEVEL 1 AT NGV INTERNATIONAL.



displayed in this frame, but this was later replaced with a more ornate corner and centre frame.

In 2020, through the NGV Centre for Frame Research, the painting has been reframed in an historically accurate reproduction frame, based on photographs and drawings of original Durand-Ruel frames at The Metropolitan Museum of Art in New York. The simpler aesthetic of the new frame transforms the appearance of the painting and provides a setting reflecting the early display of this important Impressionist work.

BOULEVARD MONTMARTRE, MORNING, CLOUDY WEATHER, 1897, IS ON DISPLAY ON LEVEL 2 AT NGV INTERNATIONAL. THE NGV CENTRE FOR FRAME RESEARCH IS GENEROUSLY SUPPORTED BY THE PROFESSOR AGL SHAW AO BEQUEST.

IN THE FRAME

Holly McGowan-Jackson

French Impressionist painters experimented with the use of colour in their compositions and in the presentation of their artworks. This included the radical use of white and coloured frames in early Impressionist exhibitions of the 1870s, which were in stark contrast to ornate gilded frames that were conventionally used at the time. Camille Pissarro's desire to display his pictures in white frames often led to disputes with art dealers and exhibitors, who were concerned that such an avant-garde approach would reduce the saleability of the works. Over time, Pissarro compromised by having parts of

his frames gilded, eventually accepting fully gilded frames on his paintings.

This history is revealed in the framing of NGV's *Boulevard Montmartre, morning, cloudy weather*. It is one of a series of fourteen paintings produced by Pissarro in 1897 illustrating the changing effects of light and weather on this Parisian location. The picture appears in a photograph of a 1905 exhibition of Impressionist works in London by Paul Durand-Ruel, an art dealer with a long association with the group. Most of the paintings in the exhibition are seen housed in a frame composed of a flat section with a twisted ribbon ornament around the border, used widely by the dealer. When the painting entered the NGV Collection in 1905 it was

(p. 96, left) **Wedgwood, Stoke-on-Trent, Staffordshire** (English est. 1759), **Wedgwood & Bentley, Staffordshire Vase** (1769–1780), presented through The Art Foundation of Victoria by Mrs Norma Deutsher, Governor
(p. 96, right) **Fred Williams James Mollison** 1964–65, generously gifted by Lyn Williams AM
(p. 98) **Italy Shrine** late 16th century
(p. 99) **Camille Pissarro** *Boulevard Montmartre, morning, cloudy weather (Boulevard Montmartre, matin, temps gris)* 1897, Felton Bequest

NGV DESIGN STORE & BOOKS

The new books and latest design collaborations at NGV design store.



She Persists: Perspectives on Women in Art & Design

Edited by Annika Aitken, Dr Isobel Crombie, Megan Patty, Dr Maria Quirk and Myles Russell-Cook

The idea of persistence was the inspiration for this richly illustrated publication. It is not a monograph on the history of women artists or an art-historical survey of 'women's art', but rather thirty-four perspectives on pivotal moments in, and key contributions to, the field of art and design by women, all drawn from the NGV Collection.

With texts from NGV curators and leading scholars and commentators from around the world, the works explored demonstrate the tenacity of women, from the day-to-day determination required by women practitioners whose very existence was a radical act, to the direct activism of individuals from the past and present. Taking a cross-cultural and cross-disciplinary perspective, this volume is a vital addition to the conversation about women's contribution to art and design history.



DESTINY

Edited by Myles Russell-Cook with contributors

Australian artist Destiny Deacon, a Kuku and Erub/Mer (North-East Cape York and Torres Strait) woman, is known for having coined the term 'blak', in a reclaiming and recasting of a word with myriad connotations of colonialism and prejudice. Her work sits in the uncomfortable but compelling space between comedy and tragedy. Working across photography, video, printmaking, mixed media and installation, Deacon interrogates the way in which Aboriginal people have been, and continue to be, misrepresented within popular culture.

This publication, edited by Myles Russell-Cook, Curator, Indigenous Art at the NGV and curator of the exhibition *DESTINY*, is the largest in-depth study of Deacon's practice ever to appear in book form. Through all-blak scholarship and images of Deacon's work spanning more than thirty years, we gain a strong sense of Deacon as artist and person, and of her enduring fascination with the human condition.

