NGV

Jean-Michel Basquiat & Keith Haring

Side by side again

FEATURING

Beauty out of adversity: How art transformed 1980s NYC
Sights, sounds and symbols in the work of Haring and Basquiat
Haring's mark on Melbourne, 35 years later

MAGAZINE
ISSUE 20 JAN–FEB 2020 $12

ROLEX

THE DATEJUST

The ultimate Rolex classic, the Datejust was the world's first watch to display the date in a window, and continues to be the quintessential watch, reflecting the essence of timeless style. This is a story of perpetual excellence, the story of Rolex.

#Perpetual

OYSTER PERPETUAL DATEJUST 36

WHAT'S YOUR WHY?

We started 3 Deep with a vision to change the world – to partner with those at the vanguard of art and commerce in order to add depth, meaning and joy to the human experience. So for more than 20 years we have worked with extraordinary clients to create significant and enduring value for their brands and the global community of artists, supporters and patrons that they represent. In a world where purpose, truth and creativity are more important than ever, we think why matters.

3DEEP.COM • MELBOURNE • SYDNEY • NEW YORK

3 DEEP

BRANDING • COMMUNICATIONS • DESIGN

Charwei TSAI
in collaboration with Tsering Tashi Gyalthang
Hear Her Singing 2017
video, 16min 28sec
Commissioned by Hayward Gallery,
Southbank Centre, London UK

7 FEB—15 MAR 2020

CHARWEI TSAI

HEAR HER SINGING

IN COLLABORATION WITH TSERING TASHI GYALTHANG

John Mawurndjul
Ngalyod (detail), 2012
earth pigments on Stringybark (Eucalyptus tetrodonta)
Museum of Contemporary Art, purchased with funds
provided by the MCA Foundation, 2015
© John Mawurndjul / Copyright Agency, 2020,
photograph: Jessica Maurer

7 FEB—29 MAR 2020

JOHN MAWURNDJUL

I AM THE OLD AND THE NEW

Museum of Contemporary Art Australia

Australian Government
Visions of Australia

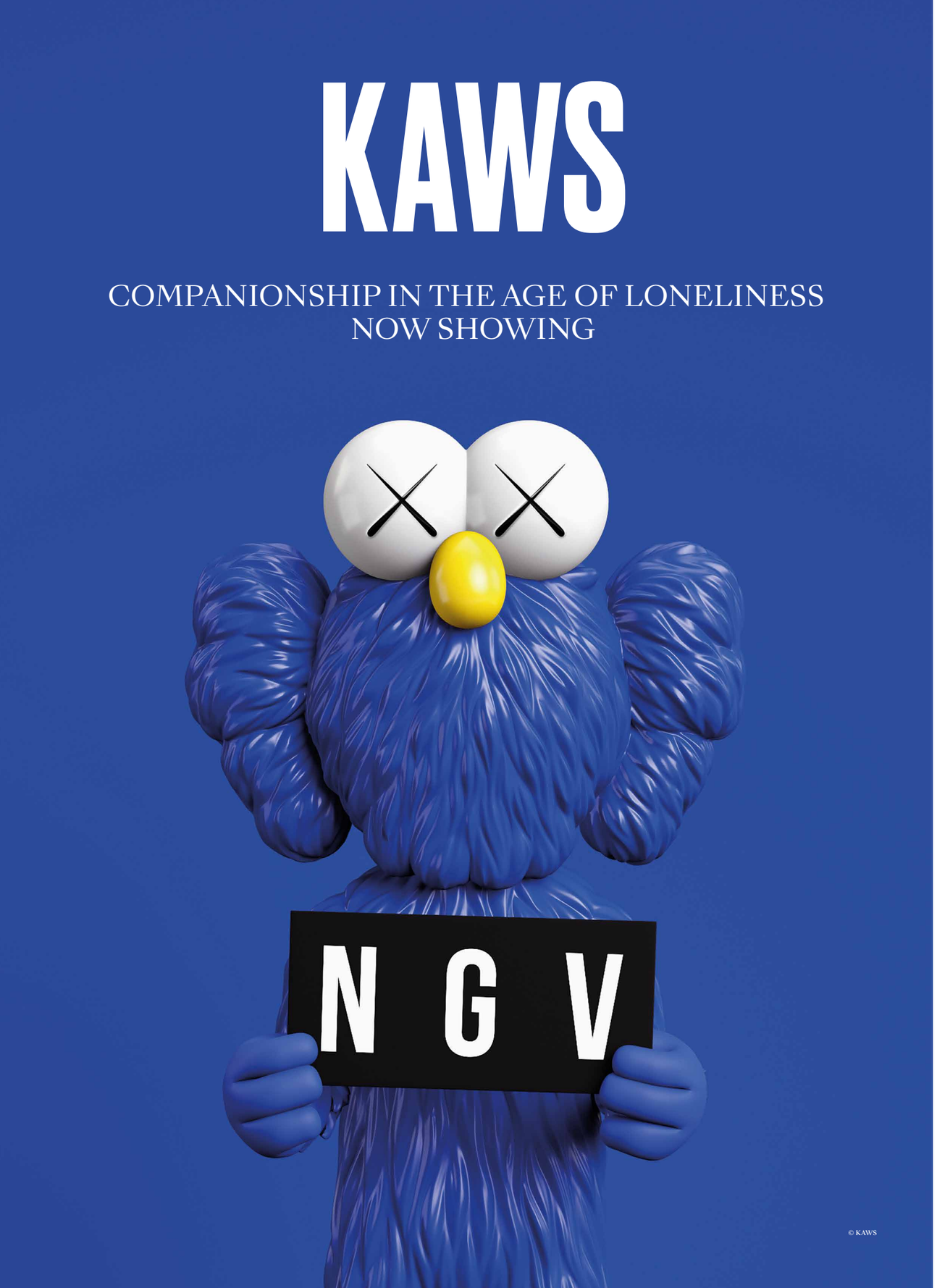
Exhibition organised and toured by the Museum of Contemporary Art Australia.
This project has been assisted by the Australian Government's Visions of Australia program.

cairnsartgallery.com.au
Cairns.Art.Gallery
@cairnsartgallery

GALLERY SPONSOR
Cairns Regional Council

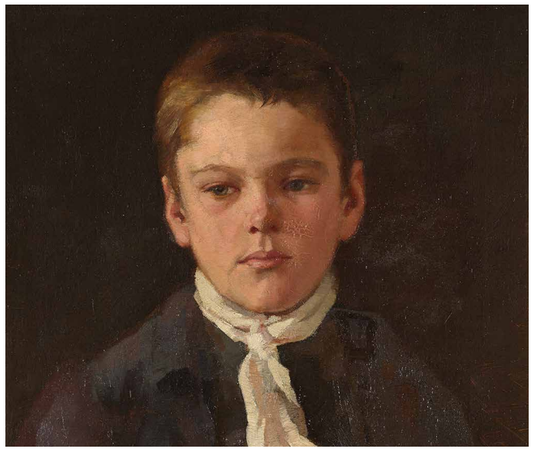
VIP PROGRAM PARTNER
pullman HOTELS AND RESORTS
CAIRNS INTERNATIONAL

CAIRNS ART GALLERY



CONTENTS

CONTENTS CONT'D



80
Secret Life of Art
Florence Fuller's *The paper boy* 1888

Florence Fuller *The paper boy* 1888
(detail)

MANAGING EDITOR
Donna McColm

DEPUTY EDITOR
Elisha Buttler

EDITORIAL COORDINATOR
Paige Farrell

EDITORIAL GROUP
Tony Ellwood AM, Andrew Clark, Misha Agzarian, Toby Newell, Megan Patty, Jane Zantuck

GRAPHIC DESIGNER
Karina Soraya

MAGAZINE EDITORS
Rowena Robertson, Michael Ryan and Jasmin Chua

ADVERTISING ENQUIRIES
Karyn Kyriacou
karynkyriacou@hardiegrant.com
03 8520 6444

EDITORIAL ENQUIRIES
ngvmagazine.editor@ngv.vic.gov.au

ISSN: 08147833
180 St Kilda Road
Melbourne, Victoria 3004, Australia
@NGVMelbourne
facebook.com/NGVMelbourne

(cover)
Jean-Michel Basquiat and Keith Haring at AREA Club, New York, 1985
Photo: © Ben Buchanan

FROM THE NGV

Welcome to the new year. In this summer issue we celebrate the major exhibition *Keith Haring | Jean-Michel Basquiat: Crossing Lines*, now open at NGV International. In our cover story, Meg Slater examines the relationship between music and iconography in the work of Keith Haring and Jean-Michel Basquiat, and guest curator Dr Dieter Buchhart interprets Basquiat's *Untitled (Pollo Frito)*, 1982, for *Art in Focus*. We also revisit Keith Haring's murals made in Melbourne, in Collingwood and at the NGV, thirty-five years after his visit to the city in 1984. See Haring's original 1984 NGV Waterwall mural reimagined especially for this exhibition.

In *Deep Read*, novelist and New Yorker L. A. Chandlar uses her home city as a starting point to reflect on urban regeneration and the power of art and community to activate positive change in times of adversity or crisis.

There are many entities and individuals who have made this rich exhibition possible. I'd like to offer sincere thanks to all our exhibition partners, including our Principal Partner, Mercedes-Benz, and our Major Partners, American Express, Lavazza and Telstra. Jane Hains and Stephen Hains have also generously supported the *Keith Haring | Jean-Michel Basquiat: Crossing Lines* exhibition publication, which is an ideal accompaniment to this issue of *NGV Magazine*.

Looking ahead, we preview *Japanese Modernism*, opening in February at NGV International. The exhibition reveals some of the treasures and recent acquisitions from the NGV Collection of Japanese Art Deco and modernist design from the early 1920s until the late 1930s, and includes significant works by female artists of the era. In this issue, Tokyo scholar and poet Mariko Nagai responds to the modernist tradition of the *Moga*, or Modern Girl, in a creative nod to this transformative era. We are grateful to the Australia-Japan Foundation for their support of this exhibition.

I encourage a summer visit to the NGV to relax, meet friends and family and enjoy the art and design on display.

Tony Ellwood AM
Director

In this summer issue of *NGV Magazine* we explore cities, cultures and societies, from 'Marvellous Melbourne' in 1888 and modernist Japan in the 1920s, to the vibrant heart of New York City in the 1980s. Charting particularly poignant historical periods, we discover an array of stories about art produced at the time and the role of creative endeavours in providing the social fabric of our cities.

This issue's cover story investigates the major summer exhibition *Keith Haring | Jean-Michel Basquiat: Crossing Lines*. Themes of transgression and transcendence permeate the exhibition and the lives of both artists whose work today illustrates the enduring value of self-expression and creativity in breaking down barriers.

In a new feature *Making With*, ceramic artist James Lemon shares the experimental process behind producing *Slump stool #1*, 2019, a recent work joining the Gallery's contemporary design collection and Lemon's first piece of furniture. The Melbourne-based artist describes feeling 'intense physical discomfort and fascination as a sharp, glass-like material (glaze) seemed bodily and fragile' when making this work.

In *Artist Profile*, *NGV Senior Curator* David Hurlston explores the career of Australian artist Ivan Durrant ahead of *Ivan Durrant: Barrier Draw* at The Ian Potter Centre: NGV Australia from 1 May 2020.

In *Transcript*, NGV Curator Angela Hesson leads a study of sirens and muses through Bertram Mackennal's *Circe*, 1893, and John Longstaff's *The sirens*, 1892, for *As She Appears: The Muse in Art*, a recent series of public talks presented by the NGV in partnership with The Wheeler Centre. By looking closely at the meaning and effect of these works over time, Hesson reveals the ambiguous, transformative and metaphoric quality of the muse in late nineteenth-century Australian art.

Writing for this issue's *Deep Read* in relation to the exhibition *Keith Haring | Jean-Michel Basquiat: Crossing Lines*, L. A. Chandlar provides the useful quote, 'It's all about the people … it's all about the art.' A message I hope you also enjoy when reading this first 2020 edition of *NGV Magazine*.

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

CONTRIBUTORS

DR DIETER BUCHHART
Curator and art theorist, Vienna

Dr Dieter Buchhart is the exhibition curator for *Keith Haring | Jean-Michel Basquiat: Crossing Lines*. He holds PhDs in art history and restoration (science), and has curated numerous international exhibitions, including solo shows on the work of Keith Haring and Jean-Michel Basquiat. His research ranges from art around 1900 and Expressionism, to art from the 1980s and contemporary art. He is based in Vienna.

L. A. CHANDLAR
Author, New York City

L. A. Chandlar is the United States bestselling author of the *Art Deco Mystery* series (Kensington Books, 2017–19). She was Agatha-nominated and a Silver Falchion Finalist for her book *The Gold Pawn* in 2018. Chandlar speaks at events for a variety of audiences, including a women's group with the United Nations. She lives in New York City with her family.

DR ANNA KARINA HOFBAUER
Curator and art critic, Vienna

Dr Anna Karina Hofbauer is co-curator for the exhibition *Keith Haring | Jean-Michel Basquiat: Crossing Lines*. She holds a PhD in art history. Her research areas range from modernism to contemporary art, with a focus on participatory art and relational aesthetics. She has co-curated exhibitions on modern and contemporary art featuring artists such as Edvard Munch, Jean-Michel Basquiat, Keith Haring and Yoko Ono. She lives and works in Vienna.

JAMES LEMON
Artist, Melbourne

James Lemon is a New Zealand-born artist living and working in Melbourne. He explores and experiments with clay to develop works that are sculptural and functional. Lemon's range of functional ceramics can be found far and wide, from his Northcote showroom to the NGV design store.

MARIKO NAGAI
Poet and writer, Tokyo

Mariko Nagai is an award-winning poet and writer whose work includes *Dust of Eden,* 2014 (Albert Whitman), *Irradiated Cities,* 2017 (Les Figues Press), *Under the Broken Sky,* 2019 (Macmillan USA) and two forthcoming books in 2020. She is Professor of Japanese Literature and Creative Writing at Temple University, Japan Campus, Tokyo.

MEG SLATER
Assistant Curator, NGV

Meg Slater is NGV Assistant Curator, International Exhibition Projects. Since 2017, she has worked on a number of the NGV's international exhibitions, including *Keith Haring | Jean-Michel Basquiat: Crossing Lines* (2019), *Alexander Calder: Radical Inventor* (2019) and *MoMA at NGV: 130 Years of Modern and Contemporary Art* (2018). In 2016, Slater graduated from the University of Queensland with a dual degree in Art History and Business. She is currently undertaking a Master of Art Curatorship at the University of Melbourne.

ALL CONTRIBUTORS

Misha Agzarian
Geoffrey Burke
Polly Borland
Nicholas Braun
Elizabeth Doan
Myf Doughty
Sophie Gerhard
Ted Gott
Evan Harrington
Angela Hesson
George Hirose
David Hurlston
Eugene Hyland
Holly McGowan-Jackson
Jessica Lehmann
Mike Martin
Hannah Mathews
Selina Ou
Megan Patty
Billie Phillips
Tom Ross
Myles Russell-Cook
Sabina Sarnitz
Andrea Stahel
Michael Varcoe-Cocks
Marcus Westbury
Anke Wiedmann

Two of New York's most iconic artists

Jean-Michel Basquiat and Keith Haring

In our cover story for this issue, we explore *Keith Haring | Jean-Michel Basquiat: Crossing Lines* through the lens of music, revealing how the artists' interest in hip-hop informs our understanding of their sampling of culture and iconography in their art on pp. 18–23. Familiarise yourself with the exhibition themes and Haring and Basquiat's New York on pp. 24–31. We also remember Keith Haring's visit to Melbourne in 1984 and his mural on the NGV's Waterwall entrance – an artwork that has been reinterpreted for the exhibition – and his beloved Collingwood mural on pp. 34–39.

A sampling of history

Hip-hop, dance halls, block parties, DJs. As with the groundbreaking moments happening in New York's music scene, Jean-Michel Basquiat and Keith Haring sampled from the lights, sights and sounds of their home city.

BY MEG SLATER

The underground urban movement known as hip-hop began in the 1970s in the Bronx, New York City. At block parties, Black and Latinx communities came together and it was here that DJs began to experiment with records, inventing many of hip-hop music's key elements through trial and error. Sampling, a technique that involves the use of a portion (or sample) of a sound in another recording, is one such element. It is one of the foundations of hip-hop music and allows its practitioners to take sounds from their surroundings and modify and reconceive them. The significance of sampling is tied to the freedom it provides hip-hop musicians to explore the broadest possible spectrum of sound.[1]

The rapid rise of hip-hop music in the streets, clubs and dance halls of New York coincides with the entrance of Keith Haring and Jean-Michel Basquiat into the city's art world in the late 1970s. The profound impact of hip-hop music and sampling on the artistic practice of both artists is present throughout their work. Even early on, their art was expansive in terms of both subject matter and materiality. Like the pioneering hip-hop musicians and dancers of the time, Haring and Basquiat were not bound by the traditional constraints of genre or style.

EARLY WORKS AND THE STREETS

> I wanted to paint like the Lower East Side and what it was like to live there.[2]
> **Jean-Michel Basquiat**

> [The New York subway system] sort of became the perfect environment or laboratory for working out all of the ideas that I was discovering.[3]
> **Keith Haring**

To make many of their early works, Haring and Basquiat sampled from the sights and sounds of New York City. Often this sampling was literal, with paintings and drawings executed on materials taken from their surroundings: refrigerators, televisions, doors, street signs and vacant walls. By experimenting with found supports, both artists were able to capture their experience of the city and transform ordinary objects into artworks.

Basquiat moved to New York in 1977 and took to the streets. In 1978, he and his school friend, street artist Al Diaz, began to collaborate under the pseudonym SAMO©. Basquiat and Diaz rapidly moved through downtown Manhattan, applying what Haring described as 'literary graffiti'[4] on the city's surfaces. These ephemeral works were photographed by Vijya Kern, then an international student at The Cooper Union art school, who was fascinated by these mysterious and cryptic messages. Kern's photographs record such SAMO© statements as 'SAMO© AS A RESULT OF OVEREXPOSURE' and 'SAMO©? DO I HAVE 2 SPELL IT OUT!!'. Basquiat and Diaz's brief collaboration ended in 1979 and was signalled by the statement 'SAMO© IS DEAD' appearing around town.

Haring enrolled at New York's School of Visual Arts in 1978 and, like Basquiat, embraced the streets as his canvas. Not long after graduating he embarked on his ambitious subway drawing project. From 1980 to 1985, Haring obsessively executed between five and ten thousand drawings throughout the New York City subway system. Using white chalk, he covered the pieces of Black paper applied to temporarily unused advertising billboards with depictions of the world around him, including the breakdancers and DJs he saw in clubs and dance halls, and the impact of the AIDS epidemic on the city's gay community.

The connection of both Haring and Basquiat to the streets of New York extended beyond their public works and into their studios. Basquiat pays homage to the noise of Manhattan life in *Untitled*, 1980, a painting on found metal provided by curator Diego Cortez, which marked the entrance to the 1981 exhibition *New York/New Wave* at the P.S. 1 Contemporary Art Centre (now MoMA PS1) in Long Island City. The drawings in the work reference the many cars and planes that can be heard moving around and above the city. A similar chaos is recorded in *Untitled*, c. 1982, which was made in Haring's Broome Street home and studio. The work is covered in distinctive marks by Haring, Basquiat and many graffiti writers of the time who were tagging the streets and subways of downtown New York.

MUSIC AND PERFORMANCE

> The very essence of Basquiat's work is rooted in jazz.[5]
> **Glenn O'Brien**, American art, music and fashion writer

> Haring poetically translated electric boogie and the break dance into his special idiom.[6]
> **Robert Farris Thompson**, Professor Emeritus in the History of Art and African American Studies, Yale University

Haring and Basquiat often sampled from hip-hop culture, and the broader history of music and performance in their art. Haring was a regular at many of the clubs and dance halls in downtown New York and was transfixed by the B-boys and B-girls (breakdancers) and their dynamic moves, which were often responses to the rhythmic and lyrical innovations occurring in hip-hop music. In 1981 he followed the development of 'downrocking' (floor-based footwork) and the 'electric boogie' (mimicking robotic or electric energy) and inserted these new moves directly into his work. The influence of breakdance on Haring's artistic practice is clear in a 1983 series of works on wood, which depict figures in motion.

While Basquiat was certainly interested in hip-hop, he was often more inclined to sample from earlier musical genres, particularly jazz. Basquiat grew up listening to his father's collection of jazz records and went on to collect his own (which consisted of over 3000 records, and spanned many genres). Many of the works made by Basquiat between 1983 and 1985 reference leading mid-century African-American jazz musicians, including Miles Davis, Dizzy Gillespie, Max Roach, Billie Holiday and Charlie 'Bird' Parker. Basquiat pays homage to Gillespie and Parker in *Plastic Sax*, 1984. The painting is littered with references to the biography of Parker, Gillespie and other famed jazz musicians.

These references include Parker's childhood home and Crispus Attucks High School, which was attended by several renowned jazz musicians. The work's title also refers to the plastic saxophone Parker played at different points in his career.

Haring also created a totem-like headpiece and wire costume adorned with small tin figures for Jones. The iconic look was recorded by photographer Robert Mapplethorpe in his studio in 1984 and again a year later by photographer Tseng Kwong Chi when Jones donned the ensemble for a performance at Paradise Garage.

Haring and Basquiat were close friends with many DJs and performers, and were regulars at venues like the Mudd Club and Club 57, where they would foster relationships that often led to collaborations. Throughout his career, Haring painted stage sets, club posters and, occasionally, people. In 1984, friend and artist Andy Warhol arranged for Haring to paint singer and actress Grace Jones, who Haring described as 'the ultimate body to paint'.[7] Working with jewellery designer David Spada,

One of Basquiat's most notable musical collaborations was with hip-hop artists Rammellzee and K-Rob. He produced their 1983 single 'Beat Bop' and designed the cover art, which features Basquiat's crown icon, anatomical drawings and other markings characteristic of his distinct visual language. The single's title also appears on the cover and can be linked to Basquiat's love of jazz and his admiration for Parker, who was a leading figure in the development of bebop, a style of jazz that emerged in the 1940s in the US and is characterised by complex chord progressions, improvisation and a fast tempo. The same year, Basquiat created illustrations to accompany a live performance by Rammellzee and Toxic C1 at the Rhythm Lounge in Los Angeles.

CONSTRUCTING A POLITICAL LANGUAGE

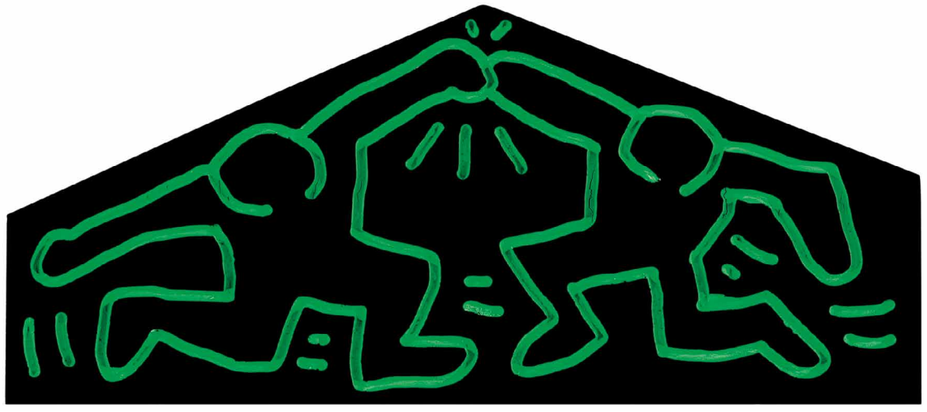
> They were both fighters but for different causes … they were fighting for human rights. That will always be their strength.[8]
> **George Condo**, American artist

By sampling from virtually everything around them, Haring and Basquiat each developed a distinct visual language, which they used to address many of the social and political issues of their time. The process involved in developing this language is comparable to a stage in the production of hip-hop music known as 'digging in the crates'[9]. Assembling a hip-hop track by sampling requires source material (the samples). The practice of searching for potential samples is referred to as 'digging in the crates' for records that contain a unique rhythm, melody, spoken element or other sound. Leading hip-hop artists are often distinguished by their ability to find samples in unexpected places, such as garage sales and charity stores.

Like hip-hop and electro pioneers Afrika Bambaataa and Grandmaster Flash, whose rise coincided with their own, Haring and Basquiat developed a deep hunger for material to sample from and transform into a visual cadence. They often used sampling as a form of social critique. Haring, by sampling from cartoons, Egyptian hieroglyphics, consumer culture and the many other sources in his vast repository, developed a legible non-verbal language consisting primarily of pictograms. He used this language to address the AIDS epidemic, South African apartheid, corporate greed and other social and political issues of the time, and to communicate with the widest possible audience. Similarly, Basquiat was fascinated by ciphers and

Jean-Michel Basquiat *Irony of a Negro Policeman* 1981
Irony of a Negro Policeman expresses Basquiat's view that the police, as the law enforcement of the state, are a means by which Black people are dominated by white control. He perceives a Black person in the role of policeman as a form of self-enslavement and hypocrisy, a position reinforced by the inclusion of the word 'pawn' and the cage-like rendering of the policeman's cap.

Jean-Michel Basquiat *Album cover for Rammellzee vs. K-Rob, Beat Bop* 1983
Basquiat designed this album cover for hip-hop artists Rammellzee and K-Rob in his typical style of graffiti-influenced imagery and text. Though, in contrast to his colourful canvas work, they are drawn here in black and white.



Keith Haring *Untitled* 1983
Haring created a number of paintings, drawings and sculptures using fluorescent day-glo paint, including this carved wood work from a larger 1983 series of wood works. Most of the works in this series were given to friends, and messages are inscribed on the back of each piece of wood.

(p. 16) Keith Haring and Jean-Michel Basquiat at the opening reception for Julian Schnabel at the Whitney Museum of American Art, New York, 1987 Photo: © George Hirose

(p. 18) **Keith Haring** *Untitled* 1983
(p. 20) **Keith Haring and David Spada** *Grace Jones's Hat* 1984 © Keith Haring Foundation

(p. 23) **Keith Haring** *Untitled* 1982 © Keith Haring Foundation

codes and drew on a varied lexicon when covering his painted surfaces with words and symbols, many of which relate to race and his experience as a man of Puerto Rican and Haitian descent in a largely white art world.

Working on large-format tarpaulins, or 'tarps', and using an array of lines and characters, Haring constructed visual narratives that people could easily read and understand. This is typified by works like *Untitled*, 1982, the centre of which features a mushroom cloud that engulfs a crawling baby marked with a red 'X'. This central scene is framed on both sides by a dog below and an angel above. Haring used the 'X' to mark people and animals as targets of injustice, the dog to represent fear and the angel as a sign of death. Together these pictograms communicate a strong anti-nuclear message and represent the broader societal fear of nuclear proliferation. In another of Haring's tarp works, *Untitled*, 1983, he reflects on the perceived dangers of new technologies like the IBM personal computer, introduced in 1981. A large caterpillar with a computer for a head fills the top half of the composition. Beneath the hybrid creature, three figures have been crushed and their heads removed. While Haring appreciated the potential benefits of new technologies, here he suggests that the computer, which he depicts as a murderous monster, poses a major threat to humanity.

