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An Invisible and Silent Conversation BY CATE KENNEDY

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(left) CHINESE *Armoured general*, Qin Dynasty 221–207 BCE (detail) Emperor Qin Shihuang's Mausoleum Site Museum, Xi'an (002524), (right) Portrait of Cai Guo-Qiang, 2009 (detail) Photograph © Mark Mahaney

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© KAWS
Photo: Joshua White

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Liu Bolin, *No.2 Suo Jia Village*, 2005 (detail)

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Purchased with funds donated by Leigh Clifford AO and Sue Clifford, Alan and Mavourneen Cowen, The Fox Family Foundation, donors to the Larkin Appeal and the proceeds of the National Gallery of Victoria Annual Dinner, 2014

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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)
Artist Brian Donnelly (KAWS) in his Brooklyn home. Photo: Yael Malka

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Basquiat



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Crossing Lines

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Jean-Michel Basquiat and Keith Haring at the opening reception for Julian Schnabel at the Whitney Museum of American Art, New York, 1987 Photo: © George Hirose

FROM THE NGV

This spring, we introduce the exhibition *KAWS: Companionship in the Age of Loneliness*, which showcases the work of artist Brian Donnelly, under his moniker KAWS. Especially for NGV Magazine readers, we present a preview excerpt of exhibition curator Simon Maidment's essay for the exhibition publication, and we also hear from the artist in an exclusive interview from his Brooklyn studio. *KAWS: Companionship in the Age of Loneliness* is generously supported by Major Partners UNIQLO and Chadstone – The Fashion Capital, Supporter Asahi Holdings, Event Partner Yering Station and Media Partner smoothfm.

In this issue, we also meet Paul Carmichael, Executive Chef of Sydney's Momofuku Seiōbo, who is collaborating with the NGV for this year's NGV Gala on Saturday 30 November. He will curate a full dining experience for guests that draws on his cultural heritage and his experience learning to cook in New York. The NGV Gala, as the Gallery's signature annual event, also celebrates our major summer exhibition, *Keith Haring | Jean-Michel Basquiat: Crossing Lines*. This exhibition opens on Sunday 1 December and is supported by Principal Partner Mercedes-Benz Australia/Pacific; Major Partners American Express, Lavazza and Telstra; Learning Partner La Trobe University; and Major Patrons Jane Hains and Stephen Hains.

The NGV Collection continues to provide inspiration, with stories of innovation, leadership and courage. Conservator Suzi Shaw takes readers through the process of restoring the late Dame Zaha Hadid's 1988 *Wave sofa*, and its original production and launch in a Milanese nightclub. The acquisition of this piece of design history was enabled by Denton Corker Marshall through the Australian Government's Cultural Gifts Program. Writing about Hungarian-born mid-century designer Eva Zeisel, curator Amanda Dunsmore discovers a persistent creator who defied many significant challenges to become one of the twentieth century's most cutting-edge ceramics and homewares designers. Finally, we are thrilled to see Thomas Gainsborough's *Richard St George Mansergh-St George* (c. 1776–80) on display in the Museum of the American Revolution in Philadelphia, where it is temporarily reunited with its companion painting. Read the extraordinary story of the subject of these paintings, by the Museum of the American Revolution's Matthew Skic, on page 20.

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

Tony Ellwood AM
Director

This issue of *NGV Magazine* considers what it takes to leave a lasting impression, and how we create histories and why.

For Deep Read, Melbourne author Cate Kennedy reframes her poem 'Picasso's portrait of a young woman' as she reflects on her experiences with art at the NGV over a lifetime, and on the intimate relationship between audiences – from readers of texts to viewers of art – and the work they engage with.

'The process of story-making', Kennedy writes, 'is participatory', and the concept of sharing stories across art and design, artist and audience, is also evident in Amanda Dunsmore's essay on the life and times of Eva Zeisel. The Hungarian-American industrial designer, born 1906, was tenacious in design as well as in life. Endowing each element of her designs with trademark curves, Zeisel made everyday objects extraordinary heirloom pieces.

Continuing to examine narrative, the magazine also introduces a new acquisition for the NGV Collection. Ted Gott reveals the tale behind *Trajan and the Widow: a cassone panel* (c.1450), tracing its journey from fifteenth-century Florence to the walls of the NGV.

From September, more than 200 original photographs by more than a hundred contemporary photographers from around the world feature in *Civilization: The Way We Live Now* at the Ian Potter Centre: NGV Australia. The exhibition investigates what it means to be a citizen of the urban world.

The dual experiences of togetherness and isolation we share in an ever-globalising society also come to mind when considering the work of cover-story artist KAWS. Featuring a newly commissioned sculpture – the artist's largest bronze work to date – as well as paintings and sculptural figures, *KAWS: Companionship in the Age of Loneliness* delights in universal themes of compassion, loss and joy, and encourages us to make and share stories with one another. I hope you enjoy the perspectives we have shared here, in *NGV Magazine*.

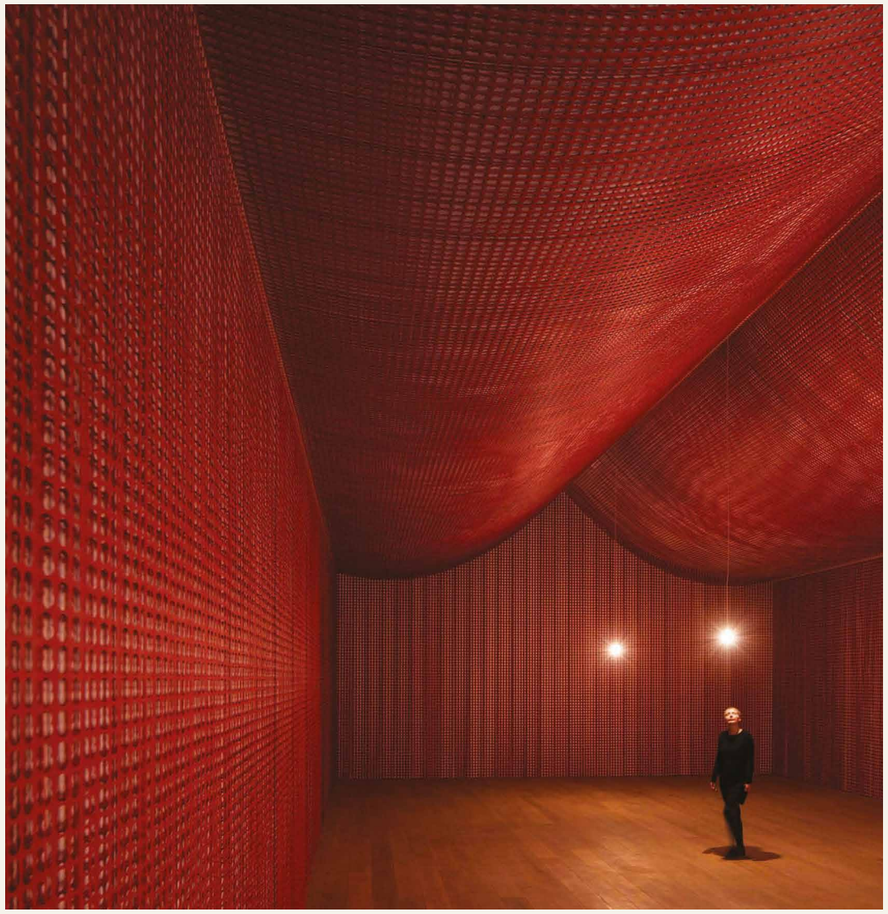
Donna McColm
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Cornelia Parker, *War Room*, 2015, installation view, The Whitworth, Manchester, 2015, perforated paper negatives left over from production of remembrance poppies, image courtesy and © the artist, photograph: David Levene

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Amanda Dunsmore studied fine art and Egyptology at Monash University. She worked for many years as a ceramic specialist in Egypt before broadening her curatorial practice in the field of European decorative arts. Her research interests include late 18th century English interior design, in particular the work of James Wyatt, and early 20th century design and the rise of modernism. She has curated numerous exhibitions and displays at the NGV, including *Nordic Cool: Modernist Design*; *Japonisme: Japan and the Birth of Modern Art* and, most recently, *Liquid Light: 500 Years of Venetian Glass.*

ANNA BROWN
Lawyer and activist

Anna Brown is CEO of Equality Australia and until December 2018, was Director of Legal Advocacy at the Human Rights Law Centre. She played a critical role in the national campaign for marriage equality and ran the constitutional challenge to the postal plebiscite in the High Court on behalf of Australian Marriage Equality. Brown is Co-chair of the Equality Campaign and Co-chair of the Justice Working Group of the Victorian Government LGBTI Taskforce. Brown was previously the Co-convener of the Victorian Gay & Lesbian Rights Lobby and has also served as a board member of the National LGBTI Health Alliance and ILGA Oceania.

CATE KENNEDY
Author

Cate Kennedy is an Australian author who is published as a novelist, short-story author, poet and essayist. Her most recent story collection, *Like A House on Fire*, won the 2012 Queensland Literary Award and was shortlisted for the inaugural Stella Prize and the Kibble Award. Her third poetry collection *The Taste of River Water* was awarded the 2011 Victorian Premier's Literary Award for Poetry and her novel, *The World Beneath*, was shortlisted for The Age Book of the Year Award, the Barbara Jefferis Award and the NSW. Premier's Prize for fiction in 2010. It won the People's Choice prize in these awards, and has been translated into French and Mandarin.

MATTHEW SKIC
Associate Curator at the Museum of the American Revolution

Matthew Skic is Associate Curator at the Museum of the American Revolution and the lead curator of *Cost of Revolution: The Life and Death of an Irish Soldier.* After joining the staff in 2016, Skic helped prepare the Museum for its grand opening in April 2017 and has since co-curated its first two special exhibitions.

SIMON MAIDMENT
NGV Senior Curator of Contemporary Art

Dr Simon Maidment is Senior Curator of Contemporary Art at the NGV. He is responsible for a curatorial department working across Australian and international contemporary art, including collecting and programming. Recent NGV exhibitions and publications as curator, author and editor include the inaugural *NGV Triennial*, *Lurid Beauty: Australian Surrealism and its Echoes* and solo artist retrospectives on David Hockney, Julian Opie, Gareth Sansom and David McDiarmid.

SUZIE SHAW
NGV Conservator of Frames & Furniture

Suzi Shaw is Conservator of Frames & Furniture at the NGV, caring for works from the Collection ranging from Renaissance-period *cassoni* to contemporary bioplastic chairs. She undertook a Senior Fellowship at the Metropolitan Museum of Art in New York and has studied traditional lacquerware in Japan. Since the establishment of the Contemporary Architecture and Design curatorial department at the NGV in 2015, Suzi has also worked on much of the growing contemporary lighting collection.

YAEL MALKA
Photographer

Yael Malka, a Bronx native currently based in Brooklyn, is a photographer and artist who is currently working on a book of photographs taken in Kibbutz Kinneret, Israel, where her family emigrated from Morocco.

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Untitled, c.1935-40, oil on card, 81 x 110cm

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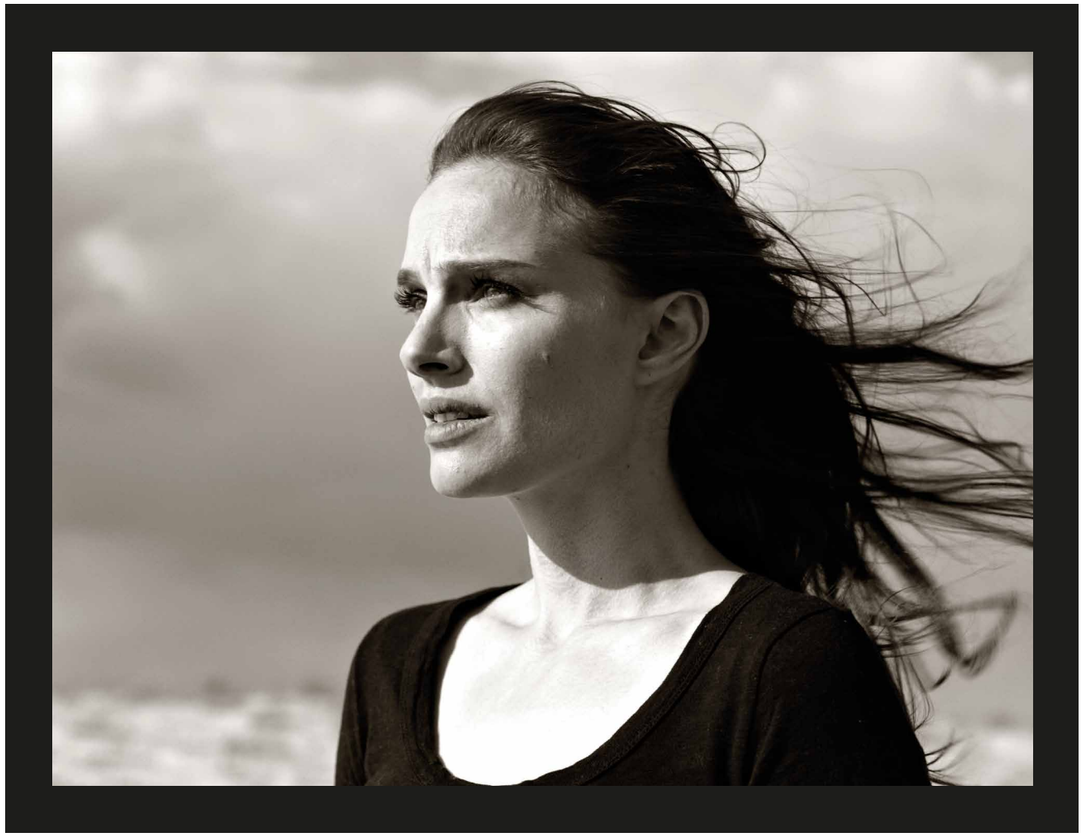
PHOTO STORY

Shirin Neshat

Dreamers

Born in Qazvin, Iran, artist and filmmaker Shirin Neshat moved to California when she was seventeen. She has lived in the United States ever since, in what she describes as ‘self-imposed exile’ from Iran, a country whose current political and cultural values diverge from her own. A new NGV exhibition opening in November, *Shirin Neshat: Dreamers* presents a trilogy of video installations by the Iranian-born artist, each revolving around a single female protagonist. The poetic, dreamy and haunting qualities of the works invite audiences into Neshat’s world of identity, femininity and mythology.

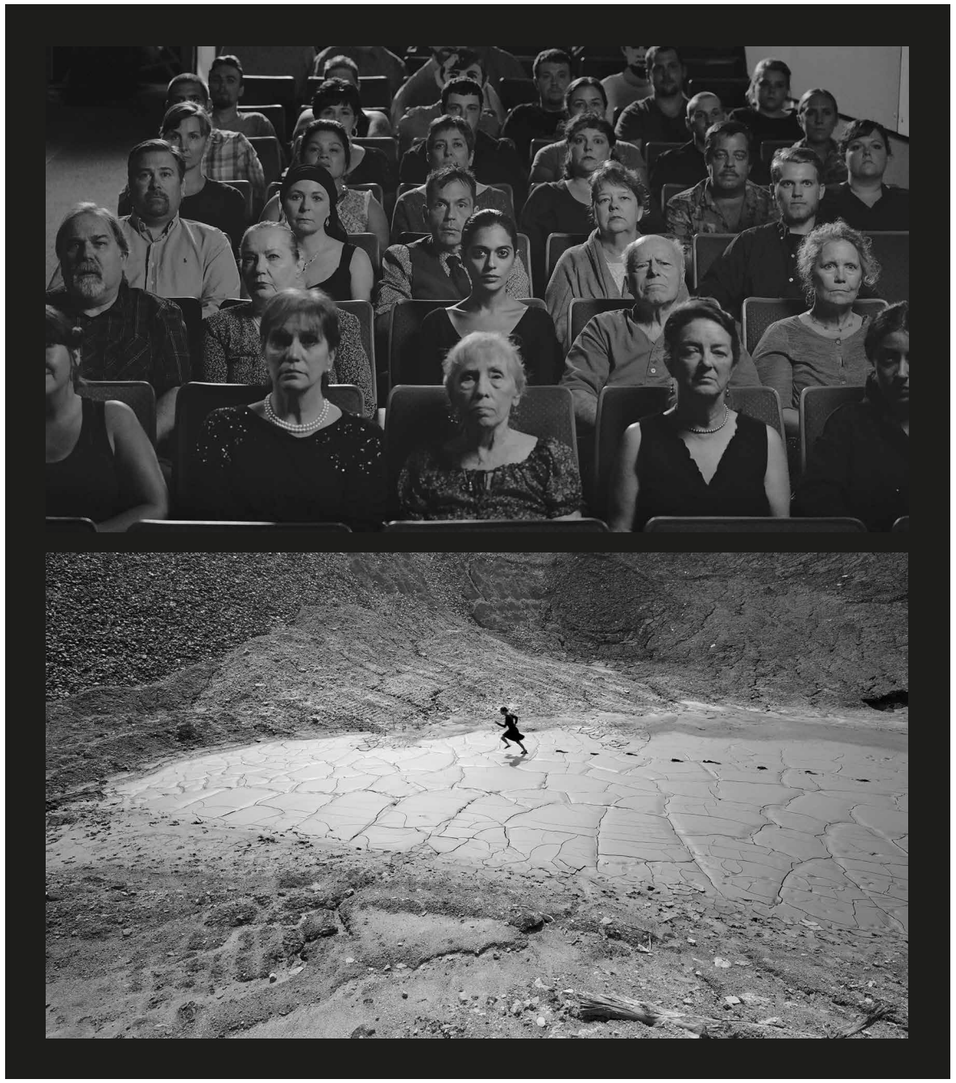
BY KATHARINA PRUGGER



***Illusions & Mirrors*, 2013**

Shirin Neshat
Illusions & Mirrors 2013 (production still)
Gladstone Gallery, New York and Brussels
© Shirin Neshat

Illusions & Mirrors is the first part of the *Dreamers* trilogy. This scene from the beginning of the video work shows the protagonist, played by acclaimed actor Natalie Portman, on a deserted beach. Like a mirage, a blurred male figure appears and she follows him along the shore and into the dunes. In tribute to black-and-white silent films by Surrealist filmmakers such as Man Ray and Maya Deren, Neshat forgoes the use of language and employs techniques like placing a layer of glass in front of the camera lens to create the dreamy, painterly quality of the work. The dream-like atmosphere quickly descends into a nightmare as the protagonist is led into a stately home where she encounters uncanny mirror visions of herself and her ancestors. While *Illusions & Mirrors* blurs the boundaries between reality and fiction, the work connects to Neshat’s own identity and experience of living in exile, separated from her family in Iran.



Roja, 2016

Shirin Neshat
Roja 2016 (production still)
Gladstone Gallery, New York and Brussels
© Shirin Neshat

The above still from the opening scene of *Roja* shows the protagonist of the video work watching a shirtless man on a theater stage, performing the song 'The Carnival Is Over' by The Seekers. The white, male performer focusses his sole attention on Roja, an Iranian-American woman like Neshat, and his threatening behavior quickly escalates as he starts to verbally abuse her while the surrounding audience remains motionless. Reflecting Neshat's own feeling as an outsider, the emotional scene is amplified through the lyrics, which were adapted from a Russian folk song. It tells the brief love story of a 17th century Cossack rebellion leader and a Persian Princess that ended gruesomely as he threw her from his boat in an apparent sacrifice to his motherland. *Roja* is based on the artist's own dream, and the second half of the work, set in a surreal landscape, deals with her longing for her own mother and homeland.



Sarah, 2016

Shirin Neshat
Sarah 2016 (production still)
Gladstone Gallery, New York and Brussels
© Shirin Neshat

Entrapped in a mysterious forest shrouded in smoke, a young woman encounters a group of veiled women involved in a religious or cultural ceremony in this scene from Shirin Neshat's video work *Sarah*. Preceding the mournful procession, she comes upon remains of devastation and a troop of chanting soldiers, suggesting the forest is a site of past violence. Changes in perspective and a nonlinear narrative convey the disorienting feeling you might experience in a dream, and it becomes impossible to distinguish between reality and the woman's imagination or memories. At the end, she faces her own death as she steps out of the forest onto a lakeshore and submerges herself in the water.

KATHARINA PRUGGER IS NGV CURATORIAL PROJECT OFFICER, CONTEMPORARY ART. *SHIRIN NESHAT: DREAMERS* IS ON DISPLAY FROM 15 NOVEMBER ON LEVEL 3 AT NGV INTERNATIONAL.

MUSEUM SPOTLIGHT

IN HIS OWN IMAGE

Soldier and survivor, artist and subject: Richard St George Mansergh-St George was all of these things and more. Reuniting two colossal portraits of St George for a new exhibition, including one from the NGV Collection by Thomas Gainsborough, Philadelphia's Museum of the American Revolution charts the experiences and tragedies of a life adventurously lived.

BY MATTHEW SKIC



‘When considered together, this art will allow visitors to face the personal cost of revolution and discover the entangled histories of the American Revolution of 1776 and the Irish Revolution of 1798.’

——— MATTHEW SKIC

When Irish soldier Richard St George prepared to go to war in America in 1776, he posed for a portrait by the famed English artist Thomas Gainsborough. St George wears the uniform of an ensign in the British Army’s 4th Regiment of Foot. A loyal spaniel sits by his side and a ship in the background prepares to set sail across the Atlantic. As a young landlord and member of the Church of Ireland from County Galway, Richard St George had the financial means to commission such an impressive, two-metre-tall portrait. It may have been a gift for his mother.

From 28 September 2019, this portrait of St George from the NGV Collection will anchor the special exhibition *Cost of Revolution: The Life and Death of an Irish Soldier* at the Museum of the American Revolution in Philadelphia. Gainsborough’s portrait marked the beginning of a twenty-year period in which St George fought against two revolutions, one in America and another in Ireland, losing his health, his wife, and ultimately his life in the process. This portrait will be joined by twenty-one other works of art from St George’s life, brought together in a public exhibition for the first time.

(previous)
Thomas Gainsborough
Richard St George Mansergh-St George (detail) 1776
National Gallery of Victoria, Melbourne
Felton Bequest, 1922

Hugh Douglas Hamilton
Portrait of Lieutenant Richard Mansergh-St George
c. 1796
National Gallery of Ireland
Purchased, 1992 (part Lane Fund)

(opposite)
Richard St George
My Triumphant Entry into Philadelphia
1777–1778
Harlan Crow Library,
Dallas, Texas

Hugh Douglas Hamilton
Richard St George
1790s
Private Collection

George Romney
Portrait of Mrs. St George and Child
1791
August Heckscher Collection, Collection of the Heckscher Museum of Art,
Huntington, New York

Richard St George is a name found in few histories of the American Revolution. Yet, his dramatic journey through the Revolutionary era is one of the most visually rich stories of a person who was not a politician, a nobleman, or a high-ranking military officer. Born in Headford, Ireland, around 1752, his birth name was Richard St George Mansergh. He added ‘St George’ following ‘Mansergh’ in 1774 when he inherited land from a maternal relative. He became known as Richard St George Mansergh-St George, or Richard St George for short. While a student at Trinity College, Cambridge, St George exhibited artistic talent and drew ‘macaroni’ cartoons (‘macaroni’ being a derogatory term for an excessively fashionable man or style of dress) that printers Matthew and Mary Darly published for the London market.

St George served in the British Army in America from 1776 to 1778. A fellow officer named Martin Hunter remembered that St George drew caricatures on campaign. Hunter also described St George’s aggressive battlefield leadership, calling him ‘military mad’. A serious head wound at the Battle of Germantown near Philadelphia in 1777 halted St George’s army career. St George survived a skull operation known as trepanation in Philadelphia, suffering from pain for the rest of his life due to the silver plate embedded in his head. He even drew a sketch of himself being carted off the battlefield and added a tongue-in-cheek title: *My Triumphant Entry into Philadelphia*.

St George returned to Ireland and chose to wear a black silk cap to cover his wound and a black robe as a sign of his suffering. St George’s friends noted that he continued to sketch, but now drew ‘melancholy or horrific subjects’. A self-portrait in a ruinous landscape with two demonic figures peering at him may reflect one of St George’s periodic hallucinations caused by his brain injury or the laudanum he took to relieve pain. Seeking a warmer climate to ease his agony, St George travelled to Italy and met artist Xavier della Gatta in Naples. Della Gatta created two paintings for St George that capture violent and unforgettable moments in St George’s military career: the Battle of Paoli and the Battle of Germantown. The paintings are based on St George’s eyewitness testimony and his wartime sketches and were probably commissioned by him. St George is even depicted in the foreground of the Germantown scene being carried off the battlefield. Della Gatta’s paintings, now in the collection of the Museum of the American Revolution, show the violence of the American Revolutionary War with unmatched detail and accuracy.

St George also associated himself with leading figures of the early Romantic era, specifically intellectual Sir Brooke Boothby, painter Henry Fuseli, and poet Anna Seward. Fuseli became famous for his 1781 painting *The Nightmare*, which Boothby owned. In 1783, St George hosted Fuseli, Seward and Boothby at an estate he owned near Bristol, England, for a medieval costume party. St George orchestrated the event while Boothby and Fuseli dressed as knights and wizards and Seward captured the scenes through her poetry. St George’s interest in such theatrical fantasy seems to have been generated by his war experience in America.

St George’s life took another dark turn when his wife, Anne Stepney St George, died four years into their marriage. He wrote a letter to Fuseli to describe his anguish and commissioned a portrait that could be used to express his grief to his sons. He shared his plan to have the painting, along with the portrait of his wife, kept in a locked room in his home, only revealing them to his sons when they were mature enough to understand their father’s emotions. For an unknown reason, Fuseli seems to have never painted the portrait. Instead, Irish artist Hugh Douglas Hamilton painted St George grieving at his wife’s tomb.