SHE PERSISTS IS AVAILABLE NOW AND *DESTINY* IS AVAILABLE IN APRIL AT NGV DESIGN STORE AND ONLINE AT DESIGNSTORE.NGV.MELBOURNE. THE NGV IS GRATEFUL TO THE COPYRIGHT AGENCY'S CULTURAL FUND FOR THEIR SUPPORT OF *DESTINY* THE EXHIBITION PUBLICATION.

NGV DESIGN STORE X CASSIE LEATHAM

Cassie Leatham is a proud Taungurung/Wurundjeri artist, designer and weaver who draws inspiration from the cultural practices of her ancestors by researching and transforming techniques perfected by Aboriginal people from the South East of Australia. Exclusive to the NGV design store and commissioned for Melbourne Design Week 2020, a new contemporary jewellery collection by Leatham, *So Murrup Manggii (Spirit Within)* comprises earrings, necklaces and brooch pins, incorporating sterling silver with feathers, gumnuts, river reeds, flax and seeds collected from her home in Boisdale, Victoria, as well as materials foraged from trips back to her own Country. *So Murrup Manggii (Spirit Within)* shares Leatham's love of her Country, acknowledging the importance of the plants and animals that play such an essential role in her life and artistic practice. Central to Leatham's practice is her respect for the environment. The natural components of her work are made from recycled and found materials, and she acknowledges the role each piece plays in a balanced and healthy ecosystem. Leatham's jewellery collection was made over the 2019–20 summer. Living within proximity of the bushfire-affected area of East Gippsland, her jewellery reflects the beauty of Country and the urgent need to protect and take care of it.

Cassie Leatham jewellery collection *So Murrup Manggii (Spirit Within)*

CASSIE LEATHAM'S JEWELLERY COLLECTION IS COMMISSIONED AS PART OF MELBOURNE DESIGN WEEK 2020 AND IS AVAILABLE AT NGV DESIGN STORE AND ONLINE AT DESIGNSTORE.NGV.MELBOURNE FROM 12 MARCH.



PEOPLE

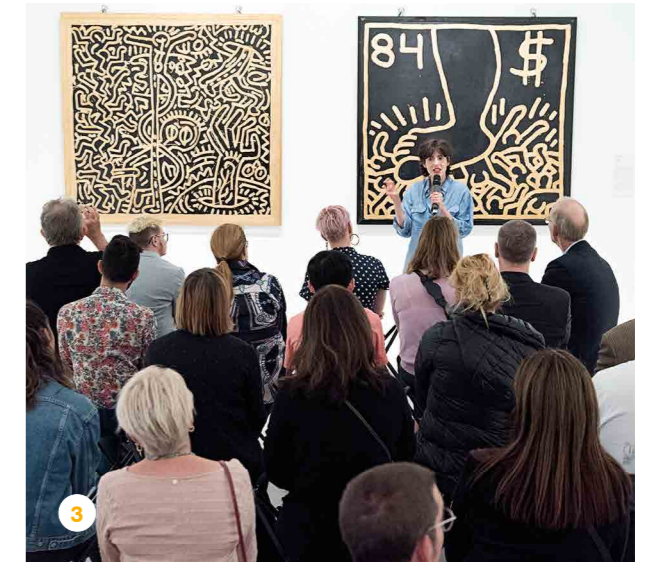


1

1. Visitors enjoy a Drop-by Drawing event in the NGV's eighteenth century galleries. 2. Young visitors participate in the Make Art! Make Friends! event during NGV Kids Summer Festival 2020 in January. 3. NGV Curator, Contemporary Art, Pip Wallis discusses Keith Haring | Jean-Michel Basquiat: Crossing Lines at NGV Friday Nights. 4. NGV Trustee Lisa Gay, Ric West and Committee Member Sarah Lowe at the NGV. 5. Artist Daniel Arsham, Douglas Baxter, NGV American Friends Ambassador Lisa Fox and NGV Director Tony Ellwood AM at the 2019 NGV American Friends Reception in New York. 6. Guests at NGV Friday Nights in the Grollo Equiset Garden. 7. Dr Vincent Alessi, Senior Lecturer (Creative Arts) at La Trobe University, speaking at Keith Haring | Jean-Michel Basquiat: Crossing Lines at NGV Friday Nights.