Basquiat claimed to 'have to have some source material around me to work off'[10]. The words, symbols, lines and forms he used to cover the surface of his canvases were drawn from a vast range of source material, including anatomy, popular culture, fine art and ancient history. He sampled from virtually everything around him in a frenzied fashion, creating dense and layered compositions. His unique artistic process has been described by his former girlfriend, Suzanne Mallouk:

> He would work on several [canvases] at the same time and he would have the television on, taking from the television. He would be looking at books. He would have people over talking [...] Someone would say something and he'd write it on the canvas.[11]

In 1983, Basquiat's paintings reached their greatest visual complexity. This is demonstrated in *Ishtar*, 1983, a monumental triptych across which Basquiat has scattered disparate references, including mask-like heads and the words 'KHNUM' and 'SEBEK', names of ancient Egyptian gods. 'ISHTAR', also the work's title, appears several times and refers to an ancient Mesopotamian goddess of fertility and war.

Basquiat also created works with direct references to the daily inequalities that he and other Black people faced. In *Irony of a Negro Policeman*, 1981, he expresses his view that the police, and systems of law enforcement more broadly, are used to control and discriminate against Black people. The way he presents a Black man (the central figure in the painting) in the role of a policeman suggests a form of enslavement and hypocrisy. Basquiat's message is reinforced by the inclusion of the word 'PAWN' beside the officer's leg. Like Haring, Basquiat used symbols and motifs to take a clear position against the misuse of power by figures and systems of authority.

Haring and Basquiat, like the hip-hop musicians who worked in parallel with them, used what they saw, read and heard as source material in their art. By sampling from their surroundings, they developed a visual language, which they employed to respond to the developments and structures that shaped their world.

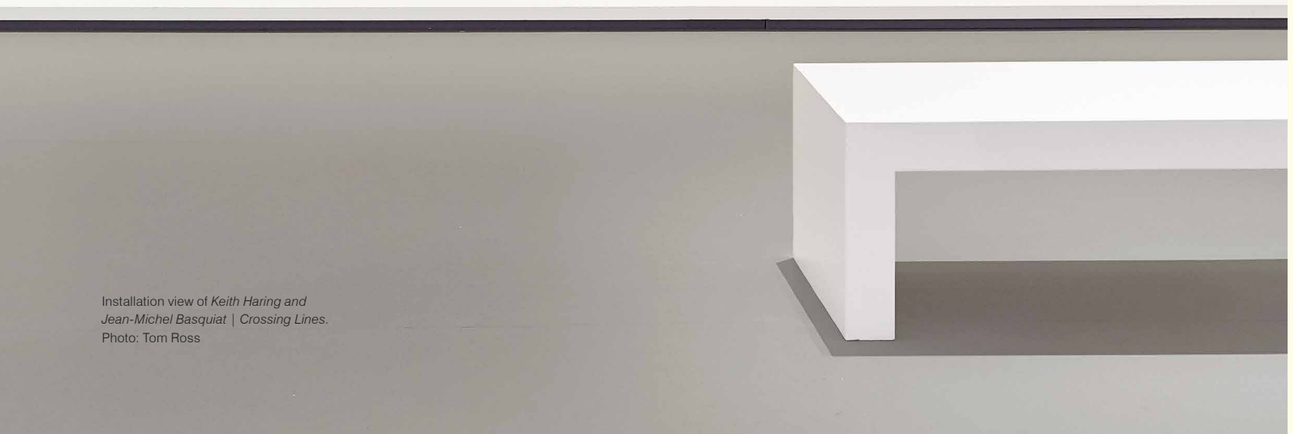
Chuck D, frontman of hip-hop group Public Enemy, once described his approach to music in terms that could equally apply to the unique and powerful techniques Haring and Basquiat used to communicate with their audience:

> Our music is filled with bites, bits of information from the real world, a world that's rarely exposed. Our songs are almost like headline news. We bring things to the table of discussion that are not usually discussed, or at least not from that perspective.[12]

MEG SLATER IS NGV ASSISTANT CURATOR, INTERNATIONAL EXHIBITION PROJECTS. *KEITH HARING | JEAN-MICHEL BASQUIAT: CROSSING LINES* IS ON DISPLAY UNTIL 13 APRIL 2020 AT NGV INTERNATIONAL AND SUPPORTED BY PRINCIPLE PARTNER MERCEDES-BENZ AUSTRALIA/PACIFIC. THE NGV WARMLY THANKS MAJOR PATRONS JANE HAINS AND STEPHEN HAINS FOR THEIR GENEROUS SUPPORT OF THE *KEITH HARING | JEAN-MICHEL BASQUIAT: CROSSING LINES* EXHIBITION PUBLICATION.

Inside the exhibition

Through more than 200 artworks, the short yet prolific and intense, careers of Keith Haring and Jean-Michel Basquiat are revealed in dialogue, offering new insights into each artist's unique visual language and helping to communicate their social, political and artistic ideas. Haring and Basquiat were humanists. Indifference was not their style. Each artist's work speaks of struggles against exploitation, consumer society, repression, racism and genocide. With their emotionally charged artworks, rich with complex symbolic meaning, Haring and Basquiat changed the art world and cultural production in the 1980s – first in New York and Europe, then Japan and the rest of the world. Here we look at a selection of the works and some of the themes explored in the exhibition.



Installation view of *Keith Haring and Jean-Michel Basquiat | Crossing Lines*.
Photo: Tom Ross

Jean-Michel Basquiat *Self Portrait* 1984

The Subway and the Street

Basquiat's self-portraiture is characterised by alternating or simultaneous displays of self-confidence, deep vulnerability and aggression. In most of his self-portraits, Basquiat did not attempt to represent his physical appearance in detail. Instead, he used mask-like stereotypes or symbols, reducing himself to a few brushstrokes of eyes, nose, mouth and dreadlocks. Few of Haring's self-portraits depict his true likeness. Instead, he often used his characteristic symbols, such as the 'radiant baby' or dog, to signify his identity by association.

Portrait / Self-portrait

Through their bold gestures in public spaces, Keith Haring and Jean-Michel Basquiat first caught the attention of passers-by in the streets of New York. Haring made between 5000 and 10,000 chalk drawings, each of differing complexity and subject matter, but all bearing Haring's trademarks – fluid gesture and unhesitating line.

Emerging stars

By the early 1980s, Haring and Basquiat had both found distinct styles and created some of their most iconic works. By the time Haring had his first solo exhibition at the Tony Shafrazi Gallery in 1982, his alphabet of symbols was already fully developed. The defiant hero features prominently in Basquiat's work, whether embodied in the figures of athletes and musicians or the allegorical representations of saints, warriors or the condemned. *Untitled*, 1982, demonstrates the dynamism and assertiveness of Basquiat's free-form line, which he used to construct a standing male figure wearing a crown, his right arm raised.

Drawings and early exhibitions

Basquiat created more than 3000 drawings in less than a decade, generating a body of work full of intensity and independence. Drawing was the foundation – with his inimitable line, Basquiat combined new figurative and expressive elements and symbols. He often worked with oilsticks (tubes of oil paint solidified into stick form like a crayon). Depending on the pressure he applied and the resulting friction, some oilstick would remain on the support. Basquiat's scrawled strokes and lines were then contrasted with dynamic crosshatching or fraying sections of colour. In contrast to Basquiat's sometimes abrupt drawing rhythm, Haring let the pen or brush glide quickly across the picture support.

The speed with which he drew his lines was honed during his subway drawing project.

(above) **Jean-Michel Basquiat** *Untitled* 1982
(opposite) **Keith Haring** *Untitled* 1982

Image-language, line and symbol

Haring and Basquiat each referenced a vast repository of sources when creating their powerful compositions. They transformed virtually everything they watched, heard and read into a distinct visual language consisting of symbols, lines and words. Basquiat's motifs are quoted directly from his surroundings: the medical textbook *Gray's Anatomy*, slogans and logos used in merchandising, the cartoons and comic books he adored as a child. Repetition is used as a strategy for conveying meaning, with certain words and images frequently recurring in his notebooks and paintings. Haring, on the other hand, created a new visual lexicon, essentially inventing his own alphabet to express his unique vision.

His audiences – whether in the galleries or on the streets – learned to recognise key signifiers in his work: the crawling baby, the mushroom cloud, the dancing dog, the crucifix-wielding oppressor. Through these symbols, they understood his message, whether it was promoting social unity, anti-nuclear protest or anti-authoritarianism.

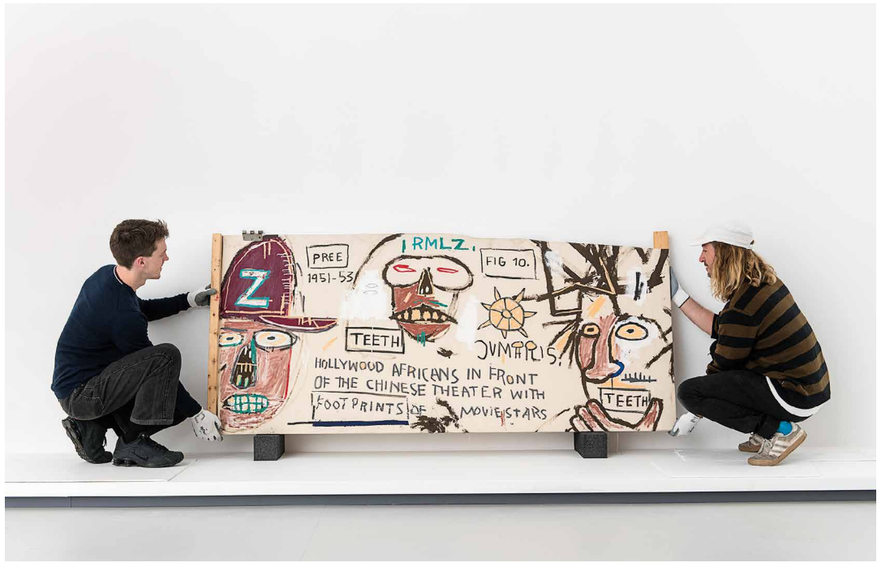
Last works

The paintings Basquiat made in the two years before his death in 1988 demonstrate a new style and an expanded repertoire of sources and symbols. He alternates between emptiness and an overwhelming density in these works. Haring, in his last years of creating, likewise extended his visual alphabet and created many canvases that teem with figures and images. For Haring, the battle ended on 16 February 1990. In his own last painting, *Untitled*, 1989, Haring depicted a jubilant crowd ready to fight against oppression, suffering, death and downfall.

KEITH HARING | JEAN-MICHEL BASQUIAT: CROSSING LINES IS ON DISPLAY UNTIL 13 APRIL 2020 AT NGV INTERNATIONAL

AN INCREDIBLE OPERATION

How more than 200 works came together for *Keith Haring | Jean-Michel Basquiat: Crossing Lines*



Keith Haring | Jean-Michel Basquiat: Crossing Lines is unprecedented in many ways. Not only is it the first exhibition in a public museum to focus on Keith Haring's and Jean-Michel Basquiat's art side by side, *Crossing Lines* also underlies the planning, commitment and collaboration needed to mount a major exhibition of this scale and ambition.

BY JESSICA LEHMANN

- Nearly all of the 230 artworks on display, which involve 326 individual objects, are on loan from more than fifty private and museum collections.
- The majority of the works are on display in Australia for the first time.
- There are four works in the exhibition from Australian collections – one from the Sydney University Museums collection and the three from the NGV Collection.
- The works are from twelve different countries, including Indonesia, France, Sweden, Switzerland, Israel and Greece, although many come from the country in which they were originally made, the United States.
- NGV Conservation and Registration departments coordinated the careful handling and other logistics relating to the safe shipment of the works to Melbourne.
- A similar process, but in reverse, will be carried out at the end of this exhibition – an incredible effort of organisation and teamwork by the many teams and individuals involved.

JESSICA LEHMANN IS NGV CONSERVATION PROJECT OFFICER.

Installation of *Keith Haring | Jean-Michel Basquiat: Crossing Lines* exhibition at NGV. Photo: Eugene Hyland

Keith Haring and Jean-Michel Basquiat both moved to Manhattan in 1978, Haring to attend the School of Visual Arts (SVA) and Basquiat to explore the university of the streets. For the rest of their brief, brilliant lives, they moved in parallel, sometimes overlapping, circles. Here is a selection of Polaroids taken by artist, fashion designer and film producer Maripol, who captured many of the artists' closest friends.

Polaroids taken by Maripol between 1976 and 1992, in New York, Los Angeles, and Tokyo (top, left to right) Diego Cortez and Patti Astor, Futura 2000, Madonna (middle, left to right) Jean-Michel Basquiat, Keith Haring and Debi Mazar, Kenny Scharf and Diego Cortez (bottom, left to right) Rene Ricard, Patti Astor, Grace Jones

Haring and Basquiat's New York

BY DIETER BUCHHART, ANNA KARINA HOFBAUER & ANKE WIEDMANN

Keith Haring

1 1978 McBurney YMCA: 23rd St between 7th and 8th Ave
2 1978 Haring's apartment: 10th St and Bleecker St
3 1979 Haring's apartment, shared with artist and writer Drew Straub: 10th St between 1st Ave and Avenue A
4 Summer 1980 Haring's apartment: 2nd Ave and 12th St
5 1981 – mid 1985 Haring's apartment, shared with DJ Juan Dubose and British American artist Samantha McEwen: 325 Broome St
6 Mid 1985 – mid 1989 Haring's apartment, shared with Juan Rivera: 6th Ave and 3rd St
7 1989 – until his death Haring's apartment: 542 LaGuardia Place
8 October–November 1980 Artist residency at PS122, 150 1st Ave
5 1981 Haring's studio: 325 Broome St
9 Mid 1984 Haring's studio: 611 Broadway
10 Mid 1985 Haring's studio: 676 Broadway

Jean-Michel Basquiat

11 1979 Photographer Alexis Adler and Basquiat's apartment: 527 E. 12th St
12 1980 Stays with Arleen Schloss: 330 Broome St
13 End of 1980 Basquiat's apartment and studio: 54 Great Jones St
14 1981 – January 1982 Basquiat's apartment, shared with former girlfriend Suzanne Mallouk: 68 E. 1st St
15 January 1982 Basquiat's apartment and studio, shared with Suzanne Mallouk: 101 Crosby St
16 Mid 1983 Basquiat's apartment and studio: 57 Great Jones St
13 End of 1980 Basquiat's apartment and studio: 54 Great Jones St
17 c. October 1981 – January 1982 Basquiat's studio at Annina Nosei Gallery: 100 Prince St
15 January 1982 Basquiat's apartment and studio, shared with Suzanne Mallouk: 101 Crosby St
16 Mid 1983 Basquiat's apartment and studio: 57 Great Jones St

Clubs and off spaces

12 Wednesdays at A's (apartment of Arleen Schloss): 330 Broome St
18 Pyramid Club: 101 Avenue A
19 CBGB: 315 Bowery
20 Mudd Club: 77 White St
21 The Palladium: East 14th St between 3rd Ave and Irving Place
22 Paradise Garage: 84 King St
23 Area: 157 Hudson St
24 Club 57: 57 St Marks Place
25 Pop Shop: 292 Lafayette St

Schools, galleries and museums

26 School of Visual Arts: 209 E. 23rd St
27 Mary Boone Gallery: 420 W. Broadway
17 Annina Nosei Gallery: 100 Prince St
28 Fun Gallery (1981 – mid 1982): 225 E. 11th St
29 Fun Gallery (mid 1982 – 1985): 254 E. 10th St
30 Tony Shafrazi Gallery (as of 1981): 163 Mercer St
31 Hal Bromm Gallery: 90 W. Broadway
9 Vrej Baghoomian, Inc.: 611 Broadway
32 Leo Castelli Gallery: 142 Greene St
33 Alexander Milliken Gallery: 96–98 Prince St

Miscellaneous

34 William S. Burroughs's apartment (1974–81): 222 Bowery

DR DIETER BUCHHART IS THE CURATOR AND DR ANNA KARINA HOFBAUER ARE CO-CURATOR ON *CROSSING LINES*. ANKE WIEDMANN IS THE CURATORIAL ASSISTANT ON *CROSSING LINES*. THIS IS AN EDITED MAP FROM THE BOOK *KEITH HARING | JEAN-MICHEL BASQUIAT: CROSSING LINES*, PUBLISHED BY THE NATIONAL GALLERY OF VICTORIA, AVAILABLE NOW AT NGV DESIGN STORE DESIGNSTORE.NGV.MELBOURNE

ASA CULTURAL TOURS
AUSTRALIANS STUDYING ABROAD

Cultural Tours for an inquiring mind

ASA provides extraordinary travel experiences • expert lecturers & local guides • privileged access to private homes, studios, galleries, libraries and museums

Heritage Cities of the Baltic: *Vilnius, Kaunas, Riga, Tartu & Tallinn*

30 June – 14 July 2020
Led by Dr Uldis Ozolins

Crossroads of the Caucasus: *Azerbaijan, Georgia & Armenia*

1 – 22 September 2020
Led by Davit Naskidashvili

Art and Architecture in the USA: *Chicago, Boston, New York, Philadelphia, Washington DC and 'Fallingwater'*

17 September – 6 October 2020
Led by Prof. Chris McAuliffe

Sicily and the Aeolian Islands

22 September – 6 October 2020
Led by Em. Prof. Bernard Hoffert

Cultural Landscapes of the Midi-Pyrénées & the Dordogne

22 September – 7 October 2020
Led by Adrian Mialet & Bruno Eluére

Art and Culture in Spain

25 September – 16 October 2020
Led by Anneli Bojstad

AUSTRALIANS STUDYING ABROAD
Call +61 (0)3 9822 6899 Email info@asatours.com.au
For detailed itineraries & a complete list of tours visit:

Image: Svan Towers in Mestia Svaneti, Georgia

ABN 27 006 589 242
www.asatours.com.au/tours

Dean Bowen – Blue Constellation

New paintings, bronzes, prints & drawings

January 24 – February 10, 2020

Blue Constellation (Bird Resting on One Leg) 2019, Oil on Linen, 122 X 153 cm

Long Echidna, 2019, Bronze, 26 X 91 X 19 cm, Edition 9

Salt. Contemporary Art

Salt Contemporary Art, Queenscliff

33-35 Hesse St, Queenscliff, Vic 3225
salt-art.com.au

Three decades on: Haring's mark on Melbourne

In February 1984 Keith Haring made his first and only visit to Australia. While in Melbourne, Haring participated in a number of artistic performances and projects, collaborating with the radical expressionists of Roar Studios, one of Melbourne's earliest artist-run studios. As well as executing a mural in Johnston Street, Collingwood, and painting onto the NGV International's glass facade (known as the Waterwall), Haring restaged one of his New York performances for Melbourne's Moomba Festival.

(above) Keith Haring's Waterwall mural reinterpreted as a vinyl graphic as part of the *Crossing Lines* exhibition. November, 2019
(opposite) Keith Haring in front of his mural at Collingwood Technical College, Melbourne, 1984. Photo: Polly Borland/ Getty Images

COLLINGWOOD'S KEITH HARING MURAL

Collingwood's Keith Haring mural is one of only thirty-one known murals by Haring that are still in existence worldwide. A prominent feature of the historic Melbourne suburb, the mural is now part of a new arts precinct, ensuring it will influence and inspire the community and visitors for years to come, as a range of people connected to the project attest.

HANNAH MATHEWS
Senior Curator, Monash University Museum of Art
Spearheaded the restoration of the mural in 2012

The universality of Keith Haring's work is enduring. His imagery transcends race, gender, age and sexuality and address some of the most important issues of his time – the AIDS epidemic, nuclear war, drugs – yet more often, they celebrate hope, movement, and life. Haring shared what it means and feels to be human through his ability to quickly render a powerful message through a simple line drawing. His travels as a young artist and his desire to connect with others gave these messages broad reach.

Haring visited Melbourne in 1984 at the invitation of the Australian Centre for Contemporary Art (ACCA). Many people, then and today, still marvel that he came here during the early stages of his meteoric rise. While here, in his typical fashion, Haring made as much of the moment as he could, painting a huge mural on the National Gallery of Victoria's Waterwall, one in the Art Gallery of New South Wales's forecourt, Sydney, and of course the mural at the old Collingwood Technical College. As he worked on the mural in Collingwood, a growing audience of schoolboys played rap music and practised break-dance moves.

Throughout the 1990s, I regularly caught the Johnston Street bus past the Keith Haring mural on my way to university. In 1995, I travelled to New York for the first time and saw many of Haring's works around Manhattan and visited the Pop Shop in Soho. When I returned to Melbourne in 2008, I was shocked at the state of the mural.
I connected with Wendy Bignami, an American living in Melbourne, who was concerned and together we started doorknocking to find out in whose care the mural was. We also connected with the Haring Foundation, and I met with them in Haring's old studio on Broadway in Manhattan to determine what they believed Haring would have wanted for this mural. In 2011, we campaigned for the mural to be repainted and restored to its intended vitality. This sparked the 'Keith Haring in Australia' project in partnership with ACCA and the City of Yarra in 2012, which documented Keith Haring's visit to Melbourne in print and online, and initiated the restoration of the mural. When we undertook the project, we connected with some of the former Collingwood Tech students and other people that Haring spent time with during his visit. The project website holds visual and oral memories that are testament to the impact his visit had on Melbourne.

It's great to see Haring's mural looking so vibrant today. Its power resides in its confident line work and vivacity of colour, allowing its prophetic message to be shared with the Collingwood community.

NICHOLAS BRAUN
Co-director, Sibling Architecture
Architect of two spaces in the Collingwood Arts Precinct

Sibling Architecture was fortunate to be involved in two projects at the Collingwood Arts Precinct, a new creative community located in Collingwood, Melbourne. The projects include a new gallery space for one of Melbourne's most significant artist-run initiatives, West Space, and a new home for Victorian contemporary music, the Music Market, a space where local musicians can work, learn, collaborate and perform.

Music Market shares a wall with the Keith Haring mural on Johnston Street. The mural holds a special position in the Collingwood psyche. Since 1984, Collingwood locals have engaged with the mural, its public position placing the suburb in constant dialogue with the city.

Haring promoted important social issues through his work, and this approach resonates with Sibling since both of our CAP projects promote social and community engagement. The designs aspire to break open the institution's walls and display the artist's work in a public manner via glass vitrines and viewing areas into spaces often closed away or private, making them openly available to all members of the community.

The opportunities created for artists differ across the two projects. Physical, performance, video and traditional mediums are facilitated within West Space, and live performances, educational exhibitions and sound art take place in the Music Market spaces. This is all done with the aim that these spaces, too, can generate a 24/7 dialogue with the city, much like Haring's iconic mural.

MARCUS WESTBURY
CEO, Contemporary Arts Precincts
Works closely with the mural at CAP

I have been working in and around the mural since I began my role as the inaugural CEO of Contemporary Arts Precincts (CAP). We are a not-for-profit organisation that has been entrusted with the redevelopment of the former Collingwood Technical College/ TAFE site into the Collingwood Arts Precinct. As owners of the building, we are also custodians of the mural.

The mural itself is a unique and important part of the cultural landscape – a great place from which to start. Haring's legacy is a major reason why the site around it is being transformed into a new and permanent home for the creative community. We are excited to share it and celebrate it even more as we open to the public early next year.

It's also iconic. On random days I've crossed paths with former students, American skate video directors, Japanese TV crews, one Hollywood movie star, and countless art lovers and historians from around the world who have come by to visit the mural.

During construction we have had to take great care to protect the mural, and how we continue to preserve, protect and care for it is no small challenge for an organisation with a very limited budget. There is an ongoing dialogue within and beyond our organisation about how we do that best, and we take that responsibility seriously.

We are keen to work with other stakeholders, to improve access to the mural and connect it more closely to the programming, events and activities that are taking place onsite.

I am hopeful and increasingly confident that the creative community we are bringing together here is one that Haring would recognise and respect, and that his enduring presence here will be in dialogue with artists for generations to come.

HANNAH MATHEWS IS SENIOR CURATOR, MONASH UNIVERSITY MUSEUM OF ART. NICHOLAS BRAUN IS CO-DIRECTOR, SIBLING ARCHITECTURE. MARCUS WESTBURY IS CEO, CONTEMPORARY ARTS PRECINCT. READ MORE ABOUT COLLINGWOOD'S KEITH HARING MURAL AT MELBOURNEHARINGMURAL.COM.AU.

(previous) Keith Haring working on his mural. Photo: Mike Martin, The Age, 7 March, 1984
(above) Keith Haring, on the wall at Collingwood Technical School. Photo: The Age, 7 March, 1984

THE WATERWALL MURAL, THEN AND NOW

HOW HARING CREATED THE MURAL IN 1984

In 1984, the NGV Waterwall's nine glass panels were more than seven metres high and over two metres wide, with the total glass entrance stretching for more than twenty metres across. It was on this vast, transparent surface that Keith Haring painted a mural between 21 and 22 February 1984. The water that trickled down the outside of the Waterwall in a continuous, shadowy film was turned off while the artist painted on the window's interior surfaces.

Keith Haring's first Australian project, begun just three days after he arrived in this country, still jet lagged, was completed using a cherry picker and just three colours. A white base design came first, then red and finally black. The work consisted of many of the symbols in his distinct visual vocabulary, including the crawling, 'radiant' baby, mushroom cloud, dolphin and snake. The artist's willingness to create a deliberately ephemeral work at the NGV, on glass, accorded with his 'desire to devaluate a presumed superiority of individualistic drawing on paper or canvas over other kinds of cultural artefacts, considering all surface as having equal worth'.[1]

Keith Haring habitually painted to the strains of rap and disco music, whose rhythmic, mathematically mellifluous cadences seemed to electrically charge both his eye and his imagination. Accordingly, before painting the Waterwall, Haring first set up the small stereo he carried everywhere, which was decorated by his artist mate Kenny Scharf and fuelled by numerous music tapes prepared for him by Manhattan DJ friends.

With music on, Haring commenced work in his usual (and phenomenally unusual) manner, allowing both NGV staff and the passing general public to witness a process of seeming simplicity and ease, but the complexity of which – when one actually considers what was involved – still staggers the imagination.

It is worth pausing here to consider that Haring had been brought to look at the gigantic Waterwall only a day or two before commencing its decoration, and that he painted it 'cold', without a preliminary template or grid lines being laid upon its expansive surface.

Once he began to paint the mural, Haring did not step back to see how the composition was coming together. He did not make one mistake, and at the end, there were no overlapping elements. Somehow, the three layers of paint were combined perfectly, creating a unified visual and conceptual narrative.

For Haring himself the project was personally transforming, as he was working on a scale larger than anything he had ever attempted before. This was also the first time he had used a cherry picker, which was to become an indispensable tool for his later mural projects worldwide.

THE RECEPTION IN 1984

Keith Haring was, there is no denying, a controversial artist within his own lifetime. However, this controversy stemmed less from the imagery of his work than from the visual language that he employed as a young artist. The only explicit motif to be found on the NGV's glass entrance depicted a child being born – a subject used often in Haring's subway drawings and that he felt was safe for children to view.