In the 1790s, St George opposed a growing movement to establish an independent Irish republic (inspired by the American and French revolutions). He rejoined the British Army and aggressively tried to prevent his tenants from enlisting in the United Irishmen, the organisation demanding independence and equality for all Irishmen. On 9 February 1798, a few months before the United Irishmen launched their planned revolt against the British, St George’s tenants violently killed him. His death shocked the Irish people who remained loyal to the King and put the country on edge. A failed overthrow of the government in Dublin by the United Irishmen on 23 May engulfed the country in civil war. The United Irishmen’s uprising, directed by the likes of Theobald Wolfe Tone, Henry Joy McCracken and other charismatic leaders, was defeated by the British in less than six months.

Cost of Revolution will reunite from across the globe all twenty-two works of art, including cartoons, sketches, portraits, and paintings, that Richard St George is known to have created, helped create, or posed for. The works of art St George left behind will be publicly displayed together for the first time. When considered together, these works will allow visitors to face the personal cost of revolution and discover the entangled histories of the American Revolution of 1776 and the Irish Revolution of 1798.

The NGV’s Gainsborough portrait will be displayed alongside works from the Museum of the American Revolution, the National Gallery of Ireland, Yale University’s Lewis Walpole Library, the Yale Center for British Art, and the Library of Congress. Private collectors in the United States and Ireland, including Richard St George’s descendants, are also key lenders to the exhibition. *Cost of Revolution* will include three 1790s portraits of St George by Hugh Douglas Hamilton, St George’s four surviving sketches from the war in America, and a never-before-exhibited self-portrait acquired by the Museum of the American Revolution in 2018.

Since its opening in April 2017, the Museum of the American Revolution has inspired visitors to gain a deeper appreciation for the founding of the United States of America and to consider their role in the ongoing promise of the American Revolution. Located just steps away from Independence Hall, where the Declaration of Independence was adopted, the Museum serves as a portal to explore America’s revolutionary history. *Cost of Revolution* is the Museum’s first international loan exhibition and will contribute to the Museum’s continued effort to present the dynamic, unexpected stories of the people and events of the American Revolution.

MATTHEW SKIC IS ASSOCIATE CURATOR, MUSEUM OF THE AMERICAN REVOLUTION. *COST OF REVOLUTION: THE LIFE AND DEATH OF AN IRISH SOLDIER* IS ON VIEW FROM 28 SEPTEMBER TO 17 MARCH 2020 AT THE MUSEUM OF THE AMERICAN REVOLUTION IN PHILADELPHIA. LEARN MORE AT AMREVMUSEUM.ORG.



In good humour, even when wounded: Richard St George’s own ironic sketch, *My Triumphant Entry into Philadelphia* shows himself (in blue blanket) wheeled off the battlefield.



Hugh Douglas Hamilton’s portrait of Richard St George is an honest depiction of a veteran recovering from a head injury.



Richard’s wife, Anne Stepney St George, died in 1792, four years after they married.

NEWSREEL

‘HER PAINTINGS OF NUDES WERE SEEN AS DECADENT AND WERE OFTEN HUNG BEHIND THE GALLERY DOORS.’

A look at how art and design from the past and present reflects the world we live in today.

BY PETRA KAYSER

Mary Cockburn Mercer’s *Two women*, c. 1940, is a celebration of freedom, both in style and subject matter. In this image of female lovers, the face and body of the seated figure are barely defined, yet she expresses a state of complete relaxation. Her partner is reclined and asleep, her clothes draped over a chair by the end of the bed. The loosely applied watercolour washes bleed into one another and their luminous colours evoke the atmosphere of a warm summer afternoon.

Mercer was an Australian artist who spent most of her life in Europe. Born into a wealthy Victorian family, she completed her school education in Italy and England. At the age of seventeen, she left school and ran away to Paris to experience the bohemian life in Montparnasse. Here she met Pablo Picasso, Marc Chagall, Kees van Dongen and others, and concentrated on studying and painting.

In the first decades of the twentieth century, Paris was known for its liberal attitude and tolerance of diverse political views and lifestyles. Artists, writers and musicians from all parts of the world came to the French capital to live in a community of like-minded people. This was particularly important for female artists who sought new impulses in art and life. Women could develop their artistic careers here, explore non-traditional gender roles and enjoy more sexual freedom. As Peter Di Sciascio argued, these were predominantly women from middle-class or privileged families, who were not dependent on marriage for financial security.[1]

While Mercer lived with the American artist Alexander Robinson in Cassis in the early 1920s, she also had relationships with women, including the Australian artist Janet Cumbrae Stewart. Mercer was living in Spain with a German photographer when the Spanish Civil War broke out in 1936. She escaped the political turmoil by boarding a ship headed for the Pacific and landed in Tahiti, where she stayed for two years. When Mercer returned to Melbourne in 1938, she set up a studio in Bourke Street, where she held art classes. The painter Jack Courier described her at this time as ‘an exciting and forceful person who wore mannish tweed suits and talked of Europe’.[2]

Mercer exhibited with the Contemporary Art Society during the war years, but as art historian Anne McDonald has noted, her paintings of nudes were seen as decadent and were often hung behind the gallery doors. ‘Their overt sexuality shows the influence of [Marie] Laurencin and Man Ray’s photographs of the famous model Kiki of Montparnasse.’[3] However, Mercer’s critics were outnumbered by her supporters, which included the painter and critic Adrian Lawlor, who praised her ‘extraordinary talent’.

Two women was made around 1940, when Mercer concentrated on the subject of the female nude. McDonald speculates that she was influenced by the portrait nudes of Janet Cumbrae Stewart, with whom Mercer resumed a romantic relationship in 1939 when the two artists met again in Melbourne.[4]

Mercer’s studio was an important meeting place for modernist artists in the 1940s, and Ian Fairweather, Lina Bryans and Colin McCahon were among those who attended her classes in 1951. The following year Mercer returned to France, where she remained until her death in 1963.

PETRA KAYSER IS NGV CURATOR, PRINTS AND DRAWINGS. SEE *TWO WOMEN* IN THE E-BOOK, *THE JOSEPH BROWN COLLECTION AT NGV AUSTRALIA*, PUBLISHED BY THE NGV AND AVAILABLE AT NGV.MELBOURNE/PUBLICATIONS

Another Perspective

BY ANNA BROWN

Mary Cockburn Mercer’s freedom is one that few of us, even today, can imagine having. She left Australia to live a bohemian life in Paris. Mercer could do this because she had what many do not – the freedom that comes from wealth and a guaranteed place in society.

Yet swirling around Mercer and her contemporaries was the rise of Nazi Germany and fascism, with war on the horizon. Today our world teeters on a similar precipice. *Two women* is a snapshot, a momentary reprieve in a private place from the problems that were about to engulf the world.

Two women is also a rare view into intimacy between female lovers. At the time it was painted, lesbianism was regarded with deep suspicion – as a crime or, at best, illness. Historically, depictions of lesbian sexuality have been seen as an obscenity or commodified as pornography for the male gaze. A dramatic shift in social attitudes and substantial law reform has since taken place, driven by sexual and political movements, including the gay liberation movement in Australia, which began in the late 1960s, and the activism of countless LGBTIQ+ leaders and advocates. Decades later, sex-positive depictions of lesbian sexuality are more prevalent in popular culture, reflecting the growing social and legal equality of lesbian women today.

Art should reflect and comment on the world around us. Mercer’s art was possible because of her financial independence – this remains the case for many LGBTIQ+ women today. Financial dependence dictates our choices, or lack thereof, when determining when or if to have children, how to leave an abusive relationship in the instances this occurs, and when and how to come out to a less-than-accepting family.

The freedom we see quietly celebrated in *Two women* should be commonplace. The freedom to be who you are, to love who you choose – even if just for a moment.

ANNA BROWN IS CHIEF EXECUTIVE OF EQUALITY AUSTRALIA.

Footnotes and image captions on pp. 110–11





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KAWS

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‘Donnelly adopted KAWS as both a pseudonym and subject of his work. All of his significant pieces are made using these letters and under this name. He had tried to come up with a strong-sounding name – the harshness of the K followed by the drawn-out drawl of AWS – that would look good formally when written.’

——— SIMON MAIDMENT



Brian Donnelly grew up in the post–*Wild Style* and *Beat Street* [hip hop movies] generation, having been born in 1974 in Jersey City, New Jersey. The city was sleepy in comparison to the urban behemoth of Manhattan directly across the Hudson River, and the first graffiti artists that Donnelly became familiar with were those working locally. By the 1980s, the style of New York subway graffiti had found its way around the world, communicated through those films and other aspects of hip-hop culture, and it infused Jersey as it did many other urban landscapes. As is often the case, Donnelly’s first step towards becoming a graffiti artist came through engaging in 'writing', at around age twelve, with his tag becoming prevalent all around his Jersey City neighbourhood. Some of these remain in place today and can be seen when walking the streets, or from the comfort of home via Google Maps Street View (such as the comparatively rudimentary solid white letters tagged atop a warehouse on the corner of 13th and Monmouth streets).

By the late 1980s, skateboarding was taking Donnelly to New York City regularly – specifically, Lower Manhattan – a cheap and short journey on the PATH train under the Hudson River. It was a chance to meet a wider community of kids with similar interests and to skate the streets of the city. It also expanded Donnelly’s canvas; first he wrote and then moving onto painting pieces, as he describes in an interview for the fanzine *Art Crimes*, from 1996.

> Around ’91 I started getting into bombing on a more serious level, trying to cover larger areas of Jersey and Manhattan, especially Soho. From there I got interested in piecing [painting more considered works] and doing large walls. As soon as I did my first piece I was hooked. I just started painting as much as possible, wherever I could. I was a fiend and still am to this day.[1]

Working across a bigger area, and on more ambitiously scaled pieces, served to increase Donnelly’s visibility as a voice within the graffiti community, as did completing detailed pieces on the sides of rolling stock that found its way throughout the city – and across the country in the cases of his freight-train carriages.

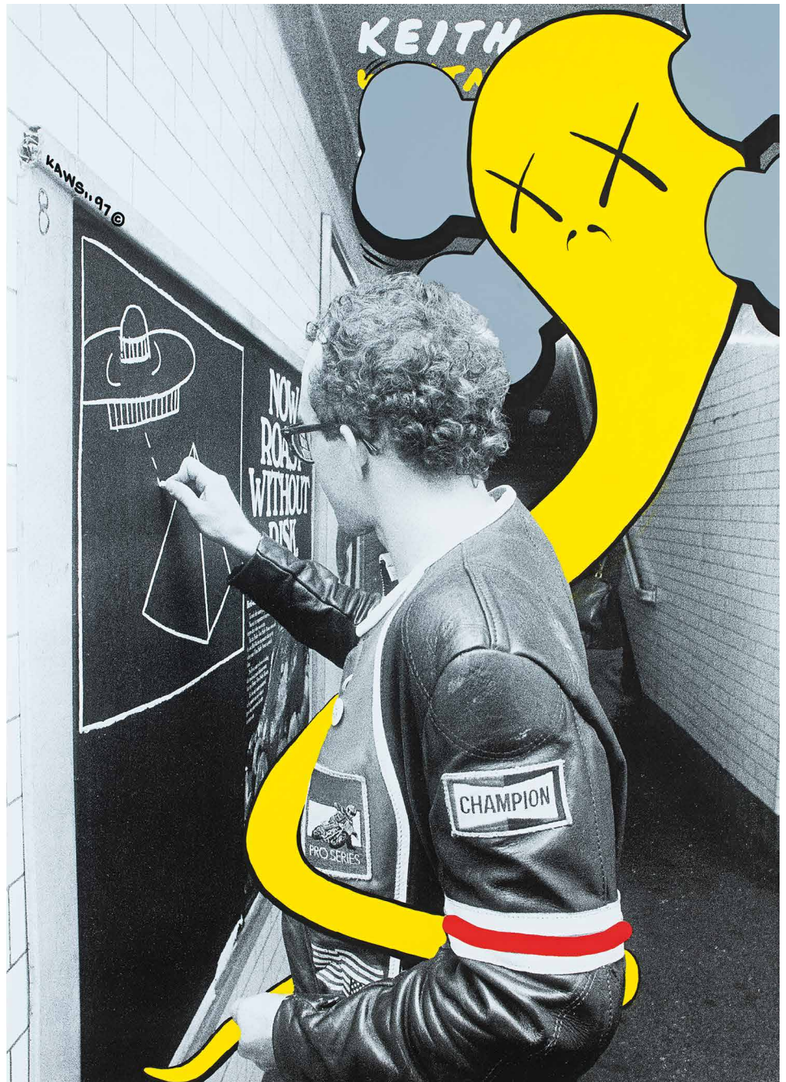
It goes without saying that this period was prior to the rise of the internet and certainly before the high-speed, visually rich network we enjoy today. Donnelly and other graffiti artists were disseminating their work through swapping 6 × 4–inch colour photographs, often taken immediately after finishing their pieces, before they could be taken down by authorities or written over by rivals. There were also magazines springing up as the technological barriers to self-publishing were being broken down by the advent of accessible desktop publishing software. By the early 1990s, Donnelly had begun enjoying a certain recognition within the broader graffiti community under the moniker KAWS, with his pieces regularly reproduced in print. He was dominating the self-published magazines, including their covers, when the rap periodical *The Source* introduced its graffiti pages in 1995, ‘Graf Flix, compiled by David ‘Chino’ Villorente, becoming the first more mainstream cultural outlet to celebrate graffiti. KAWS was featured regularly.

Donnelly adopted KAWS as both a pseudonym and subject of his work. All of his significant pieces are made using these letters and under this name. He had tried to come up with a strong-sounding name – the harshness of the K followed by the drawn-out drawl of AWS – that would look good formally when written. The angles of the first three letters together, combined with the flowing curve of the S, provide visual complexity, despite the short name.

Donnelly’s KAWS pieces were opportunities to relish and explore these relationships, often evolving them over the course of multiple pieces. This can be seen in the consistency in shape of the letter A in pieces, in comparison to the way the K shifts its form. While the letters are often intricate in their interrelationship, the KAWS pieces are rarely illegible – they flirt with the complicated and intricate wildstyle form but don't embrace it – perhaps revealing in part that Donnelly enjoyed his work getting up and being appreciated by the aficionado but also potentially by the layperson, too:

> First I chose KAWS for the way the letters balanced with each other, but later I realized that by working under this name it becomes harder for people to form opinions about who is making the work and leaves them with just the work.[2]

On occasion, KAWS moves to simplify the forms, embracing straight letter composition, while introducing a theme or twist that continues to evolve his repertoire. The large freight-train piece from 1995 displays this well with the use of the five stars (relating to TC5, see below), versus two pieces from 1996 where the letter forms change only slightly, with a different thematic ornamentation incorporated as a ground behind the piece. Many of these works also bear acronyms, such as DF or FC, that are added to the edges of the finished piece to denote that they were made by the artist while a member of a particular graffiti crew. In Donnelly’s case, Diabolical Funk (DF), Fame City (FC) and The Cool Five (TC5) figure prominently during this period of the mid–1990s.





Two outstanding pieces that survive only in documentation today are perhaps the artist's most accomplished. The first is the KAWS moon buggy incorporated into a large wall piece by the Fame City crew on the side of a Bravo supermarket.[3] Bolder and characteristically clearer in its lettering than the rest of the pieces on the wall, the work displays the artist's distinctive imagination. Adopting the outer-space theme and running with it, KAWS extends the use of three-dimensionality (increasingly a trademark of his over this time) to render the lettering as a gilt-edged lunar vehicle which, in travelling across the landscape, in turn lends the ground further dimensionality. Without this addition, the overall piece would be far less successful, as while the other letter forms display a level of sophistication, nothing else transforms and elevates the entirety of the landscape to the extent of KAWS contribution, despite its relatively modest scale in the overall image.

The solo piece on a rooftop, undated but known to be from 1996, incorporating the now-signature pictographs of a skull and crossbones with Xs for eyes, is an altogether different pictorial approach. With this piece, KAWS pushes the letter forms further than in the majority of his graffiti and gives them different material qualities. The K and W are represented as the regular solid forms found throughout his works. They twist and extend further than usual, however, and in so doing they provide a ground against which the A and S appear.

These in turn are represented as ghostly, wraith-like; tangible yet translucent. The work incorporates the skull and crossbones into the design of the piece, an ornamentation like the five stars in the piece from 1995, but here the content of the work extends to affect the very ontology of the letters. The A and S are literally expired, present but emptied of their life force.

The skull-and-crossbones motif first appears in KAWS work in 1996, as part of a piece on a billboard and in response to the Marlboro cigarette advertisement adorning it. The intervention comprises a fairly straightforward but large KAWS letter form, flanked by the skull motif on one side and a crucifix-shaped tombstone with a dollar-sign epitaph on it. The advertisement features two cowboys, typical of Marlboro ads of the time, who perform manliness and freedom. The cowboy undertakes honest hard labour in the corralling and control of nature, of large 'wild' animals like the wild horse, bison or roaming cow, while never forgoing his agency and emancipation from 'culture'. Such is the iconic nature of the 'Marlboro Man', which the company used to promote its products from 1954 to 1999,[4] that it was appropriated throughout the early 1980s by American artist Richard Prince, to decontextualise the man from the branding. In the case of KAWS piece, some fifteen years later, intervention is used as an artistic and social strategy. The work leaves the branding of the company intact but adds the iconography of mortality to reinsert the disavowed link between the Marlboro Man, his aura, smoking and a premature death. This work also represents one of the first times the artist identifies a cultural icon and inserts himself within its frame, an approach that would underpin much of his work going forward.

Further examples of this are identifiable in some of KAWS other billboard works from the same period. His first piece on a billboard was executed in 1993, on an advertisement for Captain Morgan's Spiced Rum. When the company referenced graffiti in its campaign in 1995, incorporating a 'The Captain Was Here' tag, KAWS again painted over it, this time on an advertising poster rather than a billboard, an early use of this approach. The most prescient intervention may have been his piece on a 1995 MetLife billboard which featured the characters Snoopy and Woodstock from Charles M. Schulz's comic strip *Peanuts*. Begun in 1950 (and concluding in 2000, the final strip being published the day after Schulz's death),[5] the comic would become a popular culture sensation, which grew to include feature-length films and multiple television specials over decades. Along with multiple other media manifestations, figurines of the characters were created in 1958, leading to an explosion of merchandise that continues today. Such was its influence that Schulz was approached by NASA following the fateful Apollo I mission for permission to adopt Snoopy as their safety mascot and, for a later mission, Apollo XI, NASA named its lunar module 'Snoopy' and orbiting command module 'Charlie Brown'.[6]

The all-pervasive aspect of the Schulz characters' 'cultural creep', seemingly across all facets of American life, is perhaps only replicated by Matt Groening's animated series *The Simpsons*, which continues to air uninterrupted since its 1989 debut. *The Simpsons* is referenced in some of Donnelly's most important works, which I will return to later.

During this mid-1990s period of large wall pieces and billboard works, Donnelly was undertaking an undergraduate degree in illustration at the School of Visual Arts in Manhattan (the same school that Keith Haring attended). He had identified illustration as a potential pathway to a paid job and upon graduation in 1996 he worked for Jumbo Pictures, painting animation cels for animated series such as Disney's *101 Dalmatians* and *Doug*, and cult MTV show *Daria*. He did this for three years, after which he was able to sustain a living working as an artist in his own right, but it introduced acrylic paint as a medium and a paint-by-numbers methodology to his artistic practice.

This medium and method influenced his next body of work, which would propel him to a recognition beyond that developed in the graffiti community. Following his billboards and Captain Morgan's advertising poster in 1995, and with his new technique of using fine brushed acrylic paint being honed in his job, KAWS saw an opportunity to work in a new way through a series of street-level interventions.

Beginning in 1996, KAWS began to work with smaller-scale advertising posters, taking them out of the hoardings on the side of bus shelters and telephone booths, and returning them back once finished into the public sphere. KAWS spent time in San Francisco with an older artist, Barry McGee (or Twist as he was known in graffiti communities), and they collaborated in 1997 on a poster advertising Calvin Klein's new cK be fragrance. After removing the poster from its hoarding, the artists worked on it in the studio, McGee adding a signature-style face on the side of the bottle (with Bs for eyes, referencing both cK be and 'Barry'), and Donnelly did a snaking creature with no features but a skull-and-crossbones face, with Xs for eyes and a pointed tail. Paint drips from McGee's figure as if it is melting, but this new KAWS creature – later named BENDY – looks for all the world like it belongs in the image, effortlessly wrapped around the black cK be bottle.

KAWS painted it meticulously, avoiding where possible any brush marks to enhance the illusion. To complete the intervention, the artists returned the completed work, installing it back into the bus shelter advertising hoarding. McGee showed KAWS how to access these and the genie was out of the bottle, as it were.



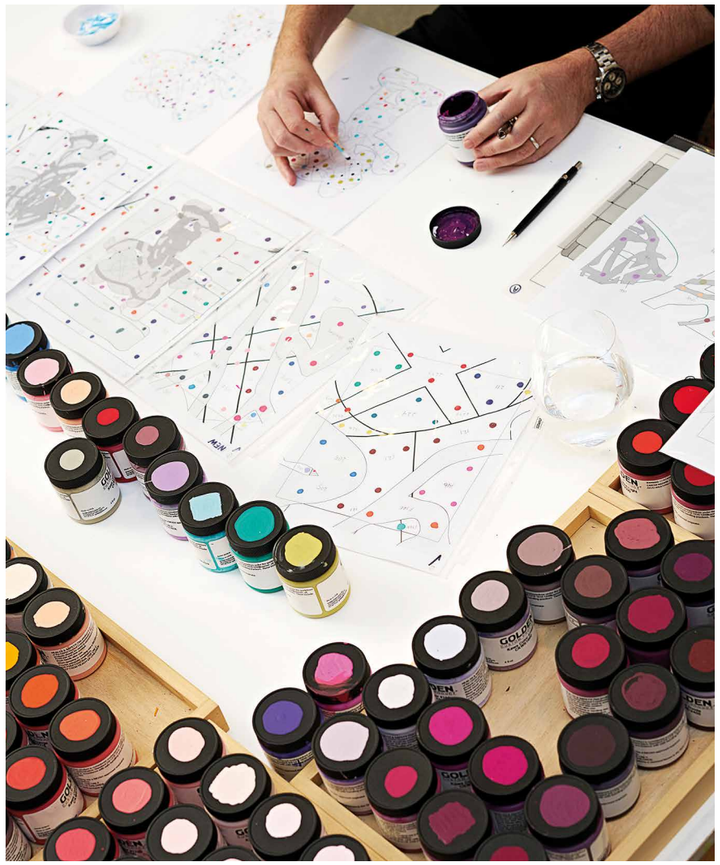
With a fierce energy, the younger KAWS threw himself into this new way of working. Instead of painting hurriedly in public, with the fear of being caught, now the artist could spend hours labouring over each brush stroke and only finishing the work when it was perfectly rendered. After prying a lock out of one of the advertising hoardings attached to telephone booths and bus stops in Manhattan, KAWS had keys cut from it by a local locksmith. This gave him the ability to access virtually all the advertising cabinets in the city and he was limited only by his imagination and ambition.

Donnelly describes taking existing posters out of the hoardings in broad daylight: 'I would walk up and ask people to move out of the way, "excuse me" and no-one said anything, people thought it was my job'. He would collect all kinds of posters, working until he had a critical mass of finished works he was happy with, and then would reinstall them, interrupting the ecosystem with a set of mutant creatures. 'I would do all of Houston Street in one night [replacing the posters]. People would get up the next day and the whole street would be KAWS, from one end to the other.'[7] Recalls Donnelly on the reaction to these from his fellow graffiti artists:

> When I was doing graf and started to do phoneboxes a lot of graf guys were like, 'what the hell is that?! Dude, that's not real graf, that's some other thing'. When I started doing toys, that's like the worst word in the graf community is a toy! You can't really put a lot of weight into other people's opinions because they're not you and they can't understand where you see things can go. Once you start trying to please people I feel like you're just grasping at nothing.[8]

Along with how they were created, the poster works operate in a subtly different way from the billboard takeovers and in this lies their power. The new medium and the method of painting afforded a far more blurred line between original and intervention, which in turn created new tensions between the form and the content of the works, between cohabitation, celebration and critique. The introduced creatures or skulls begin to have a slippery meaning when read with the original advertising message. According to the artist, 'When you paint over ads, it clicks … There were Calvin Klein ads of Kate Moss or Christy Turlington. I think that's when I realised it was more about communication; there was a dialogue'.[9]

DR SIMON MAIDMENT IS NGV SENIOR CURATOR, CONTEMPORARY ART. THIS IS AN EDITED EXTRACT FROM THE BOOK *KAWS: COMPANIONSHIP IN THE AGE OF LONELINESS*, PUBLISHED BY THE NATIONAL GALLERY OF VICTORIA, AVAILABLE DECEMBER.



‘My collecting is more like a library than a church. It’s not like I’m trophy hunting; I’m more gathering information and examples.’

——— KAWS

Interview

Simon Maidment: You are both an artist and an art collector. When did you start collecting art, and what was the impetus for this?
Brian Donnelly: It’s hard for me to pinpoint when I started collecting. I’ve always been interested in having other people’s work. When I was doing graffiti, it was common to pass around black books and make drawings for your friends in their books, and they’d draw in your book, and through that you’d build a collection of work by your peers. And that rolled into college, and eventually getting a job and earning money, then buying books and small pieces.

SM: Can you talk about some of the artists and works in your collection? For example, who do you like to collect, and what tends to speak to you when you are looking at art?

BD: There are different ways you get into artists. Sometimes I learn about artists through other artists I collect, through just researching their work, and I’ll realise, ‘Oh, these are their peers’. [Or maybe an] artist was in a group show, and something about the work strikes you and you go down that rabbit hole, which leads you to something else again. It happens with the early 1970s and early 1980s graffiti that I collect, and just growing up on that stuff. You start to trace the roads of what led to what, who inspired who, who was painting with whom. I guess my collecting is more like a library than a church. It’s not like I’m trophy hunting; I’m more gathering information and examples.