2



3



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7

AROUND VICTORIA



AGATHA GOTHE-SNAPE: THE OUTCOME IS CERTAIN

Until 9 April 2020

Venue Monash University Museum of Art (MUMA), Ground Floor, Building F, 900 Dandenong Road, Caulfield East

monash.edu/muma

The Outcome is Certain is the first early-career survey exhibition of Sydney-based artist Agatha Gothe-Snape. At once questioning, poetic and political, Gothe-Snape's practice embraces the complexity, ambiguity and slippages of both performance and language. Including wall drawings, PowerPoint presentations, collaborations, performance and text. Curated by MUMA's Senior Curator, Hannah Mathews, this exhibition continues the museum's annual survey exhibition series of Australian artists.

MINSTREL KUIK: SHE WHO HAS NO SELF

Until 10 May 2020

Venue Horsham Regional Art Gallery 80 Wilson Street, Horsham

horshamtownhall.com.au

Minstrel Kuik considers and questions the politics of place, familial and cultural identity, and how these things intersect with personal experience. Born in Malaysia of Chinese ancestry, she lives and works in Kajang, a suburban neighbourhood on the outskirts of Kuala Lumpur where negotiating the tensions of different ideologies and social boundaries is an everyday occurrence. These daily experiences shape Kuik's artistic practice and allow her to ponder the complexities of modern life. Curated by Alison Eggleton and presented as part of PHOTO 2020 International Photography Festival.

OBJECTS OF LOVE

12 March – 13 May 2020

Venue Craft Victoria Watson Place, Melbourne

craft.org.au

Objects of Love presents objects and artworks which symbolise and reflect love of all kinds across cultures. Through exquisite objects and installations, the exhibition explores contemporary and traditional exchanges of love, connection to loved ones, and the strength and fragility of bonds of love. The stories behind the works are informed by cultural history and personal experience.

JACQUI STOCKDALE: THE LONG SHOT

Until 17 May 2020

Venue Linden New Art 26 Acland Street, St Kilda

lindenarts.org

This new body of work extends Stockdale's long-held fascination with early colonial times in Australia. *The Long Shot* explores the dominant narratives of Australian folk history, mythology and iconography and challenges their potency within a contemporary context. Based on extensive research, Stockdale presents a new version of Ned Kelly's family history, with a focus on the experiences of Kelly's mother, Ellen.

WITH THANKS TO THE PUBLIC GALLERIES ASSOCIATION OF VICTORIA (PGAV). VISIT PGAV.ORG.AU FOR MORE EXHIBITIONS.

Jacqui Stockdale *Duel of the Mount I* 2018
Courtesy of the artist and Olsen Gallery
© Jacqui Stockdale

CLIFTON PUGH (1924-1990)

An Old Fence, 1989

Estimate: \$12,000–15,000

To be offered in the Australian & International Art and Photography Auction, 18 May 2020



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IN THE NEXT ISSUE

Pierre Bonnard

Designed by India Mahdavi

In June the Melbourne Winter Masterpieces exhibition *Pierre Bonnard* opens at NGV International. *NGV Magazine*'s cover story will explore the exhibition and its design, by Iranian-French designer and architect India Mahdavi.

BY TED GOTT

Pierre Bonnard's close friend Henri Matisse declared that Bonnard was 'a great painter, for today and definitely also for the future'.

A kaleidoscopic exhibition, *Pierre Bonnard* will present more than 150 works by this celebrated French artist, spanning the late nineteenth and the first half of the twentieth century. Paintings, drawings, photographs, works of decorative art and early cinema will bring fin-de-siècle and modern France to life with startling beauty and vivid colour. Developed in partnership with Musée d'Orsay, Paris, the exhibition is largely drawn from the museum's impressive holdings of works by Bonnard alongside significant loans from other collections in France and beyond. The exhibition's scenography is an immersive experience created by Paris-based designer India Mahdavi that pays homage to Bonnard's renowned love of pattern and colour.

Although he initially studied law, Pierre Bonnard's true calling lay in the world of art. At the age of twenty-one he enrolled at the Académie Julian in Paris, a progressive art school where he befriended fellow classmates Maurice Denis, Édouard Vuillard, Paul Ranson and Paul Sérusier. In the early 1890s these young artists banded together as a group calling themselves the Nabis (the Prophets) of a new art that they envisaged encompassing every aspect of modern life – interior design, furniture, fans and textiles, stained glass, and commercial illustration and advertising. The influence of Japanese art on the Nabis' aesthetic was noted by contemporary critics, and Bonnard himself was given the nickname of 'le Nabi très japonard' (the very Japanese Nabi) in recognition of his love of Japanese patterned fabrics. Creating works that integrated art seamlessly into daily life, the Nabi artists contributed richly to the development of abstract art movements in the early twentieth century.