Intended, in any case, to exist for only three months on the Waterwall, Haring's mural was damaged by vandals barely two weeks after its creation. On Saturday 10 March 1984 the NGV ran an advertisement in *The Age* newspaper, inviting Melbourne's populace to 'enjoy Keith Haring's folk art of the '80s in his bold, intriguing, *Water Window Mural*, inspired by his "graffiti" art in New York's subways'. The advertisement was placed, by serendipity, within the sidebar to a major article on New York's subway system. That evening the *Herald* newspaper informed its readers that 'vandals have damaged a mural on the front window of the National Gallery. A central pane of the mural, showing a pregnant woman, was cracked by a brick last night'. An article run by the Age two days later confirmed that what the police believed to be 'a piece of concrete or a rock' had shattered the central panel of Keith Haring's nine-panel mural 'in the top left hand corner between 8.30 pm on Friday and 8.30 am on Saturday'.[2] Following this act of vandalism the central pane of glass in the Waterwall was replaced, necessitating the removal of Haring's composition earlier than initially planned.

Keith Haring's mural received a mixed reception from the general public. *The Age* reported a mainly positive response:

> Outside the gallery, the crowd decided that if this was modern art it was perfectly acceptable. 'At least you can tell what it is,' said a pedestrian, who had stopped to watch Mr Haring at work. 'I mean, that's obviously a baby and that's a snake'. Inside the gallery, the mood was a little more effusive, with the cognoscenti vying for superlatives. Mr Robert Lindsay, the senior curator of contemporary art, described Mr Haring's work as 'urban tribalism at its best'.[3]

Speculating, however, that 'it could prove to be the latest art controversy to hit Melbourne', *The Sun* noted how some people thought the still-unfinished painting was 'out of keeping with the gallery's image'. And others didn't quite know what to make of it. A passing taxi driver said 'people would accept it better in Sydney'.[4]

And Keith Haring's own reaction? As he told one Melbourne interviewer: 'Yeah, it was fun, it's my biggest wall to date – I think it came out great'.[5]

By Ted Gott

REINTERPRETING THE MURAL IN 2019

In honour of the thirty-fifth anniversary of Keith Haring's Melbourne visit, his Waterwall mural has been reinterpreted as a vinyl graphic based on Haring's original design.

This interpretation acknowledges that Haring's original handpainted mural, with its variations and drips of paint, is not possible to recreate. Some parts of the design have been adjusted to suit the glass panelling (the Waterwall was reconstructed during the renovation of NGV International in the early 2000s). Some sections are also incomplete, as photographic and video documentation of the mural's original creation is unfortunately not comprehensive. But imitation is certainly not the intention here. This interpretation of Haring's original mural is instead a homage to the extraordinary and continuing impact of Keith Haring's life and work on Melbourne's artistic community.

By Meg Slater

THE QUESTION OF CULTURAL APPROPRIATION

Cultural appropriation is a loaded term used to describe the taking over of creative or artistic forms, themes or practices by one cultural group (often colonial) from another. Sometimes cultural appropriation takes place within a voluntary framework of reciprocity, but most of the time, it is an act of cultural dominance and is done without permission. Transculturation, a type of appropriation, is where concepts, ideas, narratives, images and so on from multiple cultures are reconfigured into a globalised or hybridised form. One can only assume that this is where Keith Haring hoped his art existed. It is well known that Haring drew inspiration from a number of First Nations, Black and non-Western artistic practices. He collaborated with several Black and Brown artists, models and dancers, and had a number of Black and Puerto Rican boyfriends.

Haring's immediately identifiable visual style centres on the human body reduced to a singular, linear shape: flat, graphic and in many instances so stylised that it is rendered essentially raceless. However, Haring's choice to colour some figures solidly, and significantly as black, reinforces that his figures, despite being stylised, are racially charged.

While in Melbourne, Haring participated in a number of artistic performances and projects in which he collaborated with the radical expressionists of Roar Studios, together with Howard Arkley, Juan Davila, Robert Jacks and others. Roar Studios was one of Melbourne's earliest artist-run studios, and the participating artists were known for painting in a 'raw' and 'primitive' style.

As well as executing his mural on the NGV Waterwall, Haring restaged one of his iconic New York performances for one of Australia's largest community events, Melbourne's Moomba Festival. Run by the City of Melbourne, Moomba takes place over four days in March and includes several community and sports events, as well as discos and parades. By bringing this New York vibe to the Moomba Festival in 1984, Haring staged a kind of contemporary corroboree that resonated with both the queer and First Nations, specifically Koorie, communities. In this way, Haring's Moomba performance can be interpreted as emphasising what is shared between Koorie communities and queer communities, the belief that art is deeply entwined with everyday life and the environment in which one lives, and that dance and the painted body are important communal forms of expression, ceremony and resistance.

These connections between cultures are often discussed solely in terms of exploitation, dominance and power differentials. However, people from different cultures can connect in productive and reciprocal ways. Identity politics often focuses on the idea that it is impossible to ever know another person's experience, but through connections like these we are reminded of our shared humanity, and that there are a great many similarities in our experiences that unite us.

By Myles Russell-Cook

TED GOTT IS NGV SENIOR CURATOR, INTERNATIONAL ART. MEG SLATER IS NGV ASSISTANT CURATOR, INTERNATIONAL EXHIBITION PROJECTS. MYLES RUSSELL-COOK IS NGV CURATOR, INDIGENOUS ART.
CONTENT BY TED GOTT IS AN EXTRACT FROM 'FRAGILE MEMORIES: KEITH HARING AND THE WATER WINDOW MURAL AT THE NATIONAL GALLERY OF VICTORIA', AVAILABLE AT NGV.MELBOURNE/READ. CONTENT BY MYLES RUSSELL-COOK IS AN EXTRACT FROM THE BOOK *KEITH HARING | JEAN-MICHEL BASQUIAT: CROSSING LINES*, PUBLISHED BY THE NATIONAL GALLERY OF VICTORIA AND AVAILABLE NOW AT THE NGV DESIGN STORE OR ONLINE AT DESIGNSTORE.NGV.MELBOURNE

Keith Haring's mural on the NGV's Waterwall in 1984 Photo: Geoffrey Burke

ART IN FOCUS

Basquiat, *UNTITLED (POLLO FRITO)* 1982

In *Untitled (Pollo Frito)*, 1982, Jean-Michel Basquiat created a key work linking the rawness and dangers of the streets of New York, his 'studio of the street'[1]. The confrontation of gestural painterly and figurative elements, letters and words against dripping acrylic paint and sprayed lines results in a highly dynamic visual event, symbolising a network of marks and meanings, like a mirror of vibrant downtown Manhattan and its art scene.

BY DIETER BUCHHART

The street

In Untitled (Pollo Frito), Basquiat goes beyond the street. Completed by early 1982 at the latest, on two square canvases, the work was probably created at 151 Crosby Street, a studio apartment that the gallerist Annina Nosei rented for the artist in January 1982, after she had already given him the opportunity to work in the basement beneath her gallery on 100 Prince Street. In April 1982, Nosei had already sold the work to a collector in Atlanta.[2] In this period, Basquiat temporarily stopped working on found and existing materials and primarily painted on canvases; he also continued drawing on paper. Increasingly, he emphasised the painterly in a constant dialogue with drawing, combining acrylic paints and oilstick on canvas.

By this time, Basquiat was increasingly filling the canvases with more intense colours like the glowing orange that forms the foundation of *Untitled (Pollo Frito)*. He also began to expand the iconography he used. Here, the dripping paint and the gestural splotches are placed alongside awkwardly scrawled words and signs. Like the works *Per Capita*, 1981, and *Untitled (Tenant)*, 1982, *Untitled (Pollo Frito)* also lists several of the fifty states of America in white permanent marker. But in this work, unlike in *Per Capita* and *Untitled (Tenant)*, he has deleted the numbers indicating per capita income. His scribbles, though, refer not just to the poetic graffiti of SAMO© (the pseudonym used by Basquiat and street artist Al Diaz for their work) but also to the graffiti in/on public toilets, prison cells, trains or walls as a typical characteristic of downtown New York at the time. Basquiat thus reflects the materiality of the wall itself. It seems almost as if Basquiat were commenting on his own paintings and using graffiti as an aesthetic, stylistic means to open another level of discourse.

Pentimento

In *Untitled (Pollo Frito)*, Basquiat applied several layers of paint on top of one another, creating visual elements and writing that he then partly deleted. Initially he wrote, on the right panel, BROKEN GLASS, DANGER and PELIGROSO (Spanish for dangerous) in the still-damp orange foundation, achieving a relief-like surface that also allows the passages that he then covered with white surfaces of paint to remain decodable for the beholder. On the white surfaces of paint that partially cover the list of the fifty states, Basquiat applied yellow, red and pink, in part gestural elements, and the word repetition – PELIGROSO and DANGER and POLLO FRITO. Both DANGER and POLLO FRITO are emphasised through framings.

‘I scratch out and erase but never so much that they don’t know what was there. My version of pentimento.’

JEAN-MICHEL BASQUIAT

The left canvas is dedicated to the contrast of figurative elements that Basquiat placed alongside the word REKS and the thrice-repeated word ASBESTOS, scratched into the black paint with the handle of a paintbrush or his fingers. In the upper left, he alluded to one of his hero figures, probably a boxer, whose figure has been pressed into the wet white paint and complemented with black oilstick lines. Using oilstick, he added a nimbus that recalls both a halo and a crown of thorns to the monumental depiction of a head with several overlapping contours. Both panels were also given non-figurative accents with sprayed, bronze-coloured and white paint that strikingly evoke spray-paint in public space.

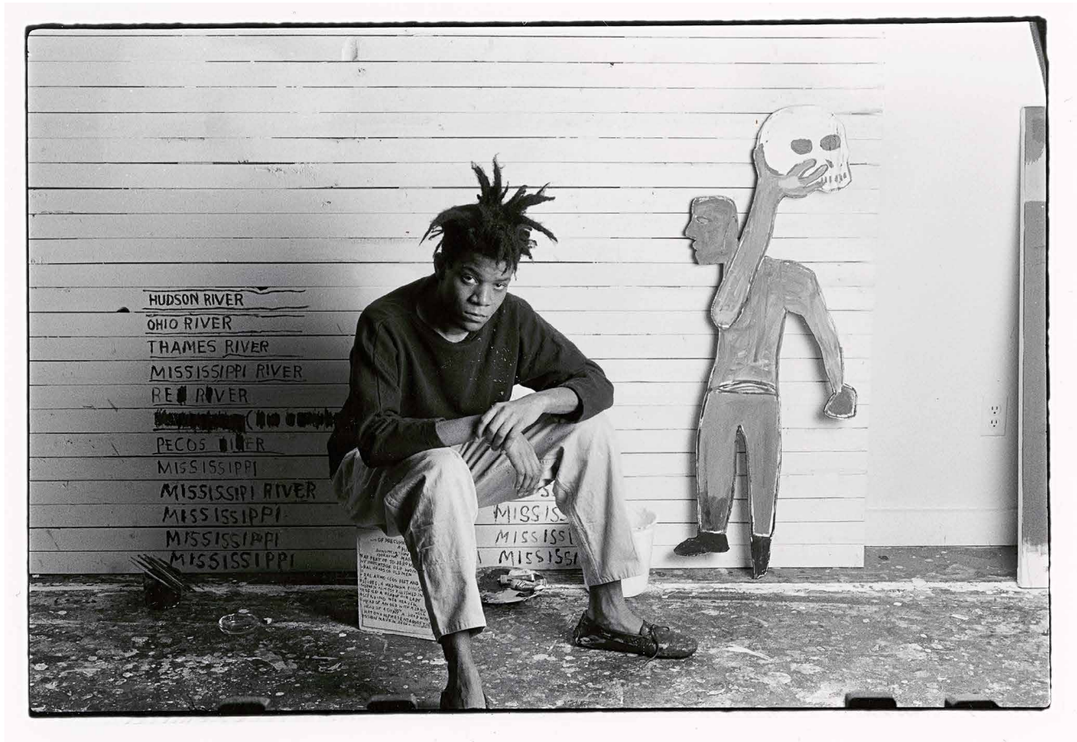
Basquiat himself commented on his painting technique: ‘I scratch out and erase but never so much that they don’t know what was there. My version of pentimento’.[3] The term ‘pentimento’ refers to traces on prints, drawings or paintings that reveal where corrections were made to the piece during production or where previous versions of the works were overpainted. A similar way of working can be found among the Old Masters like Rembrandt, but here the overpainting only becomes recognisable when age makes the layers of paint transparent: their visibility was by no means intentional. Edvard Munch, in contrast, planned like Basquiat for the underlying layers of paint and motifs to still be visible to the beholder.[4] By allowing a painted-over motif to become visible, both Munch and Basquiat offer a view of a second, haptic visual reality lying beneath. A study of Basquiat’s overpainting shows that this process not only served to obliterate the motif lying beneath, but also creates both a factual and metonymic link between both subjects in a material and compositional, as well as a thematic, sense. And yet the fragmentary quality of the overpainting is defined by an alternation of opacity and transparency.

Language

Here, in *Untitled (Pollo Frito)*, with his words, word mutations and deletions Basquiat takes a position against indifference. ‘Wielding his brush as a weapon’,[5] as well as his words, he fought against exploitation, consumer society, oppression, racism and police violence. The word TAR TOWN can allude to tarring and feathering as well as ‘a settlement of the dispossessed.’[6] In the 1989 novel *Mean Spirit*, by American writer Linda Hogan, the dispossessed in Tar Town are surrounded by an apocalyptic landscape. Trees have been ‘killed by bagworms. Many of the fields have been burned black, and those that were not burned had been overgrazed by hungry cattle the world eaters raised’.[7] Basquiat’s protagonists empower themselves to fight for freedom and against racism and oppression. REKS, a male name with a transformed spelling of ‘Rex’, for ‘king,’ might stand for the empowerment and elevation of those depicted on the left. Like ASBESTOS, they can’t burn or lose their strength, even if the danger (the word DANGER appears in the work) that this material exudes is very great. The carcinogenic aspect of asbestos was very present in the media in 1982: the asbestos producer Johns Manville had just gone bankrupt due to the liability claims of the victims of asbestos exposure. And so the extreme material qualities of ASBESTOS were also part of the general discussion.

By the spring of 1983, Basquiat’s works had achieved their greatest complexity, both in terms of visual themes and their artistic strategies which he now combined and altered depending on the subject. *Untitled (Pollo Frito)* is the hinge that links his concrete poetry in public space, his works from the period on Prince Street with Annina Nosei, his first works in Crosby Street, and the expansion of the pictorial and subject matter of his knowledge spaces. In this work, Basquiat brings the words and figures together, interlinking both his and our past, the present and the future in a dense network of meanings.

DR DIETER BUCHHART IS THE CURATOR FOR *KEITH HARING | JEAN-MICHEL BASQUIAT: CROSSING LINES*.



Jean-Michel Basquiat Photo: © Sabina Sarnitz

An immersive exhibition about the
power of the sea in human imagination

Sublime Sea

Rapture and Reality

14 Dec – 23 Feb

Exclusively at MPRG

MORNINGTON
PENINSULA
REGIONAL
GALLERY

MPRG

MORNINGTON
PENINSULA
Shire

mprg.mornpen.vic.gov.au

CREATIVE VICTORIA · BELEURA HOUSE & GARDEN · FRIENDS OF MPRG

Tamara Dean, *Endangered 1* 2018 (detail), archival pigment print on cotton rag paper, Image courtesy of the artist and Martin Browne Contemporary, Sydney

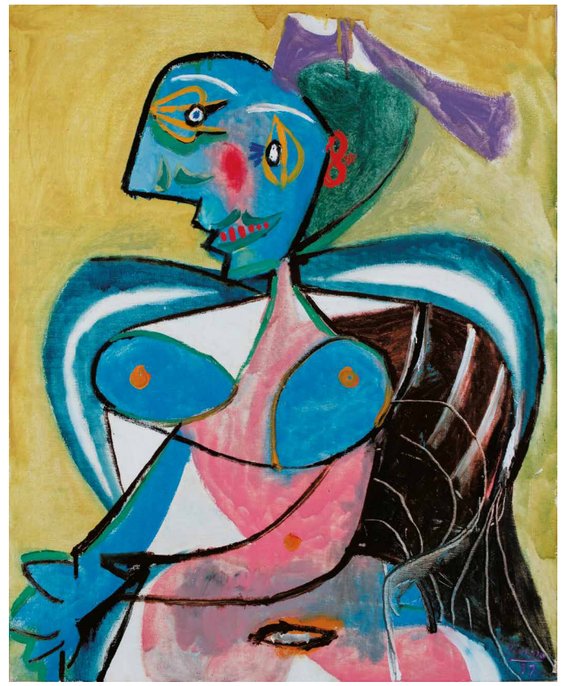
MATISSE PICASSO

ART SUMMER CANBERRA

National Gallery
of Australia

13 December 2019–
13 April 2020

Book now
nga.gov.au



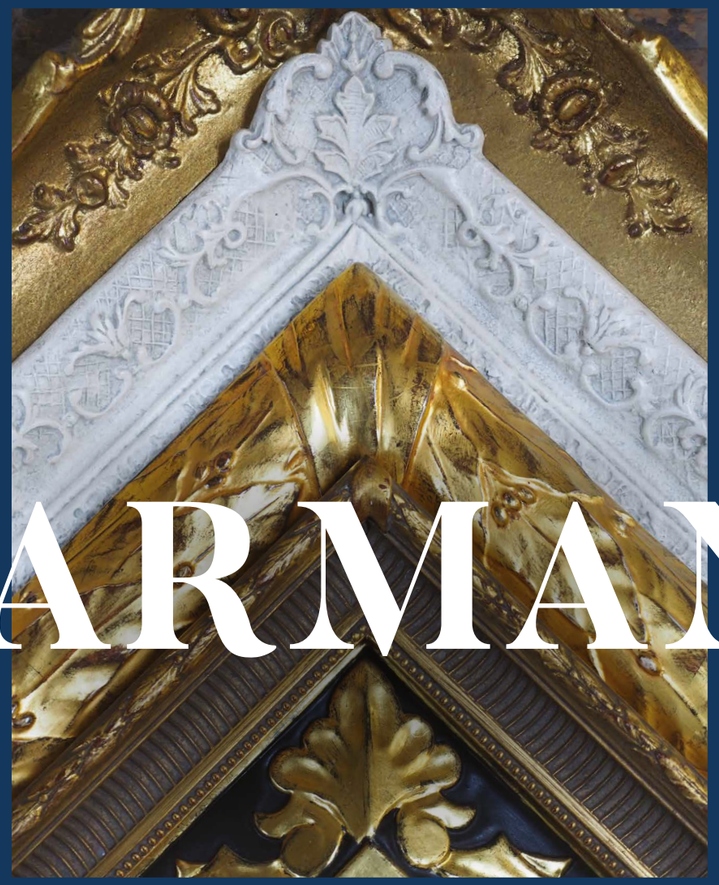
NGA National Gallery of Australia · VISIT CANBERRA · Australian Government International Exhibitions Insurance Program · QANTAS · TICKETEK

Pablo Picasso *L'Arlésienne (Lee Miller)* 1937, Private international collection

Freedom Oil on Fine Linen 180cm x 425cm
Photo Kirsten Bresciani | dibresciani.com

DI BRESCIANI

FRAMING SINCE 1879



JARMAN

TRADITIONAL AND CONTEMPORARY HAND-CRAFTED FRAMES SINCE 1879

Framers to Streeton, McCubbin, Roberts, Meldrum & more
Galleries & Collections | Ornamental & Gilded Frames | Frame Restoration
Hand-Finished Line-Work Mounts | Art Conservation | Hand Carved Frames
Period Frames | Modern | Contemporary

158 Burwood Road, Hawthorn, Victoria 3122 **P.** +61 3 9818 7751 **E.** info@eastgatejarman.com.au
Monday to Friday 9am – 5pm Saturday 10am – 4pm **eastgatejarman.com.au**

AN ARTFUL EXPRESSION OF DESIGN & CREATIVITY

MIMCO

NATIONAL GALLERY OF VICTORIA NGV

Curated collection available at MIMCO boutiques and online, David Jones and NGV design store.

University learning amongst the world's great artists

La Trobe University provides students with classes amongst the artworks of the world's great artists at the NGV. As part of our ongoing commitment to deliver outstanding student experiences, we provide the only university accredited subject taught during summer at Australia's most visited gallery, with leading academics teaching classes amongst the great masters of the past century.

For more information visit:
latrobe.edu.au/ngv

NATIONAL GALLERY OF VICTORIA NGV

LA TROBE UNIVERSITY
All kinds of clever

Renaissance Tours

Das Rheingold © Todd Rosenberg; Scott Curry © Lyndon Mechielsen/Newspix

The Chicago *Ring* 2020

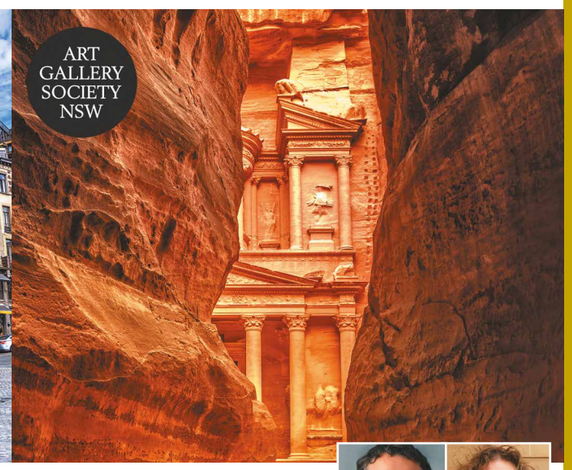
Guaranteed Category One Main Floor Prime Seating
with Scott Curry
26 April – 04 May 2020 (9 days)

Travel to Chicago in 2020 for the gripping new production of the *Ring* by the city's Lyric Opera under the baton of Sir Andrew Davis and directed by David Pountney.

Islands of Hesperia

Sardinia and Corsica
with Christopher Allen
11–25 April 2020 (15 days)

Discover an enchanting yet unfamiliar corner of the western Mediterranean overflowing with a rich history, spectacular scenery and unique island charm.



Van Eyck to Van Gogh

Artistic Highlights of the Low Countries
with Kate Kangaslahti
28 April – 06 May 2020 (9 days)

Encounter the rich art historical tradition of the Low Countries on this tour of the galleries and museums of Belgium and The Netherlands.

The Birth of Civilisation

An exclusive archaeological expedition
with Julian Droogan & Iain Shearer
10–21 November 2020 (12 days)

Embark on an exclusive private small ship cruise through the ancient lands of the Near East, exploring over 5,000 years of the origin of civilisation with renowned archaeologists Julian Droogan and Iain Shearer.

Australia's finest collection of cultural and special interest tours.

For detailed information visit renaissancetours.com.au, call 1300 727 095 or contact your travel agent.

DEEP READ

NEW YORK CITY IN THE 1980s AND 1990s

Through the eyes of L. A. Chandlar

New York City in the last two decades of the twentieth century was a city teetering on the edge of greatness and complete defeat. The art and music world was skyrocketing, but so too was crime, drugs and the AIDS epidemic. Just when the early 1990s couldn't get any worse, with the highest crime and homicide numbers of all time, and everything pointed to New York's absolute collapse … it didn't. In this Deep Read, New Yorker and author L. A. Chandlar shows us what New York City is made of and how art and culture has healed the city time and time again.

'Art has this other-worldly capacity to bring transformation and light – and when art is brought to public spaces for all to enjoy, its magic is experienced en masse, which can bring rehumanisation.'

I write experiential historical fiction, immersing readers in a particular time and letting them become friends with the characters. One of the themes I consistently focus on in my writing is beauty out of adversity. My *Art Deco Mystery* series takes place in the 1930s, telling the story of the lively and innovative spirit of the era that is often overshadowed by the Great Depression. Another period of New York's history I'm fascinated with is the 1980s and 1990s. New York in this period was on the brink of disaster; however, it was the art and culture of the time, I believe, that helped the growth and redemption of the city and the healing that followed.

New York City, throughout its long history, has always been thriving, loud and vivacious. Having lived in the city for almost twenty years, it's become my home and I am endlessly thrilled with its vitality and spontaneity. Over the decades, there have been times when the city came to the brink of disaster. When the infamous stock market crash of 1929 hit, by many reports, it was a day when the city went eerily silent. The sirens, the street chatter on every block, and the endless hammer blows and riveters from the massive city construction sites all stopped abruptly. It was like the city died that day, and it would take the builders and a firm love of the arts to resurrect it once again. The city has seen many almost ends where it seemed like it might collapse and then it just doesn't. The resilience and the beauty that came out of those times of desperation moved me, and that spirit is what compelled me to begin writing.

I saw New York City in one of these defining moments. I was supposed to be relocating to New York on 9/11, but of course that didn't happen. I did, however, move just two weeks later. I saw firsthand how the city thrived in the face of adversity. That infamous day was at the cusp of the end of one century and the beginning of the next. It was a bookend of the two previous decades, which all came into play to create a place where beauty had the capacity to shine – even when the city was in pain.

New York City has always dealt with change and upheaval in every era, but the 1980s and 1990s were a fascinating time where New York went right to the edge of irrevocable decrepitude. The two decades began with bankruptcy from the decade before. As Jess Nussbaum wrote in his article for *The New Yorker*, 16 October 2015:

> On October 16, 1975, New York City was deep in crisis. At 4 pm the next day, four hundred and fifty-three million dollars of the city's debts would come due, but there were only thirty-four million dollars on hand. If New York couldn't pay those debts, the city would officially become bankrupt.[1]

After intense meetings by city, state and national officials and then a refusal by President Gerald Ford to give any sort of bail out to the city of New York despite dire ramifications worldwide, the teachers union made a landmark decision to make up the city's shortfall with their pension funds to avert the immediate crisis. Ford's absolute refusal to help, sparking the damning headline that came out the following day by New York's *Daily News*: 'Ford to City: Drop Dead', ended up galvanizing city leaders to make significant changes and tough choices that saved the city.

You take this era of tough choices and near bankruptcy, then the end of the Cold War and the fall of the Berlin Wall in 1989, and finally cap it off with the Y2K bug (a computer flaw that may have caused problems when processing dates beyond 31 December 1999), and then 9/11. The spirit of New York is not only capable of creating beauty out of ashes, but it longs to do so, through art, music and culture.

Many of the beautiful parts of current day New York had a very gritty beginning, almost forgotten now. 1980 began at an incredibly low point with the city falling into bankruptcy in the 1970s. Crime was escalating, with 250 felonies per week on the subway alone, and the murder rate peaked in 1990 at 2,245. With fiscal troubles, the police force was dwindling and while criminality increased, the city was unable to keep up with general maintenance. The parks were left to become barren wastelands and graffiti marked almost every wall, building and especially the subways, adding to the overall climate of corruption and disrepair.