SM: That’s really interesting because of where you hang the works from your collection. You’ve got so many hanging in the space where you work, for example.

BD: I like to have a lot of stuff to look at. I’ll walk to go get a drink, and I’ll see something hanging in the space and it will just slowly lead me into thinking about something else.

SM: What is a favourite work in your collection and why?
BD: That’s impossible to answer. I don’t think there could be a favourite, because you bring something new into the collection, and it suddenly changes how you look at something else that you’ve had for years. But I don’t know, right now I’m sitting in front of a Martin Wong painting called *Heaven*, and … I love looking at it especially when I’m on the phone.

One of Martin’s friends, who used to spend a lot of time with him, was here in my studio recently and he was explaining to me that the hole in the wall [that features in the painting] seemed at first like some kind of glory hole, but he was saying that across the street from Martin’s house there actually was a hole in the bricks that people would pass money and drugs through, and that’s what the painting was based on.

SM: What inspires you as an artist right now?
BD: I’m just excited to have opportunities. I’m excited to be able to make the work that I make, and sustain a studio from it, and to imagine these projects and then somehow bring them to fruition. I like to explore territory I haven’t already. I guess that’s the inspiration. It’s a marathon, it’s not a sprint.

KAWS: COMPANIONSHIP IN THE AGE OF LONELINESS IS PROUDLY SUPPORTED BY MAJOR PARTNERS UNIQLO AND CHADSTONE – THE FASHION CAPITAL.

Footnotes and image captions on pp. 110–11



ARTIST PROFILE



Civilization

THE WAY WE LIVE NOW

Across the world, there are commonalities as much as there are differences. Some places are growing, while others are receding. People are together, yet increasingly feel alone. Common terms have hugely differing meanings depending on where, and how, they are considered. And then there's the future. A new photography exhibition at the Ian Potter Centre: NGV Australia offers a framework of universally resonant themes to construct a picture of the way we live, right now.

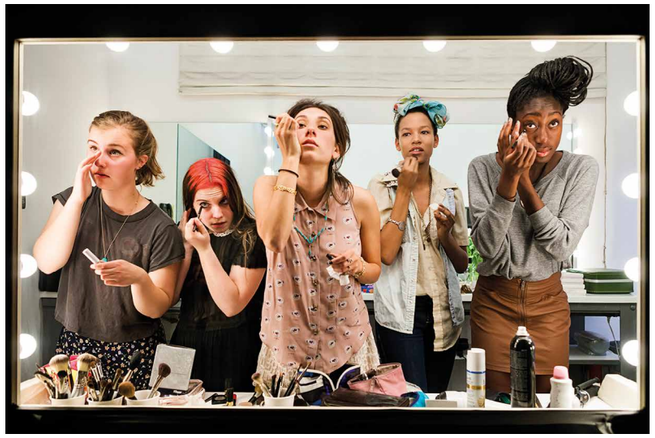
BY WILLIAM A. EWING AND HOLLY ROUSSELL

ESCAPE

Escape is sometimes used as a term to describe breaking free from physical or emotional confinement, or generally fleeing any dire or merely disagreeable situation. For people fleeing war and conflict, escape has literal meaning. For the privileged inhabitants of the world, the term has a positive connotation: 'getting away from it all'. We search for diversion, relaxation and rest, or novelty, adventure and excitement. A pleasure business has blossomed, offering a spectacular array of products to its avid consumers around the globe, while providing rich inspiration for photographers as they pull back the curtain on this costly industry.

'As (American journalist) Chris Hedges said: "Social media is the end of friendship." We're offering our presentational selves but friendship is all about being vulnerable. Friendship on social media is curating the photographs of ourselves, curating how we're presenting ourselves. It's an image-based expression.'

——— LAUREN GREENFIELD



ALONETOGETHER

The seventeenth century British poet John Donne famously said, 'no man is an island'. We are genetically social animals, seeking friends, mates and partners of all types to share interests. But not all is smooth in our social lives. Misunderstandings, conflicts of interest, the pressure to conform versus the desire to stand out from the crowd; there are cravings to be in fashion but people sometimes recoil when told we are sheep blindly following popular crazes. While we live, we live collectively.



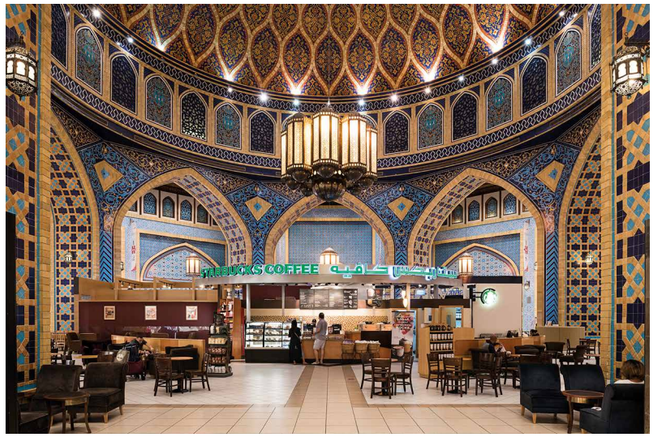
NEXT

What's next? We ask ourselves this daily. Driverless cars are here and driverless planes are on the near horizon, while robots already mow our lawns and operate on our bodies – often doing a more reliable job than our fellow humans. Once the stuff of sci-fi fantasy, new technologies now move in short order from laboratories to consumer shelves. We expect innovation and change in every area of our lives. But who dares to predict what our world, its cities and machines, will look like in 2100? And what will we look like? What is clear is that this brave new world is increasingly a collective endeavour.

(opposite)
Sheng-Wen Lo
Diergaarde Blijdorp Rotterdam, The Netherlands (2016); from the *White Bear* series 2016 (detail)
© Sheng-Wen Lo

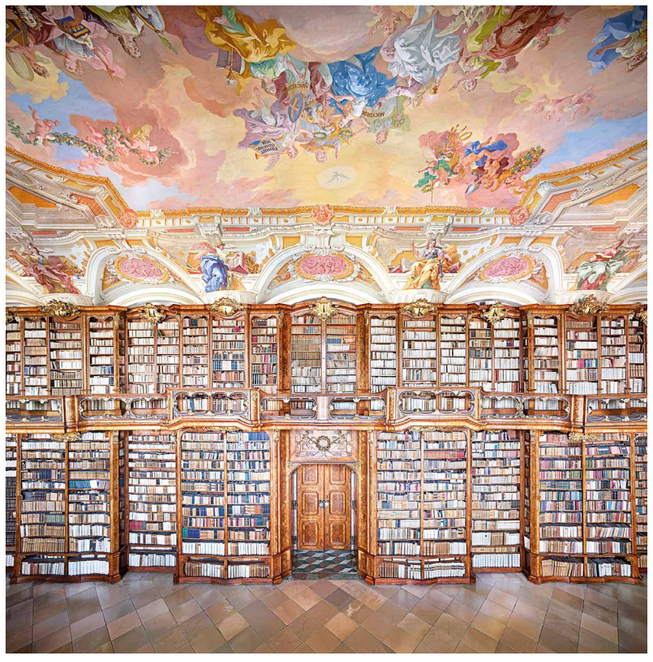
‘Our civilization is reaching social and ecological limits. It’s my belief that radical changes are needed, in everybody’s interest. Ambiguous and ironic imagery expresses my own confusion and incomprehension about certain contemporary tendencies. By juxtaposing parallel realities within our society, I hope I can hold up a mirror to ourselves and create a moment of self-reflection.’

——— NICK HANNES



PERSUASION

Getting things done often means convincing others of a course of action. We educate and we train; we explain and we argue; we encourage and we threaten. Persuasion can be subtle or heavy-handed. Sometimes it means getting people to do things that are not necessarily in their interest, but are presented to them in such a way that they appear to be. Advertising and propaganda, marketing and promotion: these are commercial arts that have risen to exceptional levels of sophistication in modern societies, often to the extent that large populations do not realise they are being directed.



HIVE

The novelist Tom Wolfe used the expression ‘the hive’ to refer to the frenetic social life of New York City, but the metaphor of the beehive works equally well for any great human agglomeration. The twenty-first century has seen the long history of rural dominance come definitively to an end – for the first time in 200,000 years of homo sapiens’ existence, more people live in urban centres than outside them. The ever-larger urban organisms being developed are not only passive hives of day-to-day living but active hives of learning, producing and thinking.

Nick Hannes
The Persian Court at the Ibn Battuta Mall, Dubai 2016; from the *Dubai. Bread and Circuses* series 2016 © Nick Hannes

Candida Höfer
Augustiner Chorherrenstift Sankt Florian III 2014, 2014 © Candida Höfer, Köln; VG Bild-Kunst, Bonn 2019

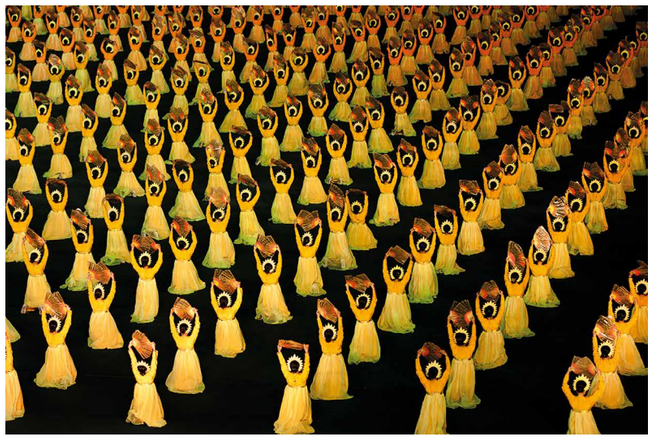
‘To photograph the World Trade Center burning and eventually collapsing was the most profound experience of my adult life. Brooks Brothers was across the street from the WTC. From inside the store, one could see the steel skin that had once been the upper floors of the south tower. The store was mostly dark, only a few emergency lights were working.’

——— SEAN HEMMERLE



RUPTURE

Of the taking of this picture, photojournalist Hemmerle notes: ‘To be powerless in the face of adversity is an unsettling and humbling experience.’ The photographer’s framing of the horror underlines the strangeness of his experience: he finds himself alone in the still confines of a clothing shop, most of the shirts still neatly ordered on their shelves, a chair and table in perfect condition … while outside, framed by the blown-out window, we stare at a scene of unimaginable chaos and ruin. The ironic phrase of a passing vehicle, BASIC LIFE SUPPORT completes the surreal picture.



CONTROL

Celebrated South Korean photographer Noh Suntag fills the frame with dancers in enfilade, clothed in identical yellow gowns while they present a highly coordinated performance. From the series Red House, this image is one of a larger group of photographs taken during an official press trip through North Korea. This particular scene from an official act of state at the Pyongyang stadium shows the breathtaking tableaux-vivants, a subtle show of force and order from the North.

(p. 39, above)
Lauren Greenfield
High school seniors (from left) Lili, 17, Nicole, 18, Lauren, 18, Luna, 18, and Sam, 17, put on their makeup in front of a two-way mirror for Lauren Greenfield’s Beauty CULTure *documentary, Los Angeles* 2011; from the *Generation Wealth* series 2011 © Lauren Greenfield/INSTITUTE

(p. 39, below)
Olaf Otto Becker
Supertree Grove, Gardens by the Bay, Singapore 10/2012; from the *Reading the Landscape* series 2012 © Olaf Otto Becker

Sean Hemmerle
Brooks Brothers, WTC, New York, 12 Sep 2001, 2001 © Sean Hemmerle

NOH Suntag
Red House I #13, 2005; from the *Red House* series 2005 © NOH Suntag

WILLIAM A. EWING AND HOLLY ROUSSELL ARE CURATORS OF *CIVILIZATION: THE WAY WE LIVE NOW*. THE EXHIBITION IS OPEN AT THE IAN POTTER CENTRE: NGV AUSTRALIA FROM 13 SEPTEMBER UNTIL 2 FEBRUARY 2020. *CIVILIZATION*, THE BOOK, IS PUBLISHED BY THAMES & HUDSON AND FEP EDITIONS.



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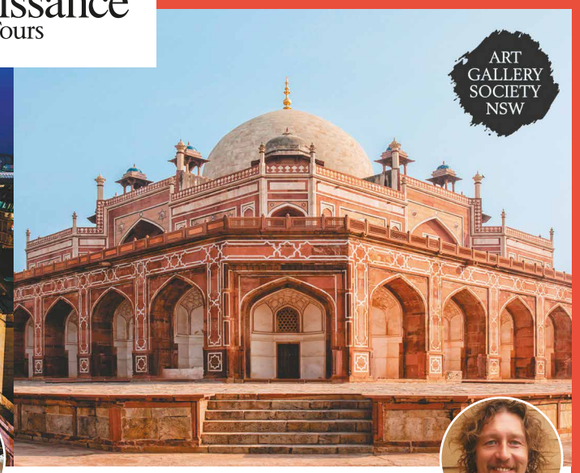
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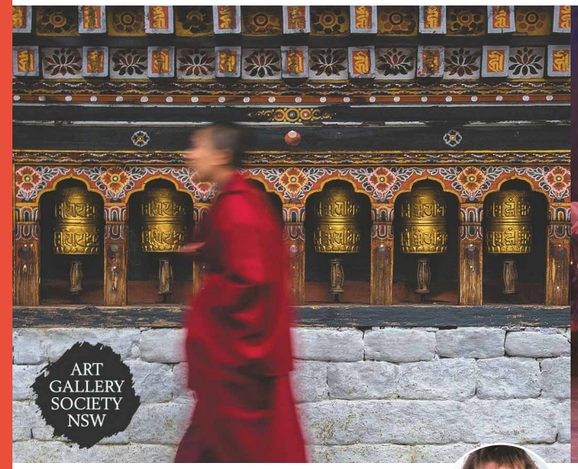
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Launched in a Milan nightclub in 1988 as part of a collection of three, the late Dame Zaha Hadid's *Wave sofa* embodies the designer's predilection for fluid architectural forms. This work eventually found its way to Melbourne, first in the studio of an architectural firm, then into the NGV Collection, where its complex design presented unique challenges for the conservation team.

BY SUZI SHAW



Zaha Hadid
WAVE SOFA

‘The original Velcro® cushion attachment strips and Edra-branded lining fabric were re-used when sewing up the last few seams back at the NGV Conservation studio.’

SUZI SHAW

In architecture circles, Iraqi-British architect Dame Zaha Hadid is renowned. Her premature death at the age of 65 in 2016 meant the loss of one of the most visionary and experimental architects of our time. However, few people know of her work as a painter, homewares and furniture designer. In 2015, John Denton, on behalf of the Melbourne architectural firm Denton Corker Marshall (DCM), generously donated to the NGV *Wave sofa* designed by Zaha Hadid, which had been in its ownership since 1988.

Born in Baghdad, Hadid studied mathematics before moving to London with her family in 1972, where she enrolled in training at the Architectural Association School of Architecture, London’s oldest architecture school. She began her own practice in London in 1980 and was soon lauded, before any of her designs had even been realised.

The initial design of *Wave sofa* was part of a commission begun in 1985 to create a residential interior and furniture for timber importer William Bitar’s townhouse at 24 Cathcart Road, Kensington, London. The challenge was to create furniture with minimalist appearance and maximum impact, while seeming light, as though defying gravity itself.

Hadid’s design philosophy references the influence of Le Corbusier’s ‘Five points of Architecture’, including to liberate a building from the ground. It is no coincidence that Hadid used architectural theory in her furniture designs, as both modern furniture and modern architecture shared the same guiding principle of requiring a lot of detail and attention in order to achieve a look of minimal detail.

For the Bitar sofa commission, Hadid produced rough drawings, then, following a period of experimentation, constructed detailed models for the client’s approval. The result was a unique curvilinear sofa that floated and provided several perspective points, as well as multiple uses. Two moulded fibreglass frames create a boomerang-like shape, supported on a tapered foot and coated in black futuristic-looking gloss lacquer. On top of this sits a long, narrow cushion upholstered in a distinct yellow wool, with a removable triangular cushion around the curve. This connects to a matte black painted curve jutting out at right angles to create a private nook. Describing the work in 1987, Hadid said, ‘the sofa is not just a sofa, but also acts as a partition or shield. The [smaller] seat is not only a seat; it could also be a tray’. The sofa’s namesake derives from the back cushion, which is separately attached to the wall behind – a long, rectangular, grey wool-upholstered framework with unevenly positioned undulations.

The furniture and working drawings for the Bitar apartment were displayed in London at the Architectural Association’s Bar and Members’ Room in early 1988. One room included Hadid’s working drawings for *Wave sofa*, which convey the mathematical relationships that created the boomerang curve and the uneven waves of the backrest. In 1985, when Hadid commenced design of the original sofa, French curves were one of the main tools used by architects, as the use of computers in design (such as CAD) did not exist yet; this makes her designs from this period all the more impressive.

When the client moved overseas the Bitar furniture was relocated to Hadid’s own apartment. By her account, *Wave sofa* was rarely used, as her friends were too scared to sit on it for fear of damaging the piece. After architect-designer Massimo Morozzi saw the Bitar furniture in Hadid’s apartment, he approached her about reproducing the works, just as they were, despite their imposing and somewhat impractical size. Morozzi had just joined Edra, a small, family-run Tuscan furniture company, as the creative director.

Established in 1987 by Valerio Mazzei, Edra’s philosophy was to support designers in creating innovative and unique furniture, often blending experimental technology with manually intensive construction methods. For its first collaboration, Edra commissioned Hadid to develop three sofas for production: *Wave*, *Whoosh* and *Project in Red*.[1] Hadid stayed with the Mazzei family over the summer months drawing, testing, making and troubleshooting with Edra staff.

Hadid and Edra launched the *Wave Collection* at a Milan nightclub in September 1988, as part of Milan Furniture Fair. The cavernous room was dimly lit, and the three sofas making up Edra’s inaugural collection were presented under dramatic coloured spotlights. The success of this project gave Edra the confidence to continue working on avant-garde projects, including collaborations with Masanori Umeda and Francesco Binfaré.

So how did the sofa end up in Australia? Not all of Hadid’s three sofa designs developed for Edra became commercially available. *Wave sofa* was produced in a limited edition of seven, while *Project in Red* was produced in smaller numbers, with *Whoosh sofa* being the most commercially successful design.









DCM purchased *Wave sofa* directly from Edra’s director, Morozzi, a friend who had already acquired DCM’s 1989 *Adelphi* range of a table and chairs, which is still in production today, for Edra’s product range. Three examples of DCM’s original furniture, designed as part of its Adelphi Hotel renovation in 1989, have been recently acquired for the NGV Collection. These works provide an engaging comparison to Hadid’s work.

Wave sofa was placed in DCM’s directors’ studio at the firm’s Melbourne office. The functional nature of furniture means that, when works enter a museum collection, they are often acquired with evidence of use. In the example of *Wave sofa* there was uneven fading and discolouration of the backrest upholstery (presumably from light exposure), minor stains to the seat upholstery, and small chips to the edges of the fibreglass components. These signs of wear were visually distracting from the overall conceptual view of the sofa, so we approached Edra for replacement fabric to reupholster the sofa. Liaising with Edra’s Australian distributor Space Furniture, we eventually acquired the fabric from rural Italy, a process that took several months.

A common problem with upholstery from the 1950s onwards is the use polyurethane foam cushions. The upholstery in *Wave sofa* is now over thirty years old and the inherent instability of this foam is starting to show: it is losing resilience, some permanent denting has occurred, and cracking from embrittlement has begun. Close inspection of the foam cushions reveals their bespoke construction – layers of foam glued together and moulded on top of a plywood panel, with a hand-cut, angled join between the two cushions. The decision to remove original materials, such as upholstery fabrics or foams on works of art, requires consultation with the relevant curatorial department. In this case, the Conservation team consulted with curators Simone LeAmon and Ewan McEoin from the NGV Department of Contemporary Design and Architecture. Due to the complex and unique shapes of Hadid’s cushions, the decision was made to not replace the upholstery foam at this stage.

Once the fabric arrived, the supplier’s preferred upholsterers were contracted to reupholster the three cushions under the guidance of a conservator. Photographs were taken of the original stitching, folds and tucks of the upholstery. These covers were then removed and used as patterns for the new covers. Previously hidden construction methods and markings from the original makers were also documented for future reference. The original Velcro® cushion attachment strips and Edra-branded lining fabric were re-used when the last few seams were sewed at the NGV Conservation studio. The next step involved ensuring the best fit of the covers, replicating the original number of folds and tucks at corners, using stainless steel staples to secure the new upholstery, and handstitching the final seam closed just as in the original. While the sofa’s treatment is completed for now, the work remains in a fragile condition due to the natural degradation of the upholstery foam, which may require replacement in the future.

The NGV is fortunate to have acquired this design from architecture’s ‘Queen of the Curve’ thanks to the generous gift by Denton Corker Marshall, presented through the Australian Government’s Cultural Gifts Program. With the NGV Contemporary Design collection quickly growing; through the generosity of donors including Gordon Moffatt AM and the NGV Supporters of Fashion & Textiles, we have since added additional designs such as a *Genesy lamp*, 2009, and *Nova shoes*, 2013, a work co-designed with Rem Koolhaas, to expand on the remarkable story of Hadid’s radical and diverse design experience and influence.

SUZI SHAW IS NGV CONSERVATOR OF FRAMES & FURNITURE. ZAHA HADID’S *WAVE SOFA* WAS PRESENTED BY DENTON CORKER MARSHALL THROUGH THE AUSTRALIAN GOVERNMENT’S CULTURAL GIFTS PROGRAM. © ZAHA HADID FOUNDATION

Footnotes and image captions on pp. 110–11

ART IN FOCUS

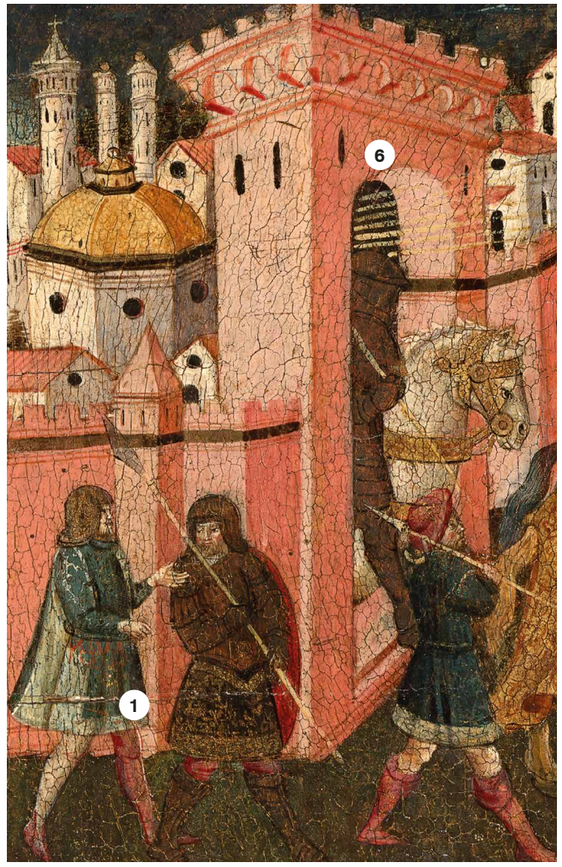
TRAJAN AND THE WIDOW: A CASSONE PANEL



The Master of the Santa Felicità
Adoration of the Magi
Trajan and the Widow: a cassone panel
c. 1450 (details)
National Gallery of Victoria, Melbourne
Gift of Robert Compton Jones through the Australian Government's Cultural Gifts Program, 2019

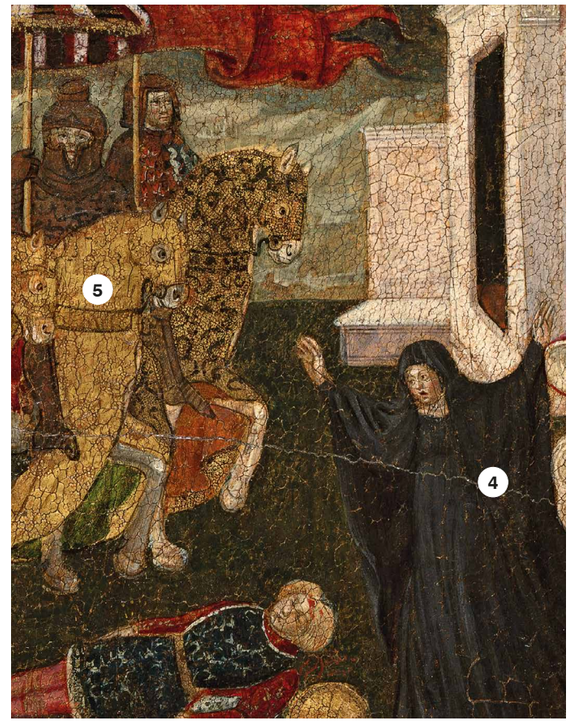
Made circa 1450 by an artist some believe to have also painted an Adoration of the Magi altarpiece in the Church of Santa Felicità in Florence, this new acquisition for the NGV Collection would have been originally created as a panel on a *cassone*, or marriage chest, as a gift for a newly wedded couple. Generously donated by Robert Compton Jones, it tells a story of Roman emperor Trajan and a grieving woman.

BY TED GOTT









1. In Renaissance Italy a cassone, or an elaborately decorated marriage chest, was an important part of a marriage ceremony. A *cassone* was normally provided by the bride's parents, and was presented to the bride as a receptacle for storing her personal effects within the marital bed chamber. In her *cassone* a bride would keep household linen, as well as her clothes and other items from her dowry. In the mid fifteenth century, in Florence in particular, the decoration of *cassoni*, symbols of status, reached spectacular heights, with major artists commissioned to paint decorative panels to adorn them. During this time, *cassoni* were usually decorated with a painted front panel. In the nineteenth century, many *cassoni* were broken down, their painted panels removed, reframed and displayed on the walls of collectors like easel paintings.