From the mid 1890s, Bonnard's experience of urban Paris was stimulated by his daily walks during which he observed what he called the 'theatre of the everyday'. He was unique among the Nabi artists for the manner in which he immersed himself in the street life of the capital, capturing its rhythms and characters in small canvases painted in

-muted tones, as well as in his twelve colour lithographs *Some scenes of Parisian life 1895–98*. Bonnard's daily walks around Montmartre brought him into close contact with a plethora of models and subjects for his art. Nothing escapes his sharp eyes in these small masterpieces of urban narrative, in which the city of Paris itself becomes a living character against which the action is set.

but bringing a uniquely poetic interpretation to landscape painting. Visits to the south of France from 1909 onwards brought a new intensity of colour to Bonnard's art, 'this colour that drives one wild' as he put it.

Bonnard's move in 1926 to Le Cannet, north of Cannes on the French Riviera, was to transform his approach to both landscape and painting in general. The



Along with his friends Vuillard and Félix Vallotton, Bonnard appreciated the intimacy and quietness of domestic life, and throughout the 1890s in one strain of his art, he produced delicate studies situated within the family domain of the dining room and the nursery. In many of his interiors from this period, Bonnard emphasises the way the physical space of family life is shrunk after dark to the pool of light shed by a central lamp.

Bonnard's meeting with Marthe Boursin in 1893 led to his own domestic intimacy, the early years of which culminated in a remarkable series of nude studies, both in lithography and in paint. As Bonnard and Marthe shared their life together, this led to longer periods spent in the countryside for Marthe's health. From 1906, under the influence of the great Impressionist master Claude Monet, with whom he shared a close friendship, Bonnard's palette lightened and he took a new delight in the very act of painting itself, inspired by the proximity of nature

light and warmth of the South flooded his canvases with new, high-keyed colour, while his villa Le Bosquet, perched high above Le Cannet, brought him vistas that were celebrated in panoramic paintings of a decorative richness without compare in his earlier art.

These are just some of the narratives that await in *Pierre Bonnard*, a visually sumptuous and historically rich exhibition.

TED GOTT IS NGV SENIOR CURATOR, INTERNATIONAL ART. *PIERRE BONNARD* WILL BE ON DISPLAY FROM 5 JUNE 2020 TO 4 OCTOBER 2020 AT NGV INTERNATIONAL.

(opposite) Portrait of India Mahdavi. Photo: Sabine Mirlesse
(above) NGV Exhibition Design Manager Ingrid Rhule and India Mahdavi reviewing the *Pierre Bonnard* design at NGV International.

CLOSING SOON

KAWS: Companionship in the Age of Loneliness

April is your last chance to step inside KAWS's vibrant world in *KAWS: Companionship in the Age of Loneliness*.



With his ever-growing number of museum and gallery exhibitions, monumental public artworks staged across the globe and a feverish fan base, KAWS is one of the most prominent artists working today. The NGV exhibition *KAWS: Companionship in the Age of Loneliness* surveys more than twenty-five years of his career and includes never-before-exhibited works such as early sketchbooks and original graffiti documentation. This retrospective offers an opportunity to experience the full range of KAWS's artistic output to date and explore the continuities between his bodies of work.

KAWS: Companionship in the Age of Loneliness puts special focus on the emotional content of KAWS's work. Towering over visitors in NGV International's Federation Court, *GONE* – KAWS's largest bronze sculpture at the time of production, commissioned by the National Gallery of Victoria – is a powerful depiction of loss, while the artist's human-scaled sculptures in the exhibition invite empathy and supportiveness in these divisive times.

The exhibition shows KAWS's work across a wide range of media, from painting and sculpture to fashion and product design. It is hard to comprehend the level of perfection in each of his works until seeing them in person, with bronzes so expertly crafted they appear soft and vibrant paintings that show almost no brush marks.

MY TOP PICK

NGV Assistant Curator, Contemporary Art, shares one of her favourite KAWS works.