Richie Narvaez, native New Yorker and author of the book *Hipster Death Rattle*, states:

> This decline was reflected in movies like *Taxi Driver, The Warriors, Escape from New York*, and *The Exterminator*. At the same time, the city's anger, tension, and frustration became a crucible for new art and new takes on art. So you get the artists like [Jean-Michel] Basquiat making the scene, you get a lot of wild performance art (Mondo New York, 1988). You get the rise of hip-hop and socially conscious rap music (for example, Grandmaster Flash and The Furious Five).[2]

The subway system in the 1980s was and still is a hot topic of artistic debate. Street art was on the rise and the subways were the main canvases. However, art had been mixed in with gang logos, trash and crime. The subway system was so crime-ridden, and laden with layers of ugly graffiti and trash, that the city came to a point where they almost shut it down. The Lexington Avenue train was commonly known at the 'Muggers' Express'. The city tried a few methods to save the system, including cleaning and painting the carriages weekly, but this only gave taggers a clean slate. They tried fencing in the carriages not in use, but people still found a way to sneak in. The city finally found a foolproof method to keep the carriages clean: they took advantage of New Yorkers' extreme annoyance to all things impedimentary. If a train carriage was found to have been tagged while in use, the subway employees would pull it out of service, even if it was in the midst of rush hour. As a New Yorker myself, I am left speechless at the genius of this plan. I cannot even fathom the riot-worthy angst that would have plagued the subway riders at that inconvenience.

When the city finally found a method that worked to keep the trains graffiti-free, I think it possibly accelerated the greatness of street art. Often, there's an assumption that limitation inhibits creativity. However, T.S. Eliot was known to have said, 'When forced to work within a strict framework, the imagination is taxed to its utmost and will produce its richest ideas. Given total freedom, the work is likely to sprawl'. One of the major obstacles with graffiti art was its link to vandalism and crime. However, artists such as Jean-Michel Basquiat, Keith Haring and Futura 2000 opened the art form to critical acclaim. Once the trains were no longer accessible to be painted with graffiti, other avenues had to be discovered to continue the art form.

Art has this other-worldly capacity to bring transformation and light – and when art is brought to public spaces for all to enjoy, its magic is experienced en masse, which can bring rehumanisation. A great example of this is Bryant Park, one of my favourite places in New York Located between Grand Central Station and Times Square, tucked in behind the main branch of the New York Public Library, the park is an absolute haven of art and colourful respites that tantalise all the senses, all year long. The wide lawn is a gathering place for movies in the summertime, plus live author events, mini Broadway performances, live piano playing and even juggling lessons. An old carousel evoking images of Alice from *Alice's Adventures in Wonderland* spins on the south side with its tinkling music adding its own magic to the scene. Right next to it is an area where people can play family games together at little tables. The Southwest Cafe features an outdoor seating area with sparkling lights and porch swings for all-weather get-togethers and, in the cooler months, features fire pits to roast marshmallows and chestnuts under the stars. In late October, the Winter Village is set up for ice-skating, hundreds of art booths to shop, eateries and a large Christmas tree.

However, it wasn't this way in the 1980s. Fifty years previously, an elevated train had been erected along Sixth Avenue on the west side of the park, which put the park in shadow. An effort to protect the space was made by installing iron fences and hedges surrounding the park area. The effort backfired, making it a secretive haven for illicit behavior. By the 1990s, sex workers, drug dealers and the homeless were so prevalent, the park was given the nickname 'Needle Park'. A full renovation was completed in 1992, taking down all the hedges along the perimeter and filling it with art and light. Now, on any given day, you'll see hundreds of people enjoying the park, soaking up the beauty.

In the 1980s, Central Park was also a refuge for drugs and gang activity. The Great Lawn, which is now a lush, verdant place for thousands to picnic and play ball, was a barren field of worn-out scrub grass, garbage and graffiti. The park had fallen into disrepair. Crime was high and it was well known that it was a dangerous place to avoid, where possible. When the 840-acre park opened in 1878, it was considered one of the greatest achievements in urban landscaping. It would eventually become known as this again but, in the 1980s, graffiti marked most monuments and walls, broken sidewalks and walkways pockmarked the terrain, and the trees and grass bore the marks of neglect. The gathering places that were once full of bright green grass and trees became dusty and dry with overuse and trash was more common than wildlife.

In 1980, the Central Park Conservancy began a massive and gradual overhaul that would bring life back to the park, led by Elizabeth Barlow Rogers as founding administrator first and then longest-serving president. With that renewal, crime began to lessen and art began its reign. At any given moment within the park, you could now hear the strains of violins being practised or jazz bands playing at certain high-traffic walkways, where all ages and cultures gather to enjoy the music. The summer *Shakespeare in the Park* series is so well attended that it's near impossible to go without waiting in line for several hours.

The lampposts lining the winding walkways seem to be right out of Narnia.

In 1936, the Fiorello H. LaGuardia High School of Music & Art and Performing Arts opened. The 1930s' Mayor of New York, Fiorello LaGuardia, felt strongly that art could be a pathway for the healing and redemption of New York during the Depression. The school introduced scores of composers, actors, dancers, lyricists and musicians, who changed the world. It was no different during the 1980s and 1990s, with the school nurturing the careers of creatives joyful dancing in the New York streets brought hope and the fun of art, music and dance.

In 1978, New York was almost dealt a lethal blow when a team of builders wanted to demolish Grand Central Station. The station desperately needed an overhaul, but to tear it down was unthinkable. At the time New York didn't have constructed historical landmark laws and it took Jackie Onassis, widow to John F. Kennedy, raising the concern with the Supreme Court in 1978 to save it. Then the entire building but, most notably, the Main Concourse was refreshed and renovated to its original glory. The ceiling had been a dark, smutty grey and was cleaned to its original vibrant mint green, with the painted constellations and their pinpoints of light from a 1945 mural revealed. There remains a small rectangle of dark grey in a corner to show what it had looked like previously. The dingy colour was from decades of tobacco build-up from smokers walking through and their millions upon millions of cigarettes.

Philharmonic in the Park and a multitude of other events make Central Park a living, breathing organism of creative endeavours. Painters and illustrators set up in grassy areas to use their skills to recreate, with their own prowess, the beautiful surroundings. Even in the dead of winter, one of my most treasured things to do is to go sledding on Cedar Hill in the late evening. When there's a snowstorm, we take our sleds to the Great Hill where the glittering buildings surround the park like sparkling giants. in a wide range of fields including actors Jennifer Aniston and Al Pacino, dancer Desmond Richardson, singer and actor Ben Vereen, and fashion designer Isaac Mizrahi. In the 1980s, the film and television series *Fame* was made about the school and the theme song for the movie was a constant backdrop in any household during this time. The film and series presented young, up-and-coming artists striving to become the best in their field in the face of the grit and reality of everyday life. The scenes with

The 1980s also brought in new sexual freedom and expression, but along with it came cocaine and the AIDS epidemic. Within that tumultuous time, the city was rife with music and art. Despite the music recording industry leaving the city, which was a primary factor of the bankruptcy in the 1970s, New York has always had a soul for music. In the 1980s and 1990s, the punk rock scene was thriving at the music venue CBGB, the nightclub Knitting Factory and the iconic Danceteria, known for launching Madonna's career. This was the golden age of New York clubbing. The book *Life and Death on the New York Dance Floor, 1980-1983*, by Tim Lawrence, recalls the era as 'a ferociously inventive period characterized by its creativity, intensity and hybridity'.[3] It was not about watching something, but being part of something. It joined music, art, performance art, entrepreneurs, DJs, street artists, film and video all together to experience something unique and vivacious at places such as the Roxy and the Mudd Club. There is nothing more iconic when thinking of the 1980s, than disco and the movie *Saturday Night Fever* starring John Travolta. Though the movie came out in 1977, it depicted not just the dance, but the world of disco that gained momentum through the 80s. Disco was very important for non-mainstream groups including the Black, Latinx and queer communities in the 1980s, providing an outlet and a community that shared in and escaped from some of the inequalities of the mainstream world.

New York has always enjoyed many literary circles, uptown and downtown. Today, at all levels of literary beginnings and ultimate success, there are groups full of people like-minded in their work and drive for creativity. In the 1980s, the literary cliques had a small-town feel during the day and by night attended gallery openings, clubs and perhaps went out to dinner with the likes of celebrities such as Andy Warhol, well known for attending literary affairs. The era launched influential works, such as Alice Walker's *The Colour Purple,* Tom Wolfe's *The Bonfire of the Vanities,* Jay McInerny's *Bright Lights, Big City,* and Stephen Hawking's *A Brief History of Time*. Caryn James from the *New York Times Magazine*, talks about the change in literary circles from intellectual salons, where tight knit groups clutched their bourbon as they debated Hemingway, to a more rigorous and high society kind of feel in 1987:

> In New York today young authors live in a swifter-than-sound atmosphere, full of energy, hype and distractions. The change reflects new realities in the city and in the publishing industry: higher rents and tougher urban living combined with pressure to bring out a book of fiction before the first blush of youth has passed.[4]

Tama Janowitz's *Slaves of New York* gives a wonderful, if partially exaggerated, description of the time where aspiring and accomplished artists struggle with the pull of city life, a deep need to be trendy, and the wiles of gallery life and clubs where celebrities mix and mingle all while carving out time to write.

The 1990s had its own wildly coloured, fantastically unique persona, beginning the decade even worse than the ones prior but ending on a completely unexpected high note. 1990 had the highest crime record of all time. In 1991, the Crowne Heights riot in Brooklyn between the Black and Jewish communities began when two Black children were hit by a station wagon in a motorcade for a prominent Jewish rabbi. In 1993, a truck bomb exploded in the parking garage of the north tower in the World Trade Centre killing six people. It was also the time of oversized pants, DKNY sweaters and rollerblades. *Seinfeld* and *Friends* ruled television and, quite honestly, other than the fabulous girls' apartment in *Friends*, everything those two shows depict about New York City is absolutely accurate. Even the fights over getting a phone number with the 212 area code.

Despite the highest crime of all time, the 1990s began a beautification emphasis to bring safety and family-friendly aspects to the streets. Times Square, in particular, was rezoned, making it illegal to have strip clubs and XXX bookstores in that central location.

'The 1990s had its own wildly coloured, fantastically unique persona, beginning the decade even worse than the ones prior but ending on a completely unexpected high note.'

— L. A. CHANDLAR

In a deal with Disney, the city worked a plan to bring big corporations into Times Square, such as ESPN, Virgin Records and MTV Studios. The New York City Police Department focused on a plan that would address small crimes; for example, jumping the subway turnstiles, graffiti and aggressive squeegee-wielding window washers. It worked, and the city's crime levels dropped even more than the national average and Times Square drew tourists and businesses, making it a colourful mecca of industry.

However, nothing says the 1990s quite like the punk rock scene that stemmed from the rebellious squatters of that era. Ash Thayer's novel, *Kill City*, takes an insider's view of the Lower East Side in Manhattan. A severe housing crisis left around 30,000 homeless; the wait for low-income housing was approximately ten years. Former President Jimmy Carter's federally funded housing plans allowed abandoned buildings to be claimed, once they were brought up to code, by anyone willing to put in the money and work. So squatters moved in and habituated several buildings, such as Dos Blockos on East Ninth Street and Thirteenth Street Squat, forming their own communities of families, singles, anyone needing a home and bold enough to squat. The punk world was all about the freedom of non-conformity. As Thayer says:

> We dyed our hair crazy colours, and cut or shaved it in dishevelled and nonsensical ways. If there was any sense of competition, it was about who could say fuck you the loudest with their appearance ... God, it felt so good to stop trying to fit in. The punk community taught me that I could take the pain and rage I felt and do something productive with it, involving social activism, music, and artistic expression.[5]

The art scene in 1990s was incredibly influential in how we see, understand and appreciate art today. Like the punk scene, the art world questioned, pushed the limits, and rebelled. Art that was shocking then opened doors to what we might commonly accept now. New York gallery owner Mary Boone, named 'The New Queen of the Art Scene' in the 1980s, talked about the shift in the 90s: 'Value in everything is being questioned', she said. 'The psychology in the 80s was excess; in the 90s, it's about conservation.'[6]

Nothing said shocking as much as Andres Serrano's *Piss Christ*, 1987, from his *Bodies of Work* series. Even though he was expressing aspects of his own faith and trying to address the way the crucifix had turned into a piece of fashion – an accessory – rather than its association with the death of a man, the Catholic League and Christian community was outraged, later destroying his work.

In the musical theatre world, ticket prices were rising and attendance was decreasing. In the 90s, however, it was the era of *Rent, Rag Time,* and *Kiss of the Spider Woman*. Disney opened up even more doors for spectacular musical theatre: *Beauty and the Beast* and *The Lion King* forever raised expectations with their larger-than-life costuming and stage planning. *Rent*, a rock musical about a group of young artists in New York dealing with the realities of HIV/AIDS started Off Broadway, but ended up winning a Tony Award. The shows tackled grittier topics and worked to appeal to a youthful audience; they ushered in a new era by resurrecting Broadway into something fresh.

In publishing, the 1990s saw literary works such as Frank McCourt's *Angela's Ashes,* Chuck Palahniuk's *Fight Club*, Tim O'Brien's *The Things They Carried* and Donna Tartt's *The Secret History*, to name a few. The literary clubs began taking a slight decline moving towards what would become, in the 2000s, a time of coffee house writing circles, more than bars. Especially once the smoking ban hit in 2003, it effectively curtailed cigarette smoking while writing in public indoor spaces, which many older writers felt was a consummate part of the communal writing process, and attendance began to dwindle.

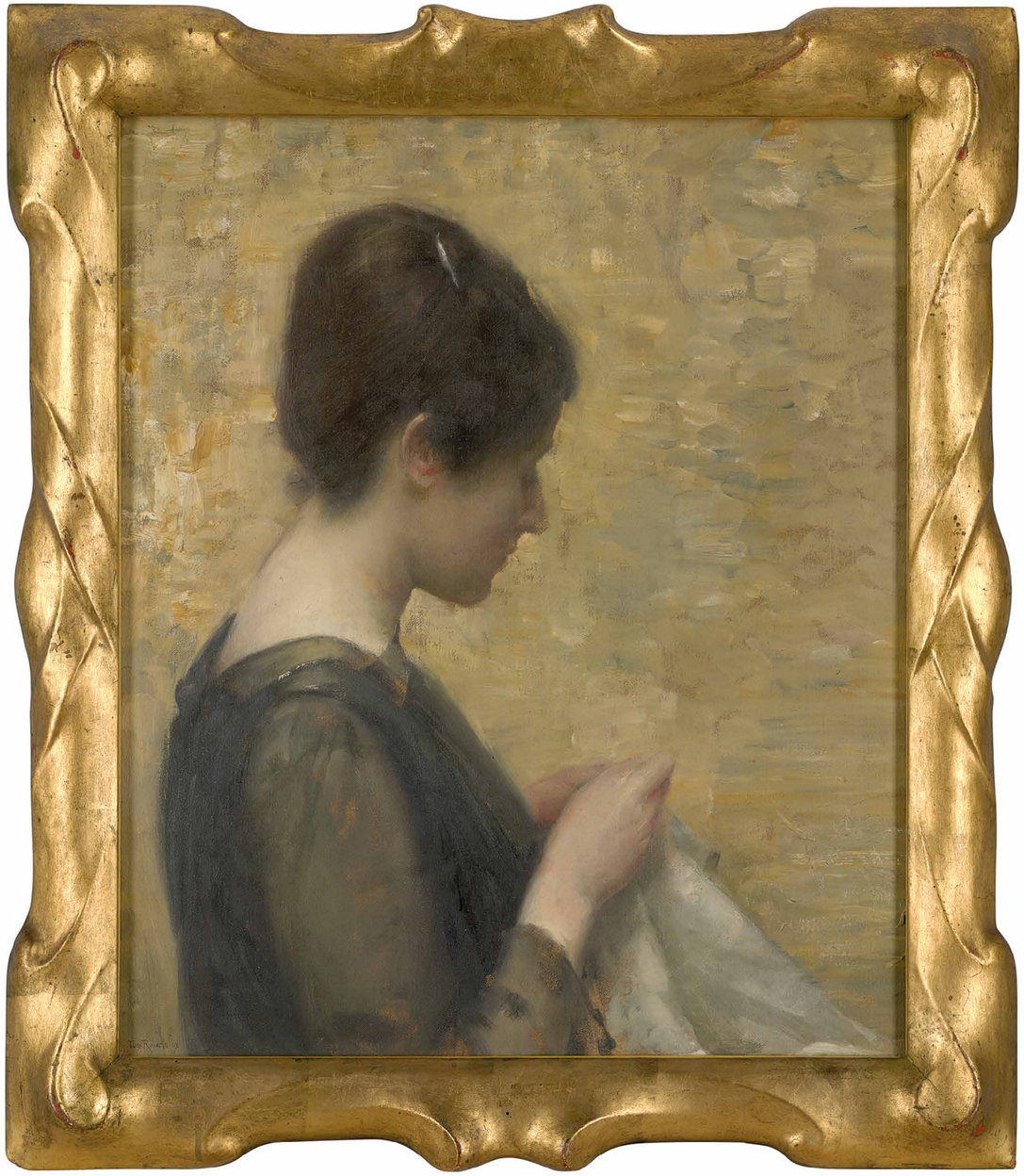
So much of the renewal of the city was taken on by grassroots efforts by people who decided to bring on change and make a difference. The climate of both the 1980s and 1990s was grit mixed with hope and it was the art that created the way ahead. Art has a way of bringing people together and forging a path ahead, especially in time of crisis or difficulty. New York has always been like many small towns linked together to make one large city, the city that doesn't sleep.

One of the most striking things about New York is not the glitz and glamour of each decade, but how the neighbourhoods create community. It is that way now just as much as it was in the 1980s and 1990s. New York is a walking city where you are alongside people constantly, where you know the names of the cashiers at the deli and the dry cleaners. In the neighbourhood I live in, with the elementary school close by, instead of long car lines dropping off children, the whole neighbourhood seems to walk to school together every morning. Many streets are quite timeless. If you changed the cars and the fashion, you'd never know which era you might be in. The possibility for spontaneous beauty is remarkable. I once had a meeting with an editor in a part of Harlem that I hadn't been to before. I arrived early and right across the street was the gorgeous Cathedral of St. John the Divine. The autumn leaves were at peak colour and all around the cathedral is a little park and walkway with fascinating sculptures. I spent the next fifteen minutes in wonder, joyfully taking in the magic of the moment. It's important to understand that aspect when you try to understand New York at a given time. There are big culturally influencing trends and moments, but that river of energy that makes you want to just jump in and be part of it, is at the root of what makes New York remarkable. It's all about the people. It's all about the art.

L.A. CHANDLAR IS THE AUTHOR OF THE NEW YORK BESTSELLING *ART DECO MYSTERY SERIES* PUBLISHED BY KENSINGTON PUBLISHING.

(previous) A mural by subway artists Part One and Joey on a subway car in New York City. Photo: Evan Harrington / Alamy Stock Photo, 5 November, 1984

LIFE & TIMES



An award-winning frame maker of her generation, Lillie Williamson is now celebrated for her contribution to early twentieth-century frame making, thanks to the investigation into Melbourne's frame makers undertaken through the NGV Centre for Frame Research.

BY HOLLY McGOWAN-JACKSON AND JESSICA LEHMANN

Australian Framing Royalty: Lillie Williamson

(opposite) **Tom Roberts** *Penelope* 1919 in an original frame by Lillie Williamson

In the early years of the twentieth century, Melbourne-born Elizabeth (Lillie) Williamson created exceptional picture frames that were highly regarded in England and Australia. She designed, carved and gilded bespoke frames for collectors and artists; in particular, her husband, Australian Impressionist painter Tom Roberts, who said of Williamson 'at wood-carving and gilding she excels; she designed and made frames for me like no other obtainable in London'.[1]

Lillie Williamson was born in 1860 in Collingwood, Melbourne, to Caleb and Elizabeth Williamson (nee Cakebread). Caleb owned two successful linen, drapery and grocery stores in Melbourne and in the 1860s the family relocated to Tasmania to expand the business. In the early 1880s the family returned to Melbourne and in 1885 Caleb became the co-owner of the affluent Melbourne department store Craig & Williamson's. The family lived at 'Rangeview' in Mary Street, Kew, a heritage-listed house built between 1875 and 1878, which still stands today.

Although there are few records of her early training, Williamson's artistic practice developed beyond that of a leisurely pastime. She was accepted to the University of Melbourne in 1876, and in the early 1880s undertook study as a traditional artist at the National Art Gallery School. In 1886, Williamson embarked on a grand tour of Europe where she visited England, France, Germany, Switzerland and Italy. On her return to Melbourne, she exhibited her own art at the Victorian Artists Society, showing around five oil paintings between 1888 and 1892. It is not known what led Williamson to move from oil painting to frame making, but we do know that, at the time, woodworking was a popular craft activity pursued by women,[2] through the influence of the Arts and Crafts movement. This movement, originating in Britain during the mid-nineteenth century, emphasised the simplicity of design and use of handmade products in areas such as the arts, architecture and furniture making, as a reaction to the mass production of goods brought about by the Industrial Revolution and ornateness of the Victorian style of

design. According to an interview in the daily newspaper *The Argus*, in 1923, Williamson obtained her first lessons in carving from Mr Dunne in Melbourne, while her earliest recorded carved frame was made for a Tom Roberts's painting around 1894.[3]

Williamson and Roberts had met seventeen years earlier in Tasmania. In the 1880s their friendship flourished, Roberts painted Williamson at Phillip Island and completed portraits of her niece and parents. After a lengthy courtship, the pair were married in 1896, after which time they moved to Sydney where their only child, Caleb Grafton, was born in 1898. Due to the difficult economic conditions and lack of patronage of the arts in Australia, the family relocated to London in 1903, where they were based for the next twenty years.

In England, Williamson developed her carving and gilding skills to an advanced level. She completed studies in carving at the London City Council's Central School of Art and arranged to have tuition from Mrs Batten, whom she regarded as the best gilder in England. Williamson won several awards for her work, including a medal and certificate for a carved and gilded frame shown in the *Imperial International Exhibition*, a world fair held in White City, London, in 1909. Williamson continued to create frames for paintings by Roberts, including two exhibited at the Royal Academy, as well as many private commissions. Roberts struggled to sell his works, so the income earned from Williamson's frames, as well as her inheritance, were the family's main source of income during this period.

At a time when most frames for paintings were made using techniques of mass production, with repeated sections of plaster or composition ornament pressed from moulds, Williamson's methods recalled an earlier era. She individually designed each frame and hand carved them with intricate profiles and adornments. Her artistic technique was influenced by the contemporary Arts and Crafts movement, in particular, as well as by Art Nouveau design and a range of other historical styles. Researcher Pamela Clelland Gray states that Williamson came to be 'one of Britain's most celebrated wood carvers'.[4]

Many of Williamson's designs feature floral, berry and leaf motifs, carved in a flowing, naturalistic style. Another major group references historical French and Italian frames, including the highly decorative Rococo style of eighteenth-century France, which evolved from Baroque types of frames (distinguished by the ornate use of scrolls and curves). These frames created by Williamson present swept or curved outer edges – giving a shaped silhouette – and piercing or cut-out areas that give a lightness to the carving and showcase her proficiency.

In 1906, Princess Louise, daughter of Queen Victoria and a member of the Royal Family, purchased one of Williamson's frames. The drawing for this frame design is in the NGV Collection. While, unfortunately, the location of the frame itself remains unknown, the drawing shows that it was decorated with black bryony berries and leaves.

Loss of attribution is a common occurrence for frames, which may be easily separated from the works they originally housed; the location of many other frames made by Williamson also remain unknown. However, by studying the large collection of Williamson's drawings and photographs held by the NGV, a wider perspective on her practice can be determined.

Most of Williamson's designs, dating to the early twentieth century, are life-size, on both card and tracing paper. They indicate her working methods in developing the drawings, and suggest that she used tracing paper as well as carbon paper[5] to copy repeated patterns and to transfer designs to the wood surface, providing a guide for carving.

Soon after the First World War, Tom Roberts held an exhibition in Melbourne with several of the paintings framed by Williamson. One of these works, *Penelope*, 1919, in its original frame, is in the NGV Collection. This unusual and elegant frame is carved with abstracted flowing forms that are reminiscent of both Art Nouveau and seventeenth-century Dutch designs.

In 1923, Williamson and Roberts returned to Australia and settled in the Dandenong Ranges building their own cottage Talisman, at which the family celebrated Christmas in 1927. Sadly, however, this was to be the family's last Christmas together, as Williamson became suddenly ill and died on 3 January 1928.

A successful pairing of painting and frame can be compared to a great partnership, with the two parts working in harmony. This analogy can also reflect Williamson's and Roberts's personal and professional lives, as creative collaborators, supporting each other's work. As reported, 'Mr Roberts avers that in her own way she [Lillie] is a better artist than he is himself'.[6]

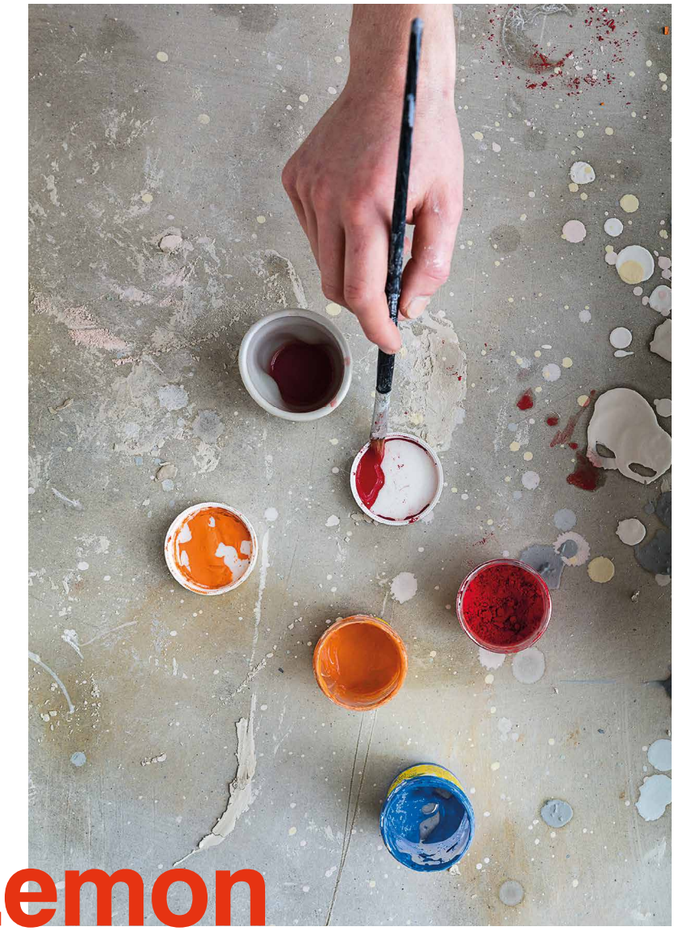
Williamson's dedication and passion for the art of frame making saw her achieve success and recognition in her lifetime. However, for many years after, her work has sat at the margins of history, with the focus on her artist husband. Now it's time for Lillie Williamson's artistic contribution to be celebrated.