2. The transportation of a *cassone* from the bride's parents to her new husband's home became a public ritual of the marriage ceremony for wealthy Florentine families, signifying the riches that would flow from the union of two powerful families in marriage. *Cassoni* were therefore frequently decorated with scenes of marital and civic virtue. This *cassone* tells the story of the Roman Emperor Trajan and the widow, a tale told in both Jacobus de Varagine's *Golden Legend*, c. 1260, and Dante's *Divine Comedy*, c. 1308–20.

3. The story concerns Trajan, Emperor of Rome from 98 to 117. We see him at the centre of the composition riding out from Rome (imaged here as medieval Florence itself) to one of the military campaigns he waged against Dacia in Eastern Europe in 101–102 and 105–106. He is stopped by a grieving widow, shown standing before him with her arms out in supplication. She declares that her son has just been murdered, and demands justice from the emperor. To the right we see the widow again, this time discovering her dead son's body; and still further to the right, a figure, presumably the murderer, flees away on horseback.

4. Trajan is said to have told the widow that he would deal with the problem when he returned from war. She argued, however, that he should dispense justice immediately, in case he did not come back from the war alive. Taking pity on the widow, Trajan then descended from his horse and avenged the death of her son immediately. In another version of the story, one of Trajan's sons ran down the widow's son with a horse, killing him, while riding dangerously through the streets of Rome. The figure fleeing at the far right could also be read as part of this narrative. In this alternative story, when Trajan is made aware of what has happened by the grieving widow, he gives his guilty son to the widow, as a replacement for the man his own son has murdered.

5. Dante's *Divine Comedy* described Trajan as being surrounded by a throng of horsemen, carrying golden flags emblazoned with eagles. While not literally illustrating Dante's words, this *cassone* does show Trajan accompanied by a multitude of knights on horseback, their horses richly caparisoned in gold cloth, as well as two standard bearers holding fluttering red flags. While the artist who created this cassone is unknown, scholars have argued that it is by the same person who painted a contemporaneous Adoration of the Magi altarpiece in the Church of Santa Felicità in Florence.

6. Mystery surrounds the meaning of the golden rays we see pouring out of the city gates of Rome/Florence. Legend has it that St Gregory (c. 540–604), contemplating the story of Trajan and the widow, implored God to rescue the soul of the pagan emperor from eternal damnation. A voice from God answered St Gregory, declaring that Trajan's soul was freed from damnation, rewarding his virtuous deed from centuries earlier. These golden rays might possibly represent Trajan's soul ascending to heaven.

DR TED GOTT IS NGV SENIOR CURATOR, INTERNATIONAL ART. *TRAJAN AND THE WIDOW* IS ON DISPLAY ON LEVEL 2, NGV INTERNATIONAL.

EVA ZEISEL

Playful Search for Beauty

Eva Zeisel, born in Hungary in 1906, was designing visually and conceptually progressive ceramics for leading manufacturers in Germany and Russia by the time she was twenty-six years old. Arrest, solitary confinement and the threat of persecution did not hold back this designer, whose ‘useful’ objects are as contemporary now as when they were first made.

BY AMANDA DUNSMORE

Eva Zeisel led a prodigious life as one of the most successful industrial designers of the twentieth century. She was a tremendous force, living until the age of 105, and continuing to design until the last few months of her life. Over a career that spanned eighty-five years she produced hundreds of designs across the fields of ceramics, glass, metalwork, plastics, furniture, lighting and textiles and worked for manufacturers across Europe, Russia, the United States, Mexico, Japan and India.

Zeisel is best-known for her ceramics and pioneered design in the field of accessibly priced, mass-produced tableware aimed at the burgeoning middle class of the postwar period. She received numerous international awards and accolades throughout her career and was awarded honorary doctorates from the Royal College of Art, London (1988), the Parsons School of Design, New York City (1991), the University of Craft and Design, Budapest (2004) and the Rhode Island School of Design, Providence, Rhode Island (2005). Zeisel was the first female designer to feature in a solo exhibition at The Museum of Modern Art, New York – *New Shapes in Modern China: Designed by Eva Zeisel* (1946). This was a remarkable achievement given that she had only migrated to the United States eight years earlier, having fled the German annexation of Vienna.

She was also forging her career at a time when women were expected to marry and become full-time mothers. Zeisel was married with two young children, yet she managed to juggle her family commitments with her emerging career (often working in tough, largely male-dominated commercial environments) through the great support of her mother and her sheer tenacity and, at times, obstinacy. This was particularly evident when she was trying to defend her vision of how a piece should be made, advertised and exhibited.

Nevertheless, despite her long list of achievements and awards, what ultimately defines Eva Zeisel's career and sets her work apart from that of all other designers is its sensuous beauty, humour and gentle humanity. Zeisel was a humanitarian and constantly spoke of her desire for objects to nurture the person that held them. She talked of 'soul contact' through her tableware and believed that her responsibility as a designer was to go beyond the application of rational thought in the design process and enhance the more subliminal and emotional dimensions of a design. Her approach to evoking these intangible qualities was through playfulness and beauty. The search for beauty in the everyday was a constant thread throughout Zeisel's life.

Eva Amalia Stricker was born in Budapest in 1906 to a wealthy Jewish family. 'Mad about art', in her words, and keen to become a painter, she studied at the Royal Academy of Fine Arts in Budapest but went on to become an apprentice potter, at the encouragement of her mother, in order to have a trade that would give her a living. 'Ladies didn't pot when I started', she said, 'but my mother let me do it anyway'. She became the first woman to be trained through the Guild of Chimney Sweeps, Oven Makers, Roof Tilers, Well Diggers and Potters. She learnt all aspects of potting, from the refining of the raw clay, to the hand building and throwing of pots, to the glazing, drying and firing of them. This training with the wet raw clay stayed with Zeisel throughout her career and even when working on mass production projects many years later, she made a point of feeling and handling the clay that would be used to form her designs. The design historian Tanya Harrod has commented that her greatness as a designer was based, in part, 'on her profound tacit knowledge of clay'.



After graduating as a journeyman (a trades or craftsperson who has completed an apprenticeship) potter, Zeisel began working as a designer in the Kispester-Granit manufactory in Budapest. Two years later she took up the role as designer for the Schramberger Majolikafabrik in Germany, a firm which specialised in mass-produced domestic wares and employed around 350 workers. Undaunted by the fact that she had none of the necessary drafting skills, she begged a friend for a day's intense tuition and worked at the factory for the next two years, successfully creating many playful geometric designs for dinnerware, tea sets and vases. In 1930, Zeisel moved to Berlin to design for the Carstens factories, but two years later she went to Russia to experience the new artistic and social movements, along with many other idealistic young artists and intellectuals. As an experienced industrial designer, Zeisel was offered a position assisting in the modernisation of the ceramic industry. She travelled to many parts of Russia in order to understand and coordinate efforts to create a central manufactory that would make products for the homes of ordinary Russians. Her efforts were recognised, and she was soon transferred to the Lomonosov factory in Leningrad (the former Imperial Porcelain Factory). This in turn led to her appointment as artistic director for the state-run Porcelain and Glass Industries, with specific responsibility for designing objects for mass production. In 1936, however, Zeisel was caught up in one of the Stalinist purges, falsely accused of plotting against the leader. She was imprisoned in the NKVD (People's Commissariat for Internal Affairs) prison for sixteen months, spending most of that time in solitary confinement, before being unexpectedly released and put on a train to Vienna. By this time she was extremely fragile, emotionally and physically, and the deep scars of this experience remained with her for the rest her life. She talked of seeing colour differently after emerging from solitary confinement and the inhumane treatment that she received only served to heighten her humanist sensibilities. As a result of the rise of anti-Semitism, Zeisel fled to England on one of the last trains out at the time of the Anschluss (German annexation). Months later, in 1938, she migrated to the United States with her husband; they settled permanently in New York.

'Ladies didn't pot when I started', she said, 'but my mother let me do it anyway.' She became the first woman to be trained through the Guild of Chimney Sweeps, Oven Makers, Roof Tilers, Well Diggers and Potters. She learnt all the aspects of potting, from the refining of the raw clay, to the hand building and throwing of pots, to the glazing, drying and firing of them.'

——— AMANDA DUNSMORE

Only a year after arriving in New York, Zeisel began teaching industrial design at the Pratt Institute in Brooklyn, undaunted by the fact that she had never taught before. Her curriculum focused on the fundamental principles of good design, foremost of which was functionality. Teapots had to pour well, no drips were tolerated, neither could they be too heavy once full; handles also had to be firmly luted on and be substantial and open enough in design to be comfortable. Yet she did not subscribe to the modernist mantra of form following function, arguing that 'for every use and for every production process, there are innumerable equally attractive solutions'. Zeisel liked to describe herself as a 'modernist with a small m'. She found Modernism too patronising and didactic in its narrow definitions of 'good design', which she believed limited variety and choice. For Zeisel, Modernism and its products offered neither 'amusement nor beauty' and failed to establish emotional connections between the object and user. Thus, unlike other teachers at the time, Zeisel stood apart in her emphasis on the importance of designing forms that expressed emotion. For her it was critically important that functional wares offered the user pleasure and delight. Ultimately, all of Eva Zeisel successes were guided by the very simple yet fundamental truth that, as she put it, 'beautiful things make people happy'.

AMANDA DUNSMORE IS NGV SENIOR CURATOR, INTERNATIONAL DECORATIVE ARTS. THE *NGV MAGAZINE* LIFE AND TIMES SERIES IS EDITED BY DR ISOBEL CROMBIE, NGV ASSISTANT DIRECTOR, CURATORIAL AND COLLECTION MANAGEMENT.

EVA ZEISEL'S *GOBELIN 8, TEA SERVICE* FOR SCHRAMBERGER MAJOLIKAFABRIK IS ON DISPLAY ON LEVEL 2, NGV INTERNATIONAL.

Image captions on pp.110–11

GROWING UP WITH A DESIGNER

Actress and daughter of Eva Zeisel, Jean Richards, recalls a creative life.



My younger brother and I always felt we were a part of Eva's creativity. Her beautiful studio was in the basement of our apartment building in New York. We lived on the fifth floor and there was an intercom between the studio and our apartment. Eva often told the story of how my little brother used the intercom while she was having a business meeting, saying, 'Billy kicked me! What should I do?'

We were always welcome in the studio, where we made friends with her assistants. Eva also hosted wonderful children's parties for us there. Every Easter and Christmas the whole class was invited to arts and crafts parties. At Easter her assistants would prepare eggs for us to decorate (blowing out the raw insides). We added faces with hats using paper, glitter, scissors and paste. Our decorated eggs were displayed in the ageing cabinets (lit cabinets where Eva would put her newest samples to see how they aged, before deciding whether to adjust them). The best eggs were chosen by her assistants, who were usually her former Pratt students. We could take the eggs home, of course.

Our cousins lived a block away. They were the children of Eva's very proper and organised patent-attorney brother. I always loved having dinner at their house, which would start promptly at six. The food was nicely laid out on the plate with each item – peas, rice, chicken – arranged neatly on the plate. When we grew up, one of my cousins confided in me that he had always loved to eat dinner at our house. He said it was always a surprise; you never knew when dinner would be served or what it would be. Eva hated housework but loved to cook. It was always spontaneous, never a recipe.

Nature, the human body and birds inspired many of Eva's designs. Eva was once quoted as saying, 'when you put your hands in clay it's hard not to make a bird'. At her ninety-fifth birthday party at the Museum of Modern Art in New York, the design curator gave a speech: 'Phillip Johnson was inspired by machines; Eva was inspired by baby's bottoms'. Eva herself said that her motto was 'the playful search for beauty.' She thought of her designs as a gift to the user.

Image captions on pp.110–11

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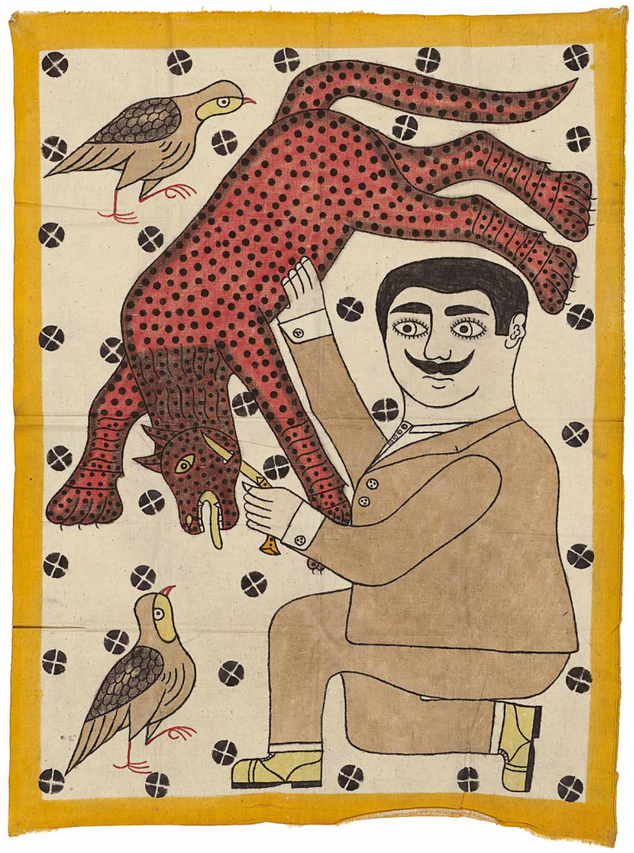
An Afghan storyteller's cloth, 1970s

BY ANNIKA AITKEN

Afghan storytellers' cloths evolved from *chireh*, painted cloths used by hunters to camouflage themselves during partridge hunts. Produced in the country's western Herat Province until the second half of the twentieth century, *chireh* were painted with stylised images of local animals. These include birds, believed to attract real partridges, and leopards and snakes, which were both thought to paralyse the birds with fear, rendering them easier to shoot. The hunter would tie a *chireh* to bushes near a waterhole and hide behind it, watching through two small incisions cut into the top section of the cloth until their prey was within range.

Due to several decades of war and deforestation, traditional hunting practices have declined in many parts of Afghanistan and *chireh* have evolved into a storytelling prop, with designs referencing local stories and scenes from daily life. Traditionally, storytellers performed widely in both private and public venues across the country, with a standard repertoire including histories, romances and comic tales. Many of the examples of storytellers' cloths in the NGV Collection depict scenes involving the popular character and Sufi philosopher Mulla Nasreddin, whose fabled comedic exploits are famous throughout the Islamic world as well as India. Countless versions of Nasreddin tales exist, providing moral perspectives on everyday dilemmas through the device of a simple and amusing story, and often critiquing authority figures and established wisdom.

The NGV Collection includes five *chireh* and thirteen storytellers' cloths in one of the most extensive collections outside of Afghanistan. The works were generously donated by Leigh and Alexandra Copeland, who acquired them between 1975 and 1978, while travelling throughout Afghanistan.



Haji Abdullah Wakil Zadhah and family
Afghan storyteller's cloth depicting Mulla Nasreddin cutting the throat of a wild animal 1970s
Gift of Leigh and Alexandra Copeland

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Installation view of Cai Guo-Qiang's *Murmuration (Landscape)* 2019 (detail) at NGV International © Cai Guo-Qiang



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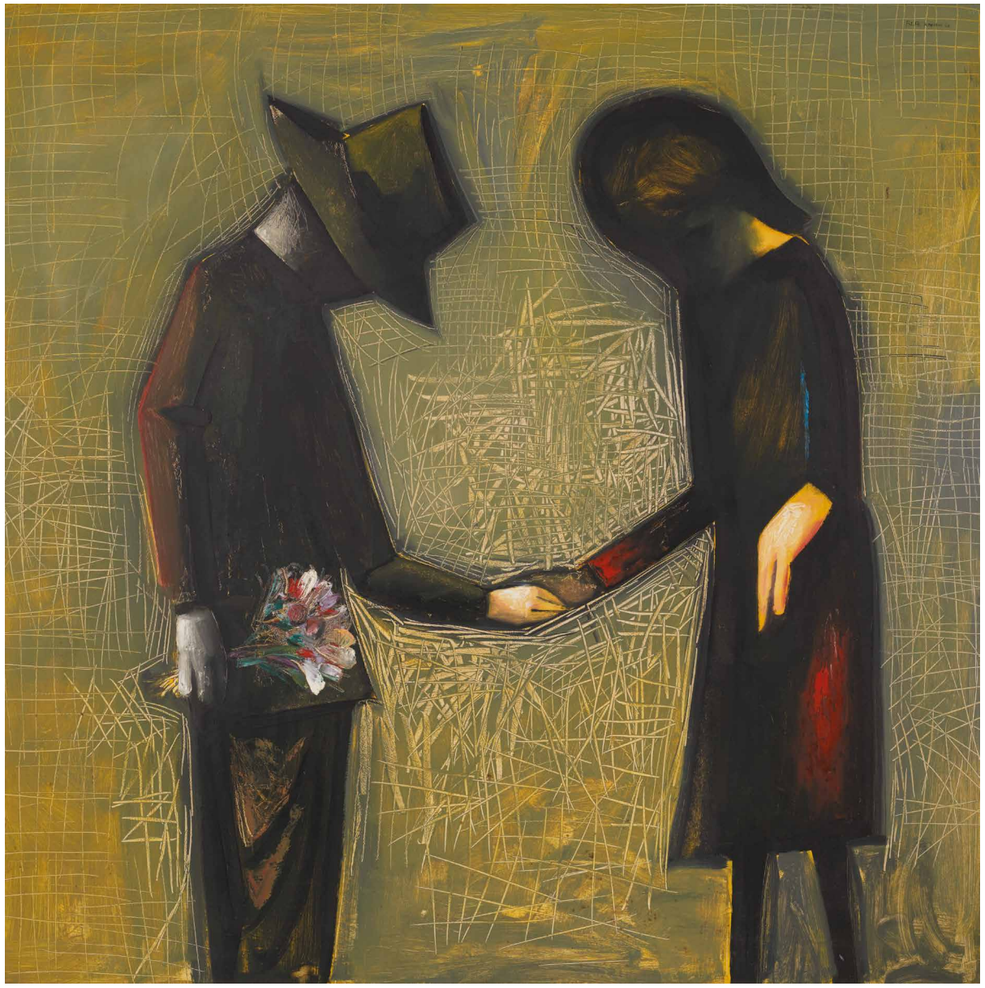
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Image: Dovima with Sacha, cloche and suit by Balenciaga, Café des Deux Magots, Paris, 1955 © The Richard Avedon Foundation

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STUDIO

For the annual NGV Gala celebration on Saturday 30 November, Paul Carmichael, Executive Chef at Sydney's Momofuku Seiōbo, is responsible for crafting a complete culinary experience to complement the major summer exhibition *Keith Haring | Jean-Michel Basquiat: Crossing Lines*. Carmichael speaks with *NGV Magazine* about creativity, the joy of teamwork and cooking with care.



Paul Carmichael in his Sydney restaurant, Momofuku Seiōbo.
Photos: Jason Loucas

'I've been cooking for as long as I remember being me.'

When Paul Carmichael reflects on his career, he finds that it is the people he encountered along the way who have shaped his professional experience. 'I just got really lucky to work with some very, very good people', he explains, via telephone with *NGV Magazine* from his Sydney restaurant, Momofuku Seiōbo. 'Not only good chefs, just good people'. Carmichael is a champion of the passion he sees in his contemporaries, and if, as he says, 'creativity shows who a person is', Carmichael's own artistry is intrinsically linked to his roots: 'I like to describe it as: I cook like my mother with some technical skills'. It is with this cooking style that Carmichael has been making waves in the culinary world for years.

Now a father himself, living in Sydney, Carmichael looks back on his own childhood as the catalyst for his passion for food, knowing that 'there is nothing else I've ever wanted to do since I was probably three or four. I've been cooking for as long as 'since I remember being me', Carmichael says. This devotion to food and cooking has shaped his identity and continues to spur his career today.

Widely acknowledged for bringing fine-dining expertise to Caribbean cuisine, the menus created, and influenced, by Carmichael speak to his childhood in Barbados, where he was born. He first travelled to New York on holiday with his parents, when he was just a 'little kid'. When Carmichael was eleven, a schoolteacher gave him a booklet on the Culinary Institute of

‘I wouldn’t say that working in New York itself has influenced my craft, but the people – not only good chefs, but good *people*.’

PAUL CARMICHAEL



America. By the time he was a teenager, Carmichael was working at the kitchens of the Sandy Lane resort and the Cliff restaurant, two of the island’s most celebrated culinary venues, and had his eyes on the United States.

As a young person, and after some rigorous research into the world standard of culinary education, Carmichael left Barbados and was back in New York state. This time he was an hour and half out of the city at ‘the Harvard of cooking schools’: the Culinary Institute of America along the Hudson River.

Carmichael remembers that the Culinary Institute’s library had resources ‘you really can’t find anywhere else’, and he took full advantage of them. He recalls being ‘very, very serious about what I was doing’, placing himself ‘under a lot of pressure to do well’ while he studied. ‘I knew how much was on the line … the way I looked at it when I was young was that my bachelor’s degree from the Culinary Institute could open a lot of doors. Because a lot of people that hold the keys in this world care about that stuff’.

Though Carmichael now feels that formal training is not necessary for success, the work ethic he put to the test at the Culinary Institute has stayed with him throughout his life. Carmichael doesn’t remember ever slowing down, even after working at internationally famed restaurants in New York City like wd~50, with gastronomy pioneer Wylie Dufresne, and Aquavit and The Tasting Room. ‘I’m the type of person that I constantly put pressure on myself to be better – so to learn all the time’.

After earning a name for himself across the US, Carmichael left New York in 2008 to spend two years in the global spotlight as executive chef at Puerto Rico’s Perla restaurant. He returned to the US in 2010 to work with culinary superstar David Chang on the Momofuku Má Pêche team in New York as sous chef. It is of little surprise that by October the following year Carmichael was appointed executive chef, and just three short years into the role he was not only a nominee for *Food & Wine Magazine* People’s Best New Chef (2014) but also a James Beard Awards semi-finalist for Best Chef NYC (2014).

So, when Momofuku founder David Chang, responsible for launching the first Momofuku Noodle Bar and credited with the rise of contemporary Asian-American cuisine, opened Momofuku Seiōbo in Sydney, it wasn’t long before Carmichael was called in. Carmichael’s move to Momofuku Seiōbo in 2015 has been met with acclaim – the venue is outstanding in a collective of Momofuku restaurants already recognised worldwide for culinary innovation and responsible farming practice.

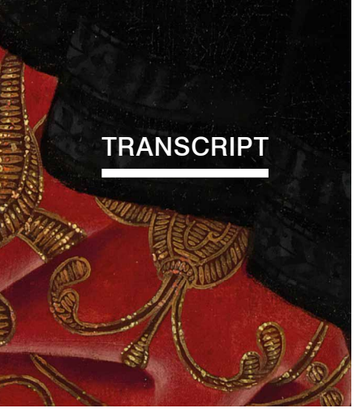
Carmichael took the role of head Executive Chef just four years ago, and Momofuku Seiōbo has gained three hats from the Good Food Guide 2019 and is *Gourmet Traveller* magazine’s no. 2 restaurant in the country for 2019. If you were to ask Carmichael how he runs a world-class kitchen, he would emphasise the role of his team. The culinary world he came up in which was ‘very, very militant’. That stricter environment, he explains, ‘created a lot of amazing and strong people. It also broke a lot of people’. He prefers his own kitchen to be ‘not quiet, but chilled’. As in a number of creative workspaces, ‘fostering teamwork and fostering individuality all at the same time is a tightrope’, but he is careful to note that for those who are truly passionate ‘the cream rises to the top and you see those that want it and those that just want to coast’.

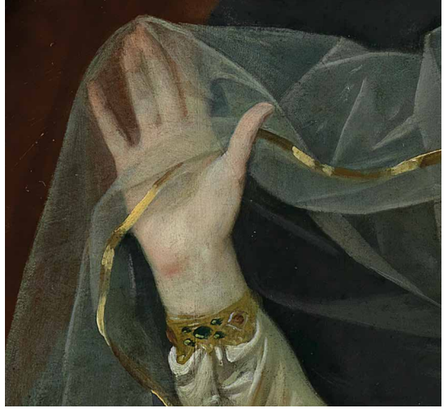
These inspired individuals motivate Carmichael in his practice: ‘I’m a huge fan of creativity in any form … I like trying to understand’. He is always wanting to ask creatives of any kind ‘Where did you start? How do you feel about failure?’ This curiosity about process was buoyed by his time in New York, where ‘literally every culture is represented’, and can be found in Carmichael’s own attention to detail, bold combinations and the delicacy of flavour on any plate he puts forward.

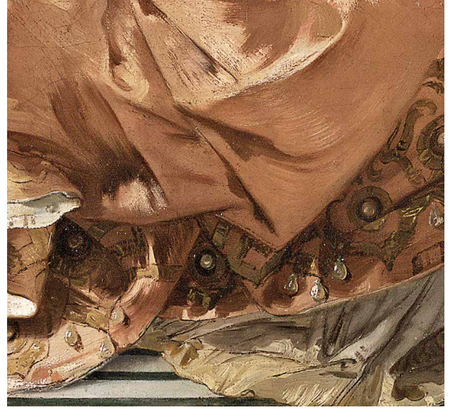


At Momofuku Seiōbo, Caribbean flavours blend with the best and most sustainable Australian produce to create a unique menu that values conscious farming as much as the chef does: ‘I like things that are delicious and that people care about producing, and as long as that’s around, I’m happy’. The brilliance of Carmichael’s cooking, strengthened through formal training, experience and immense dedication, can also, in part, be credited to his lack of interest in sticking to a defined path. Carmichael’s ability to blur lines in his craft as much as in his deft career choices renders the sky the limit for this chef. ‘Look!’ he says. ‘A lady just walked by here with a Culinary Institute of America jacket on’. You get the sense that for all his international travel there is something about Paul Carmichael that invites the world to come to him.