BY KATHARINA PRUGGER

KAWS's monumental triptych *NEW FICTION*, 2018, is at once a culmination of his almost thirty-year painting practice and indicative of recent developments in his work.

This expansive painting, of more than seven metres in length, recalls the complex, large-scale graffiti pieces KAWS created in the early 1990s. As with his early street works, *NEW FICTION* employs a wide tonal range, here achieved through shaded overlays reminiscent of camouflage patterns. While KAWS's paintings from the 2000s feature the large

areas of bright colours of their pop-culture source material, his more recent paintings introduce muted, earthy tones and intense neons.

KAWS worked at an animation studio for three years after completing a degree in illustration at the School of Visual Arts in Manhattan in 1996. He uses a similar type of paint and technique he acquired while working on cel animation, methodically building up his paintings over an extended period of time. Employing a paint-by-numbers method, he starts by meticulously planning the colouring in preparatory drawings and then translating these onto the canvas. KAWS applied up to sixty layers of paint to achieve the vivid colours in *NEW FICTION*.

Although KAWS has experimented with abstraction in earlier works, such as the large circular painting *UNTITLED*, 2013, from the *KAWSBOB* series on display next to *NEW FICTION*, it is only in the very recent paintings that he has moved away from more explicit representations of his

source imagery. This new direction reveals itself in *NEW FICTION*, which features abstracted elements of landscapes and figurative elements rendered in gestural black lines, while KAWS's signature XX eyes remain looming in the background.

KATHARINA PRUGGER IS NGV ASSISTANT CURATOR, CONTEMPORARY ART. *KAWS: COMPANIONSHIP IN THE AGE OF LONELINESS* IS ON DISPLAY UNTIL 13 APRIL 2020 AT NGV INTERNATIONAL AND IS PROUDLY SUPPORTED BY MAJOR PARTNERS UNIQLO AND CHADSTONE – THE FASHION CAPITAL.

(opposite) Installation view of KAWS: *Companionship in the Age of Loneliness* at NGV International © KAWS
Photo: Eugene Hyland
(below) Installation view of KAWS *NEW FICTION*, 2018, at NGV International © KAWS



LIST OF REPRODUCED WORKS AND END NOTES

(cover)
Installation view of *In Absence*, 2019, designed by Yhonnie Scarce and Edition Office for the 2019 NGV Architecture Commission at NGV International. Photo: Selina Ou

pp. 40–1
Destiny Deacon
Smile 2017
lightjet print
102.0 × 127.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by D’Lan Davidson and NGV Supporters of Indigenous Art, 2018
© Destiny Deacon, courtesy Roslyn Oxley9 Gallery, Sydney

p. 42
Destiny Deacon
Arrears windows 2009
inkjet print from digital image on archival paper
60.0 × 80.0 cm
Collection of the artist
© Destiny Deacon, courtesy Roslyn Oxley9 Gallery, Sydney

p. 43
Destiny Deacon
Moomba princess 2004
lightjet print from Polaroid
100.0 × 80.0 cm
Collection of the artist
© Destiny Deacon, courtesy Roslyn Oxley9 Gallery, Sydney

p. 44
Destiny Deacon
Blak lik mi 1991
colour laser print from Polaroid original
59.6 × 125.6 cm
National Gallery of Victoria, Melbourne
Gwynneth White Adamson Bequest, 1997
© Destiny Deacon, courtesy Roslyn Oxley9 Gallery, Sydney

p. 45
(above)
Destiny Deacon and Virginia Fraser
Snow storm 2005
from the *Colour Blinded* series 2005
golliwogs, polystyrene and perspex cube
40.0 × 40.0 × 40.0 cm
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2019
© The artists. Courtesy Roslyn Oxley9 Gallery, Sydney

(centre)
Destiny Deacon and Michael Riley
I don’t wanna be a bludger 1999
digital beta transferred to DVD
4 min 43 sec
National Gallery of Victoria, Melbourne
Purchased with funds donated by Craig Semple, 2019
© The artists. Courtesy Roslyn Oxley9 Gallery, Sydney