HOLLY MCGOWAN-JACKSON IS NGV SENIOR CONSERVATOR OF FRAMES AND FURNITURE. JESSICA LEHMANN IS NGV CONSERVATION PROJECT OFFICER. THE CENTRE FOR FRAME RESEARCH IS GENEROUSLY SUPPORTED THROUGH THE PROFESSOR AGL SHAW AO BEQUEST.

'Mrs Tom Roberts' at an exhibition of her carved frames, c. 1906 Photo: Kate Pragnell

'A successful pairing of painting and frame can be compared to a great partnership, with the two parts working in harmony. This analogy can also reflect Williamson's and Roberts's personal and professional lives, as creative collaborators, supporting each other's work.'

MAKING WITH

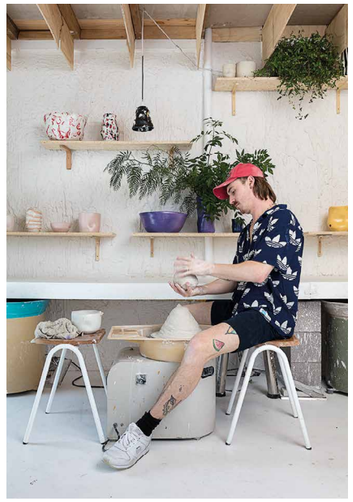


James Lemon takes us through his creative process

Although experimental ceramicist and artist James Lemon grew up in Wellington, New Zealand, he is at home in his bright and colourful studio in Northcote, Melbourne. Lemon talks through the process behind *Slump stool #1*, 2019, his first furniture piece and a recent addition to the NGV Collection.

BY JAMES LEMON

(above and opposite) James Lemon in his studio. Northcote, Melbourne, November, 2019. Photo: Selina Ou



The process involves consistent steps, but the malleability of clay and the extreme heat of the kiln means that each finished stool in the series is unique.

I wanted to give the clay some agency. I like to see twists, tensions and cracks.

I celebrate colour and texture through the gestural and expressive painting with glaze.

I am drawn to design objects that elicit a physical, visceral response. Fired ceramic is an unusual material for furniture; its rigid and unforgiving properties are not expected to create the comfort expected in a seat. A clay chair is unexpected, it can freak people out. It's assumed to be uncomfortable before you even sit on it.

Clay undergoes a change of state when subjected to the kiln's high temperatures. Put simply, it goes from liquid to solid. As the materials turn molten, they move in less predictable ways. Harnessing this unpredictability is risky, but exciting. The melting process created the shape of the seat in *Slump Stool #1*. This kind of warping is usually undesirable. Imagine if a plate warped in a similar way! It would be rendered functionless. Originally, I intended the stools to be side or occasional tables. The shape and form of the object asserted itself and the stools were born.

Working with larger scale pieces is also a physical challenge, a challenge that is both creatively and physically enjoyable. *Slump stool #1* was made from around 15 kg of stoneware clay and glaze. I started with making the base quite roughly on a wheel. I wanted to give the clay some agency. I like to see twists, tensions and cracks. The seat component was then made from a block of clay, which I tossed and stretched, similar to the way pizza bases are stretched. I fired these two pieces separately first and then again, using glaze to secure them together.

The process involves consistent steps, but the malleability of clay and the extreme heat of the kiln means that each finished stool in the series is unique. The forms vary, and the glaze finish reflects how I'm feeling. The colours and thickness of the glaze application is intuitive. I celebrate colour and texture through the gestural and expressive painting with glaze.

Audiences generally have a set of expectations regarding the ways ceramic objects are and should be finished. In many instances, they expect the surfaces to be glossy, uniform and clean. Ceramics are generally expected to be solid and certain. I like to play with those expectations. The surface of *Slump Stool #1* has a plasticity and fluidity that defies its solidity.

When I sit at the wheel, I usually have an intended outcome in mind, even if the form is variable. This is particularly the case when I make my functional wares (bowls, cups and vases). However, I am also inclined to be led by the materials, this is the agency of the clay. The process of working with clay is immersive and tactile. I like to indulge in that. This is how the slump stools came into fruition.

My practice is all about embracing a complex amalgam of fear, risk and intuition. Ceramics can be unforgiving; melts, explosions and warping can be undesirable, however, for me creativity lies in harnessing the chaos and unpredictability. This process is uncomfortable and emotionally taxing; however, it is also what keeps me interested.

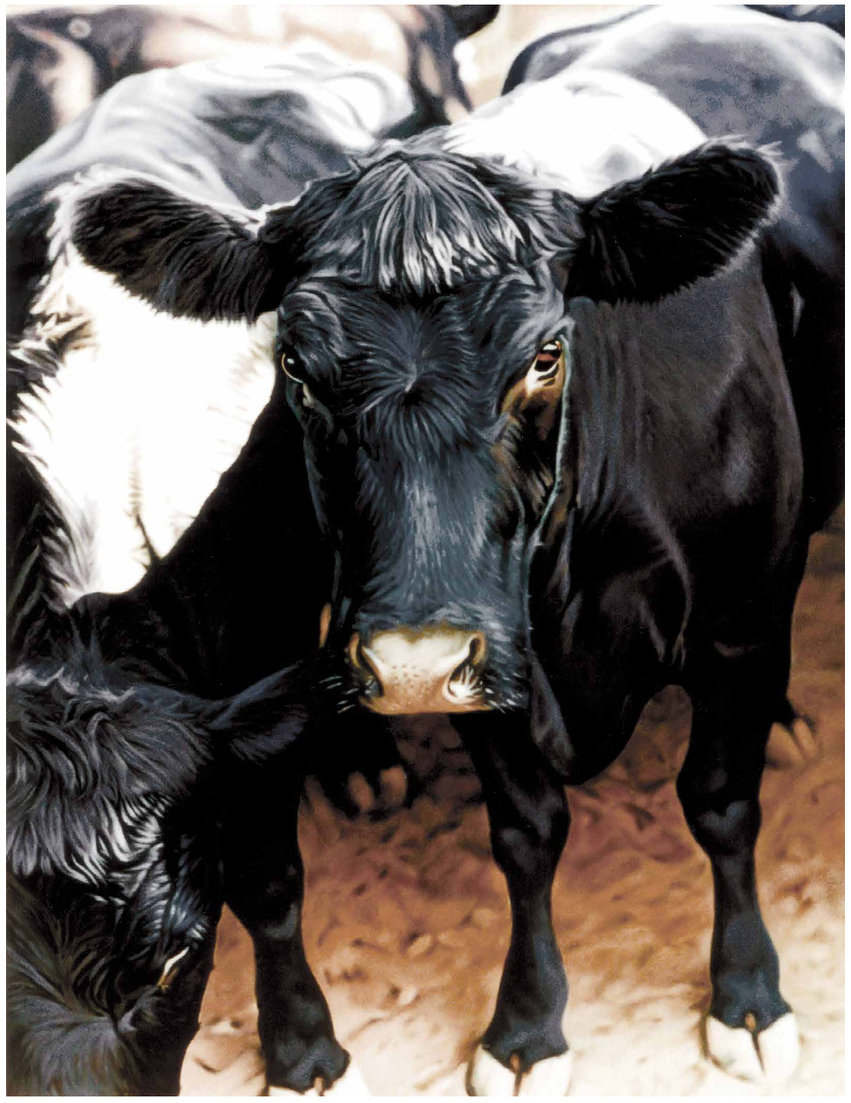
Working with varying quantities of glaze in experimental and unorthodox ways has produced some interesting, and some catastrophic, results. For example, when making *Slump Stool #1*, I used glaze as a structural component. This simply meant that the seat and the body (made in separate parts) were fused together permanently, only by glaze. This iteration of glaze as a structural, rather than decorative component, is a direction that enthrals me. Recently I applied an excessive amount of glaze to a form. When I opened the kiln after the firing, the glaze had entirely peeled away from the surface. I deduced that the moisture in the glaze oversaturated the porous ceramic body to which it was applied. It was jarring and messy. It was like skin being shed by a reptile. The likeness of this surface to supple, shedding skin evoked a visceral response. I felt intense physical discomfort and fascination as a sharp, glass-like material (glaze) seemed corporeal and fragile.

JAMES LEMON IS A NEW ZEALAND–BORN ARTIST LIVING AND WORKING IN NORTHCOTE, MELBOURNE. *SLUMP STOOL #1* IS ON DISPLAY ON LEVEL 2 AT THE IAN POTTER CENTRE: NGV AUSTRALIA.

(opposite) James Lemon in his studio. Northcote, Melbourne, November, 2019. Photo: Selina Ou
(above) **James Lemon** *Slump stool #1* 2019

ARTIST PROFILE

Ivan Durrant



Once regarded as the troublemaker of the Australian art world, artist Ivan Durrant has raised some challenging questions throughout his extraordinary fifty-year career. A comprehensive exhibition, *Ivan Durrant: Barrier Draw*, charts the artist's evolution including details of the controversial *happening* on the forecourt of the NGV in 1975.

BY DAVID HURLSTON

Ivan Durrant was born in Melbourne in 1947. Despite having no formal art training, he held a first exhibition of paintings in 1970 at Tolarno Galleries, Melbourne. In the mid 1970s his painting technique changed radically from the naive approach of his first show to a refined photorealist style. Durrant has continued to work in this latter style, which since 2000 has developed into an approach that he refers to as 'supraphotolism' – where, at first, a painting appears to depict abstract forms but then, when viewed at a distance, reveals a dreamy soft-focus image.

During the early part of his career, Ivan Durrant was considered a troublemaker. He quite deliberately challenged the arts establishment and, by his own admission, relished the controversy his work raised in the media and so played to their attention. Dubbed 'Ivan the terrible' by some parts of the press for his controversial performances and contentious works, his motivation was not simply about creating a stir but rather about using art and performance to make a statement. He was inspired by the potency of art, over and above other forms of expression, to elicit emotional responses and reactions from viewers. In his words, it was that '... visual images do not merely replace words but do things that words cannot do'.[1]

Durrant is arguably best known for a 1975 performance that took place at the NGV. The event, *Slaughtered Cow Happening*, involved the artist depositing the carcass of a recently killed cow in the forecourt. Coinciding with the media preview for *Modern Masters: Manet to Matisse*, a major exhibition that had come to the NGV from the Museum of Modern Art, New York, the event succeeded in capitalising on the occasion. While the performance was an opportunity for the artist to involve the media, it was also a statement about double standards. Durrant's motivation was to challenge people's attitudes and force them to consider their actions. He hoped that they would be stirred by their hypocrisy at the horror of the death of the cow, while being happy to eat steak for dinner.

The event was widely reported (both nationally and internationally) and denounced by the arts establishment generally; a comment from the NGV in one Melbourne newspaper described it as a 'sick and disgusting act.'[2] This was the beginning of an uneasy relationship between Durrant and the major Australian cultural institutions that lasted for the next three decades. It was, however, the moment when a wider public began to take notice of Durrant's art and, over time, this event has come to occupy a significant place in popular culture and the collective memory of Australia's recent art history.

While some may consider Ivan Durrant having mellowed in recent years, he continues a passion to make and create, bringing his unique perspective to challenge viewers' perceptions. *Ivan Durrant: Barrier Draw* is the first expansive exhibition of the artist's work, which follows the remarkable trajectory of Durrant's artistic career to date. It presents the artist's early paintings (created in response to his childhood experiences of country life), his politically inspired performance pieces and films of the 1970s, and his realist paintings and sculptures that began in the 1980s. Also featured are the artist's popular racetrack and movie star series and his evocative shearing shed, football and racing paintings of 1990s and 2000s. The exhibition reveals an artist whose practice is dynamic and wideranging, and whose works remain enigmatic in both content and technique.

DAVID HURLSTON IS NGV SENIOR CURATOR, AUSTRALIAN PAINTING, SCULPTURE AND DECORATIVE ARTS TO 1980. *IVAN DURRANT: BARRIER* DRAW WILL BE ON DISPLAY FROM 1 MAY 2020 TO 25 OCTOBER 2020 AT THE IAN POTTER CENTRE: NGV AUSTRALIA.

(opposite) **Ivan Durrant** *Angus cow* 2001
Endnotes on p. 111

CAREER TIMELINE

1947
Born Melbourne, Australia.

1970
First solo exhibition at Tolarno Galleries, Melbourne. All exhibition works sell on the opening night. The following day Durrant buys a racehorse.

1975
Deposits a dead cow in the forecourt of the NGV, which Durrant titles *Slaughtered Cow Happening*. First photorealist paintings exhibition of horseracing and racetrack activities. Durrant creates a media storm with *Severed Hand Happening*, which turns out to be a convincing modelled facsimile using silicone and chicken bones.

1976
Awarded Australia Council for the Arts residency, New York, United States.

1980
Awarded 'Best Experimental Film' for *Self Portrait Blood Red* at Australian Film Institute Awards.

1988
Commences a photorealist series of shearing shed interiors.

2000
Commences a photorealist series of cows that continues until 2005.

2009
Awarded Sir John Sulman Prize, Art Gallery of New South Wales, NSW.

2018
Exhibits a series of landscape paintings that depict views of Lake Mokoan, near Benalla, Victoria.

TRANSCRIPT

Bertram Mackennal *Circe* 1893

As She Appears: The Muse in Art

As She Appears: The Muse in Art, a series presented by the NGV in partnership with The Wheeler Centre across three nights in October 2019, explored four galleries at The Ian Potter Centre: NGV Australia. In this edited transcript from the first event, Dr Angela Hesson, NGV Curator, Australian Painting, Sculpture and Decorative Arts, takes a fresh look at sirens and muses in the NGV Collection, as part of the theme of destructive and seductive women in mythology.

BY ANGELA HESSON

The idea of inspiration as something that is externally bestowed has a long and complex history in art. Our contemporary understanding of the term 'muse' has broadened substantially since the term's Classical origins. Today we include within this term anyone who inspires an artist, musician or writer, often by the mere fact of their presence. In Greek mythology the process was rather more supernatural. The muses were the inspirational and active goddesses of art, literature and the sciences. Described in Hesiod, Homer and Virgil, among other lesser known texts, they were celebrated as pure sources of wisdom embodied in poetry, songs and myth.

We begin with a recent gift to the NGV collection, an 1899 work by Aby Altson titled *Inspiration*. Probably born in England, Altson immigrated to Australia in the 1880s, where he studied drawing at the National Gallery School from 1885 and enrolled full-time in the Gallery's School of Painting in 1886. He went on to receive the Gallery's travelling scholarship, and his work reflects the internationalism of his training. It was painted in 1899, that pivotal moment of fantasy and excitement about the transition to a new century, in a Symbolist manner. Rejecting the rationalism and materialism that had come to dominate Western art in the nineteenth century, Symbolist artists and writers privileged subjectivity, myth, spirituality and the dream state. This work is a delightfully literal, perhaps unintentionally camp, take on the myth of the muse. Here we have a scene of a gorgeous fairy goddess bestowing her magical inspiration in the form of a white rose upon the fortunate poet at her feet. And there he is, duly taking quill to parchment. The work accentuates the very gendered aspect of the muse myth – the paradigm of beautiful, gentle woman inspiring brilliant but often troubled man. This paradigm remains pervasive, even to the present day. And it's this aspect of the myth that I want to talk about, and perhaps to complicate a little this evening.

In stark contrast to Altson's benevolent fairy, you see beside me Bertram Mackennal's *Circe*, 1893, and behind me John Longstaff's *The sirens*, 1892 – figures as malign as they are enchanting. To launch a discussion of artistic muses, who symbolised a kind of creative fruitfulness, it is perhaps incongruous to begin beneath the spectre of figures whose impacts, at least upon a surface reading, were emphatically destructive. Yet the stories of these figures have continued to inspire artists across the centuries in a way that the more benevolent and benign muses arguably have not.

Circe is a famed sorceress from Classical mythology whose exploits were most famously recounted in Homer's *The Odyssey*. Daughter of the sun god Helios, and the nymph Perse, Circe is a witch goddess – a maker of potions whose divine blood lends additional power to her knowledge of plants and nature. In *The Odyssey*, Odysseus sails to Circe's island, Aeaea, and sends his men ashore to investigate. This is a passage from *The Odyssey*, and I've chosen A. T. Murray's translation because it's probably close to the version encountered by Mackennal and his audiences in the late nineteenth century:

> Within the forest glades they found the house of Circe, built of polished stone in a place of wide outlook, and round about it were mountain wolves and lions, whom Circe had bewitched ... they stood in the gateway of the fair-tressed goddess, and within they heard Circe singing with sweet voice, as she went to and fro before a great imperishable web, such as is the handiwork of goddesses, finely-woven and beautiful ... and they cried aloud, and called to her. And she straightway came forth and opened the bright doors, and bade them in; and all went with her in their folly ... She made for them a potion of cheese and barley meal and yellow honey with Pramnian wine; but in the food she mixed baneful drugs, that they might utterly forget their native land. Then she presently smote them with her wand, and penned them in the sties. And they had the heads, and voice, and bristles, and shape of swine, but their minds remained unchanged even as before. So they were penned there weeping, and before them Circe flung mast and acorns, and the fruit of the

‘Mackennal captures Circe at her most theatrical – just as she casts her spell. She is an imposing figure: her upright pose, outstretched hands, and fierce gaze are evocative of the supernatural, but are also wider markers of power. Snakes slither around her feet and through her hair, and she stands atop a base carved with writhing, intertwined figures.’

ANGELA HESSON

> cornel tree, such things as wallowing swine are wont to feed upon.[1]

Now, in Circe’s defence, this isn’t the whole story. Even in Homer’s somewhat perfunctory account, she subsequently returns the crew to their human form, becomes lover to Odysseus and with him has two children. It is one of the shortcomings of artistic renderings of the femme fatale (fatal woman) that we see her perpetually reduced to, and suspended in, her most dramatic and often least sympathetic moments. Since the 1970s, women writers have begun to acknowledge and address the tendency of female characters to exist predominantly as means to a male character’s narrative journey. American Classicist Madeline Miller’s extraordinary recent retelling of the myth of Circe is a case in point. Her wonderfully nuanced first-person account effectively and subversively fills the gaps left by Homer and also, arguably, by artists such as Mackennal. Interestingly though, Miller is a huge fan of Mackennal’s *Circe*, and I’m going to come back to that a little later.

Mackennal captures Circe at her most theatrical – just as she casts her spell. She is an imposing figure: her upright pose, outstretched hands and fierce gaze are evocative of the supernatural, but are also wider markers of power. Snakes slither around her feet and through her hair, and she stands atop a base carved with writhing, intertwined figures. Her capacity for intimidation is further enhanced by Mackennal’s decision to make her tower over us, larger than life-size, undeniably imposing and active.

Circe was an ambitious undertaking for Mackennal, ultimately responsible for launching his career, but she was also a risky one. As was the custom for the majority of academically trained Australian artists, Mackennal undertook a period of European study, before returning to Australia where he would receive only moderate critical and financial success. In 1891, he met French actor, writer, artist and patron Sarah Bernhardt, who was touring Australia, and she encouraged him to return to Paris, a city whose artistic climate, she felt, was more sympathetic to Mackennal’s burgeoning Symbolist leanings. He followed her advice, and from Paris in 1891 he wrote:

> I am very busy on a large figure of Circe for next year’s Salon. It is six feet high and represents the enchantress standing nude, very severe in pose, with her arms outstretched in the act of casting her spell on those near her. Of course in such a work, after the pose, the mystic feeling of the head and the character of the outstretched hands are my main points of interest. I am trying hard to make a big work of this figure and at present am full of hope. The plinth is to be very elaborate, being composed by a circle of figures and strange things with mystic meaning.[2]

Mackennal’s efforts were vindicated when *Circe* received an honourable mention at the Paris Salon of 1893.[3] *Circe* was subsequently exhibited at the Royal Academy of Arts in London, where the work generated great interest and some notoriety when the exhibition committee insisted that the base be draped with red felt. It was, according to the hanging committee ‘not in accordance with the exigencies of the exhibition’.[4] Needless to say, I would encourage you to have a very close look at the base, although I have to warn you that while it’s beautifully modelled, in terms of erotic content you’re probably going to be slightly disappointed … it probably warrants, at best, a PG rating.

Mackennal went on to have a highly successful career. He was the first Australian artist to be elected an associate of the Royal Academy, the only Australian to be elected to full Royal Academy membership, the first to have a work bought by the Tate, and the first to the knighted.

His story bears significant intersections with that of John Longstaff, whose epically scaled *The sirens* hangs behind me. Longstaff won the NGV’s first travelling scholarship in 1887, and he and his new wife Rosa travelled to London in the same year. In 1888, they travelled to Paris, where he exhibited at the Salon. *The sirens* was painted under the terms of the travelling scholarship and was exhibited to great success in 1892. The work’s monumental scale and Classical subject matter were typical of works favoured by the Salon and the Royal Academy at the time. But in its strong Symbolist aesthetic, its great wild expanse of unpopulated canvas and its seductive, deadly subjects, it was also a daring and provocative painting. There’s also an androgynous quality to this work – the poor drowning sailor reaching for the rocks takes on a passive eroticised form reminiscent of many female nudes of the period. The sirens themselves were embodiments of desire and destruction, their song as sublime as it was deadly.

It is telling that both artists chose such similar subject matter for these career-defining works, and their choice tells us much about the aesthetic tastes of their period, as well as shifting ideas around gender and sexuality. Images of feminine mysticism are closely associated with one of the central types of the fin-de-siècle[5] – the femme fatale, a figure grounded in mystique and eroticism, whose appeal lay in her detachment from the mundane realms of the practical and the everyday. Circe as enchantress embodies the fascination with the supernatural, mysticism and the otherworldly. There are suggestions here also of the proto-feminist figure of the New Woman[6], and a society coming to grips with – or perhaps unsettled by – the burgeoning women’s movement. This is the period in which we see the emergence of the suffrage movement, the admission of women to universities, and the *Married Women’s Property Act* 1882, which enabled married women to hold property of their own – developments which were viewed with suspicion by conservative sections of society, which perceived in them a threat to a divinely contrived natural order.

Whereas the Victorian feminine ideal of the ‘Angel in the House’[7] was defined by the roles of dutiful wife and mother, the femme fatale was guided by no such practical obligations. The absence of reproductive function, of decorous social interaction and of moral responsibility made her an exquisitely useless figure, whose roles were aesthetic and erotic rather than practical. There are links here to Decadence and Aestheticism, with their emphasis on artifice, subversion and indulgence and their attendant doctrine of ‘art for art’s sake’. While these movements have been historically characterised as predominantly masculine paradigms, which exploit femininity in the service of aesthetic programs and fetishes, there were, importantly, also examples of women artists who appropriated and refunctioned this iconography for their own radical ends. We know of many powerful women – opera singer Dame Nellie Melba, actor Ellen Terry, Sarah Bernhardt – who collected works in this manner, and commissioned portraits of themselves in seductive and fatal guises.

Sarah Bernhardt publicly aligned herself with the femme fatale in her foot-high bronze grotesque inkwell of 1880, which she entitled *Self-portrait as sphinx*. A pioneering avatar of style, Bernhardt was expert in the cultivation of her own celebrity. She was the first producer of Oscar Wilde’s play *Salome* in 1894, in which she starred over several productions. She was a pioneer of celebrity advertising, attaching her name to products from hair curlers to liqueurs. She had well-documented romantic relationships with women and men, and took on many aspects of the New Woman identity, often posing in breeches, cigarette in hand. She reported to the press that she retired nightly to a satin-lined coffin, and had this ritual duly documented by the great celebrity photographer Melandri.

Bernhardt’s assumption of the sphinx identity serves as a metaphor for her ability to transform herself, both on stage and off. It is telling that she chose to depict herself here not only as femme fatale, but also as functional object. The piece is interpretable as an act of conscious self-commodification, strategically mobilising the effects of camp and of kitsch. In this object, which seems to caricature Bernhardt’s reputation as femme fatale extraordinaire, she shifts from collector to collectable, from connoisseur to commodity, in a manner that knowingly destabilises the hierarchies around, and the divisions between, these categories.

Bernhardt was undoubtedly her own muse, and she was also, possibly Mackennal’s. We don’t know, conclusively, the model for *Circe* – it has been suggested that it may have been Agnes Spooner, Mackennal’s wife and fellow artist, who modelled for many of his works. While the figure is not physically modelled on Bernhardt, we do know that it was she who encouraged Mackennal to return to Paris where he executed the work, and that he later produced an extraordinary portrait of her in bronze in the Symbolist manner (now in the collection of the Art Gallery of New South Wales). We also know that Mackennal’s work plays upon ideas of femininity that Bernhardt had mobilised, and capitalised upon, more than a decade before.

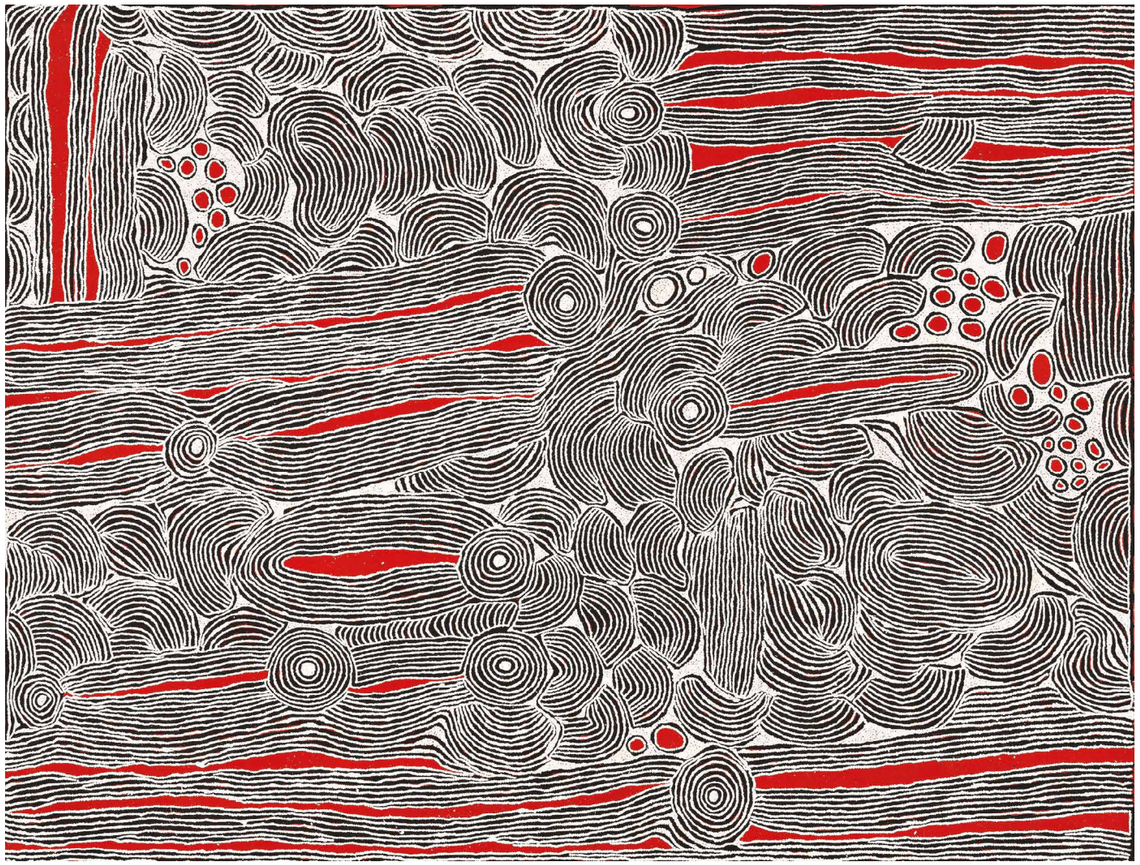
It goes without saying that the meaning and effect of artworks shift over time – indeed, it is those works that invite us to imaginatively complete a narrative that often hold the most enduring appeal. Far from predictable products of masculine desire or anxiety, these monumental works speak of a period whose gender politics were transforming at an extraordinary pace. Poised above us, *Circe* remains an emblem of transformation – as fluid as she is formidable, and a continuing source of inspiration.