THE NGV GALA WILL BE HELD ON SATURDAY 30 NOVEMBER 2019. PURCHASE TICKETS AT NGV.MELBOURNE. *KEITH HARING | JEAN-MICHEL BASQUIAT: CROSSING LINES* WILL BE ON DISPLAY FROM 1 DECEMBER AT NGV INTERNATIONAL.





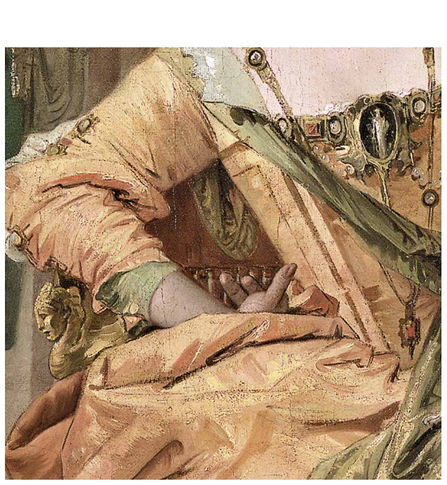


Dressed to Impress

The clothing and accessories that adorn the subjects of artworks offer unique insights into the changing nature of fashion throughout cultures and history. The near impossibility of creating the colour black; pearls made from fish scales; and Napoleon's distaste for Josephine's Indian muslins: this was power dressing at its finest.

BY PAOLA DI TROCCHIO AND TED GOTT

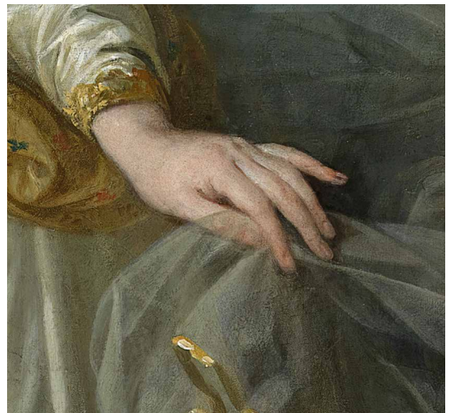












William Larkin
Mary, Lady Vere
c. 1612–15

Ted Gott: William Larkin was a painter working at the court of James I of England, from around 1610 to 1617. There are only twenty paintings by William Larkin known to have survived, and they're all identical to this one. They show people in their height of court finery, their hands resting on a table, because that would help them hold the pose for the artist. And they're typically framed by curtains.

Mary, Lady Vere, was born in 1581. She first married in 1600 at the age of 19, and had two sons with her first husband. Two years later, at the age of 21, she was widowed with two young boys. She married again in 1607 to a Sir Horace Vere, with whom she had five daughters. By the time this painting was finished circa 1612, Lady Vere was in her early thirties and probably had had two or three of those five daughters.

Paola Di Trocchio: In the 1600s, the top half of the corset, or the top half of the dress, was called a body, and the skirt was called a kirtle. Lady Vere would have likely been corseted from about the age of eight, so arguably her body was deformed over the course of her growth into this corseted structure. Maternity corsets also existed.

Another aspect of this portrait is the gown's striped black fabric. This might seem sober to our eyes but was incredibly ostentatious at the time because achieving the colour black required much labour: until the 16th century, black dye was made with a combination of madder, woad (both European plants) and other natural dyes. Sometimes indigo was over-dyed multiple times to create black. In the 16th century, in South America, the logwood tree was discovered by colonists and, when mixed with copper and iron mordant, actually created a very strong black. So although it was easier at this time to make a more pure black it was still very labour intensive.

TG: We have come to associate black with widowhood, with mourning. But it was the most expensive colour at this time. Poor people wore blue and brown. Only rich people wore black. Lady Vere herself was a very religious woman. She was a strict Protestant, and she spent her whole life promoting the careers of young priests and clerics. She lived through the reigns of Elizabeth I, James I, Charles I, Oliver Cromwell and Charles II. What I find fascinating here is the contrast between restriction and freedom, between conservatism and sexual flaunting. She's constrained by the ruff around her neck, but the column of pearls coming down between her cleavage draws our attention immediately to her breasts. This was common court fashion at the time, and the bosom was revealed almost to the nipples. In the court of Charles II, quite often the nipples were revealed at the court as well. It was a very libidinous age in revolt against the strictures of Oliver Cromwell. Lady Vere's face and her breasts were also covered with white lead; many women were poisoned by this. It was fashionable to draw blue veins into the cleavage, to emulate very delicate skin that had not seen a lot of sun; rugged skin was emblematic of the poorer classes.



William Larkin

The lace itself is remarkable – starched lace first arrived in England in 1564, when a Mistress Dingen van der Plasre moved from Flanders to London and, opened the first starch making business, which enabled this new lacework to take place. The starch was made from cereal grains, so right from the start, in the age of Elizabeth I, lace and ruffs were very controversial. William Cecil, Chief Minister of Elizabeth I, fulminated at court, 'Is it not a very lamentable thing that we should bestow upon starch the setting forth of vanity and pride, which would staunch the hunger of many that starve in the streets for want of bread?' What she is wearing around her neck could be a week's worth of food for a poor person in London.

This is the ultimate in power dressing at the court of James I. Lady Vere's cleavage is defined by the pearls. Her inordinately thin waist is defined by black pearls, the rarest and most expensive of all. And her lace is dyed with yellow starch. The yellow comes from saffron, the most expensive colour. Saffron became controversial in 1616 when, four years after this painting was made, Lady Somerset was accused of murdering Sir Thomas Overbury with the help of Anne Turner, a famous yellow starcher. Anne Turner was hung at Tyburn, and using yellow lace went quickly out of fashion.



Thomas de Keyser



Giambattista Tiepolo



Johan Zofanny

As James Howell put it in 1645, 'Mistress Turner, the first inventris of yellow starch, was executed in a cobweb lawn ruff of that colour at Tyburn, and with her I believe that yellow starch, which so disfigured our nation and rendered them ridiculous and fantastic, will receive its funeral'.

Thomas de Keyser *Frederick van Velthuysen and his wife, Josina* 1636

TG: Let's jump forward twenty-four years. It's 1636, and we're in Amsterdam, in the Netherlands, which is at this stage a Protestant republic. This is a marriage portrait of Mr Frederick van Velthuysen and his wife, Josina, and they are posed against a very Italian background, which suggests that they may have had interest in travelling to Italy or commercial trade with Italy.

PD: We see here another type of neckwear that also represents wealth, and it's white. Using white, particularly at places close to the neck or body is another sign of ostentation because it indicates the wearer can keep them white and clean, often with regular exchange of collars and cuffs throughout the day or over time. Josina's gown is fashioned from a woven brocade. Setting up the looms for these fabrics took months in order to create the pattern that is embedded in the fabric. We can also see the hose for the man, another status symbol. The tighter the hose, the more a man could show off his calves. At this time, while a lot of textile production was associated with women, knitting, of stockings in particular, was associated with men.

TG: The painting is by Thomas de Keyser, who was the most famous and profitable portrait painter working in Amsterdam in the first decades of the 17th century. In 1631, an emerging artist, Rembrandt, was invited to Amsterdam to study the work of Thomas de Keyser. Rembrandt was influenced by de Keyser early in his career but then very quickly overtook him as a master portrait artist in his own right.

PD: Frederick and Josina are upper-middle class. They are not royalty but they are dressing like royalty and are constrained by certain rules in Amsterdam, called sumptuary laws. These laws dictated who in society could wear types of dress; was a means of maintaining social order so that the wealthy didn't dress above their rank. One had to follow these laws or pay a fine. Sometimes the fine didn't deter them; they dressed like the royals and paid the extra fee. Much of the population at this time is illiterate, so a lot of the social communication is visual: people can tell at a glance who's who in a society without even talking about it, so the visual cues are important.

TG: Those laws were particularly relevant in Amsterdam, which was meant to be an egalitarian democracy. This was at the height of Amsterdam's wealth, courtesy of the rise of the trade industry, and there was a big problem with upward social mobility and an emerging issue of social inequality at this time. The sumptuary laws were an attempt to restrain that – at least outwardly.

Giambattista Tiepolo *The Banquet of Cleopatra* 1743–44

TG: *The Banquet of Cleopatra* by Giambattista Tiepolo was painted in Venice in the winter of 1743–44. It shows the famous wager between Pharaoh or Queen Cleopatra from Egypt and Mark Antony from Rome, the Roman consul, who was there because Egypt at this time was under Roman rule. Cleopatra and Mark Antony are famous lovers in history. Cleopatra was renowned as an incredibly rich, intelligent and wise woman. She came to the throne at age 18. She spoke ten languages fluently by then. The first thing to notice about her is that she's white with blond hair and blue eyes. Shouldn't she look Egyptian? In this respect Tiepolo, doing his best to capture ancient Egypt, probably has it right. Although at this time Egypt was ruled by Rome, the Egyptian people themselves had been ruled for centuries by the Greeks, since the age of Alexander the Great. And we know from contemporary records that Alexander the Great had blonde hair and blue eyes, and Cleopatra is a descendant from Macedonia, and so she is a Greek Macedonian ruling over Egypt.

At the time when this painting is set, Alexandria, which is the centre of her court, has a population of 500,000 Egyptians and 500,000 Greeks. Incredibly, Cleopatra is the first Greek ruler of the Egyptians in centuries to learn Egyptian. Her people loved her, because for the first time their ruler spoke their native language. She and Mark Antony were a couple for many years – they later had three children together. They were renowned for their drinking games and their feasting. Tiepolo records a night in which Cleopatra lays down a wager to Mark Antony saying, 'Tomorrow night I'm going to throw the most expensive banquet in history'. *The Banquet of Cleopatra* shows the end of the banquet; there are only a few items of fruit and nuts left on the table. But Cleopatra says, 'Wait a minute. There's one last course'. Cleopatra, as we know from the records of Pliny the Elder writing in the 1st century AD, was renowned for possessing the two largest pearls known in antiquity. The value of each of those pearls has been compared in modern terms to a Mediterranean villa; so she's wearing two Mediterranean villas in her ears. The last course comes in; one glass of vinegar. She removes one pearl from her ear. She drops it in the vinegar, where it dissolves, and she drinks it. She's just drunk $10 million in one glass.

At this point the bearded gentleman pictured [Lucius Munatius Plancus], who is Mark Antony's 'wing man', declares that Cleopatra has won the wager. This may or may not be a true story, but it's a great story.

But how is Tiepolo in 1743 imaging Cleopatra from 33 BC?

PD: It appears that the artist has combined 18th century with 16th century dress. What we see of the 16th century is that low, square-cut neckline. The ruff itself looks to be 16th century but there are also examples from around 1740. Tiepolo is creating a portrait that speaks to the society he's within. We also see this in the colour of her dress, which was a fashionable colour in 1740. The sleeves themselves are more of a 16th century sleeve; in the 18th century, sleeves tended to rest just below the elbow, with ruffles at the end.

Pearls also appear in this painting; they were status symbols that were only available to royals and incredibly wealthy people. However in the 18th century, a Frenchman invented something called

‘When Napoleon went to war with England he embargoed importation of all goods from Great Britain, and muslin was imported from London via India. Josephine, his wife, had a dilemma because she loved to dress in the ancient Grecian style and muslin was her favourite fabric.’

——— TED GOTT

Roman pearls. They were glass-blown beads with interiors lined with fish skin, to give a pearl-like iridescence, and filled with wax, to create the weight of a genuine pearl. During the 18th and 19th century Roman pearls allowed the less wealthy to wear ‘pearl’ jewellery.

At this time in Venice, it was also fashionable for women to have blonde hair. Women would often use a combination of lemon juice and urine to bleach their hair in the sun. The other fashion at the time was to either pluck or to trim one’s eyebrows, and if one wanted to be particularly fashionable, they would shave off their eyebrows and replace them with mouse skin cut into the shape of brows.

Johan Zoffany *Elizabeth Farren as Hermione in The Winter’s Tale* c. 1780

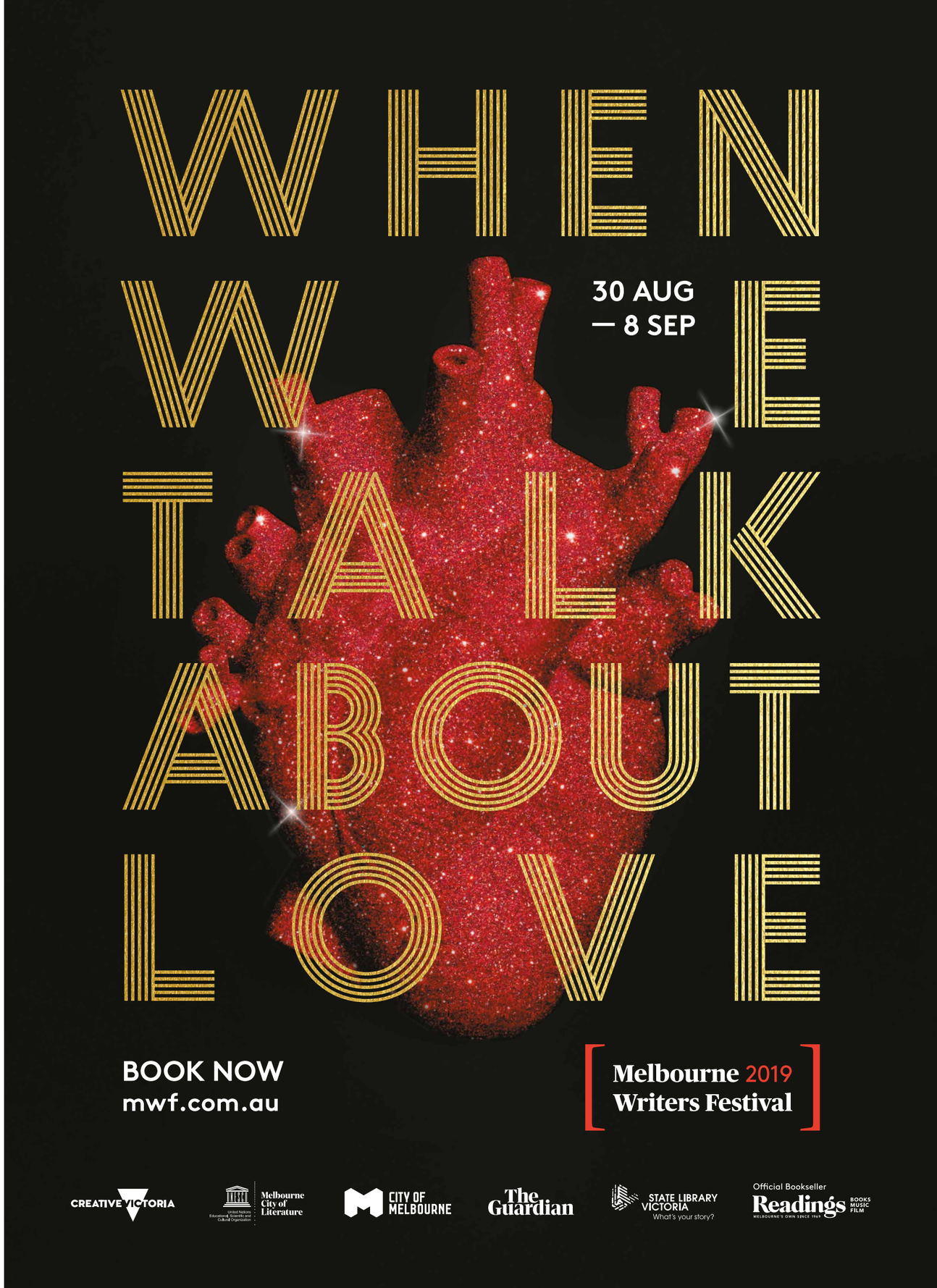
TG: This is a portrait of the actress Elizabeth Farren portraying Hermione from Shakespeare’s play The Winter’s Tale. It is a scene at the end of the play when Hermione, who has been presumed dead and missing for many years, is actually posing as her own statue in a cemetery. Incredibly, the actress playing this has to remain immobile for close to 80 lines of dialogue before she’s allowed to move - it might explain why she’s leaning on the parapet. Elizabeth Farren was the most famous actress of her day, working at David Garrick’s theatre and was also considered one of the most fashionable women in London in 1780. Johan Zoffany was a German painter who came to England and became a celebrated court painter working for George III.

PD: In this work we see Farren dressed in a contrasting silhouette when compared to *The Banquet of Cleopatra*, painted 40 years earlier. Farren’s is a much looser, freer silhouette with more folds and a rising waistline – the waistline will continue to rise into the early 19th century. She is wearing a silk satin dress and holding an Indian muslin around her. Indian muslin became fashionable at this time but it was controversial in France and throughout Europe because it’s popularity resulted in a decline in the local silk industry.

TG: The fashion for muslin was partly to do with the discovery of Pompeii and Herculaneum, which led to a revival of interest in ancient Greece and Rome. These free-floating, transparent Indian muslins looked like the clothes worn in ancient Greek paintings of Pompeii and on vases and sculptures. This led to the Neoclassical revival, which led to the low-cut dresses of Jane Austen and then the muslin stole. When Napoleon went to war with England he embargoed importation of all goods from Great Britain, and muslin was imported from London via India. Josephine, his wife, had a dilemma because she loved to dress in the ancient Grecian style and muslin is her favourite fabric. There is more than one occasion recorded when she appeared before Napoleon in her muslin and he descended into an instant rage, tearing her clothing to shreds. He wanted her to wear silk and also heavy brocades and velvet made in Lyon to promote the French textile industry, but she wore clothing made in embargoed fabrics. Some say that the fashion for wearing muslin led to Josephine’s death. After Napoleon divorced her and married his new wife, she lived alone at Malmaison, but still received diplomatic visitors. The Russian emperor had visited to see her sculpture collection. She took him on a tour of the grounds of Malmaison on a cold night, and she refused to wear velvet. She went out in her muslin, then contracted pneumonia and died. One does suffer for fashion.

THIS IS AN EDITED AND ABRIDGED TRANSCRIPT OF AN NGV PROGRAM HELD IN JUNE 2019 FOR *THE KRYSTYNA CAMPBELL-PRETTY FASHION GIFT* AT NGV. VIEW THE WORKS DISCUSSED ON LEVEL 2 AT NGV INTERNATIONAL.

Image captions on pp.110–11



DEEP READ

A SILENT AND INVISIBLE CONVERSATION

‘Prose, as it is absorbed and internalised by a reader, is surprisingly similar to visual art.’ In this meditation on the close relationship between art and audience; book and reader, author Cate Kennedy plays in the infinitely open spaces where the page, the prose, the frame or the form ends, and encounters magic and transformation.

When I was in my early twenties, like so many Australians, I did some extended travelling in Europe. I didn't take a camera; instead I collected hundreds of postcards of paintings and artworks I loved in the many galleries I visited. I'm a bit embarrassed to admit – in these days of rigorous Marie Kondo decluttering – that I still have several hundred of them, stacked in an old suitcase, ready to be drawn out at random and studied again some day. I still have many of my childhood books, too – complete with my loopy seven-year-old signature, and I can see where I've laboriously traced images, or copied hands and faces, from the illustrations I pored over for hours. After long years of upping stakes and moving house, these postcards and books are solid companions now, and I'm not going to be throwing them away as clutter. Like all artefacts, they're charged with something ineffable and hard to articulate, to do with use and memory and meaning.

I picked up a copy of the book not long ago which had been my very first ‘reader’ at school. The moment I turned to the first page it was like swinging open a vault. I experienced that strange, vertiginous sensation that swamps us when we touch an artefact that has become deeply inscribed in our early memory. Fifty years ago (!) I was checked off on a roll and told to sit down at a tiny desk, where I would learn to read. Miss Cresp, who taught prep at Laverton Primary School that year, handed me this same book, published by the Department of Education in the early 1950s. The Department sure got their money's worth out of those books, since they were still in general use in the early 1970s, which means two generations of Australian schoolkids learned to read with them.

If you were in primary school during those decades, you will no doubt recall the ‘Playmates’ series and the spookily well-behaved John and Betty (*‘John is big. He can help father. He can dig with his spade. Betty is big, too. She can help mother. She can water the garden with her little can’*) their pets Fluff and Scottie, and their robotically polite little friends Peter and Ann. (*‘Betty likes to play with Ann. ‘Let us skip,’ says Betty. John likes to play with Peter. ‘Let us have a slide,’ says John. ‘Up you go, Peter. I can slide after you.’ ‘Let us go for a walk,’ says John. ‘Yes,’ says Peter. They go to the pond to see the ducks. ‘Let us feed the ducks with my bun,’ says John. ‘This is fun,’ says Peter. ‘Yes,’ says John.*)

The moment I re-read these lines, every year that has passed in my life since the age of five slips away, and I am transported back to that classroom, with Miss Cresp in her miniskirt, paging through this worn Scotch-taped book, spelling out those phrases. The room smells of chalk and sandwiches in vinyl schoolbags and cardboard Globite cases. Two kids who are always as obedient as John and Betty themselves – our



‘monitors’ – are studiously punching the foil tops in our recess milk bottles up the front of the classroom, and I am thinking that the kids in this book live on some other planet, where boys feed ducks buns instead of lobbing bits of brick at them, where they address each other saying ‘let us’ instead of ‘jawanna’ (as in ‘jawanna go on the slide?’), where Betty has a pram and a doll and John has a drum and a truck, and they play nicely with Baby.

I haven't told Miss Cresp, but I've already taught myself to read, too impatient to understand how those marks on the page became sounds and stories to wait. I power through John and Betty in five minutes. But she doesn't care. She tells me – the first of many crushing announcements by teachers – that this will be my reader *for the rest of the term*.

Eternity stretches away before me in a wasteland of ducks, prams, skipping ropes and brown sandals. Something dutiful in me wants to believe there's more to this book than meets the eye, because an adult has given it to me and, after all, adults hold the keys to the kingdom. There must be some secret to absorb beyond this boring repetitive android chanting, I am thinking, and I'm looking for it, suspended in my own bookish daydream. On one page I suddenly notice that Betty's shadow, as she pretends to be a bird, is actually a bird. 'John can hop!' declares the text, and, as he hops, his shadow is actually a rabbit's. Even at five years old, I'm so desperate to see the point of the exercise that this tiny, simple thing seems instantly elevated to the significance of a Zen koan. It's like the artist has drawn a visual gag just for me, a wink, a small private joke.

I gaze hard at the children on the orange cover – silhouettes of John and Betty with their dogs striding purposefully off in opposite directions. Where are they going? What is happening off the edge of the book? And what's going on between the borders of the pages, inside? What are the children pointing at, that I can't see?

Now, fifty years later, I am struck afresh with the dizzying sensation of sharp visceral recognition at this precise recalled moment of discovery. The illustrations leap out at me as fresh and intact as ever, full of their secret messages and hidden narratives I had wished, yearned and imagined into being. I recall exactly how it had felt to be seized with the idea, at five, that the author and the artist were giving me the equivalent of a secret handshake, that there was something to be found between the lines; a small secret reward for those looking beyond the surface.

Underneath those words and images it was as if an invisible, silent conversation was going on, built out of suggestive space, and a leap of faith. As an adult I've written across many genres – poetry, fiction, memoir, essay – but this desire is always the starting point: how to give someone else the jolt of surprise and recognition something has given me? What form is going to best serve this revelatory moment of connection, shared through the prism of language? What is our silent, invisible 'conversation' about?

Prose, as it is absorbed and internalised by a reader, is surprisingly similar to visual art. There is detail, and dimension, and a kind of careful scenic staging which is not always discernible via the casual scan but which rewards deep reading. Objects, settings and patterning are all put to use. Even the way prose is formatted on the page is designed to give the reader breathing space, to feel entirely immersed in the blow-by-blow trajectory of the narrative as it unfolds in an imagined temporal dimension.

I often think about a story in terms of its parameters, and authorial decisions made about where those parameters are placed in order to create a dynamic emotional experience for the reader. I feel myself shaping a frame, directing and modulating a reader's attention. Inside that frame is everything they need, and everything outside it can be trimmed away, and left implicit.

As a child, my family visited the city together rarely, although my mother brought me to Collins Street once in a while to have eye tests with an optometrist and be fitted with new, ever-uglier glasses. These visits generally involved having pupil-dilating eyedrops put in my eyes, so for a few hours after each optometrist visit I stumbled along behind my mother in a blurry world of painful overwhelming dazzle. Through this squinting glare I beheld my childhood Melbourne: the steep incline of Collins Street, the David Jones Food Hall, the Sidney Myer Music Bowl, the cenotaph and occasionally the National Gallery of Victoria itself on St Kilda Road.

Once my whole family visited the Gallery together. The memory of the day has stayed with me because we happened upon an exhibition which was, for me at seven or eight years old, transformative. The drawings in the show seemed diffident, even careless – big confident sketches in crayon, to my memory; faces rendered with the loosest and barest of strokes. Everything seemed to clear and solidify around my field of vision as I gazed at those drawings. They were by Pablo Picasso. I'd tried to draw faces, eyes, hands and horses myself, so I knew how effortlessly, uncannily brilliant these were. I lingered, doing another circuit, marvelling.

Nobody else in my family seemed to find the drawings that interesting or arresting, though, and they got bored waiting for me out in the Gallery foyer, and came into the exhibition to find me, making a joke of it.