(below)
Destiny Deacon
Come on in my kitchen 2009
inkjet print from digital image on archival paper
80.0 × 60.0 cm
Collection of the artist
© Destiny Deacon, courtesy Roslyn Oxley9 Gallery, Sydney

p. 47
Destiny Deacon
Postcards from Mummy 1998
colour laser prints from type C and black-and-white photographs
multiple parts (dimensions variable)
Collection of the artist
© Destiny Deacon, courtesy Roslyn Oxley9 Gallery, Sydney

p. 50
Constance Jenkins
Friendly critics 1907
oil on canvas
142.4 × 132.3 cm
National Gallery of Victoria, Melbourne
Presented by the artist under the terms of the National Gallery of Victoria Travelling Scholarship, 1915
© The Estate of Constance L. Jenkins

p. 51
Mary Beale
Portrait of a lady c. 1680
oil on canvas
76.5 × 63.7 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Krystyna Campbell-Pretty and the Campbell-Pretty Family in memory of Ros McCarthy, 2017

p. 52
Élisabeth Louise Vigée
Le Brun Anne Charlotte of Lorraine, Mademoiselle de Brionne, as Diana c. 1775
oil on canvas
34.0 × 26.4 cm
National Gallery of Victoria, Melbourne
Presented by Krystyna Campbell-Pretty and the Campbell-Pretty Family through the Australian Government’s Cultural Gifts Program, 2017

p. 53
Jenny Watson
The Crimean Wars: Cinderella 1985
oil, synthetic polymer paint and gouache on canvas
240.0 × 175.3 cm
National Gallery of Victoria, Melbourne
Presented through the NGV Foundation by Shell Australia Limited, Honorary Life Benefactor, 2002
© Courtesy of the artist

pp. 54–5
Lucy Kemp-Welch
Horses bathing in the sea 1900
oil on canvas
152.9 × 306.5 cm
National Gallery of Victoria, Melbourne
Purchased, 1900
© Estate of Lucy Kemp-Welch

p. 56
Ruth Hollick
Miss Pamela Ann McKewan c. 1929
gelatin silver photograph
23.9 × 17.7 cm (image)
National Gallery of Victoria, Melbourne
Gift of Mrs Lucy Crosbie Morrison, 1992

p. 57
Sonia Delaunay
Chocolat (Project d’affiche) [Chocolat (poster design)] 1914
pastel on paper
26.2 × 21.0 cm
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020
© The artist’s estate

p. 58
María Margaretha La Fargue
The Shrimp seller 1776
oil on wood panel
29.9 × 24.6 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by The Andrew & Geraldine Buxton Foundation, 2017

p. 59
Eva Hesse
No title 1963
oil on canvas
183.2 × 152.8 cm
National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of Victoria with the assistance of Dr Henry Krongold CBE and Mrs Dinah Krongold, Founder Benefactors, 1993
© The Estate of Eva Hesse. Courtesy Hauser & Wirth

p. 60
Seulgi Lee
U – Lick the watermelon (Rush job) 2014
from the *U* series
silk, cotton
195.0 × 155.0 × 1.0 cm
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2016
© Seulgi Lee
Photo: Courtesy Benoît Mauras for La Criée Centre d’art, Rennes France

p. 61
Lily Karadada
Wanjina 1990
earth pigments and natural binder on canvas
110.1 × 70.7 cm
National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of Victoria with the assistance of The Marjory and Alexander Lynch Endowment, Governors, 1990
© Lily Karadada (Mindindil)/Licensed by Copyright Agency, Australia

p. 62
Marie Brackenbury
History up to date and more so. By a suffragette pavement artist c. 1908
from *The Seymour Album* c. 1907–11
National Gallery of Victoria, Melbourne, Shaw Research Library
Krystyna Campbell-Pretty AM and Family Suffrage Research Collection

p. 68
(top to bottom)
United States
Oval covered box second half of the nineteenth century
United States, New York, probably New Lebanon Bishopric
Maple (*Acer sp.*), pine, copper
3.5 × 9.3 × 6.4 cm (overall)
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019

United States
Oval covered box second half of the nineteenth century
United States
Maple (*Acer sp.*), pine, copper
4.5 × 12.0 × 7.6 cm (overall)
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019

United States
Oval covered box second half of the nineteenth century
United States, New York, probably New Lebanon Bishopric
Maple (*Acer sp.*), pine, copper
5.1 × 13.7 × 8.8 cm (overall)
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019

United States
Oval covered box second half of the nineteenth century
United States, New Hampshire, probably Canterbury Bishopric
Maple (*Acer sp.*), pine, copper
7.0 × 16.5 × 11.2 cm (overall)
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019