Earlier this evening, I mentioned Madeline Miller’s retelling of the Circe myth, and to conclude I’m going to read to you her description of this sculpture:

> My favorite depiction of Circe. The original cast of this statuette a stunning six feet tall. Its elegant, spare composition focuses on two things: Circe’s female body, drawn lushly naked, and her power. Mackennal gives us a Circe that is mid-spell, intent on her work. The object of her spell is unknown. Odysseus, pigs, pleading men, magic wand, potions, all are swept aside. Instead there is only Circe herself, in the center of the scene. Just where she should be.[8]

THIS IS AN EDITED TRANSCRIPT OF A PROGRAM THAT TOOK PLACE AT THE IAN POTTER CENTRE: NGV AUSTRALIA ON 17 OCTOBER 2019. DR ANGELA HESSON IS NGV CURATOR, AUSTRALIAN PAINTING, SCULPTURE AND DECORATIVE ARTS. BERTRAM MACKENNAL’S *CIRCE*, JOHN LONGSTAFF’S *THE SIRENS* AND ABY ALTSON’S *INSPIRATION* ARE ON DISPLAY ON LEVEL 2 AT THE IAN POTTER CENTRE: NGV AUSTRALIA.

deutscherandhackett



NINGURA NAPURRULA WOMEN AT NGAMINYA, 2005, synthetic polymer paint on linen, 212.5 x 280.0 cm © Ningura Napurrula/Copyright Agency, 2019

CONSIGNING NOW

IMPORTANT ABORIGINAL WORKS OF ART

MELBOURNE • MARCH 2020

melbourne • 03 9865 6333
sydney • 02 9287 0600

info@deutscherandhackett.com
www.deutscherandhackett.com

SYDNEY INTERNATIONAL ART SERIES

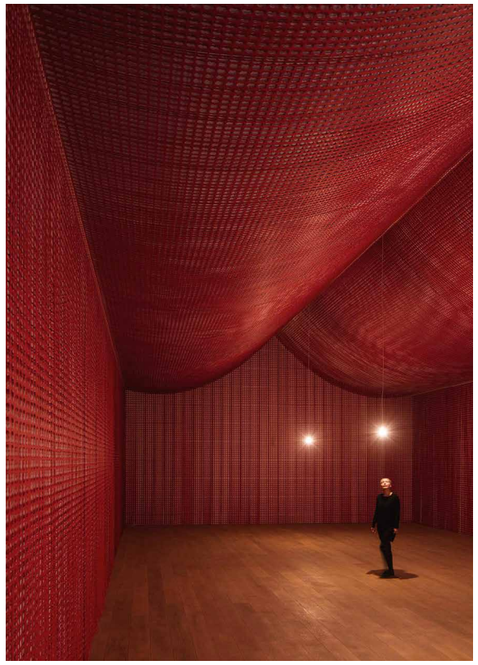
Takashi Murakami, Photo © Claire Dorn, courtesy of Murakami Studio artworks © 2019 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved

JAPAN SUPERNATURAL

ART GALLERY OF NEW SOUTH WALES

2 Nov 2019 — 8 Mar 2020

Celebrating the wildly imaginative spirit world of Japanese art, *Japan supernatural: 1700s to now* features over 180 magnificent works by some of the greatest Japanese artists of the past and present, from the nineteenth-century master Katsushika Hokusai to international art superstar Takashi Murakami.



Cornelia Parker, *War Room*, 2015, installation view, The Whitworth, The University of Manchester, 2015, perforated paper negatives left over from production of remembrance poppies, image courtesy the artist, The Whitworth, The University of Manchester and Frith Street Gallery, London © David Levene, 2019, photograph David Levene

CORNELIA PARKER

MUSEUM OF CONTEMPORARY ART AUSTRALIA

8 Nov 2019 — 16 Feb 2020

This summer, acclaimed British artist Cornelia Parker turns everyday objects into unexpected and explosive installations, sculptures, drawings and films. Immerse yourself in works that suspend time and capture spectacular moments of transformation.

EXCLUSIVE TO SYDNEY
artpass.com.au

Strategic Sponsors

Principal Patron and Public Programs Patron

Major Asian Exhibition and Education Partner

Major Sponsor

Principal Exhibition Patrons

Simon Mordant AM & Catriona Mordant AM

Exhibition Partners

JAPANESE MODERNISM

Moga: The Audacity of Being a Modern Girl

Japan in 1920s and 1930s was a time when traditional art and aesthetics merged with European life and culture. The result was a pulsating era of Japanese modernism and the creation of Asian Art Deco architecture, paintings, prints, design and fashion. Investigating the socially liberated status of young Japanese women known as *moga* (modern girls), a new exhibition at NGV, *Japanese Modernism*, includes two major works by young contemporary female creators of the era. These women changed tradition by seeking financial and emotional independence and adopting Western fashion styles and behaviours.

BY MARIKO NAGAI

Taniguchi Fumie *Preparing to go out (Yosoō hitobito)* 1935

They cut their long black hair, symbolic of a traditional Japanese woman's beauty. They removed their conservative kimonos, the very clothes that defined the upper class, and put on vibrant kimono designs and Western dresses that gave lightness to their steps. These girls took it all in and made it all their own: bobbed hair, knee-length dresses, stockings, painted eyebrows and dark rouge. All of the things their mothers would disapprove of and maybe, they thought, all the things that some boys would frown upon, but who cared about those boys anyway?

In the 1930s, they strutted down the streets of Tokyo, Osaka and Kobe, arm in arm, without chaperones, defiantly, boldly, as if they owned the streets – no, they owned the entire city and its future. They flirted with boys and men and sometimes other girls, they ignored hisses from the old, they danced and danced until their feet hurt in their pumps, but they could have danced even more if they hadn't had to go to work the next day. They drank. They smoked. They held on tight to boys, swaying their bodies languidly to the music. The media loved to hate them, calling them 'loose' and 'immoral' and 'independent'.

A modern girl, *moga*, laughed at people bound to tradition; she laughed at conventions and modesty; she laughed at being bound to men (like their mothers and some of their friends were), working from sunrise to sunset, all for their families. This was the time of the Taisho and early Showa democracy; a liberalism

(left to right) **Itō Shinsui** *Freshly-washed hair (Arai Gami)* 1936
Japanese *The Asahi weekly edition 3 November* 1935
Japanese *Music score 'It's that type of moment'* 1930
Itō Shinsui *Early spring (Shensun): Manners of Showa women (Showa bijin fuzoka)* 1931

movement coinciding with the reign of Emperor Taisho between 1912 and 1926, and the young Emperor Showa up to the late 1930s. Following the Russo-Japanese War of 1904 and 1905, and after the First World War of 1914 to 1918, Japan became an international entity rivalling the West. Just as Japan was audacious, so were these girls.

Japan during the interwar period was a complicated space where modernity clashed with the deeply rooted *Ie seido* (the ideal Japanese family structure, as determined by law). *Moga* girls walked the sunny streets of Ginza in Tokyo, while factory girls in Gunma and Nagano worked ten-hour shifts reeling silk in humid windowless factory rooms for the good of the nation, their fingers red and senseless from scalding water. It was also a time when politicians lived in fear of assassination attempts, when anarchists and socialists shared the same temporal and intellectual space with nationalists and imperialists, and when Tokyo lay in waste from the Great Kanto Earthquake of 1923 and, as quickly as the city was destroyed, began to rebuild itself with buildings seemingly reappearing overnight.

From this landscape emerged Taniguchi Fumie, a young artist, creator of the work *Preparing to go out* (*Yosoou hitobito*), 1935. Taniguchi was a graduate of the prestigious Joshibi University of Art and Design, Tokyo, an all-female art school established in 1900 that sought 'to empower the self-reliance of women through the arts' and 'to improve the social status of women'.[1] In some sense, Joshibi encouraged girls to be *bad*, to have agency over themselves. Taniguchi was a rising star, collecting major art awards in the 1930s, becoming somewhat of a darling of the art world. Her other works from this period, such as *Farming woman*, 1932; *Inside the car*, 1933; and *Obi*, 1935 (private collection), also feature empowered women (though not necessarily *moga*), who often stand, their eyes averted to something outside of the frame, as if they are looking at their possible future, readying themselves for the next movement. In the artist's own words:

> Girls I know who are so full of life and so masculine; they've all spurned the outdated common-sense and try to live their lives in a new way … [They are] unique artists born out of the fearful time period of today.[2]

In *Preparing to go out*, Taniguchi presents six *moga* girls, four of them standing and two sitting. They are full of life and are not dictated by the male gaze, but by their own stance, as if to say, 'This is who we are. We are audacious. We are artists of our own lives'. There is no artificiality in their postures. They are in repose. They are there. Simple as that. Taniguchi painted the work during a time when Japan, and the rest of the world, were becoming increasingly nationalistic and militaristic. In 1938, the Japanese government would encourage women to wear *kokubo-fuku* (national uniform), meaning that luxuriant women's fashions were replaced with more functional clothing in line with an increasing nationalistic culture of austerity. Kimonos with bright colours of light yellow, pink and blue, and created from luxurious fabrics such as silk and laces would appear less frequently on the streets, as Japan became increasingly involved in a war in China. Women's lives were no longer theirs but part of the nation, intimately bound to the war effort.

In a few years' time, the *moga* parties, independence, agency, defiance, art and uniqueness would all but disappear. Taniguchi, herself, would be taken by nationalistic fever, founding the Women Artists' Volunteer Corps (Joryu Bijutsuka Houkoutai) in 1943, her works – and other artist's works such as Léonard Tsuguharu Foujita – reflecting the militarism of the time. Though she tried to regain her artistic fame after the war, it never reached the brilliance of the interwar period, and when she divorced her husband and moved to the US to remarry to a Japanese-American man in 1955[3], she disappeared from the art world altogether. *Moga*, like Fumie herself, emerged from a particular landscape of a historical moment, and then disappeared. For now, though, here they are: women as the subjects of their own lives, fully themselves.

MARIKO NAGAI IS A JAPANESE-BORN POET AND AUTHOR. *PREPARING TO GO OUT* (*YOSOOU HITOBITO*), 1935, WILL BE ON DISPLAY AS PART OF *JAPANESE MODERNISM*, NGV INTERNATIONAL, 26 FEBRUARY 2020 – 4 OCTOBER 2020. THE NGV IS GRATEFUL TO THE AUSTRALIA-JAPAN FOUNDATION FOR THEIR SUPPORT OF THIS EXHIBITION.

SECRET LIFE OF ART

The paper boy 1888

Florence Ada Fuller is an artist scarcely recognised today. However, as illustrated in *The paper boy*, 1888, a recent gift to the NGV by Krystyna Campbell-Pretty AM and Family, Fuller was a highly gifted portrait painter who had an innate ability to capture the qualities of her sitter with great naturalism. This depiction of an unknown child approximately twelve years of age celebrates the talent of an under-acknowledged artist and recalls a history of adolescent workers active in Melbourne during the time Australia prepared to celebrate its centenary.

BY MICHAEL VARCOE-COCKS

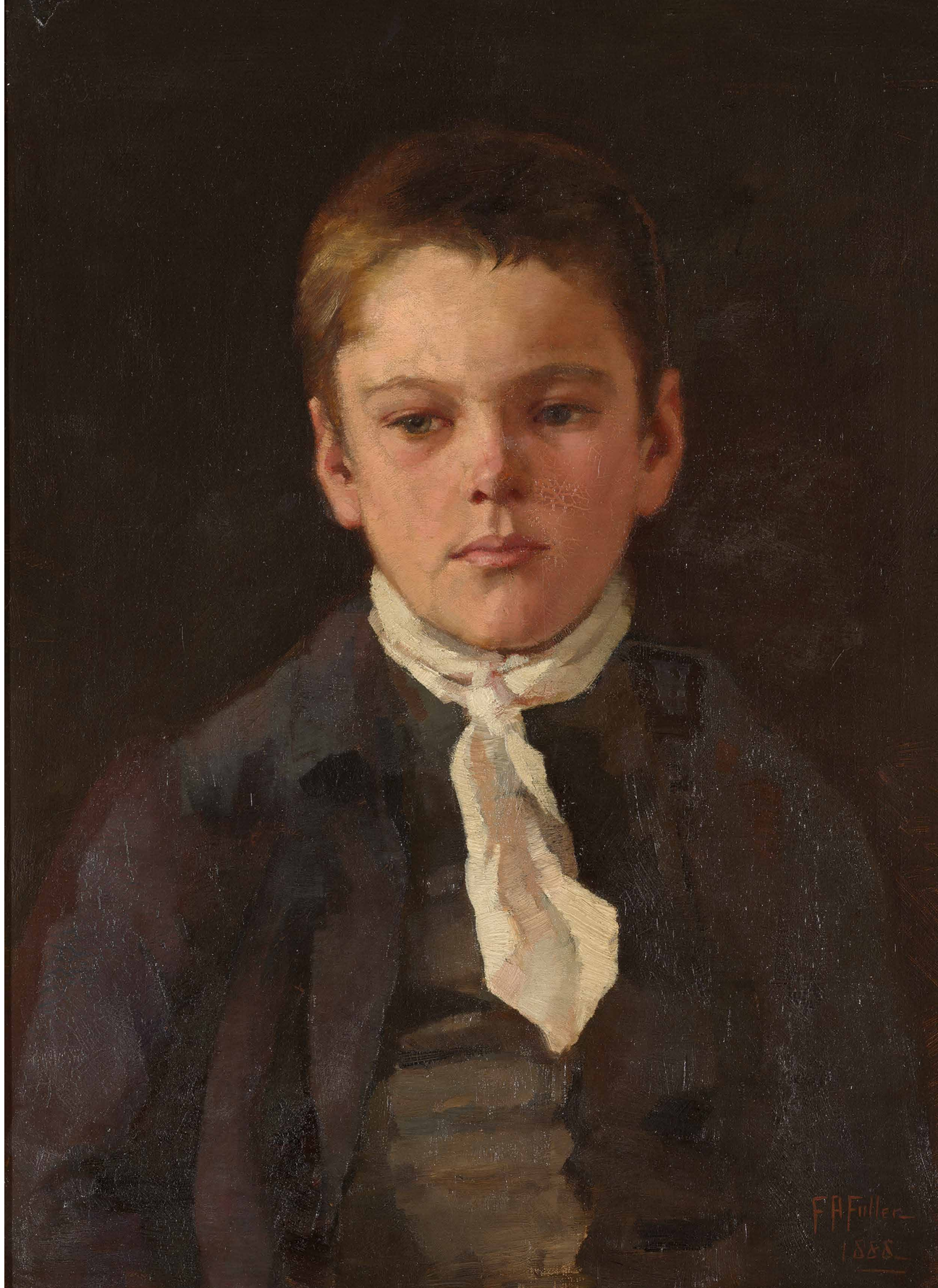
Florence Fuller was born in Port Elizabeth, South Africa in 1867 and, at an early age, immigrated with her family to Melbourne. Her parents encouraged artistic pursuits and two of her sisters, Amy and Christie, became singers of note. By the age of thirteen Fuller had commenced painting lessons with the Impressionist Jane Sutherland and briefly attended the National Gallery School, but the tutor that influenced her the most was her uncle Robert Dowling. In early 1884, Dowling had returned to Australia as the country's most distinguished living artist following a successful twenty-seven years working abroad. His international standing and association with leading artists of the time made him a senior figure in Melbourne's artistic circle and the city's most sought-after portraitist. Dowling employed his niece as a governess and made available to her the large and highly fashionable studio on Collins Street, Melbourne, which he adorned with exotic furnishings collected from the time he spent in Egypt. Throughout her life, Fuller was plagued by 'very delicate health'[1] and at times was unable to sustain work but prospered from the benefit of her uncle's support and guidance.

In early 1886, Dowling suddenly passed away in England, where he was visiting. In need of new circumstances, Fuller opened her own modest studio at Planet Chambers at the top of Collins Street, a popular address with artists including her neighbour the French-trained Monsieur De la Crouée who Fuller credited as being a lasting influence. Success at the Melbourne exhibitions began to follow; first, was her portrait of Dowling and then a posthumous collaboration with her uncle when she completed his unfinished portrait of Lady Elizabeth Loch, wife of the Governor of Victoria.

Fuller went on to exhibit four works at the inaugural Victorian Artists Society (VAS) exhibition in May 1888 held at the National Gallery, where she was awarded the prize for 'Best portrait in oil'. Unfortunately, the lack of historical descriptions or a continuous provenance has meant that the title of this recent work to enter the NGV Collection is undocumented. However, a likely possibility is that it is number twenty-three from the VAS catalogue, *The Herald Boy,* which *The Age* declared a 'capital study of a street boy'.[2] Before joining the NGV Collection the painting was owned for nearly a century by a family who referred to the work as *The paper boy* and this remains the title.

Between 1888 and 1889, Fuller produced a group of portraits that addressed the theme of disadvantaged children; *The paper boy* is an early example of this. Most of the works were painted in a sentimental genre style and illustrated in tragic settings, but this delicate study is a dignified portrayal that subtly alludes to the hardship of the sitter's circumstances. His rough-cut hair, avoidant stare and heavy clothing purposely invoke a sympathetic response. The weathered face of boyish features are modelled with small square brushwork, vigorous and direct in application, qualities that Fuller attributed to the influence of De la Crouée.

Newspaper boys were a prominent part of Melbourne street life. In the late-nineteenth century they were enlisted from the vast disadvantaged and neglected youth who were a by-product of



the rapid economic and urban expansion of the post gold rush era. Papers were purchased at 8 pence per dozen and then sold as individual issues for minor profit. Working the busy Melbourne streets until late in the night meant the children were open to exploitation and criminal influences. Most boys were under the age of fifteen with no education certificates or alternate options. Some supported single mothers, their siblings or survived independently in an attempt to avoid reform schools. Others were parentless, but not necessarily orphaned, and either slept on the streets or when able, stayed at boarding houses, such as the Model Lodging House located in King Street. This establishment alone supported over 53,000 lodgers in the first half of 1888.

The increasing concern for the plight of aimless and unattended children led to the formation of the Herald Boys' Try-Excelsior Classes – first established informally in Fitzroy by a Mr William Groom and separately in Toorak by Mr William Foster, who would become the Try movement's figurehead. The classes provided temporary relief and motivational activities for the boys in a controlled social environment. These attempts at social reform were in part prompted by the death of Major-General Charles George Gordon whose passing created an outpouring of public grief and memorial activities to acknowledge his support for disadvantaged youth of London. In 1885 Foster added a dedicated Try-Excelsior Class for the Melbourne Herald boys; he was motivated by concerns over the perils of temptation that boys experienced during idle times while waiting for the evening editions.[3] The class headquarters were initially located in Little Collins Street in the same block as Fuller's studio and close to Treasury Gardens where a Memorial statue of Gordon was soon erected and remains today. A small entrance fee was requested and although an evening lecture was given, the class primarily functioned as a club with the boys electing their own council. Donated reading material, games and gymnasium equipment attempted to stimulate the adolescent workers and encourage a path to self-improvement. A reporter visiting the Herald boys' class described them as 'hungry ragged little mortals with bare elbows, many barefooted and clothes either too big or too small'.[4] An earlier visit to a Try class also noted '… many wore a loosely-tied comforter or pocket-handkerchief around their collarless necks'[5], the same as worn by the sitter in Fuller's painting.

The boys started a fund that meant penniless members could still attend class and later a system to provide relief income for the boys in times of illness. By 1887 there were 200 members of the Herald boys' class, which was later renamed the Newsboy Try-Excelsior Class.[6] In the same year, the Neglected Children's Act of 1887 authorised the detainment of vagrant or neglected children, which placed additional pressure on the Try-Excelsior movement. Fortunately, the refining influences of the classes were soon publicly celebrated and admiration peaked when the Herald boys reciprocated the public's support by hosting concerts to raise funds for affected families and orphaned children from Australia's worst mining accident at the Mount Kembla Mine in Bulli, New South Wales. In return, the financial support allowed for the construction of a new facility called The Gordon Institute, built to feed, bath and, in part, house the unfortunate urchins of 'Marvellous Melbourne'; the founding stone was laid, while Fuller's *Herald boy* was being exhibited at the VAS.

Fuller continued to receive portrait commissions and produced narrative compositions, landscapes and still lifes to ongoing acclaim. In 1896 her success enabled a chance for international travel, returning first to her birthplace of South Africa and a year later to study in Paris and London. For several years she lived in lean circumstances and would exhibit at both the Salon, Paris, and the Royal Academy of Arts, London, with favourable mentions in the press. By 1904 she had established herself in Western Australia and became heavily devoted to the Theosophical Society – an eastern-influenced religious movement formed in the late-nineteenth century. Fuller would relocate to the Society's headquarters in Adyar, India, and later resided at their Mosman residence in Sydney while her professional practice somewhat sidelined. Health continued to be a problem, limiting her output and, to a degree, her career until eventually she required permanent institutional care where she spent the final two decades of her life. She passed away, having chosen not to marry, but pursuing a life much travelled, eventful and self-determined through her own means.

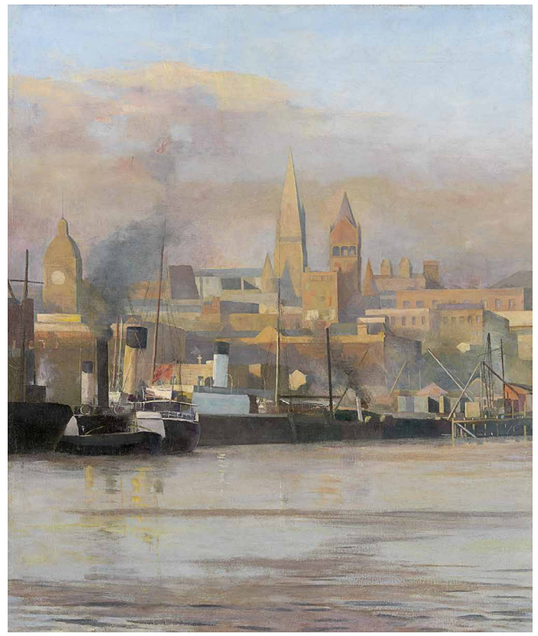
This beautiful portrait is a rare example of Florence Fuller's early Melbourne work and a significant institutional acquisition of an important female artist. The morally minded Fuller purposely chose a sitter who could offer no payment other than the image of his circumstance. We know nothing of the child other than he was born without privilege, was motivated to work and presented himself as best he was able – in his white neck comforter. In 1888 the path of this Newspaper boy and Florence Fuller probably crossed only momentarily. The painting survives as an important reference to the social diversity in Melbourne's past.

'This delicate study is a dignified portrayal that subtly alludes to the hardship of the sitter's circumstances. His rough-cut hair, avoidant stare and heavy clothing purposely invoke a sympathetic response.'

——— MICHAEL VARCOE-COCKS

MICHAEL VARCOE-COCKS IS NGV HEAD OF CONSERVATION. *THE PAPER BOY* WAS ACQUIRED THROUGH THE GENEROUS SUPPORT OF KRYSTYNA CAMPBELL-PRETTY AM AND FAMILY.

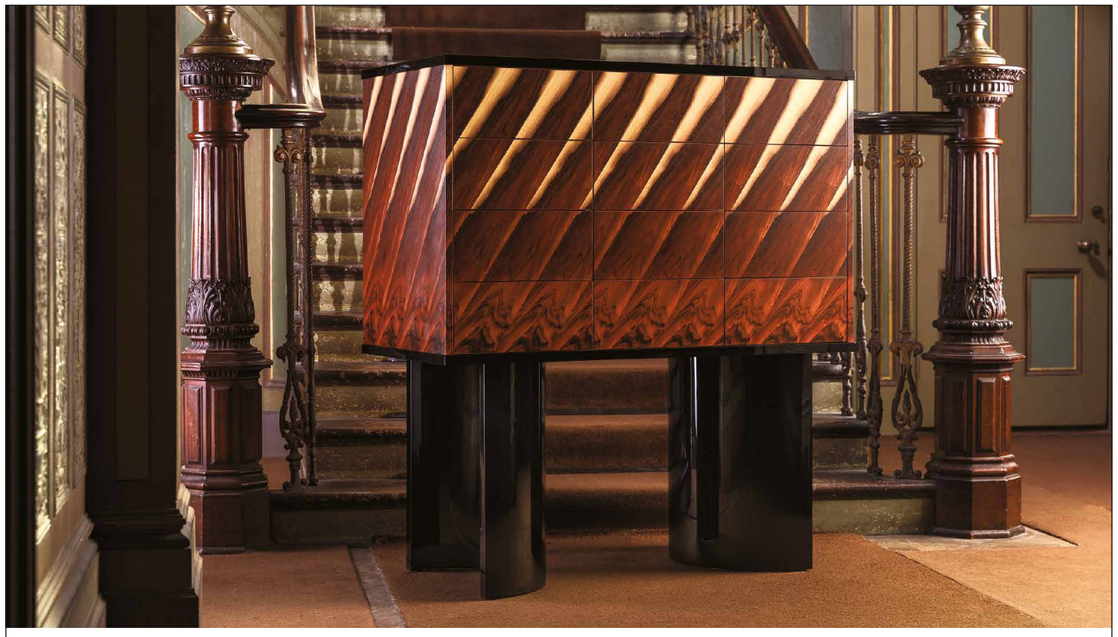
(previous) **Florence Fuller** *The paper boy* 1888
(above) **Frederick McCubbin** *Melbourne 1888* 1888



Marvellous Melbourne

'Marvellous Melbourne' was a city of miraculous growth in the 1880s. The Melbourne Stock Exchange passed the £2 million mark, the population almost doubled between 1880 and 1888 and, for a time, Melbourne was the world's second largest city after London although had higher property prices. Land speculation naturally boomed as the suburbs increasingly expanded with new railway lines providing affordability options for the quarter-acre block. The city centre was populated by skyscrapers as high as twelve stories, and elaborate banks, theatres and private mansions pushed industry outwards. Melbourne was known to have more decorative cast iron than any other city in the world.