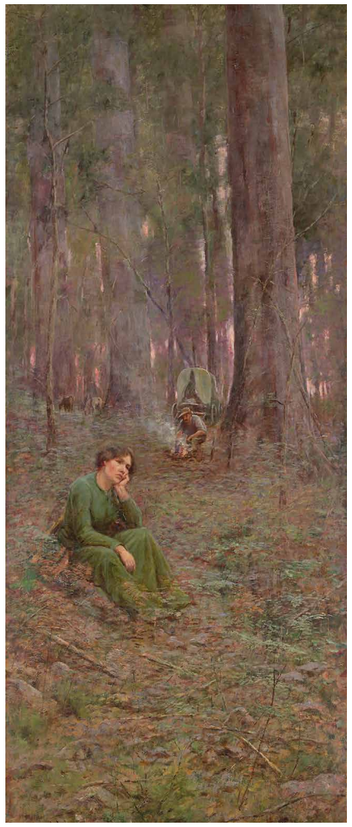
I was burning up with something as I came back out, something dilated and lit up and restless. How could they talk, now, about heading over to the floral clock, or buying an ice cream? Why was my dad concerned with getting back to the car to beat the traffic home? How could they possibly have failed to be mesmerised by *that*?

During those eye tests, my small head clenched into a big metal contraption, I'd been instructed to keep my gaze fixed on a series of small illuminated letters and icons as the optometrist fitted slides of different calibrations into the eyepieces, saying: 'Better now? Clearer? How about now? Clearer?' until suddenly the right combination was found, the correct lens slid into place, and everything sharpened at last into bright, clear blinking focus.

Stepping out into the Gallery foyer that day, I was aware of a similar sensation. The stained glass in the Leonard French ceiling was dazzlingly rich, the water coursing down the front windows created a whole new streaming abstract landscape of the world outside. Something had shifted in me, and it was something unexplainable to my parents and my sister; it was a secret, private realisation I nursed to myself.

On school excursions to the NGV after that, I was always dawdling, trying to break away from the group, hoping for a chance to gaze at paintings alone. I didn't want to comment on them, or write down my responses to comprehension questions on the excursion worksheets. I wanted to feel, again, that transfixing moment of silent communion with an artist, empty of judgement or even discernment. I'm sure you know the state of mind I'm talking about. It feels like a waking dream; someone else's dream they have dreamed for you which you are invited to step into; to imagine and infer what is under the surface, what is beyond the frame.

Frederick McCubbin's triptych *The pioneer*, 1904, was an artwork I always returned to during those excursions. It







'Underneath those words and images it was like an invisible, silent conversation was going on, built out of suggestive space, and a leap of faith.'

——— CATE KENNEDY

wasn't just the technical prowess of the painting – although McCubbin rendered eucalypt forests, light, leaf litter and smoke like nobody else – it was his device of creating a clear, nuanced narrative through the three works which appealed to me. There were no explanatory notes to make this interpretative process didactic or reductive, just the three paintings, displayed with their internal storyline presented as visual snapshots, caught in time.

You don't so much view the triptych as fall into it. The forest is gradually cleared, the trees are felled and a house is built, a child is born and grows, the city emerges like a shimmering mirage on a distant horizon. The woman's face looks lost and despondent in the first panel, but we only have her erect, dignified posture and her husband's uptilted listening face to gauge her emotional state in the second. Within this suggestive space bloom our own internal stories and inferences and impressions. How are we able to step so effortlessly between the frames, and create this coherent narrative continuity out of what we are not being shown? Whose grave is it in the third frame, and who is the man kneeling by it? Is it the disheartened man from the artist's other work, *Down on his luck*, 1889 (Art Gallery of Western Australia, Perth), or the adult son depicted as a baby in the second panel, tending or praying at the grave of one of his parents? Is it even the same place? It echoes the landscape and position of the grave in McCubbin's earlier painting *A bush burial*, 1890 (Geelong Gallery, Geelong). Is the man the original pioneer, and does the grave belong to the wife or the child?

In my experience, we don't stand empty before a work of art for long, especially not one where a narrative 'throughline' is signalled so deliberately. We can't help but try to intuit what is behind the intentional shape of the framed 'moments' the artist is showing us, and the more we enter this liminal, imagined space, the more memorable this narrative and its subtextual possibilities become to us.

The process of 'story-making' is participatory. It's exactly how good narrative prose works, too, as we immerse ourselves in the vivid dream of reading. *I'm showing you*, says the artist, *this, then this, and because of that, this*. A bird in a shadow of a child outstretched, pretending to fly, or a hand cupping a chin, a hand clinging to a mother's neck, a hand touching a bush grave. Beginning, middle and end, conception, growth and death. And we somehow care about these painterly representations on canvas, or invented characters summoned to the page, as though they are real people, humanised and honoured by the invisible connections and empathic re-visioning that we ourselves have provided. The transformation – its epiphany and emotional charge – becomes our own.

Look closely, says the artist as we gaze on what they have rendered. *Clearer? Clearer? How about this?*

‘Within this suggestive space bloom our own internal stories and inferences and impressions. How are we able to step so effortlessly between the frames, and create this coherent narrative continuity out of what we are not being shown?’

——— CATE KENNEDY

CATE KENNEDY IS AN AUSTRALIAN NOVELIST, SHORT STORY AUTHOR, POET AND ESSAYIST. SEE FREDERICK MCCUBBIN'S TRIPTYCH *THE PIONEER*, 1904, ON LEVEL 2, THE IAN POTTER CENTRE: NGV AUSTRALIA.

FROM THE AUTHOR: MANY YEARS AFTER MY VISIT TO THE PICASSO EXHIBITION, I WROTE THIS POEM THINKING ABOUT THE WINDOW WE HAVE, AS CHILDREN, TO FEEL THE TRANSFORMATIVE JOLT OF ART, AND HOW IT NEVER REALLY LEAVES US. FROM *THE TASTE OF RIVER WATER: NEW AND SELECTED POEMS,* PUBLISHED BY SCRIBE PUBLICATIONS, 2011.

(previous)
Cate Kennedy
Photo: Dale Wright

Frederick McCubbin
The pioneer (detail) 1904
National Gallery of Victoria, Melbourne
Felton Bequest, 1906

Picasso's portrait of a young woman

BY CATE KENNEDY

A trip to the city. A family wanders past the floral clock
when a light rain
drives them inside the art gallery.

Her sister wants to look at the stained glass windows in the foyer
and run her fingers along the mesmerising water
streaming down the plate glass.
Her mother browses in the foyer shop for gift cards.
Desultory, they follow the crowds through the exhibit doors
filling in time until the weather clears.

In the first gallery they come across a retrospective of drawings
by Picasso, recently dead and deified,
the dizzying output of a loose, utterly confident pencil.
Her mother whispers to her father
that they hardly seem worth framing.
The child stares through the shifting bodies of milling adults
at Picasso's portrait of a young woman.

As her family makes a cursory circuit around the bulls and battles
she looks at the eyes, the two u-shapes making irises
the five eyelashes stalks of crayon, pure and precise,
the mouth swept in a bow in four strokes
the whole face a single flourish of careless joy.

Something closes in her throat, then opens.
A hand somewhere
sweeps a piercing, unerring line through her chest.

The rain has stopped.
Her sister and parents return, promising a visit to the donut van
before they go to the car.
As they walk out she cannot name the change, the dislocation.
It is as if the lozenges of light in those foyer windows
have been reassembled, the blood beats in her head
as though newly transfused, these people strangers
speaking a dulled and muffled language.

Those eyes under their winged brows, grave and perfect,
watch everything with their luminous compassion.
They have seen before what they see now;
a child, suddenly subdued,
something inside swept raw and newly secretive
judging now, silently
what must be kept hidden to survive;
the vigilant camouflage of thorn bushes
the grim survey lines of loneliness it will require.

FASHION & TEXTILES



Fashionably Pink

During the eighteenth century, lavishly embroidered silk suits, known as a *habit à la française*, were the height of style in France. This example from the NGV Collection, presented by the National Gallery Women's Association in 1978, would have been especially fashionable as it was constructed in the colour of eighteenth-century aristocracy and splendour, pink.

BY DANIELLE WHITFIELD AND SKYE FIRTH

Favoured for court or formal dress, the *habit* suit comprised a matching frockcoat and breeches, with a waistcoat in contrasting fabric, each enlivened by delicate embroidery. Aristocrats spent vast sums of money on ensembles such as this as a way of signalling taste and rank.

Cut

In composition, the *habit* followed a convention first introduced in 1666 by King Charles II of England, who began wearing a knee-length vest under a loose-fitting coat and over a pair of knee breeches. By 1775, when this particular silk suit was hand-sewn, the fashion was for an elongated, linear cut. Frockcoats featured a small stand collar and were designed to curve away from the chest making a display of the contrasting waistcoat below.

Colour

During the nineteenth and twentieth centuries, the colour pink was predominantly associated with femininity and feminine dress. In the eighteenth century, however, pink was one of the most fashionable colours around, worn by men and women alike and used in interiors, design and art. As curator Valerie Steel has written, pink was associated with elegance, novelty and aristocratic status. In part, its popularity was due to the discovery of a superior new dye plant, a South American species of brazilwood (*brasileum*) that had come from in Asia in the fourteenth century, which created a brighter, longer-lasting shade of pink. The influence of King Louis XV's mistress, Madame de Pompadour, whose adoration of pink was famous, also contributed to the colour's popularity during this time.

Design

The profusion of intricate trailing floral sprays and textured foliage that decorates the surface of this suit is typical of eighteenth century embroidery styles. While large-scale, stylized depictions of nature characterised the Jacobean era (1567–1625), and were more likely to be found on home furnishings than clothing, naturalistic renditions of flowers were a feature of fashionable dress during the 1700s. Reflecting widespread interest in botany, costumes were decorated with small blooms, sprigs, buds and leaves in delicate shades typical of the period. Here, the embroidery is executed in a combination of plain silk and chenille embroidery floss, a soft, loosely twisted thread, and worked in a satin stitch.

Embroidery

Many of the best embroidery workshops in France were located in Paris and Lyon. When ordering a new suit, a gentleman would first visit a workshop to select the fabric and the design. The design was then fashioned by either 'pricking and pouncing' (a technique that involved laying a pattern pricked with tiny holes over the fabric and then pouncing it with powder to leave a dotted outline) or by tracing a design in ink onto the ground or base fabric. In this example, an outline of black ink is still visible beneath the embroidery. Once completed, the gentleman would take the fabric to his tailor to be made up according to his measurements. Details such as pocket



(previous)
Suit (Habit a la Française) c. 1775
National Gallery of Victoria, Melbourne
Presented by the National Gallery Women's Association, 1978.

(above)
Anton Raphael Mengs
Don Luis Jaime Antonio de Borbon y Farnesio, Infante of Spain c. 1774-1778
National Gallery of Victoria, Melbourne.
Purchased with funds donated by Harold and Krystyna Campbell-Pretty, 2014.

'A painting titled *Don Luis Jaime Antonio de Borbon y Farnesio, Infante of Spain* (c. 1774–1778) by Anton Raphael Mengs, shows a variation of the *habit à la Française*.'

——— DANIELLE WHITFIELD

flaps, collars, cuff and buttons were all embroidered separately prior to the suit being cut and sewn to fit. This method was called à *la disposition*.

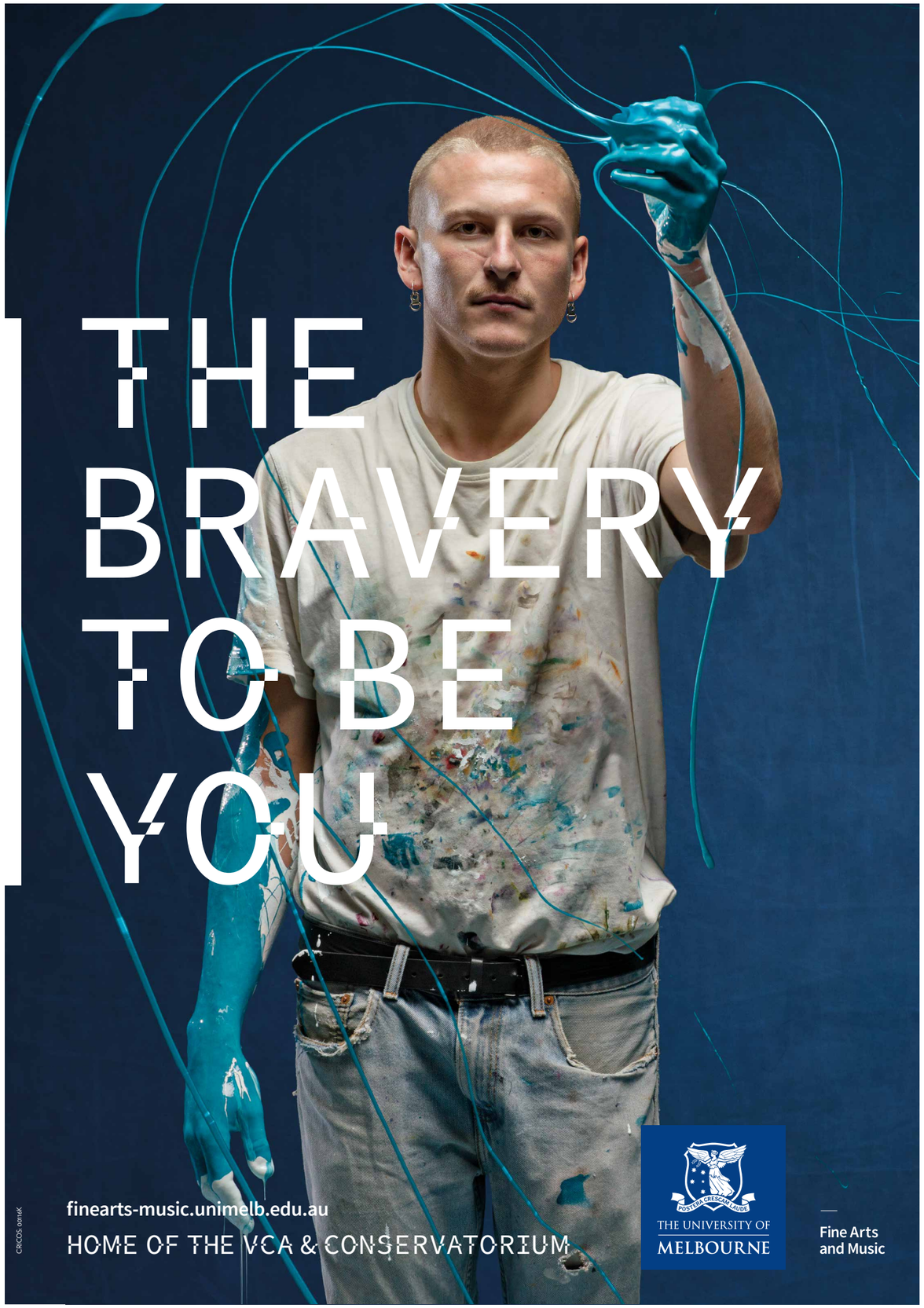
Silhouette

Achieving the correct historical silhouette for display is essential to our understanding of fashion from earlier periods. Utilising specialised mannequins, such as this eighteenth-century male, developed by the Kyoto Costume Institute, Japan enables the correct bodily shape for each individual garment to be built up by underpinnings. In some cases, this is simply padding, and in other cases it is more complex forms such as panniers, bustles or crinolines. Using historical patterns and reference images, the NGV's textile display conservators have recreated the missing elements necessary for a proper fit, as well as any accessories integral to the outfit, such as the replica shirt cuffs and a jabot.

Painting

Also on display, a painting titled *Don Luis Jaime Antonio de Borbon y Farnesio, Infante of Spain* (c. 1774–1778) by Anton Raphael Mengs, purchased with funds donated by Harold and Krystyna Campbell-Pretty, 2014, shows a variation of the *habit à la française*. The wide cuffs, lack of a collar and the larger skirt on the coat are the main differences in this earlier version.

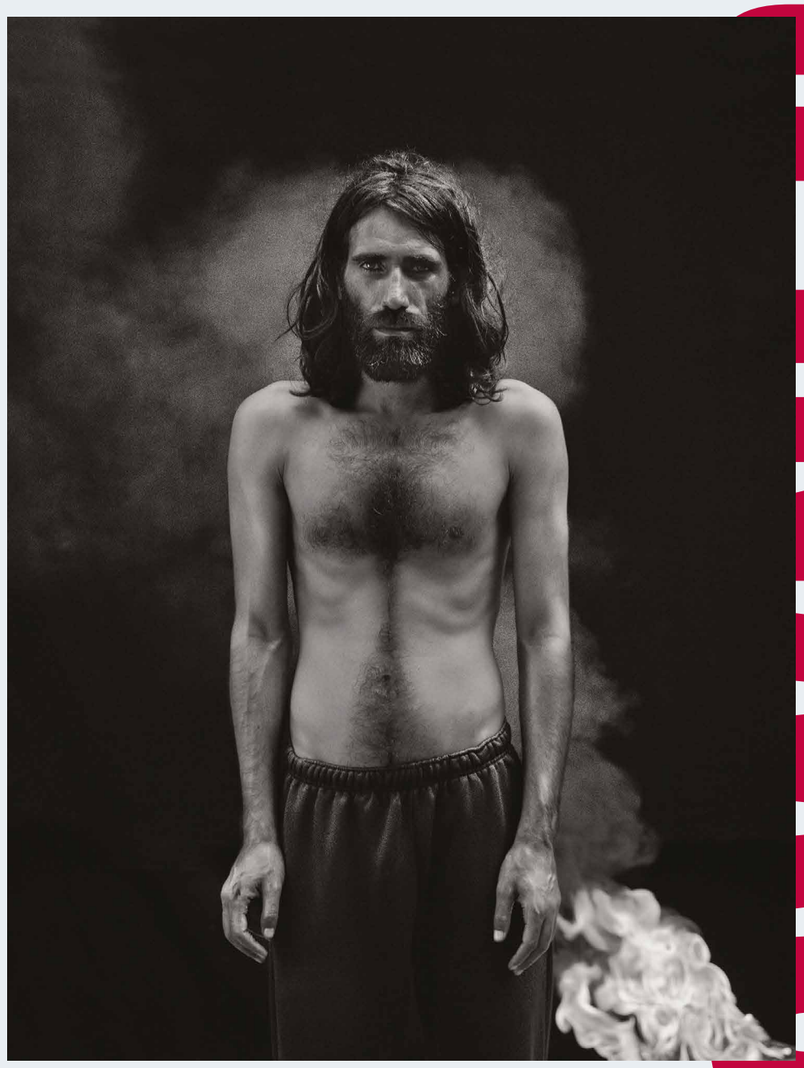
SUIT (HABIT A LA FRANÇAISE) AND *DON LUIS JAIME ANTONIO DE BORBON Y FARNESIO, INFANTE OF SPAIN* ARE ON DISPLAY ON LEVEL 2, NGV INTERNATIONAL. DANIELLE WHITFIELD IS NGV CURATOR, FASHION AND TEXTILES. SKYE FIRTH IS NGV SENIOR CONSERVATOR, TEXTILES.



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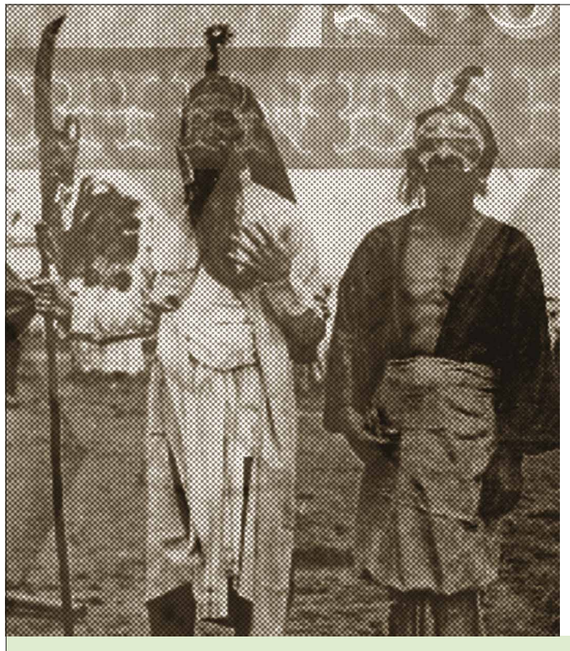
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John YOUNG ZERUNGE, detail from *Lambing Flat* (2018), digital print on paper, 100 x 70cm, image courtesy of the artist.

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Exhibition: 6 – 20 September 2019, 10am – 4pm

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03 9500 2607 | mail@gibsonsauctions.com.au
www.gibsonsuactions.com.au



MAKING NEWS



NEW ARTWORKS ON DISPLAY

New to the NGV Collection, these artworks contribute to the rich stories and diverse voices of our world.

Misha Agzarian

Image captions on pp.110–11

JOHANN LOETZ WITWE GLASSWORKS, GOOSENECK VASE (C. 1900)

The firm of Johann Loetz Witwe, universally referred to as Loetz, was one of the most highly regarded art-glass manufacturers in Bohemia (an historical territory in present-day Czech Republic) during the late nineteenth and early twentieth centuries. *Gooseneck vase*, c. 1900, is an example of the Art Nouveau aesthetic at the turn of the twentieth century. Art Nouveau was a style that celebrated sinuous and organic forms, and many designers were inspired by it, including Christopher Dresser and Louis Comfort Tiffany.

We are grateful to NGV Voluntary Guides Sue Harlow and Merv Keehn for supporting this acquisition.

GOOSENECK VASE, C. 1900, BY JOHANN LOETZ WITWE GLASSWORKS IS ON DISPLAY ON LEVEL 2 AT NGV INTERNATIONAL.

EUGÈNE GAILLARD ARMCHAIR (C. 1900)

Another leading designer of the Art Nouveau period was Frenchman Eugène Gaillard. Gaillard trained as a solicitor but only practised briefly before turning to sculpture and then to furniture design. With its elegantly curved legs, arms and backrests that are subtly carved with decorative line work on the flat surfaces, *Armchair*, c. 1900, is a typical example of Gaillard's chair designs from the first decade of the twentieth century. This is the first work of Gaillard's to enter the NGV Collection.

We are grateful to NGV Voluntary Guides Sue Harlow and Merv Keehn for supporting this acquisition.

EUGÈNE GAILLARD'S *ARMCHAIR*, C. 1900, IS ON DISPLAY ON LEVEL 2 AT NGV INTERNATIONAL.

NGV NEWS

THE NGV FOUNDATION HONOURS BARRY JANES AND PAUL CROSS

Misha Agzarian

We are delighted to honour Barry Janes and Paul Cross as President's Counsellors of the NGV Foundation. By contributing extraordinary philanthropic gifts over the last year, they have ensured our community will continue to be inspired by and have access to vital contemporary art and design for generations to come. Their significant gift allowed us to realise numerous important curatorial ambitions for major forthcoming exhibitions such as *NGV Triennial 2020* through the acquisition of artworks by eight of the world's leading contemporary artists and designers.

Barry Janes and Paul Cross also supported the 2019 NGV Annual Appeal with a generous leadership gift towards Cai Guo-Qiang's *Murmuration (Landscape)*, 2019 (pictured). We have been overwhelmed with the community's support of this campaign, which will continue until the exhibition closes on 13 October. Our supporters play an essential role in ensuring the NGV Collection remains engaging and relevant for the millions of people who visit each year. We sincerely thank Barry Janes and Paul Cross for their visionary support of the NGV.

FASHION AND TEXTILES

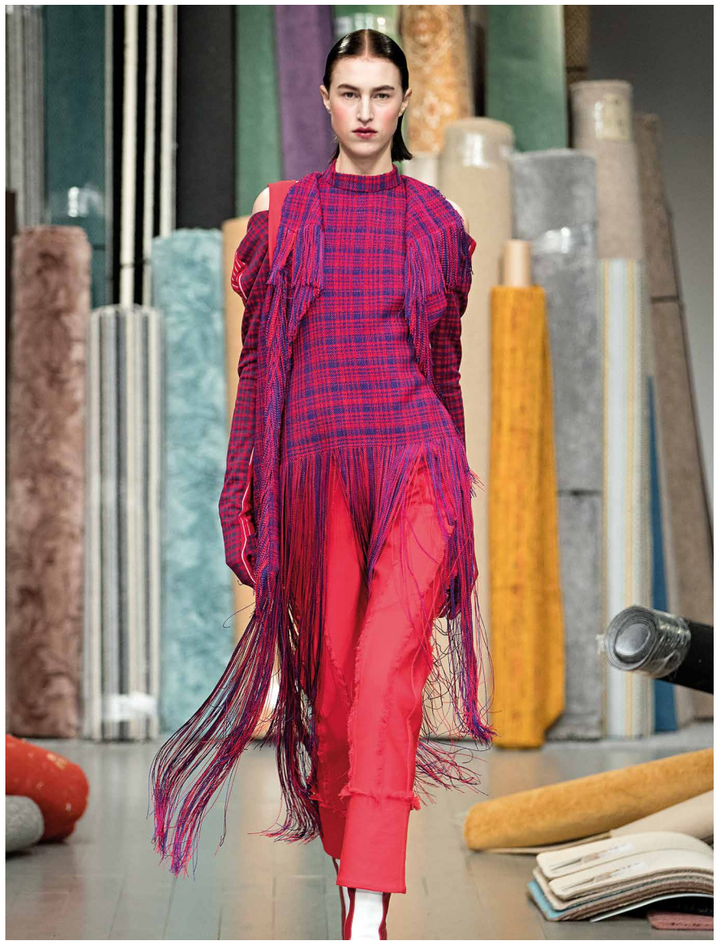
SUSTAINABLE DESIGN WITH RICHARD MALONE

Katie Somerville

A striking outfit from Richard Malone's autumn–winter 2018 *Market* collection is one of a group of works by new British designers that has been recently acquired for the NGV's Fashion and Textiles Collection, with funds raised at the 2018 NGV Gala.