United States
Oval covered box second half of the nineteenth century
United States
Maple (*Acer sp.*), pine, copper
7.5 × 19.4 × 12.7 cm (overall)
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019

United States
Oval covered box second half of the nineteenth century
United States
Maple (*Acer sp.*), pine, copper
8.0 × 21.5 × 14.1 cm (overall)
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019

United States
Oval covered box second half of the nineteenth century
United States, New York, probably Mount Lebanon
Maple (*Acer sp.*), pine, copper
9.6 × 23.8 × 17.2 cm (overall)
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019

United States
Oval covered box second half of the nineteenth century
United States
Maple (*Acer sp.*), pine, copper
9.8 × 26.3 × 18.7 cm (overall)
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019

United States
Oval covered box second half of the nineteenth century
United States, New York, probably New Lebanon Bishopric
Maple (*Acer sp.*), pine, copper
12.4 × 30.4 × 21.3 cm (overall)
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019

United States
Oval covered box second half of the nineteenth century
United States, New York, probably New Lebanon Bishopric
Maple (*Acer sp.*), pine, copper
14.0 × 34.3 × 24.4 cm (overall)
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019

United States
Oval covered box second half of the nineteenth century
United States, New York, probably New Lebanon Bishopric
Maple (*Acer sp.*), pine, copper

16.3 × 38.2 × 28.5 cm (overall)
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019

p. 71
United States, New York, New Lebanon
Rocking armchair 1840–50
Maple (*Acer sp.*), paper rush
115.7 × 56.0 × 70.0 cm
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019

p. 72
(above)
United States
Friendship, quilt c. 1910
cotton (machine-pieced, hand quilted)
176.0 × 205.0 cm
National Gallery of Victoria, Melbourne
Promised gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2020

(below)
United States
Joseph’s coat, quilt c. 1910
cotton (machine-stitched, hand-quilted)
205.0 × 200.0 cm
National Gallery of Victoria, Melbourne
Promised gift of Annette Gero through the Australian Government’s Cultural Gifts Program, 2020

p. 73
Sean Scully
Queen of the night 2008
oil on canvas
279.7 × 356.0 cm (overall)
National Gallery of Victoria, Melbourne
Purchased NGV Foundation with the assistance of Greg Woolley and NGV Contemporary, 2011
© Sean Scully

pp. 80–1
Keith Haring
Untitled 1985
synthetic polymer paint on canvas
228.6 × 599.4 cm
Private collection, Europe, courtesy Martos Gallery, New York
Keith Haring artwork © Keith Haring Foundation, New York

p. 83
Jean-Michel Basquiat
Self Portrait 1984
synthetic polymer paint and oilstick on paper on canvas
98.7 × 71.1 cm
Collection of Yoav Harlap, Israel
© Estate of Jean-Michel Basquiat.
Licensed by Artestar, New York

p. 86
Jean Bellette
Classical figures in a landscape 1948
oil on canvas on cardboard
25.2 × 37.8 cm
National Gallery of Victoria, Melbourne
Gift of Andrée Harkness through the Australian Government’s Cultural Gifts Program, 2019
© Bathurst Regional Art Gallery

p. 87
Dora Maar
Femme au collier c. 1947
oil on canvas
55.0 × 46.6 cm
National Gallery of Victoria, Melbourne
Promised Gift of Krystyna Campbell-Pretty AM and Family through the Australian

Government’s Cultural Gifts Program, 2020
© Estate of Dora Maar/DACS, All Rights Reserved

p. 88
Anne Forbes
Portrait of Lady Elizabeth Hamilton (1753–1797), daughter of James, 6th Duke of Hamilton, bust-length, wearing Italian costume 1771
oil on canvas
52.7 × 39.4 cm
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government’s Cultural Gifts Program, 2020

p. 90
Sidney Nolan
Crucifix, southern Italy 1955
oil and enamel paint on composition board
91.8 × 121.9 cm
National Gallery of Victoria, Melbourne
The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004
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p. 96
(left)
Wedgwood, Stoke-on-Trent, Staffordshire (manufacturer)
Wedgwood & Bentley, Staffordshire (manufacturer)
Vase (1769–1780)
earthenware (agate)
28.4 × 13.8 × 11.5 cm
National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria by Mrs Norma Deutscher, Governor, 1992