The phones rang, with Melbourne being the host of the first telephone exchange in the country, and the streets now glowed at night under the electric lights and the cable trams ferrying people from to one coffee palace to the next. A rich city needed rich taste and in 1888 the Royal Exhibition Building hosted the Melbourne Centennial Exhibition showcasing artistic, scientist and industrial progress to around two million visitors. Notable National Gallery acquisitions in 1888 include G. F. Watts *Alfred Tennyson*, 1858, Lawrence Alma-Tadema *The vintage festival*, 1871, and J. M. W. Turner *Dunstanburgh Castle, north-east coast of Northumberland, sunrise after a squally night*, 1798 – all of which are currently on display on Level 2 at NGV International.



HANDMADE HEIRLOOMS

anton
ANTON GERNER FURNITURE

- 24 Victoria Rd, Hawthorn East Vic 3123
- Phone (03)9813 2422
- Showroom by appointment
- www.antongerner.com.au

Study the Arts *in* Florence, Italy

Immerse yourself in the Renaissance City of Florence while enriching your creative and adventurous spirit

Commencing August 29 to September 26, 2020

Inclusive of:

- Accommodation – Single or Shared
- Your choice of Art Courses at the Accademia D'Arte
- Italian Language Course at the Istituto Michelangelo
- Catering for Beginners to Advanced
- Entry tickets to selected galleries & Museum
- Dinner outings and celebrations
- Weekly excursions in Tuscany and much more

Numbers are limited – Call now for a full brochure
Rosetta Pavone – 0424 300 013 – rosettapavone@gmail.com

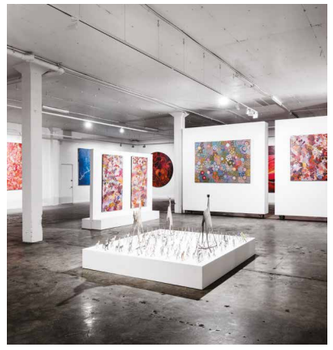
www.LiveFlorenceTours.com

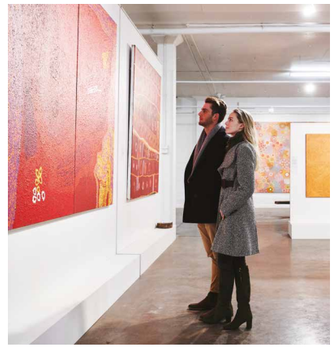
Exclusive in 2020,

Celebrating The Best of Sicily:
11 days 10 nights – Fully guided, all-inclusive tour
Begins in Palermo September 27
Ends in Catania, Sicily October 7

MITCHELTON

The Mitchelton Gallery of Aboriginal Art was established to exhibit the outstanding artworks that continue to be produced by Australia's First People. The gallery is Australia's largest commercial Indigenous art gallery and an inspiring new space for regional locals and visitors to experience.





MITCHELTON
470 MITCHELLSTOWN RD, NAGAMBIE VIC 3608

HOURS GALLERY & GIFT STORE OPEN 10AM - 4PM / FRIDAY TO SUNDAY AND OTHER TIMES BY APPOINTMENT.
PHONE 03 5736 2277 OR **EMAIL** JASMIN.LEDEUX@MITCHELTON.COM.AU

mitchelton.com.au

ART GALLERY OF BALLARAT

A summer of curious creatures

Troy Emery: After the gold rush

Dark horse:
Wild beasts and curious creatures

Geoff Bonney: Pangrams

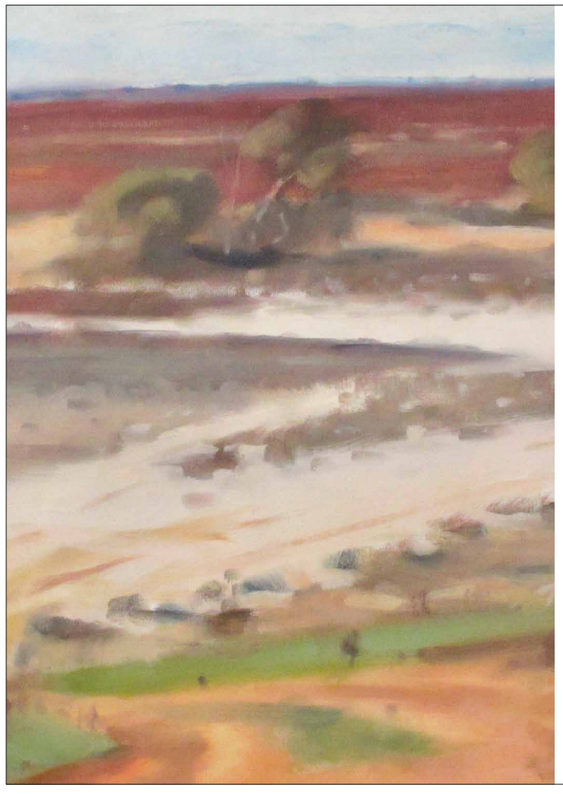
Cake Industries: 08:26am

Troy Emery, Installation view of: ***red headed runt*** 2019; & ***red headed pink ringed silver beast*** 2019. polyester, polyurethane, adhesive, pins. Troy Emery is represented by Martin Browne Contemporary, Sydney

BLUE PYRENEES estate

CREATIVE VICTORIA

CITY OF BALLARAT



FROM THIS MOMENT

Representational landscape, still life and figure studies in watercolour, oil and ink

ANGELA ABBOTT
MAGGIE COWLING
MARGARET COWLING
JENNIFER FYFE

19th Feb - 3rd March
- **Weekdays** 10am - 4pm
- **Weekends** 1pm - 4pm

Opening with bubbles
Saturday 22nd Feb,
1.30pm - 3.30pm

The Galleries of the Victorian Artists Society
430 Albert Street,
East Melbourne

- **Parliament station** 300m
- **Albert Street** metered parking
- **Wilson Parking** 30m

www.fromthismoment.net

MAKING NEWS

NEW ACQUISITIONS

INDIGENOUS ART DINNER

Misha Agzarian

In October, we celebrated Indigenous art at the NGV with the annual Indigenous Art Dinner, acknowledging our community of artists and supporters. Guests enjoyed a tour of *Marking Time: Indigenous Art from the NGV* at The Ian Potter Centre: NGV Australia, dinner and an incredible performance by ARIA-award nominee Kaiit. Eight works of art proposed on the night were acquired for the NGV Collection, highlighting the commitment and enthusiasm of passionate NGV donors. These works are by artists working in Queensland, the Torres Strait, Arnhem Land, Melville Island and Melbourne.

We would like to take this opportunity to sincerely thank and acknowledge the donors who supported Indigenous art on the evening. We warmly thank Linda Herd for supporting Naomi Hobson's *Warrior without a weapon*, 2018; Chris Thomas AM and Cheryl Thomas for Pedro Wonaeamirri's *Jilamara*, 2018; Loris Orthwein for Nonggirrnga Marawili's *Bol'ngu, The Thunderman*, 2015; Craig Semple for Destiny Deacon's *Home video*, 1987; Barbara Hay and Kate Hay for Sonja Carmichael's *Juno and Gulayi*, 2019, Kaye Brown's *Pwoja*, 2019, and Helen Mabo's *Peibri Sor,* 2017; and Jim Cousins AO and Libby Cousins for Matilda Nona's *Sawur*, 2016. We also sincerely thank D'Lan Davidson and Rachal Jacobs for their ongoing support of the Indigenous Art department and table hosts on the night for bringing together passionate Indigenous art supporters at the NGV.

NEW DISPLAYS

COLLECTION CORNER

The new year is traditionally a time for renewal and reimagining. At the NGV, new displays at both The Ian Potter Centre: NGV Australia and NGV International offers the opportunity to provide fresh insights into the NGV Collection.

The nineteenth- and twentieth-century galleries on Level 2 at NGV International includes a display of works by English painter, designer, photographer and printmaker David Hockney. This selection features figurative works including two lithographs and two pen-and-ink works. Of these studies, *Figure for The second marriage*, 1962, complements the large scale painting *The second marriage*, 1963, recently returned from loan to the *Seoul Museum of Art*, South Korea. Presented to the NGV by the Contemporary Art Society of London in 1965, *The second marriage* is distinctive due to its unique shape and the artist's use of mixed media, including oil paints, gouache and torn wallpaper.

Nearby, the twentieth-century gallery features a suite of Lalique pieces, many of which have been gifted by Krystyna Campbell-Pretty AM and the Family through the Australian Government Cultural Gifts Program, 2019. René Lalique, a leading glass designer, known for decorative objects ranging from perfume bottles and jewellery, to chandeliers, clocks and automobile hood ornaments, is considered a key contributor to the Art Nouveau movement.

At The Ian Potter Centre: NGV Australia, an oil painting by Rosslynd Piggott, presented through the NGV Foundation by Dr Joseph Brown AO OBE, is on display on Level 2. *Italy*, 1988, recalls the golden lit landscape of Piggott's studio, Il Paretaio, Tuscany, where the artist worked in 1987 and much of 1988. It is the first work she composed upon her return to Melbourne.

Also displayed is Joseph Gleeson's *The Siamese moon*, 1952, which depicts a dream-like, undulating landscape. Gleeson dedicated his artistic career, spanning six decades, to explore the realms of Surrealism. This work combines literary sources, historical references and the Surrealist penchant for dreamscapes to create a singular hallucinatory scene. In the aftermath of the Second World War, Gleeson was moved expressly by the loss of cultural sites significant to the war.

VIEW THESE WORKS ON LEVEL 2 AT NGV INTERNATIONAL AND LEVEL 2 AT THE IAN POTTER CENTRE: NGV AUSTRALIA.

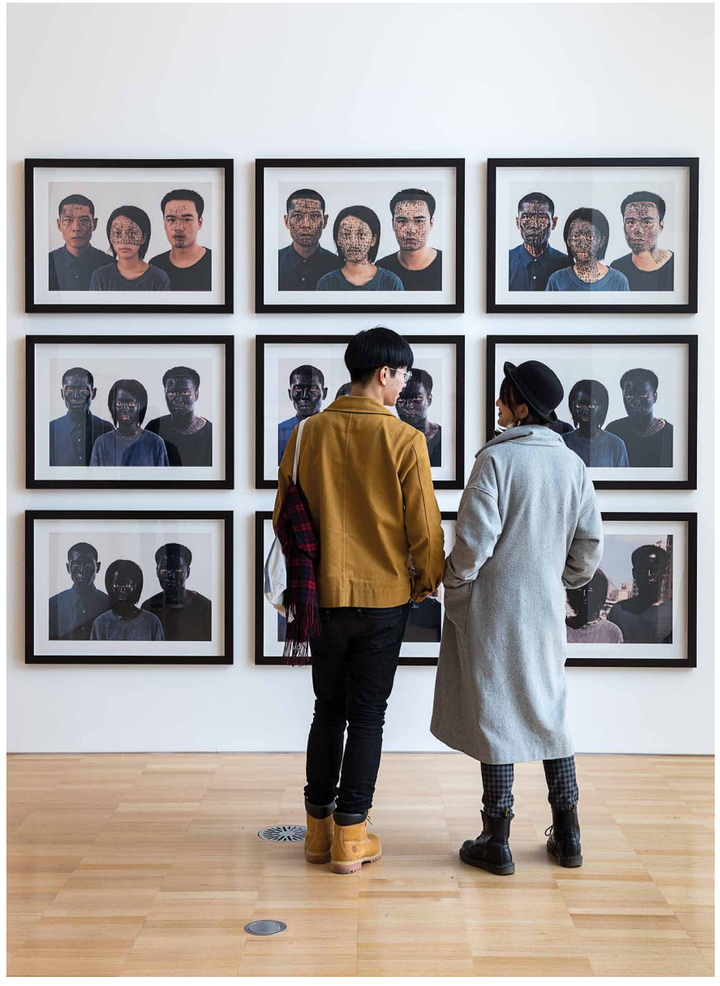
CONTEMPORARY DESIGN DISPLAY

Australia is home to many engaging contemporary designers. A new display at The Ian Potter Centre: NGV Australia highlights several designers working across ceramics, furniture, stone and earthenware, as well as jewellery, created by designers born or based in Australian.

Curated by Simone LeAmon, the NGV Hugh Williamson Curator of Contemporary Design, highlight works include James Lemon's *Slump stool #1*, 2019 (read more about how he makes his work on pages 62–5) and Robert Foster's *Green wake*, 2009, purchased by the NGV Foundation in 2018, which mimics the black-green crest of an ocean wave in anodised aluminum. Ebony Heidenreich's *Cosmos coffee table*, 2019, is made from reclaimed clay, the waste of her own studio in Adelaide. Constructed using a press-mould technique developed by the designer herself, this hollow-build table supports its large-scale and experimental form with integrity unlike the delicacy of its marbled-pink colouring.

A group of necklaces by Jess Dare, whose commercial work is available at the NGV design store, is also on display. Dare makes use of powder-coated sheet brass to construct necklaces resembling wilted flowers. Her work draws on the universal symbolism of the garland. The ephemerality of Dare's floral pieces contrast with weightier works, such as the coal-themed neckpiece, *Coal musubi neckpiece*, 2019, by Japanese-born designer Kyoko Hashimoto. Collectively, this display illuminates the varied conceptual and material approaches to contemporary design.

VIEW THESE WORKS ON LEVEL 2 AT THE IAN POTTER CENTRE: NGV AUSTRALIA. JESS DARE'S JEWELLERY IS AVAILABLE AT NGV DESIGN STORE AND ONLINE AT DESIGNSTORE.NGV.MELBOURNE.



CLOSING SOON

TURNING POINTS: CONTEMPORARY PHOTOGRAPHY FROM CHINA

As the NGV Collection exhibition *Turning Points: Contemporary Photography from China* draws to a close at NGV International, visitors can enjoy a final look at work from both emerging and established artists who have created photographs at the turning point of the twentieth- and twenty-first centuries in China.

Offering insight on identity, cultural change, the metamorphosis of Chinese cities and the increasing prevalence of a global consumer society, *Turning Points* illuminates the dynamism of Chinese photography as a tool for, not only making sense of but also, questioning convention.

The exciting photography that has emerged from China over the last thirty years, a period of radical transition in the country, has been a priority for the NGV Collection for over a decade. In 2016 and 2017 the generosity of international contemporary art collector Larry Warsh greatly enhanced the Gallery's holdings of contemporary Chinese photography and it is that generosity which made this exhibition possible.

Turning Points contains works by some of the leading Chinese photographic artists from 1990s and 2000s, such as Hong Lei, Rong Rong and Wang Qinsong. Through still life, portraiture, landscape and street photography, the exhibition is a vital insight into a compelling creative period in China's history.

TURNING POINTS: CONTEMPORARY PHOTOGRAPHY FROM CHINA IS ON DISPLAY UNTIL 27 JANUARY 2020 ON LEVEL 1 AT NGV INTERNATIONAL.

NGV EVENTS

NGV KIDS SUMMER FESTIVAL 2020

Andrea Stahel

Now in its seventh year, the NGV Kids Summer Festival is at the heart of the NGV summer program and an integral part of the Gallery's commitment to welcome, excite and captivate children and families. With a free program of performances, art-making workshops and activities, the NGV Kids Summer Festival also welcomes many first-time visitors to the Gallery. The festival is a place for discovery, whatever the age, with activities for everyone, from toddlers to teens.

In 2020, celebrating *Keith Haring | Jean-Michel Basquiat: Crossing Lines,* Melbourne street artist David Booth, aka Ghostpatrol, presents a large-scale installation in the Great Hall inspired by Haring's chalk drawings and the NGV's kaleidoscopic Great Hall ceiling. Children will be able to channel their inner artist and contribute their own ephemeral chalk drawings.

Indigenous Hip Hop Projects will entertain audiences with their energetic beats in a performance and dance workshop to invigorate all ages and abilities. The whole family is encouraged to get hands-on at drop-by workshops in the Great Hall led by Melbourne icon, designer and illustrator Beci Orpin, and contemporary jeweller Underground Sundae, aka Annemieke Ytsma. Crowd favourite from the 2019 festival, the Kids Disco Parties, also return in 2020 to encourage kids to express themselves through movement (and burn off some energy).

NGV KIDS SUMMER FESTIVAL RUNS FROM 11 TO 19 JANUARY 2020, 10AM –3PM, AT NGV INTERNATIONAL AND THE IAN POTTER CENTRE: NGV AUSTRALIA. FOR THE FULL PROGRAM SEE NGV.MELBOURNE/KIDS. NGV KIDS SUMMER FESTIVAL IS GENEROUSLY SUPPORTED BY CITY OF MELBOURNE, THE TRUBY AND FLORENCE WILLIAMS CHARITABLE TRUST MANAGED BY EQUITY TRUSTEES AND OFFICIAL SUPPLIER, CANSON AUSTRALIA.

Darren Sylvester is inspired by the artist's multidisciplinary practice, which encompasses photography, video, installation, performance and music, and its format is loosely based on that of an LP. The volume, which includes a flexi-disc with music drawn from one of Sylvester's works, is presented inside sealed, ziplock packaging, and punctuated with tipped-in artist statements, reminiscent of liner notes.

The *Escher x nendo | Between Two Worlds* exhibition publication references the playfulness of M. C. Escher's tessellated patterns and nendo's exhibition design, articulated through the design studio's house motif, used on the publication's asymmetrical slip case and in the page design.

THESE BOOKS WERE PUBLISHED BY THE NATIONAL GALLERY OF VICTORIA IN 2019. NGV BOOKS ARE AVAILABLE FROM THE NGV DESIGN STORE OR ONLINE AT DESIGNSTORE.NGV.MELBOURNE

AWARDS

AGDA DESIGN AWARDS 2019

Elizabeth Doan

The NGV publications *Darren Sylvester: Carve a Future, Devour Everything, Become Something* and *Escher x nendo | Between Two Worlds* have recently been recogised for excellence in graphic design.

Both books, designed by NGV Senior Graphic Designer Dirk Hiscock, received Distinction awards for creative excellence in the Publications category at the AGDA Design Awards 2019, hosted by the peak national organisation representing the Australian communication design industry.

(p. 90) **Kaye Brown** *Pwoja* 2019
(p. 91, left) **Kyoko Hasimoto** (designer) *Coal musubi neckpiece* from the Musubi Neckpiece series, 2019
(p. 92, right) **David Hockney** *The Second Marriage* 1963
(p. 92, left) Installation shot of *Turning Points: Contemporary Photography from China* at NGV International.
(p. 92, right) Guests enjoying NGV Kids Summer Festival 2018.
(above) *Darren Sylvester: Carve a Future, Devour Everything, Become Something*, published by NGV Publications, 2019

SUMMER EXPERIENCES

NGV Friday Nights

NGV Friday Nights during summer celebrates the *Keith Haring | Jean-Michel Basquiat: Crossing Lines* exhibition at NGV International. Running weekly until 10 April 2020, NGV Friday Nights pays homage to the 1980s and downtown New York. Featuring an array of DJs, each week will spotlight an 80s music highlight. Dance your way through the decade from disco to post-punk, hip-hop to new wave, and enjoy drag performances, classic cocktails and New York City street food.

DJ Ge-Ology, pictured here during the 2019 NGV Gala, kicked off the summer season of NGV Friday Nights on 6 December 2019. Photo: Stefan Postles/Getty Images

10 JANUARY
NEW JAZZ SWING

6–8pm Jade Zoe spins a set of new jack swing, the fusion genre which originated with Janet Jackson's 1986 album *Control*.
6.30pm 'The Last Works'. NGV Assistant Curator, International Exhibition Projects Meg Slater reflects on the last works by Keith Haring and Jean-Michel Basquiat.
8–10pm Michael Kucyk, host of radio show Noise In My Head, a 'freeform sonic excursion', spins an 80s New York no wave DJ set.

17 JANUARY
THE LOFT DOWNTOWN

6–8pm Edd Fisher casts his wide musical net back to the 1980s, bringing music from downtown NYC.
6.30pm 'Image-Language'. NGV Senior Curator Dr Miranda Wallace considers how both Haring and Basquiat appropriated and adapted symbols and signs from the world around them to create a unique image language in their works.
7.30pm 'Accessible to All'. La Trobe University Senior Lecturer of Creative Arts, Dr Vince Alessi, explores notions of publicness and performance in Haring's practice with a focus on his early subway murals.
8–10pm Jimmy James pays tribute to the famous underground dance scene of NYC in a set inspired by parties at New York club The Loft.

24 JANUARY
GARAGE DISCO

6–8pm Shelley delivers a set dedicated entirely to the sounds of New York disco.
6.30pm 'Image-Language'. NGV Senior Curator Dr Miranda Wallace considers how both Haring and Basquiat appropriated and adapted symbols and signs from the world around them to create a unique image-language in their works.
7.30pm 'Everything's a Surface'. La Trobe University Senior Lecturer of Creative Arts, Dr Vince Alessi, discusses the relationship between the painted object and its location of origin, exploring notions of place and connection found in the work of Basquiat.
8–10pm Reminiscing: Paradise Garage. Simon Caldwell transports audiences back to the iconic New York City discotheque.

31 JANUARY
HOUSE YACHT CLASSICS

6–8pm A devotee of the smooth sounds of yacht rock, DJ Cookie plays classic tracks from the 80s.
6.30pm 'Unconventional Methods of Making'. NGV Assistant Curator, International Exhibition Projects Meg Slater reflects on a selection of important works by Haring and Basquiat made on a range unusual supports and featuring the signature motifs and symbols adopted by the artists.
8–10pm 'NYC Garage House Classics'. Alexander Powers explores this influential genre of dance music, whose origins lay in New York's infamous Paradise Garage club.

7 FEBRUARY
BLOCK PARTY JAZZ

6–8pm 6am at the Garage dedicate their set to 80s funk and jazz.
6.30pm 'Connecting Lives'. NGV Guide Celia Cole explores the shared interests of Haring and Basquiat including street art, performance and dance, symbols and words, racism, and politics.
7.30pm 'Between the Streets and the Museum'. La Trobe University Lecturer in Creative Arts Anna Dzenis discusses how Basquiat defined the 1980s New York art scene.
8–10pm Rocking diverse crowds around the globe including New York, Tokyo, Sydney, Beijing and Prague, and playing alongside artists such as Mark Ronson, Grandmaster Flash and DJ Spinna, Natasha Diggs brings her homegrown knowledge of New York block parties to her DJ set.

14 FEBRUARY
NEW WAVE & BOOGIE

6–8pm Known for her versatility through synth wave, Simona Castricum dedicates her set to the sounds of pop as it developed through the 80s.
6.30pm 'Unconventional Methods of Making'. NGV Assistant Curator, International Exhibition Projects Meg Slater reflects on a selection of important works by Haring and Basquiat made on a range unusual supports and featuring the signature motifs and symbols adopted by the artists.
7.30pm 'Between the Streets and the Museum'. La Trobe University Lecturer in Creative Arts Anna Dzenis discusses how Basquiat defined the 1980s New York art scene.
8–10pm UK duo Alex Rita & Errol, bring their international musical experience to a set dedicated to all things boogie. Sounds aimed at the soul and the feet, they are anchored by a love of dancing and the desire to bring people together.

21 FEBRUARY
AURAL DUB

6–8pm C.FRIM explores the roots of dub and reggae inspired by New York's gritty underground.
6.30pm 'Connecting Lives'. NGV Guide Mandy Yencken explores the shared interests of Haring and Basquiat including street art, performance and dance, symbols and words, racism, and politics.
8–10pm In a DJ set-come-love letter, Rok Riley creates an expansive set both inspired by and dedicated to Haring and Basquiat.

28 FEBRUARY
POP, ROCK & POST-PUNK FUNK

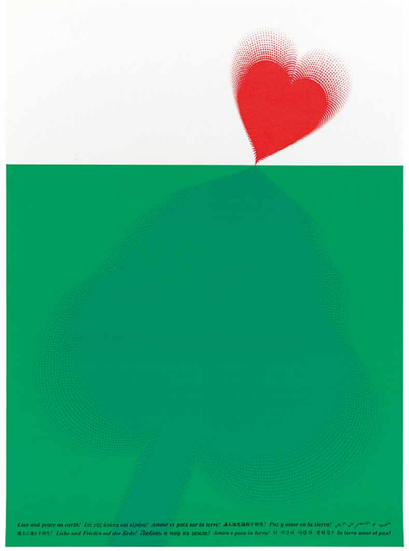
6–8pm Soju Gang has been a prominent member of Melbourne's nightlife scene since 2013 and is instantly recognisable through her stand-out style, reminiscent of the colourful 80s and 90s. She brings a special set – a mix of pop, rock and house – that pays homage to women of the 80s.
6.30pm 'The Last Works'. NGV Assistant Curator, International Exhibition Projects Meg Slater reflects on the last works by Keith Haring and Jean-Michel Basquiat.
8–10pm Post-Punk Funk. UK performer Ruby Savage navigates listeners through the sounds of a unique stream of dance music.

FOR INFORMATION AND UPCOMING FRIDAY NIGHT EVENTS VISIT NGV.MELBOURNE/FRIDAY-NIGHTS

LOOK FOR ME

Enjoy these newest works in the NGV Collection on your next visit to the Gallery.

Ikko Tanaka *1988 Hiroshima appeals* 1980s
(opposite left) **Kazumasa Nagai** *Save me, please. I'm here* 1993
(opposite right) **Hirokatsu Hijikata** *Love and peace on earth* 1980s



Japanese posters

In Japanese creative traditions no differentiation between art, craft and design means all three practices overlapping to establish a visually distinctive national aesthetic. The use of flat areas of colour, bold symbolic shapes and simple compositions, developed throughout Japanese history, reached their most visually dynamic and popular application in paintings and woodblock prints during the Edo period (1600–1868). This stylised use of colour, line and shape informed the practices of subsequent graphic designers of the twentieth century in Japan, providing a unique visual style as well as international recognition.

In 2019, Melbourne graphic designer Jacqui Thomas donated more than ninety posters to the NGV. The posters were created by leading Japanese designers of the 1980s and were produced for the Japan Graphic Designers Association (JAGDA) exhibitions, addressing the themes of peace, environment, water security and HIV/AIDS. The posters feature simple, poetic imagery and bold colours paired with short but poignant slogans, to inspire environmental and non-violent activism. A selection are on display on Level 1 at NGV International

Japan Graphic Designers Association (JADGA)

The Japan Graphic Designers Association (JADGA) was established in 1978 under the leadership of Yusaku Kamekura, a prominent figure in graphic design in postwar Japan. Many of JAGDA's early members were known for their iconic poster designs produced through silkscreen printing, a technique resulting in impeccable flat surfaces of radiating colour, and often incorporating metallic inks.

In 1983, JAGDA sponsored an annual exhibition of posters created by its members on the theme of peace, known as the *JAGDA Peace Posters Exhibition*. In 1989, the curatorial focus was broadened to include posters on environmental issues, with a particular focus on water. In recognition of the exhibition's tenth anniversary in 1992 and, to promote its further development, the title was changed to *The JAGDA Peace and Environment Poster Exhibition: I'm here*. The exhibition toured throughout Japan and internationally, including Rio de Janeiro to coincide with the 1992 United Nations Earth Summit.

The group of posters recently gifted to the NGV feature a selection of JAGDA exhibited works by leading Japanese graphic designers, including Ikko Tanak's *1988 Hiroshima appeals*, 1980s, and Kazumasa Nagai's *Save me, please. I'm here*, 1993, and Hirokatsu Hijikata's *Love and peace on earth*, 1980s.