Richard Malone was born in Wexford, Ireland, in 1990 and graduated from Central Saint Martins, London, with a BA in Fashion (Fashion Design Womenswear) in 2014, where he was awarded the prestigious LVMH Grand Prix Scholarship. In 2017 he was commissioned by the Museum of Modern Art in New York to create a custom piece for the exhibition *Items: Is Fashion Modern?*

Sustainable practice is a given for Malone. His fabrics are sourced within Britain and from the community of female weavers in Southern India who have worked with Malone since his graduate collection. The trousers in this outfit are made from handwoven British wool, using natural dyes, and the fabric used in the halter top and bag is created from recycled ocean plastic. This plastic is handwoven and hand-fringed in Tamil Nadu by the Oshadi weaving workshop. The vibrant boots are made from British leather and handmade nearby Malone's studio in East London.



NGV CONSERVATION NEWS

THE CROWN JEWEL REPLICAS, C. 1936

Marika Strohschnieder

As part of the Bendigo Art Gallery's *Tudors to Windsors: British Royal Portraits* exhibition, a number of works from the British *Crown jewel replicas* collection of works, c. 1936, held in the NGV Collection since 1938, were prepared for loan earlier this year. This offered a unique opportunity to undertake conservation treatments for these previously repaired display items that were originally made from base metals, such as copper, brass and steel, and adorned with decorative elements, such as fake fur and imitation gemstones.

The Coronet of Frederick, Prince of Wales required close conservation treatment. This work had experienced a noticeable loss of the cross on top of the monde (the orb at the top of the crown). Solder remnants on the reverse of the *Sceptre with the cross* provided evidence that two shallow domes were once present on either side of the cross that sits on top.

This prompted a non-traditional approach to the conservation treatment, using three-dimensional modelling and 3D printing to recreate the lost components. Using this technique, we were able to print the reproduction parts in a range of materials, including metal, which allowed us to match to the original materials. We produced one master file using 3D modelling software, which we then altered to match the shape of each cross for use on both *Crown jewel replicas*. The primary difference between the two was in the size of the two crosses and the shape along the bottom edge, which is slightly rounded for *Coronet of Frederick, Prince of Wales*. 3D printing of the two crosses in brass was outsourced and a screw was soldered onto each of the crosses for later attachment. Heat

exposure of the crosses added the right patination to match the crown replica surfaces, while being clearly identifiable as a later additon, which is important in conservation processes. The screw mechanism for attachment makes this conservation treatment fully reversible.

ANTHONY VAN DYCK: PHILIP HERBERT, 4TH EARL OF PEMBROKE C. 1634

Carl Villis

This July saw the return of Anthony van Dyck's *Philip Herbert, 4th Earl of Pembroke*, to the walls of the NGV after a year-long absence in which the portrait received its first major conservation treatment for several decades. The treatment consisted of the removal of layers of a yellowed varnish numerous old retouchings left by previous restorers, and was followed by the application of a new varnish and careful inpainting to minimise the effects of wear and tear to the original paint surface.

In common with many canvas paintings of its vintage, the surface has suffered some abrasion from early cleaning attempts. The Earl's black garments, the blue ribbon of the Garter, and the tempestuous sky are the most affected areas. Fortunately, the most critical elements of the portrait, namely the head and the hands, have remained in excellent condition, enabling contemporary viewers to marvel at van Dyck's superlative brushwork and his rare skill in capturing a beguiling visual likeness of the sitter. At the same time the painting reveals to us something of the subject's inner character that goes beyond flattery.

Cleaning of the painting revealed traces of an old inscription in the lower left which read, 'Phillip Earl of Pembroke'. Such inscriptions were usually added some time after the painting was completed and were not the work of the artist. This inscription may well have been removed during the treatment which preceded the 1937 acquisition of the portrait by the NGV.

PHILIP HERBERT, 4TH EARL OF PEMBROKE IS ON DISPLAY ON LEVEL 2 AT NGV INTERNATIONAL.



Anthony van Dyck
Philip Herbert, 4th Earl of Pembroke
c. 1634 (detail)
National Gallery of Victoria, Melbourne
Felton Bequest, 1938

NGV WORKSHOP FOR THE GETTY CONSERVATION INSTITUTE'S PRESERVING COLLECTIONS IN THE AGE OF SUSTAINABILITY COURSE

MaryJo Lelyveld

Sustainability is an important consideration across all businesses and practices, including in museums and collections. A sustainable collection environment is one that not only meets the preservation needs of the collection but the wider needs of visitor comfort and artwork loan specifications, with minimum energy use. Defining and managing this complex balance is the focus of a two-week intensive workshop hosted by the NGV and the Getty Conservation Institute (GCI) as part of the GCI's ten-month Preserving Collections in the Age of Sustainability course. The workshop, running from 30 September to 11 October at NGV International, will host eighteen delegates from Australia and the Asia-Pacific region, from organisations including archives, museums and libraries, as well as disciplines such as conservation, collection management, registration and facilities management.

The content covered across the two weeks, presented by GCI, NGV and leading experts, will focus on topics such as climates and building envelopes; material properties and object responses to environmental change; assessing and managing risks; capturing, analysing and visualising environmental datasets; and setting objectives for the sustainable collection environments. The NGV involvement with the course is part of a wider program to increase energy efficiencies across its exhibition buildings and to reduce environmental impact of the Gallery's mechanical environmental management systems.



EXHIBITIONS AND DISPLAYS AT NGV

GARRARD & CO. THE MELBOURNE CENTREPIECE 1839–40

Amanda Dunsmore

The Melbourne centrepiece,1839–40, is a monumental three-part, silver-gilt candelabrum. The work was commissioned by Queen Victoria in 1839 and presented to Viscount Melbourne, Prime Minister of the United Kingdom of Great Britain and Ireland, on the occasion of Queen Victoria's marriage to Prince Albert in 1840. Lord Melbourne, after whom the city of Melbourne is named, had been a close friend of the young queen and her chief political adviser during the early years of her reign. The inscription on the central candelabrum reads, 'Presented to Viscount Melbourne as a mark of regard and esteem by Victoria R. and Albert, February 10, 1940'.

The centrepiece was made by Garrard & Co., one of London's leading silversmithing firms, who would later be were appointed Crown Jeweller in 1843. The centrepiece's ornate design of scrolling bear's breeches foliage and allegorical references to the four seasons and man and woman reflect the taste for Rococo-revivalism that was popular during the first half of the nineteenth century. Such a centrepiece would have been installed down the middle of a banquet table at grand state occasions. It was gifted by the State Government of Victoria to the National Gallery of Victoria to mark the opening of the NGV International on St Kilda Road in 1968.

THE MELBOURNE CENTREPIECE IS ON DISPLAY FROM OCTOBER ON LEVEL 2 AT NGV INTERNATIONAL.

CONTEMPORARY DESIGN AND ARCHITECTURE

AWARDS

Ewan McEoin

Melbourne architecture firm MUIR Architects and landscape architecture studio OPENWORK have recently been recognised for their dramatic structural architecture and landscapes intervention for the 2018 NGV Architecture Commission, *Doubleground*.

Inspired by key architectural elements of Sir Roy Grounds's NGV International building, *Doubleground* draws from the façade forms, timber linings and internal courtyards of Grounds's 1960s design, resulting in a multi-level installation that offers new vistas and perspectives for visitors to experience the NGV Garden.

Doubleground was awarded the 2019 Australian Institute of Architects Victorian Chapter Kevin Borland Award for Small Project Architecture, and the 2019 Australian Institute of Landscape Architects Victoria Award of Excellence in Small Projects. The project has also been selected as a finalist in the 2019 World Architecture Festival Awards to be held in Amsterdam.

The NGV Architecture Commission is an ongoing open competition series which asks architects to consider innovative ways to activate one of Melbourne's great civic spaces, the NGV's Grollo Equiset Garden, with a thought-provoking work of temporary architecture. Architects Victoria Award of Excellence in Small Projects. The project has also been selected as a finalist in the 2019 World Architecture Festival Awards to be held in Amsterdam.

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THE NGV SUMMER ARCHITECTURE COMMISSION IS SUPPORTED BY DESIGN PARTNER RMIT UNIVERSITY. THE 2019 ARCHITECTURE COMMISSION, BY CONTEMPORARY ARTIST YHONNIE SCARCE AND MELBOURNE ARCHITECTURE STUDIO EDITION OFFICE, OPENS IN NOVEMBER.

MUIR Architecture, Melbourne (designer)
OPENWORK, Melbourne (landscape architect)
Doubleground for the 2018 NGV Architecture Commission



NGV KIDS AND TEENS

There's something for the whole family, from little ones to teenagers and beyond, at NGV this spring.

Andrea Stahel and Kate Ryan

KAWS: PLAYTIME

American artist KAWS, has created *Playtime*, a free, participatory exhibition for children and families at NGV International. *Playtime* illuminates the artist's methods of working and creative approaches to imagery sourced from popular culture, toy production and collectibles.

KAWS's character BFF, an ultramarine-blue figure with trademark criss-cross eyes and a yellow button nose, has inspired the exhibition design of *Playtime*: every surface is covered with BFF's recognisable features and its soft blue fur. Children can explore cosy nooks throughout the space and discover a range of activities. The exhibition includes two custom-designed multimedia interactives, where children can enjoy making a video portrait wearing BFF's eyes, nose and hands, or draw digital portraits of friends for BFF. Visitors to the space will receive their own creative kit containing a pop-up surprise and a set of alphabet stickers by KAWS.

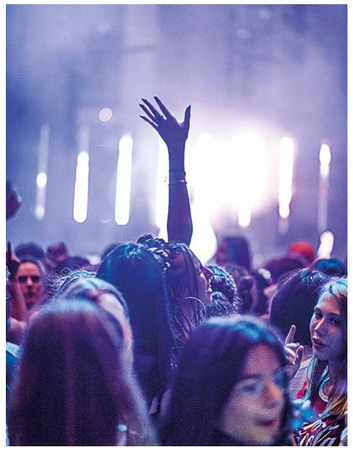
KAWS: PLAYTIME RUNS FROM 20 SEPTEMBER 2019 UNTIL 13 APRIL 2020 ON THE GROUND LEVEL AT NGV INTERNATIONAL.

SCHOOL HOLIDAYS AT NGV

Children and families are invited to discover the landscapes of the terracotta warriors in free drop-by activities in the inspiring surrounds of the Great Hall at NGV International.

Teenagers and secondary school students will also have the chance to boost their art folios and take inspiration from young creatives in the hands-on workshop program In the Studio.

NGV SCHOOL HOLIDAY DROP-BY ACTIVITIES RUN FROM 30 SEPTEMBER UNTIL 3 OCTOBER, 10AM – 1PM, IN THE GREAT HALL AT NGV INTERNATIONAL. IN THE STUDIO RUNS FROM TUESDAY 1 UNTIL THURSDAY 3 OCTOBER FROM 10.30AM – 2PM IN THE NGV LEARNING STUDIOS, NGV AUSTRALIA. SEE NGV.MELBOURNE/TEENS TO BOOK INTO IN THE STUDIO.



ART PARTY

Teens take over the NGV during the school holidays at Art Party, with exclusive after-hours access to NGV blockbuster exhibitions, live performances from Haiku Hands and DJ Slymewave, as well as games and free snacks.

Art Party offers creative young minds the chance to spend a night surrounded by art and design, meet like-minded people and be among the first to see *KAWS: Companionship in The Age of Loneliness* on the opening weekend.

ART PARTY WILL BE HELD AT NGV INTERNATIONAL ON 21 SEPTEMBER, 6–9PM. VISIT NGV.MELBOURNE/TEENS TO BOOK.

KAWS: PLAYTIME IS GENEROUSLY SUPPORTED BY THE TRUBY AND FLORENCE WILLIAMS CHARITABLE TRUST, MANAGED BY EQUITY TRUSTEES; THE FOX FAMILY FOUNDATION, THE PACKER FAMILY AND CROWN RESORTS FOUNDATIONS, THE NEILSON FOUNDATION AND OFFICIAL SUPPLIER, CANSON AUSTRALIA. NGV TEENS IS SUPPORTED BY THE ULLMER FAMILY FOUNDATION. ART PARTY IS SUPPORTED BY THE BETSY AND OLLIE POLASEK ENDOWMENT AND IN THE STUDIO IS SUPPORTED BY BEATRICE MOIGNARD.

SEPTEMBER EVENT HIGHLIGHTS

Zoe Kirkby

Drop-by Drawing returns every Sunday throughout September, with sessions led by artists Katherine Hattam, Oslo Davis, Kirstin Guenther, Lily Mae Martin and Kenny Pittock, who have developed a range of drawing activities inspired by the NGV's holdings of eighteenth-century works.

To celebrate the opening weekend of *KAWS: Companionship in the Age of Loneliness*, NGV curators present a series of short talks to introduce audiences to the artist's work on 21 and 22 September at NGV International.

The Melbourne Symphony Orchestra perform a specially curated program in response to *Terracotta Warriors: Guardians of Immortality* and *Cai Guo-Qiang: The Transient Landscape* on 29 September. The concert features music by Chinese and Australian composers exploring the elemental forces of earth, air and beyond.

September also sees the opening of *Petrina Hicks: Bleached Gothic* and *Olympia: Photographs by Polixeni Papapetrou*. To celebrate the launch of these contemporary photography exhibitions, Petrina Hicks will speak in conversation with Dr Isobel Crombie, NGV Assistant Director, Curatorial and Collections Management. Family members of the late Polixeni Papaetrou will also share their personal reflections on the artist's life and work.

SEE NGV.MELBOURNE FOR DETAILS ON ALL UPCOMING EVENTS.

NGV ON TOUR

DESERT LINES: BATIK FROM CENTRAL AUSTRALIA

Judith Ryan

Desert Lines: Batik from Central Australia is an NGV touring exhibition prepared for the Bendigo Art Gallery. Drawing primarily from the previously curated NGV exhibition *Across the Desert: Aboriginal Batik from Central Australia*, *Desert Lines* brings together fifty-six batik lengths drawn from five distinct desert communities: Ernabella and Fregon in South Australia; Utopia, Yuendumu and Kintore in the Northern Territory. Each of these communities has a unique story to tell in relation to the use of batik, a wax-resist process originally developed in Indonesia, which Aboriginal women have adopted since 1971.

As a point of difference from the original NGV exhibition, *Desert Lines* also includes seven major paintings on canvas. For many Aboriginal-owned art centres across the desert, working with batik was a prelude to painting on canvas. The inclusion of these works will support audiences to make connections between batiks and paintings of Pitjantjatjara, Anmatyerr, Alyawarr, Warlpiri and Pintupi artists, while revealing differences in iconography, subject matter, palette and approaches to the hot wax and painting mediums.

Aboriginal women from across the desert are interconnected through ceremony, constant travel and closeness to their Country. Their art in any medium is empowered by an understanding of sacred sites and the ancestral world. Many of these women have joyously embraced batik, which affords them the opportunity to meet, exchange stories, sing and make art. It parallels their painting up big for inma, awely and yawulyu ceremonies, telling sand stories, hunting and sharing bush foods. As a manifestation of customary forms of mark-making, the introduced mediums of batik and painting privilege colour, design and composition employ iconography specific to individual cultural groups and give artists an opportunity to venture in new directions.

DESERT LINES: BATIK FROM CENTRAL AUSTRALIA IS AN NGV TOURING EXHIBITION ON DISPLAY AT BENDIGO ART GALLERY UNTIL 17 NOVEMBER.

Image captions on pp.110–11



DESIGN STORE & BOOKS

Inspired by art from Australia and beyond the NGV design store proudly presents its first footwear collection.

BY JANE ZANTUCK, TOBY NEWELL AND SIENNA THOMPSON



The culture of sneakers has become a global phenomenon: sneakers are coveted, collected and worn across continents, cultures and generations. The introduction of the NGV's new sneaker range is underpinned by the NGV's program objectives of access and innovation and the desire to connect audiences to the NGV Collection with wearable items. The sneaker range is designed with a focus on broad appeal; we chose to produce footwear over clothing, jewellery or eyewear, which tend to appeal to more specific tastes. The process of creating the range has involved collaboration from many teams working on design concepts, production, marketing and in-store display.

The range of three designs includes a classic white-with-black-detailing style and two designs inspired by works from the NGV Collection: Katsushika Hokusai's famous *The great wave off Kanagawa*, c. 1830, and Australian abstract artist Allan Mitelman's *Carinosa*, 1975. The criteria for works of art for the sneakers range was a contemporary, unisex design that would appeal to a wide audience. For the range, the NGV design store team shortlisted works by both Australian and international artists. Hokusai's *Great wave* was an easy choice because the work is much loved, highly recognised and is popular with NGV visitors. The design for the sneakers featuring Mitelman's work *Carinosa* was an opportunity to showcase an Australian artist.

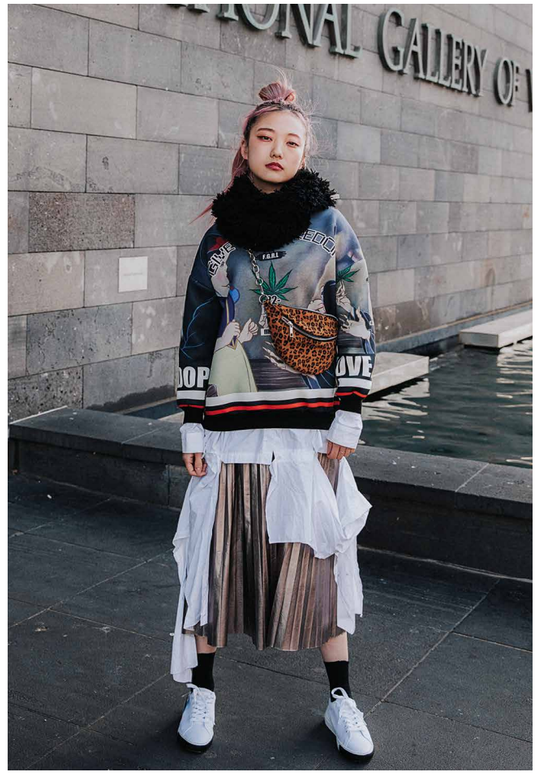
The NGV Sneaker Collection is the first NGV-branded fashion range entirely designed and produced by the NGV design store. Previously the design store has collaborated with Australian labels, such as NGV partner MIMCO, Romance was Born, Pageant, Alpha60, Kloke, and Pared Eyewear, to produce clothing and accessories ranges linked to exhibitions.

JANE ZANTUCK IS NGV ASSOCIATE DIRECTOR, MARKETING, TOBY NEWELL IS NGV MANAGER, COMMERCIAL OPERATIONS, AND SIENNA THOMPSON IS NGV MERCHANDISE COORDINATOR. THE NGV SNEAKER COLLECTION IS EXCLUSIVE TO THE NGV DESIGN STORE, AVAILABLE IN-STORE AND ONLINE AT NGV.MELBOURNE/STORE.

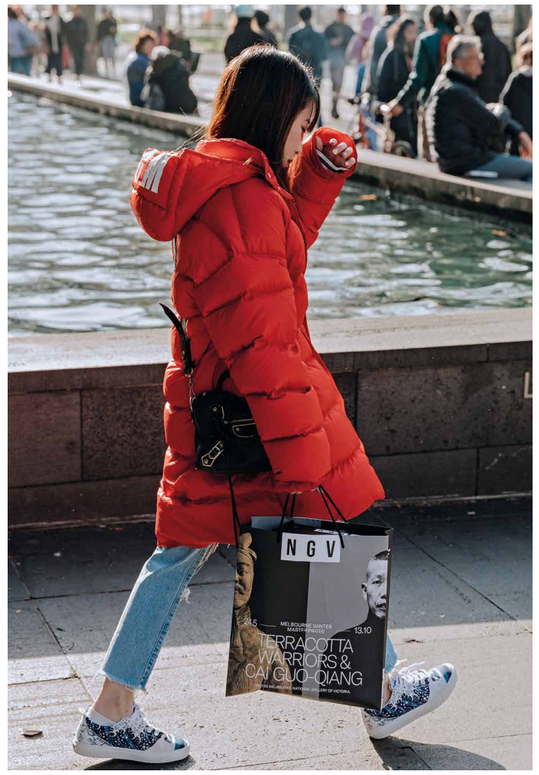
(above)
NGV Design Store sneakers 2019
Stylist: Natalie Turnbull
Photo: Daniel Herrmann-Zoll

(opposite)
NGV Design Store sneakers 2019
Photo: Liz Sunshine





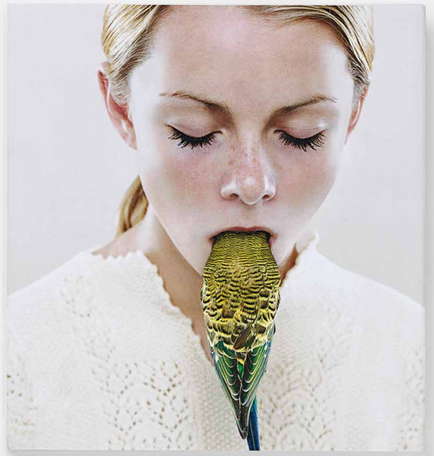




Two new releases from NGV Publishing.

Petrina Hicks

Dr Isobel Crombie and Dr Maria Quirk



Petrina Hicks: Bleached Gothic is the first in-depth study of the work of Australian artist Petrina Hicks. Since 2003, Hicks has developed a highly distinctive body of work that combines her background as a commercial photographer with her interest in art-historical, mythological and symbolic subject matter. The essays in this book explore the key themes of Hicks's oeuvre, accompanied by high-quality reproductions of the artist's work.

Threaded throughout the photographic plates are extracts of poetry by Sylvia Plath. The juxtaposition of Plath's poetry with the photographic plates highlights the poetic impulse of Hicks's work, which, like Plath's words, is undercut by a sense of strangeness and danger. Hicks's ambiguous and allegorical photographs invite the viewer's imagination to wander, and encourage them to make their own meaning.



Olympia: Photographs by Polixeni Papapetrou

Susan van Wyk and Olympia Nelson
with Robert Nelson and Solomon Nelson

Polixeni Papapetrou was a singular Australian artist, known for her compelling photographs that show childhood as a complex realm of imagination and storytelling.

The birth of her daughter, Olympia, precipitated what was to be a lifelong shift in Papapetrou's practice: she began to work closer to home, photographing her children, first Olympia and later son Solomon. Olympia was central to the artist's work, and over a twenty-year period assumed the position of muse and, ultimately, of collaborator.

BOTH PUBLICATIONS ARE AVAILABLE AT NGV DESIGN STORE AND ONLINE AT NGV.MELBOURNE/STORE

NGV

CIVILIZATION
THE WAY WE LIVE NOW

THE IAN POTTER CENTRE: NGV AUSTRALIA | 13 SEP 19 – 2 FEB 20

PRINCIPAL PARTNER MACQUARIE
MAJOR PARTNER DEAKIN UNIVERSITY
MEDIA PARTNER smoothfm 91.5
ORGANISED BY FEP Foundation for the Exhibition of Photography; National Museum of Modern and Contemporary Art, Korea
CREATIVE VICTORIA

THIS EXHIBITION HAS BEEN CO-PRODUCED BY THE FOUNDATION FOR THE EXHIBITION OF PHOTOGRAPHY, MINNEAPOLIS/NEW YORK/PARIS/LAUSANNE AND THE NATIONAL MUSEUM OF MODERN AND CONTEMPORARY ART OF KOREA, SEOUL, IN COLLABORATION WITH THE NATIONAL GALLERY OF VICTORIA, MELBOURNE

Olaf Otto Becker, *Point 660, 2, 08|2008 67°09'04''N, 50°01'58''W, Altitude 360M*, from the series *Above Zero*, 2008 (detail) © Olaf Otto Becker

NGV.MELBOURNE

1. Visitors enjoy the Hutong Dumpling Bar pop-up at NGV Friday Nights. 2. Taking in *SO – IL: Viewing China*, 2019. 3. Artist Natalie Barnes facilitating NAIDOC Week storytelling at The Ian Potter Centre: NGV Australia. 4. Jeff Xu, Founder and Managing Director of Golden Age Group, and Tony Ellwood AM, NGV Director at the Golden Age Group's Sky Garden display suite inspired by *Terracotta Warriors: Guardians of Immortality* at The Glen. Photo: Vispenn. 5. Audiences with *Terracotta Warriors: Guardians of Immortality* and *Cai Guo-Qiang: The Transient Landscape*. 6. Senior school students participate in a two-day fashion intensive school holiday program focusing on *The Krystyna Campbell-Pretty Fashion Gift*. 7. Kira Puru performing at NGV Friday Nights.



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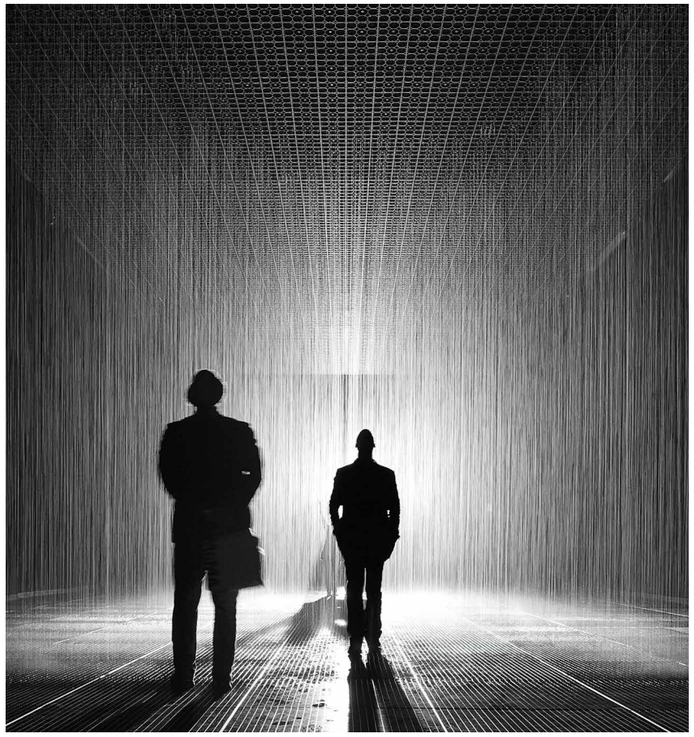


6



7

AROUND VICTORIA



ENAR DE DIOS RODRIGUEZ: VESTIGES

Until 28 September
Venue Project Space, RMIT Building 94, Level 2, 23–27 Cardigan Street, Carlton

www.intersect.rmit.edu.au

After water, sand is the most extracted natural material in the world. Our society (quite literally) is built on it and, contrary to what is thought, it is a limited material whose extraction causes irreparable damage in nature. The interdisciplinary project *Vestiges* investigates the insatiable demand for sand, as well as its sociopolitical and environmental consequences. More specifically, *Vestiges* focuses on Victoria's landscape, and the region's sand mining history. What can the use of sand tell us about the relationship between humankind and nature?