(right)
Fred Williams
James Mollison 1964–65
etching, engraving, flat-bite and mezzotint rocker
22.8 × 17.2 cm (plate)
27.6 × 21.9 cm (sheet)
National Gallery of Victoria, Melbourne
Gift of Lyn Williams AM, 2007
© Estate of Fred Williams

p. 97
Shirin Neshat
Illusions & Mirrors 2013
single-channel video installation
12 min 55 sec
Courtesy the artist and Gladstone Gallery, New York and Brussels
© Shirin Neshat

p. 98
Italy
Shrine late 16th century
polychromed and gilt Oak
71.2 × 52.5 × 11.2 cm
National Gallery of Victoria, Melbourne
Purchased, 1895

p. 99
Camille Pissarro
Boulevard Montmartre, morning, cloudy weather (Boulevard Montmartre, matin, temps gris) 1897
oil on canvas
73.0 × 92.0 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1905

p. 104
Jacqui Stockdale
Duel of the Mount I 2018
type C print
130.0 × 108.0 cm
Courtesy of the artist and Olsen Gallery
© Jacqui Stockdale

p. 108
(foreground)
KAWS
COMPANION (RESTING PLACE) 2013
aluminium paint
153.67 × 160.02 × 203.2 cm
Private Collection
© KAWS

(background)
KAWS
NEW MORNING 2012
acrylic paint on canvas over panel
(a) 182.9 × 114.3 × 4.45 cm
(b) 182.9 × 119.4 × 4.5 cm
Private Collection
© KAWS

p. 109
KAWS
NEW FICTION 2018
acrylic paint on canvas
(a–c) 243.8 × 731.5 cm (overall)
Private Collection
© KAWS

END NOTES

pp. 42–5 Exhibition

- Destiny Deacon, quoted in Virginia Fraser & Destiny Deacon, ‘Not much of a soul to bare’, in *Destiny Deacon: Walk & Don’t Look Blak*, Museum of Contemporary Art, Sydney, 2004, pp. 108–12.
- The Armada Portrait of Elizabeth I of England is the name of any of three surviving versions of an allegorical panel painting depicting the Tudor queen surrounded by symbols of imperial majesty against a backdrop representing the defeat of the Spanish Armada in 1583.
- ibid. p. 110.

pp. 46–7 Exhibition

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- Destiny Deacon, ‘Postcards from Mummy’, 2003, *Roslyn Oxley9 Gallery*, Roslyn Oxley9 Gallery, https://www.roslynoxley9.com.au/exhibition/postcards-from-mummy/beklo/text, accessed February 5, 2020.

p. 51 Life and Times – Constance Jenkins

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- ‘Travelling Scholarship won by Miss Constance Jenkins’, *The Age*, 18 Dec. 1908, p. 5.

p. 52 Life and Times – Jenny Watson

- Jenny Watson in Anna Davis & Michael Wall (eds), *Jenny Watson: The Fabric of Fantasy*, Museum of Contemporary Art Australia, Sydney, 2017, p. 16.
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p. 60 Life and Times – Seulgi Lee

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- Jerry V. Grant & Douglas R. Allen, *Shaker Furniture Makers*, Hancock Shaker Village, Pittsfield, MA, 1989, pp. 17–21.
- ibid.
- The title is taken from the Shakers’ Millennial Laws, published in 1821: ‘Concerning Superfluties not Owned. Fancy articles of any kind, or articles which are superfluously finished, trimmed or ornamented are not suitable for Believers’.
- Rima Sabina Aouf, ‘Shaker style is back again as designers celebrate “the first minimalists”’, *Dezeen*, 1 March 2017.
- Seymour J. Stein, *The Shaker Experience in America*, Yale University Press, New Haven, 1992, p. xiii.
- See, for example, Florian Hufnagl, *Diamonds and Bars: The Art of the Amish People*, Arnoldsche, Stuttgart, 2007.
- Janneken Smucker, *Amish Quilts: Crafting an American Icon*, Johns Hopkins University Press, Baltimore, 2013, p. 62.

pp. 86–8 Look for Me

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Bessie Davidson. *Lecture au jardin*. Oil on wood. The Max and Nola Tegal Collection © AGSA
Sally Smart. Image still from *Paris Performance: Twilight* with dancers Deanne Butterworth and Jo Lloyd, 2019. Photograph: Jeff Busby



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