Enar de Dios Rodriguez is a guest of SITUATE as a part of the 2019 SITUATE Austrian Arts Residency Exchange.

RAIN ROOM

9 August – 30 September
Venue Jackalope Pavilion, corner of Acland and Jackson streets, St Kilda

www.acmi.net.au
From the Jackalope Art Collection in association with the Australian Centre for the Moving Image (ACMI)

Having captivated over half a million participants worldwide, Rain Room will make its Southern Hemisphere debut in Melbourne at the Jackalope Pavilion. A 100-square-metre field of continuous rainfall, Rain Room is a responsive environment engaging all the senses. Millions of water droplets respond to human presence by ceasing to fall where movement is detected. Visitors are fully immersed in the rain while simultaneously protected from it. The installation invites an exploration of individual actions and emotions generated by a unique, counter-intuitive environment that both deprives and intensifies the senses.

AN IDEA NEEDING TO BE MADE: CONTEMPORARY CERAMICS

Until 20 October
Venue Heide Museum of Modern Art, 7 Templestowe Road, Bulleen

www.heide.com.au

An Idea Needing to Be Made is an exhibition that centers on the idea of the vessel form and its continued use and reinvention by contemporary artists working with clay. It examines the work of Australian artist Gwyn Hanssen Pigott, whose interest in and interrogation of the vessel ushered in new ways of thinking for ceramicists about function, display and purpose. The exhibition features works by leading Australian and international artists, including Kirsten Coelho and Kate Malone, who deal with ideas explored earlier by Pigott.

SERIAL

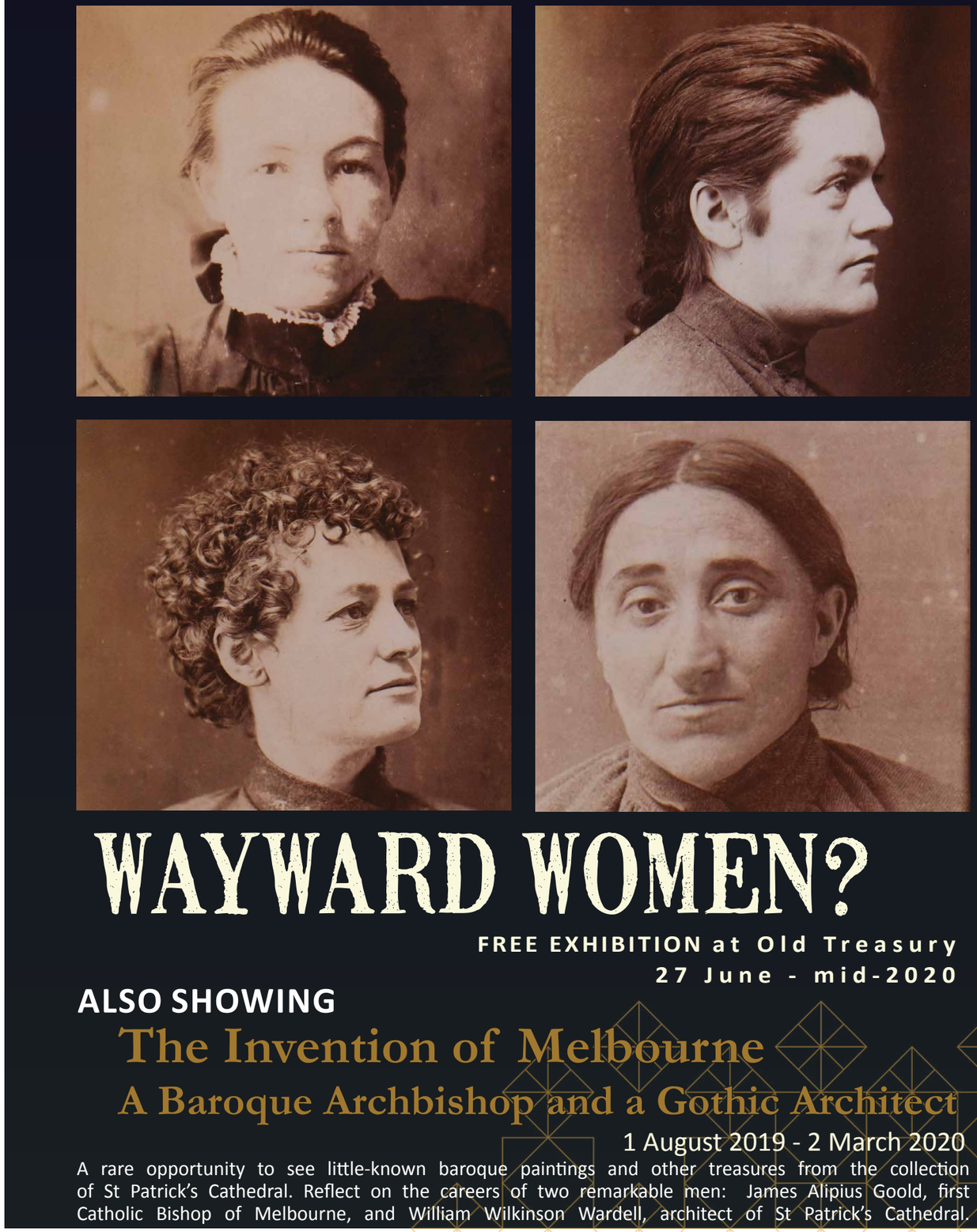
Until 10 November
Venue McClelland Sculpture Park + Gallery, 390 McClelland Drive, Langwarrin, Victoria

www.mcclellandgallery.com

Serial explores the significance of the series in contemporary artistic practice. Whether as process, narrative, repetition, or correspondence, the series provides broad parameters for reading a work and its context. Beyond singular artistic statements, and established within a network of aesthetic and conceptual references, the meaning of a work becomes contingent and dynamic. Featuring new acquisitions and works from McClelland's permanent collection, this exhibition explores the fluid relations between part and whole, process and product.

WITH THANKS TO THE PUBLIC GALLERIES ASSOCIATION OF VICTORIA (PGAV). VISIT THE WEBSITE ON PGAV.ORG.AU

Image captions on pp. 110–11



CLOSING SOON

Terracotta Warriors & Cai-Guo Qiang

Discovered in 1974 by farmers in China's Shaanxi province, the terracotta warriors, guardians of the tomb of China's first emperor Qin Shihuang (259–210 BCE), are closing soon at NGV in *Terracotta Warriors: Guardians of Immortality.*

The warriors are contextualised by an Australian presentation of over 150 objects of ancient Chinese art and design spanning more than a millennia of Chinese history, from the Western Zhou through to the Han dynasties (1046 BC – 220AD). Exhibited in parallel, *Cai Guo-Qiang: The Transient Landscape* presents five new major works by Cai Guo-Qiang inspired by the history, places and culture that served as the backdrop to Qin Shihaung's reign and the creation of his terracotta warriors. Produced through a series of gunpowder ignitions in Melbourne, works include three magnificent gunpowder drawings and two porcelain installations.

TERRACOTTA WARRIORS: GUARDIANS OF IMMORTALITY AND *CAI GUO-QIANG: THE TRANSIENT LANDSCAPE* ARE ON DISPLAY UNTIL 13 OCTOBER AT NGV INTERNATIONAL. THE EXHIBITION IS SUPPORTED BY PRINCIPAL PARTNER GOLDEN AGE GROUP.

Image captions on pp. 110–11

MY TOP PICKS

NGV's Moving Image Manager shares his experience of creating multimedia content with Cai Guo-Qiang.

BY BENJAMIN DuCROZ

***Murmuration (Landscape)* 2019**
The multimedia team did not know what to expect for the gunpowder ignition of the 10,000 porcelain birds created as part of this work. Would it look like fireworks? How long would the ignition last? We felt comfortable once Cai [Guo-Qiang] briefed us. He explained that the initial ignition of the gunpowder was not spectacular, but that the formations of large plumes of smoke shooting towards the ceiling after the explosion would be the highlight. For this ignition, each porcelain bird was dusted with black gunpowder and placed in trenches. Sheets of cardboard were placed over each trench in order to contain the explosion and stifle the pigmentation, before the fuse was lit. We placed cameras inside the trenches, which captured the explosion. Embers and sparks lit up the trenches, revealing birds pigmented in colours ranging from a mottled dove grey to raven black.

***Flow (Cypress)* 2019**
For me, the ignition of this artwork was the most visually spectacular. The fuse was exposed in parts, creating a network of loose gunpowder held in place by cardboard shapes weighed down by rocks. The images filmed on our slow-motion cameras were breathtaking. From a tiny dot, a spiderweb-like shape emerged, slowly taking over the entire canvas. We captured the sequence using eight different angles, which helped us stretch the viewing time of a two-second explosion into thirty seconds.



LIST OF REPRODUCED WORKS

(cover)
KAWS (Brian Donnelly) in his Brooklyn home
Photo: Yael Malka

p. 7
(top)
KAWS
TOGETHER 2017 (detail)
bronze, paint
182.8 × 142.2 × 101.6 cm
© KAWS
Photo: Joshua White

(bottom)
Frederick McCubbin
The pioneer 1904 (detail)
oil on canvas
225.0 × 295.7 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1906

p. 9
William Larkin
Mary, Lady Vere c. 1612–15 (detail)
oil on canvas
183.0 × 102.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Leigh Clifford AO and Sue Clifford, Alan and Mavourneen Cowen, the Fox Family Foundation, donors to the Larkin Appeal and the proceeds of the National Gallery of Victoria Annual Dinner, 2014

p. 17
Shirin Neshat
Illusions & Mirrors 2013 (film still)
single-channel video installation
13 min, 22 sec
Gladstone Gallery, New York and Brussels
© Shirin Neshat

p. 18
Shirin Neshat
Roja 2016 (film still)
single-channel video installation
17 min, 15 sec
Gladstone Gallery, New York and Brussels
© Shirin Neshat

p. 19
Shirin Neshat
Sarah 2016 (film still)
single-channel video installation
12 min, 55 sec
Gladstone Gallery, New York and Brussels
© Shirin Neshat

p. 20
Thomas Gainsborough
Richard St George Mansergh-St George 1776 (detail)
oil on canvas
230.2 × 156.1 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1922

p. 21
Hugh Douglas Hamilton
Portrait of Lieutenant Richard Mansergh Saint George 1756/9–98 (detail)
oil on canvas
228.0 × 146.2 cm
National Gallery of Ireland, Dublin
Purchased 1992 (part Lane Fund)

p. 23
(top)
Richard St. George
My Triumphant Entry into Philadelphia 1777–78 (detail)
ink, watercolour, paper
Harlan Crow Library, Dallas, Texas

(centre)
Hugh Douglas Hamilton
Richard St. George c. 1790 (detail)
oil on canvas panel
Private Collection

(bottom)
George Romney
Portrait of Mrs. St. George and Child 1791 (detail)
oil on canvas
August Heckscher Collection
Collection of The Heckscher Museum of Art, Huntington, New York

p. 25
Mary Cockburn Mercer
Two women c. 1940 (detail)
watercolour over pencil on buff paper
23.8 × 27.0 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
© The Estate of Mary Cockburn Mercer

pp. 30–1
KAWS (Brian Donelly) in his studio
Photo: Yael Malka

p. 32
KAWS
TOGETHER 2017
bronze, paint
182.8 × 142.2 × 101.6 cm
© KAWS
Photographer: Joshua White

p. 33
KAWS
UNTITLED (HARING) 1997
acrylic on existing advertising poster
172.7 × 121.9 cm
© KAWS

p. 34
KAWS
NEW FICTION 2018
acylic on canvas
(a-c) 243.8 × 731.5 cm (overall)
© KAWS

p. 35
KAWS
BFF 2017
vinyl, paint
33.5 × 14.5 × 8.3 cm
Blue Colorway
© KAWS

p. 36
Photo: Yael Malka

p. 37
Photo: Yael Malka

p. 38
Sheng-Wen Lo
Diergaarde Blijdorp Rotterdam, The Netherlands from the *White Bear* series 2016 (detail)
type C photograph
104.0 × 129.0 × 3.5 cm
Courtesy of the artist
© Sheng-Wen Lo

p. 39
(top)
Lauren Greenfield
High school seniors (from left) Lili, 17, Nicole, 18, Lauren, 18, Luna, 18, and Sam, 17, put on their makeup in front of a two-way mirror for Lauren Greenfield's Beauty CULTure *documentary, Los Angeles* from the *Generation Wealth* series 2011
pigment print
71.7 × 105.6 × 3.3 cm
Courtesy of the artist
© Lauren Greenfield/INSTITUTE

(bottom)
Olaf Otto Becker
Supertree Grove, Gardens by the Bay, Singapore 10/2012 from the *Reading the Landscape* series 2012
pigment print
187.0 × 156.0 × 5.0 cm
Courtesy of the artist
© Olaf Otto Becker

p. 40
(top)
Nick Hannes
The Persian Court at the Ibn Battuta Mall, Dubai 2016 from the *Dubai. Bread and Circuses* series 2016
type C photograph
70.0 × 104.0 × 4.5 cm
Courtesy of the artist
© Nick Hannes

(bottom)
Candida Höfer
Augustiner Chorherrenstift Sankt Florian III 2014 2014
lightjet print
184.0 × 193.0 × 4.0 cm
Courtesy of the artist and Galerie Thomas Zander, Cologne
© Candida Höfer, Köln; VG Bild-Kunst, Bonn 2019

p. 41
(top)
Sean Hemmerle
Brooks Brothers, WTC, New York, 12 Sep 2001 2001
type C photograph
93.7 × 113.6 × 4.5 cm
Courtesy of the artist
© Sean Hemmerle

(bottom)
NOH Suntag
Red House I #13 from the *Red House* series 2005
inkjet print
100.0 × 140.0 × 5.0 cm
Courtesy of the artist
© NOH Suntag

pp. 48–9
Zaha Hadid (designer)
Wave sofa 1988
fibreglass, plywood, polyurethane foam, wool, (other materials), velcro, metal
119.7 × 357.7 × 238.8 cm
National Gallery of Victoria, Melbourne
Presented by Denton Corker Marshall through the Australian Government's Cultural Gifts Program, 2018
© Zaha Hadid Foundation

p. 50
Keith Rogers of Alexander J. Cook worked with NGV Conservation department staff to reupholster the cushions, copying the original manufacturing methods of stapling, replicating the same fabric folds and tucks, and hand stitching the last seams.

p. 51
Zaha Hadid in her London office c. 1985
Photo: Christopher Pillitz / Getty Images

pp. 52–3
The Master of the Santa Felicità Adoration of the Magi
Trajan and the Widow: a cassone panel c. 1450 (detail)
tempera and gold on panel
47.0 × 161.0 cm
National Gallery of Victoria, Melbourne
Gift of Robert Compton Jones through the Australian Government's Cultural Gifts Program, 2019

pp. 54–4
The Master of the Santa Felicità Adoration of the Magi
Trajan and the Widow: a cassone panel c. 1450 (details)
tempera and gold on panel
47.0 × 161.0 cm
National Gallery of Victoria, Melbourne
Gift of Robert Compton Jones through the Australian Government's Cultural Gifts Program, 2019

pp. 56–7
Photo: TalismanPHOTO

p. 58
Eva Zeisel (designer)
Schramberger Majolikafabrik, Schramberg (manufacturer)
Gobelin 8, tea service c. 1929
earthenware
National Gallery of Victoria, Melbourne
Purchased with funds donated by Merv Keehn and Sue Harlow, 2017

p. 60
Photo: TalismanPHOTO

p. 62
Haji Abdullah Wakil Zadhah and family
Afghan storyteller's cloth depicting Mulla Nasreddin cutting the throat of a wild animal c. 1970s
pigment on cotton
83.0 × 115.0 cm
National Gallery of Victoria, Melbourne
Gift of Leigh and Alexandra Copeland, 2018

pp. 68–71
Photo: Jason Loucas

p. 72
(top, left)
William Larkin
Mary, Lady Vere c. 1612–15 (detail)
oil on canvas
183.0 × 102.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Leigh Clifford AO and Sue Clifford, Alan and Mavourneen Cowen, the Fox Family Foundation, donors to the Larkin Appeal and the proceeds of the National Gallery of Victoria Annual Dinner, 2014

(top, centre)
Johan Zoffany
Elizabeth Farren as Hermione in The Winter's Tale c. 1780 (detail)
oil on canvas
243.3 × 166.0 cm
National Gallery of Victoria, Melbourne
Everard Studley Miller Bequest, 1967

(top, right)
Giambattista Tiepolo
The Banquet of Cleopatra 1743–44 (detail)
oil on canvas
250.3 × 357.0 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1933

(middle, left)
Johan Zoffany
Elizabeth Farren as Hermione in The Winter's Tale c. 1780 (detail)
oil on canvas
243.3 × 166.0 cm
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Everard Studley Miller Bequest, 1967

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The Banquet of Cleopatra 1743–44 (detail)
oil on canvas
250.3 × 357.0 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1933

(middle, right)
Thomas de Keyser
Frederick van Velthuysen and his wife, Josina 1636 (detail)
oil on wood panel
114.9 × 80.5 cm
National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria in memory of their parents Eric and Marian Morgan by Lynton and Nigel Morgan, Founder Benefactors, 1987

(bottom, left)
Thomas de Keyser
Frederick van Velthuysen and his wife, Josina 1636 (detail)
oil on wood panel
114.9 × 80.5 cm
National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria in memory of their parents Eric and Marian Morgan by Lynton and Nigel Morgan, Founder Benefactors, 1987

(bottom, centre)
Thomas de Keyser
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(bottom, right)
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National Gallery of Victoria, Melbourne
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p. 73
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pp. 74–5
(left to right)
Thomas de Keyser
Frederick van Velthuysen and his wife, Josina 1636 (detail)
oil on wood panel
114.9 × 80.5 cm
National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria in memory of their parents Eric and Marian Morgan by Lynton and Nigel Morgan, Founder Benefactors, 1987

Giambattista Tiepolo
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oil on canvas
250.3 × 357.0 cm
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Felton Bequest, 1933

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Elizabeth Farren as Hermione in The Winter's Tale c. 1780 (detail)
oil on canvas
243.3 × 166.0 cm
National Gallery of Victoria, Melbourne
Everard Studley Miller Bequest, 1967

p. 79
Cate Kennedy
Photo: Dale Wright

p. 81
Frederick McCubbin
The pioneer 1904
oil on canvas
225.0 × 295.7 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1906

p. 84
France
Suit (Habit a la Française) c. 1775
silk satin, silk floss, chenille thread, wood (buttons), shell, metal
National Gallery of Victoria, Melbourne
Presented by the National Gallery Women's Association, 1978

p. 86
Anton Raphael Mengs
Don Luis Jaime Antonio de Borbon y Farnesio, Infante of Spain c. 1774–78
oil on canvas
152.4 × 109.22 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Harold and Krystyna Campbell-Pretty, 2014

p. 94
Installation view of Cai Guo-Qiang's *Murmuration (Landscape)*, 2019. Proposed acquisition, supported by Barry Janes and Paul Cross, Norman and Pauline Bloom, The Fox Family Foundation, Ying Zhang in association with the Asian Australian Foundation, Betsy Polasek, Tim Fairfax AC and Gina Fairfax, Peter Greenham and Anne Greenham, Anthea S V Robinson Bequest and donors to the 2019 NGV Foundation Annual Dinner and 2019 NGV Annual Appeal
© Cai Guo-Qiang

p. 95
Richard Malone (designer)
Fan outfit from the autumn–winter 2018 *Market* collection
Photo: Carl Yates

p. 96
Anthony van Dyck
Philip Herbert, 4th Earl of Pembroke c. 1634 (detail)
oil on canvas
105.0 × 83.0 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1938

p. 97
MUIR Architecture, Melbourne (designer)
OPENWORK, Melbourne (landscape architect)
Doubleground for the 2018 NGV Architecture Commission

p. 98
(left)
KAWS
GONE 2019
vinyl
36.0 × 37.0 × 15.0 cm
© KAWS

(right)
NGV Teen Art Party 2019
National Gallery of Victoria, Melbourne

p. 99
Angkuna Kulyuru
Raiki wara 1993 (detail)
batik on silk
296.0 × 112.0 cm
National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of Victoria with the assistance of Waltons Limited, Fellow, 1994
© Angkuna Tjitayi/Licensed by Copyright Agency, Australia

pp. 100–1
NGV Design Store sneakers 2019
Stylist: Natalie Turnbull
Photo: Daniel Herrmann-Zoll

NGV Design Store sneakers 2019
Photo: Liz Sunshine

pp. 104–5
1. Visitors enjoy the Hutong Dumpling Bar pop-up at NGV Friday Nights. 2. Taking in *SO – IL: Viewing China*, 2019. 3. Artist Natalie Barnes facilitating NAIDOC Week storytelling at The Ian Potter Centre: NGV Australia. 4. Jeff Xu, Founder and Managing Director of Golden Age Group, and Tony Ellwood AM, NGV Director at the Golden Age Group's Sky Garden display suite inspired by *Terracotta Warriors: Guardians of Immortality* at The Glen. Photo: Vispenn. 5. Audiences with *Terracotta Warriors: Guardians of Immortality* and *Cai Guo-Qiang: The Transient Landscape*. 6. Senior school students participate in a two-day fashion intensive school holiday program focusing on *The Krystyna Campbell-Pretty Fashion Gift*. 7. Kira Puru performing at NGV Friday Nights.

p. 106
Random International
Rain room 2012 (installation view)
Courtesy of ACMI
Photo: Random International

pp. 108–9
Installation views of *Terracotta Warriors: Guardians of Immortality* and *Cai Guo-Qiang: The Transient Landscape* on display at NGV International
© Cai Guo-Qiang

FOOTNOTES

pp. 24–5
Newsreel
Art and Equality
1. See Peter Di Sciascio, 'Australian lesbian artists of the early twentieth century', in Yorick Smaal and Graham Willett (eds), *Out Here: Gay and Lesbian Perspectives VI*, Monash University Publishing, Melbourne, 2011, pp. 135–55.
2. Jack Courier, quoted in Anne McDonald, 'Mary Cockburn Mercer: The epitome of the modern Australian woman', in *Artonview*, National Gallery of Australia, Canberra, no. 26, winter 2001, p. 16.
3. McDonald, ibid.
4. McDonald, ibid.

pp. 30–5
Cover Story
KAWS: Companionship in the Age of Loneliness
1. Brian Donnelly, Brett Webb, 'KAWS straight outta Jersey', *Art Crimes*, 1996, <https://www.graffiti.org/kaws/kaws1.html>, accessed 12 Jun. 2019.
2. Andrea Karnes, 'Pop in the expanded field', in *KAWS: WHERE THE END STARTS* Modern Art Museum of Fort Worth, 2017, Fort Worth p. 27.
3. The Fame City artists who contributed to the piece were: PSYCHO, WEST, TOTEM, DASH, DONTAY, and KAWS.
4. Jim Carrier, 'In search of the Marlboro Man', *Denver Post*, 15 Jan. 1991, p. 1A, <https://www.industrydocuments.ucsf.edu/docs/lhwh0172>, accessed 23 May 2019.
5. 'Schulz, Snoopy bid readers farewell in last daily "Peanuts"', *LA Times*, 2 Jan. 2000, <https://www.latimes.com/archives/la-xpm-2000-jan-02-mn-50035-story.html>, accessed 12 Jun. 2019.
6. 'Newsroom for February 14, 2000', CNN, <http://edition.cnn.com/TRANSCRIPTS/0002/14/nr.00.html>, accessed 12 Jun. 2019.
7. Brian Donnelly, in conversation with the author, 5 Oct. 2018, Brooklyn.
8. Complex, *How KAWS Became the Face Of Contemporary Art* | Blueprint, <https://www.youtube.com/watch?v=UMH8b-Ip5uM>, accessed 12 Jun. 2019.
9. Clare Lilley, *KAWS.*, Yorkshire Sculpture Park, 2016, p. 7.

pp. 38–41
Artist Profile
Civilization: The Way We Live Now
Quotes from William A. Ewing & Holly Roussell, *Civilization: The Way We Live Now*, Thames & Hudson, London, 2018.

pp. 50–1
Secret Life of Art
Zaha Hadid Wave Sofa
1. *Wave* is also known as *Wavy* and *Wavy back sofa*; *Whoosh* is written both with and without the initial '*h*'; and *Project in Red* has also been called the *Projection sofa* and *Red sofa*.
2. 'Interview: Alvin Boyarsky Talks with Zaha Hadid', in Zaha Hadid, exh. cat., Solomon R. Guggenheim Museum, New York, 2006, p. 48.

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Petrina Hicks *Peaches and velvet* 2018 (detail) from the *Still Life Studio* series 2018, National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2018 © Petrina Hicks, courtesy Michael Reid Gallery

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