NOW ON VIEW, LEVEL 1, NGV INTERNATIONAL.

Clement Meadmore

Created by Melbourne-born artist Clement Meadmore, the NGV welcomes a new selection of furniture made in the 1950s and 1960s, before the designer shifted his focus to sculpture, to the Collection. For just over a decade in Australia, Meadmore produced a small range of innovative furniture and lighting designs, which were influential for architects, artists and designers of the period. In 1955, he was commissioned to design the interiors of the Legend Espresso and Milk Bar, and the Teahouse, both in Melbourne. Drawing upon international modernism and a new-found passion for Italian culture, the Legend is one of Meadmore's greatest achievements and became a touchstone for many emerging designers in 1950s Melbourne.

The pieces that Meadmore produced during this time highlight his importance alongside Australia's most innovative and progressive designers of the mid-century period. These were experimental works for Meadmore, and the *Legend Espresso and Milk Bar chair*, 1956, is the only known surviving example of its type.

NOW ON VIEW, LEVEL 2, THE IAN POTTER CENTRE: NGV AUSTRALIA.

Pablo Picasso ceramics

Between 1946 and 1971 Pablo Picasso produced some 4,000 ceramics at the Madoura Pottery, a studio run by Georges and Suzanne Ramié in Vallauris, Southern France. Picasso explored a broad range of subjects in his ceramics, including antiquity, bullfighting and rustic still-life themes, but one of his main preoccupations was the human face, the representation of which he explored through countless studies and variations. Picasso experimented with the face in his first year of working at Madoura but did not seriously return to the motif until between 1953 and 1956 when he produced a number of different designs that explored both the profile and the front-on view. During this period Picasso's depictions of the face show it in a reduced, schematic style.

Seven Picasso ceramics were recently generously gifted to the Gallery by Krystyna Campbell-Pretty AM and Family, including *Lampe femme (Woman lamp)*, 1955. A vase that tapers in at the neckline and middle to suggest a female body, this work has a large hollow, cylindrical ring coming from the shoulder to the waist that indicates arms and hands joined together at the front. The work is decorated in blue and black and incised lines depict a female face over the centre and the ring.

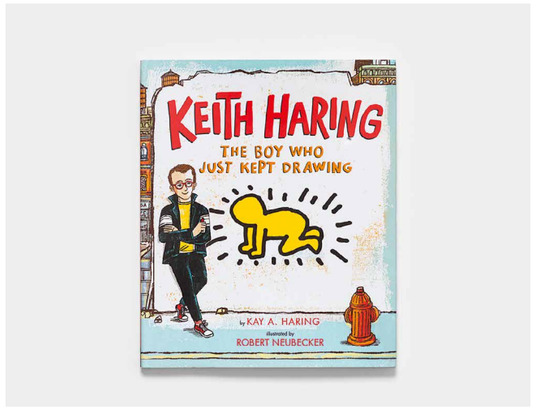
NOW ON VIEW, LEVEL 2, NGV INTERNATIONAL.

Clement Meadmore *Legend Espresso and Milk Bar chair* 1956
Clement Meadmore *Tiled-top table (blue and grey)* 1957
Clement Meadmore *Tiled-top table* (white and bronze) 1957
Pablo Picasso *Lampe femme (Woman lamp)* 1955

NGV DESIGN STORE & BOOKS

Basquiat-isms
Jean-Michel Basquiat, edited by Larry Warsh

In these compelling and memorable Jean-Michel Basquiat quotes, taken from his interviews as well as his visual and written works, Basquiat expresses ideas about culture, his artistic persona, race, urban life and many other subjects. Basquiat's words, like his art, continue to resonate.



Keith Haring: The Boy Who Just Kept Drawing
Kay Haring

This one-of-a-kind book for all ages explores the life and art of Keith Haring from his childhood through his meteoric rise to fame. It sheds light on this important artist's great humanity, his concern for children, and his disregard for the establishment art world.

Jean-Michel Basquiat: Notebooks
Jean-Michel Basquiat, edited by Larry Warsh

A facsimile edition of the artist's fascinating working notebooks, this title vividly demonstrates Basquiat's deep interests in comic, street and pop art, hip-hop, politics and the ephemera of urban life. It also provides an intimate look at the working process behind his art.

Keith Haring
Jeffrey Deitch, Julia Green and Suzanne Geiss

Closely based on Haring's own concept for the monograph he wanted to publish before his untimely death, this volume represents more than a decade of research and contains a wealth of unpublished photographic and written material including drawings, studio photographs and journal entries.

Keith Haring | Jean-Michael Basquiat: Crossing Lines retail collection for NGV design store, 2019. © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York. © Keith Haring Foundation. Licensed by Artestar, New York

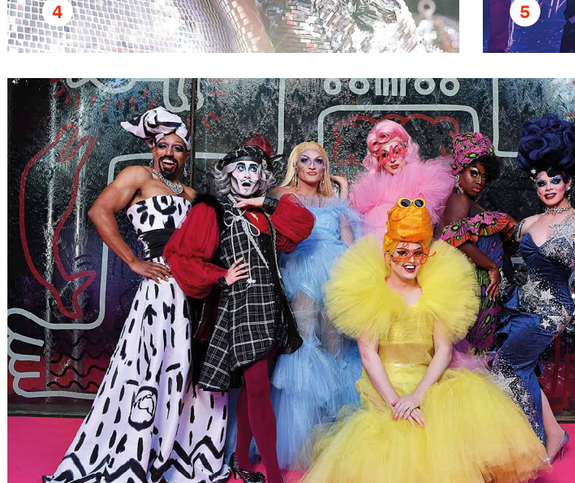
Exclusive collection

NGV design store presents an exciting collection of design wares drawing on works from the exhibition *Keith Haring | Jean-Michel Basquiat: Crossing Lines*. The curated range includes stationery, tote bags, T-shirts, caps, mug and affordable art prints. The NGV has also designed and produced a landmark publication celebrating the exhibition. This collection is exclusive to the NGV. In addition to this collection, NGV design store will showcase Herschel x Jean-Michel Basquiat streetwear, the latest Keith Haring collaboration from Happy Socks, and a range of other exciting artist brand collaborations including children's products, books and more.

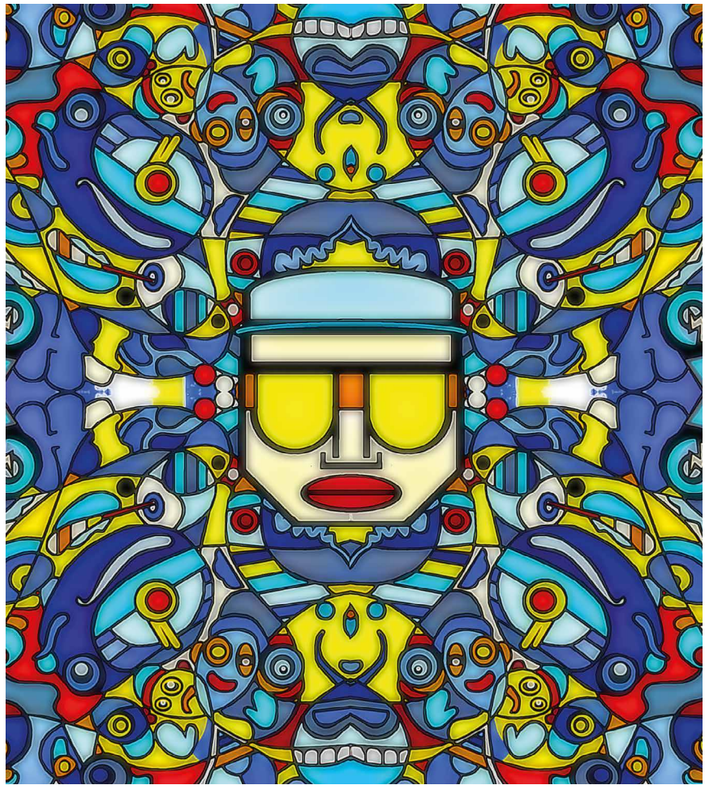
AVAILABLE AT NGV DESIGN STORE AND ONLINE AT DESIGNSTORE.NGV.MELBOURNE.

THE NGV WARMLY THANKS MAJOR PATRONS JANE AND STEPHEN HAINS FOR THEIR GENEROUS SUPPORT OF THE *KEITH HARING | JEAN-MICHEL BASQUIAT: CROSSING LINES* EXHIBITION PUBLICATION.

1. Georgia May and Lizzy Jagger at *Keith Haring | Jean-Michel Basquiat: Crossing Lines* at the 2019 NGV Gala.2. Guests enjoying Salt-n-Pepa's performance during the 2019 NGV Gala.3. Paul Carmichael, Executive Chef of Momofuku Seiōbo and Guest Chef for the NGV Gala, and guests at the 2019 NGV Gala. 4. Model Akiima at the 2019 NGV Gala.5. Salt-N-Pepa perform during the 2019 NGV Gala. 6. Performers Nefertiti LaNegra, Randy Roy, The Beastie Girls (Zelda Moon, Benign Girl and Lazy Susan), D Flowers and Art Simone arrive at the 2019 NGV Gala. 7. Tony Ellwood AM, NGV Director, and model Samantha Harris at the 2019 NGV Gala.



AROUND VICTORIA



THE R & M MCGIVERN PRIZE: THE ANTHROPOCENE

Until 1 February
Venue ArtSpace at Realm
179 Maroondah Highway &
Maroondah Federation Estate Gallery
32 Greenwood Avenue, Ringwood

maroondah.vic.gov.au/exhibitions

The R & M McGivern Prize is a $25,000 acquisitive, national award offered every three years for an outstanding, original artwork in the medium of painting. The theme for 2019 is 'Anthropocene' and features artists from across Australia who have created works that consider the impact of human habitation on the environment. The 2019 Judges for The R & M McGivern Prize are: Charlotte Day, Director, Monash University Museum of Art, Ryan Johnston, Director, Buxton Contemporary, and Penny Teale, Bunjil Place Gallery Curator.

LIVING TREASURES: MASTERS OF AUSTRALIAN CRAFT \ PRUE VENABLES

Until 9 February
Venue Hamilton Gallery
107 Brown Street, Hamilton

hamiltongallery.org

This exhibition presents work by one of Australia's greatest artists working in clay. Ceramicist Prue Venables is the ninth artist in the Australian Design Centre series *Living Treasures: Masters of Australian Craft*, which celebrates the achievements of Australia's most iconic crafts practitioners.

BARKA: THE FORGOTTEN RIVER BADGER BATES AND JUSTINE MULLER

Until 16 February
Venue Mildura Arts Centre
199 Cureton Avenue, Mildura

milduraartscentre.com.au

Badger Bates and Justine Muller, in collaboration with the Wilcannia community, tell the story of the Barka (Darling River) that is the mother, and cultural and economic lifeblood of the Aboriginal communities who live alongside it. The exhibition portrays the beauty of a river teetering on the brink of destruction and the pride and resilience of its people.

WHAT'S ON YOUR MIND?

Until 20 March
Venue Bendigo Art Gallery
42 View Street, Bendigo

bendigoartgallery.com.au

What's on your mind? presents a series of new works by Gunditjmara/Yorta Yorta artist Joshua Muir. In collaboration with digital animator Isobel Knowles and experiential design consultancy Art Processors, this exhibition showcases a series of kaleidoscopic prints alongside interactive landscape animations of Country to reveal the ongoing dynamism at play between Indigenous environmental activism and digital media platforms.

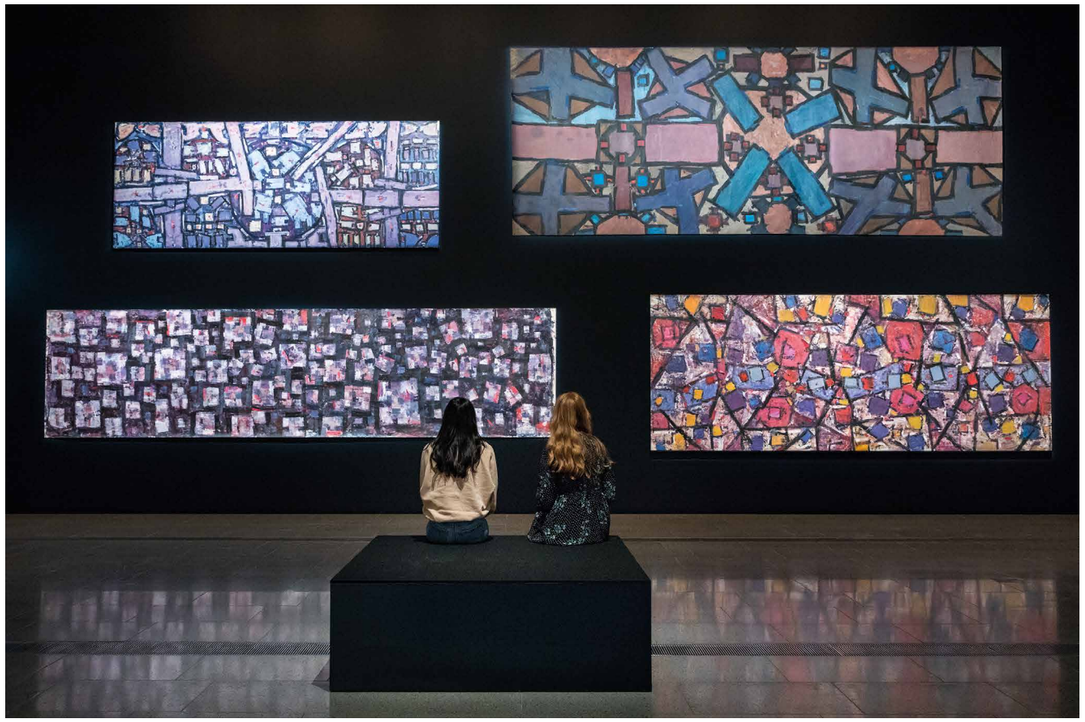
WITH THANKS TO THE PUBLIC GALLERIES ASSOCIATION OF VICTORIA (PGAV). VISIT PGAV.ORG.AU FOR MORE EXHIBITIONS.

Joshua Muir *Psychosis* 2019 (detail)

CLOSING SOON

Roger Kemp: Visionary Modernist

We visit the first major exhibition to chart the development of Roger Kemp's extraordinary career at The Ian Potter Centre: NGV Australia.



Installation view of *Roger Kemp: Visionary Modernist*

Roger Kemp was one of Australia's greatest abstractionists. From the beginning of his formal art training in 1935, Kemp's career spanned over fifty years, with more than twenty major solo exhibitions held. Over his lifetime, Kemp was fervidly dedicated to his practice and unswayed by trends and artistic schools. Rather, he was driven by an innate conviction to understand the universe on a deeper level, his art a means by which he could illustrate this spiritual journey.

Roger Kemp: Visionary Modernist documents the development of Kemp's themes of the cosmos, human movement and metaphysical force. With more than sixty-five paintings and drawings, as well as sketches and archival video and photography, the exhibition leads visitors through Kemp's various artistic periods, a path that sees the artist's figurative motifs become increasingly abstracted, until just line, form and colour remain. The exhibition's final room is a dark, cavernous space filled with Kemp's large-scale works on paper and unstretched canvas, salon hung and spotlit, with Bach's 'Adagio in D Minor' echoing in the background. The ecclesiastical hang manifests Kemp's spiritual and transcendental concerns, inviting us to sit and ponder the mysticisms that guided this exceptional modernist artist.

MY TOP PICKS

NGV Assistant Curator, Australian Painting, Sculpture and Decorative Arts to 1980, shares one of her favourite Kemp works.

BY SOPHIE GERHARD

Roger Kemp *Untitled* 1962–64

***Untitled* 1962–1964**

Untitled, 1962–64, represents a transformative time within Kemp's career. Less melancholic than the artist's darker postwar paintings, here we begin to see a thematic shift beyond the immediate world into a higher, spiritual realm, influenced by Kemp's developing interest in Christian science and theology. From the mid 1950s into the mid 1960s, Kemp's work became increasingly abstracted, the energetic figures of his earlier works becoming more and more embedded within the geometric structure of the painting itself. In this work, the repeated figure subtly presents itself as either cruciform, person, or perhaps neither, blurring the lines between humanity and spirituality.

The rapidity of Kemp's process is revealed in *Untitled*'s sketchiness, demonstrating the urgency with which the artist put paint to canvas. This is typical of Kemp's style, with much of his work consisting of dry, brushy strokes and a certain confidence in execution. Kemp developed this method in the 1930s and 1940s when his focus was on energy and movement, inspired in part by the Ballets Russes, and can be witnessed in motion in the exhibition's archival video of Kemp in his studio. The positioning of *Untitled* in the years after Kemp's more figurative landscapes, yet before his later works, reveals a refinement in the artist's visual language. It encourages us to notice the amalgamation of themes within his earlier works, before the artist ventured into the ambitiou works of his later years.

SOPHIE GERHARD IS NGV ASSISTANT CURATOR, AUSTRALIAN PAINTING, SCULPTURE AND DECORATIVE ARTS TO 1980. *ROGER KEMP: VISIONARY MODERNIST* IS ON DISPLAY UNTIL 15 MARCH 2020 ON LEVEL 3 AT THE IAN POTTER CENTRE: NGV AUSTRALIA. WE WOULD LIKE TO ACKNOWLEDGE THE GENEROSITY OF KEMP'S DAUGHTERS, MICHEL, JENNIFER AND ELIZABETH, WHO HAVE KINDLY DONATED ELEVEN WORKS TO THE NGV COLLECTION THROUGH THE KEMP TRUST.

IN THE NEXT ISSUE

Coming up in 2020

As we step fully into a new decade, the March–April issue of *NGV Magazine* considers what constitutes legacy, notions of destiny and change for good in 2020 and beyond. All this, as well as a cover story exploring iconic Melbourne artist Destiny Deacon, awaits you in the next issue.

(above) **Destiny Deacon** *Me and Virginia's doll (Me and Carol)* 1997/2004
(opposite)Melbourne Design Week and Melbourne Art Book Fair, 2019

DESTINY DEACON

Destiny Deacon's work sits in the uncomfortable but compelling space halfway between comedy and tragedy. Her disturbing visual language marries two worlds, contrasting seemingly innocuous childhood imagery with scenes taken from the darkest reaches of adulthood. In each of her works, a dense web of references, often born of profound context, is filtered through a darkly comical, idiosyncratic worldview.

Born in 1957 in Maryborough, Queensland, Deacon is a descendant of the Kuku and Erub/Mer people of North-East Cape York and the Torres Strait, however she has lived most of her life down south, and continues to make work about her experiences in Melbourne.

In the 1990s Deacon famously coined the term 'blak', using the term to enact self-determination. The legacy of this has been massive. Countless Aboriginal people now self-determine their identity as blak, so much so that a Google search of 'blak' returns a nearly all-Australian Indigenous search result.

Drawing from an outrageous cast of characters – dolls, toys, friends and family – Deacon works in dichotomies: blak and white, childhood and adulthood, comedy and tragedy, theft and reclamation, the mask and the face. Her singular artistic aesthetic is unmistakable.

DESTINY, opening in March 2020, is the largest retrospective of Deacon's practice to date. It features work spanning more than thirty years, providing a window into the mind of one of Australia's most daring contemporary artists.
By Myles Russell-Cook

MELBOURNE DESIGN WEEK

Melbourne Design Week (MDW) is Australia's leading annual international design event. Over eleven days, a program of talks, tours, workshops and exhibitions links creativity with business and community to provide a platform for the Australian design industry to express, question, propose and test ideas.

In response to the central question, 'How can design shape life?', Melbourne Design Week 2020 participants consider and experiment with ideas around health and wellbeing, design across cultures and as cultural production, the war on waste, and ways design will shape life and the environment in the future.

Waterfront, presented by Open House Melbourne, returns for MDW 2020, presenting another unique program of tours and talks held on boats, bikes and on foot, focused on the rivers and bays of Melbourne and its surrounds. The program explores the flow-on effects of water-based urban design decisions and offers a reservoir of ideas for reimagining our relationship to waterways.

A dedicated program series responds to the 2019 NGV Architecture Commission, *In Absence*, by contemporary artist and Kokatha/Nukunu woman Yhonnie Scarce and architecture studio Edition Office. The series includes talks, workshops and events that engage with the rich histories of architecture, agriculture and industry of Indigenous communities around Australia.
By Myf Doughty

MELBOURNE ART BOOK FAIR

The annual Melbourne Art Book Fair will return for its sixth year in 2020. From 13 to 15 March the fair assembles publishers, artists, designers and writers from around the globe, presenting more than forty events including lectures, workshops, book launches and performances discussing contemporary publishing practice in all its forms.

The New Normal: Design in the Age of Global Computation is a half-day symposium curated by the Strelka Institute for Media, Architecture and Design that brings together international speakers, including speculative architect and director Liam Young.

The day culminates in an Australian-debut lecture by Amsterdam-based artists, filmmakers and designers Metahaven. Metahaven works at the intersection of poetry and storytelling, and engages propaganda, interface and physical geography and its imaginaries. The exhibition *Metahaven: Field Report* is their first solo exhibition in Australia and is presented in collaboration with RMIT Design Hub Gallery, Melbourne Art Book Fair and Melbourne Design Week.

Broadcasting live from the NGV's forecourt is Pirate Radio, featuring talks, performances, interviews and a 'tell-a-thon' by Melbourne's own Field Theory and The Good Copy. *The Australian Zine Showcase* by Sticky Institute returns bigger and more vibrant, and for the first time NGV International will host a dedicated children's publishing workshop space run by Kids Own Publishing.
By Megan Patty

MYLES RUSSELL-COOK IS NGV CURATOR, INDIGENOUS ART; MYF DOUGHTY IS NGV ASSISTANT CURATOR, CONTEMPORARY DESIGN AND ARCHITECTURE; AND MEGAN PATTY IS NGV HEAD OF PULICATIONS, PHOTOGRAPHIC SERVICES AND LIBRARY. THE NGV DEPARTMENT OF CONTEMPORARY DESIGN AND ARCHITECTURE IS GENEROUSLY SUPPORTED BY THE HUGH D. T. WILLIAMSON FOUNDATION. THE NGV IS GRATEFUL TO THE COPYRIGHT AGENCY FOR ITS SUPPORT OF THE DESTINY DEACON PUBLICATION. THE NGV GRATEFULLY ACKNOWLEDGES THE CORNISH FAMILY FOR THEIR SUPPORT OF THE CORNISH FAMILY PRIZE FOR ART AND DESIGN PUBLISHING.

LIST OF REPRODUCED WORKS AND END NOTES

(cover)
Jean-Michel Basquiat and Keith Haring at AREA Club, New York, 1985
Photo © Ben Buchanan

p. 18
Keith Haring
Untitled 1983
vinyl paint on vinyl tarpaulin
307.0 × 302.0 cm
Collection of KAWS
© Keith Haring Foundation

p. 20
Keith Haring
David Spada
Grace Jones's Hat 1984
ink on metal
89.0 × 61.0 cm
The Keith Haring Foundation, New York
© Keith Haring Foundation

p. 21
Jean-Michel Basquiat
Irony of a Negro Policeman 1981
synthetic polymer paint and oilstick on wood
183.0 × 122.0 cm
AMA Art Collection
© Estate of Jean-Michel Basquiat. Licensed by Artestar, New York

p. 22
(above)
Jean-Michel Basquiat
Album cover for Ramm:ell:zee vs. K.Rob, Beat Bop 1983
vinyl record and album cover
30.0 × 30.0 cm (album cover)
Collection of Jennifer von Holstein
© Estate of Jean-Michel Basquiat. Licensed by Artestar, New York

(below)
Keith Haring
Untitled 1983
day-glo paint on routed wood panel
30.4 × 60.9 cm
Collection of Larry Warsh
© Keith Haring Foundation

p. 23
Keith Haring
Untitled 1982
synthetic polymer paint on vinyl tarpaulin
308.6 × 301.6 cm
Private collection
© Keith Haring Foundation

p. 25
Jean-Michel Basquiat
Self Portrait 1984
synthetic polymer paint and oilstick on paper on canvas
98.7 × 71.1 cm
Collection of Yoav Harlap, Israel
© Estate of Jean-Michel Basquiat. Licensed by Artestar, New York

p. 26
Jean-Michel Basquiat
Untitled 1982
synthetic polymer paint and oilstick on wood panel
183.0 × 122.5 cm
Private collection
© Estate of Jean-Michel Basquiat. Licensed by Artestar, New York

p. 27
Keith Haring
Untitled 1982
baked enamel on metal
109.2 × 109.2 cm
Collection of Larry Warsh
© Keith Haring Foundation

p. 38
Jean-Michel Basquiat
Untitled (Pollo Frito) 1982
synthetic polymer paint, oil and enamel on canvas
(a-b) 152.4 × 306.1 cm (overall)
Private European collection, courtesy of John Sayegh-Belchatowski
© Estate of Jean-Michel Basquiat. Licensed by Artestar, New York

p. 58
Tom Roberts
Penelope 1919
oil on canvas
66.4 × 56.5 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1920

p. 65
James Lemon
Slump stool #1 2019
stoneware, glaze
42.0 × 45.0 × 45.0 cm
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2019
© James Lemon

p. 66
Ivan Durrant
Angus cow 2001
synthetic polymer paint on board
121.0 × 92.0cm
Private collection
© Ivan Durrant

p. 68
Bertram Mackennal
Circe 1893
bronze
205.5 × 79.4 × 93.4 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1910

pp. 76–7
Taniguchi Fumie
Preparing to go out (Yosoou hitobito) 1935
six-panel folding screen: ink and watercolour on silk
176.8 × 364.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds from the Estate of Kevin and Eunice McDonald and NGV Foundation, 2019
© Estate of Taniguchi Fumie

p. 78
(left)
Itō Shinsui
Freshly-washed hair (Arai Gami) 1936
colour woodblock
40.3 × 26.7 cm (image)
44.0 × 28.8 cm (sheet)
National Gallery of Victoria, Melbourne
Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2015
© Estate of Itō Shinsui

(right)
JAPANESE
The Asahi weekly edition 3 November 1935
colour offset printing
41.0 × 32.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Maureen Morrissey, 2018

p. 79
(left)
JAPANESE
Music score 'It's that type of moment' 1930
colour offset printing
30.0 × 22.0 cm
National Gallery of Victoria, Melbourne
Purchased with funds donated by Maureen Morrissey, 2018

(right)
Itō Shinsui
Early spring: from the Manners of Showa women series 1931
colour woodblock
35.4 × 23.2 cm (image)
National Gallery of Victoria, Melbourne
Lillian Ernestine Lobb Bequest, 2008
© Estate of Itō Shinsui

p. 81
Florence Fuller
The paper boy 1888
oil on canvas
59.0 × 45.0 cm
National Gallery of Victoria, Australia
Gift of Krystyna Campbell-Pretty AM through the Australian Government's Cultural Gifts Program, 2019

p. 83
Frederick McCubbin
Melbourne 1888 1888
oil on canvas
120.5 × 102.0 cm
National Gallery of Victoria, Melbourne
Gift of Mr Hugh McCubbin, 1960

p. 96
Ikko Tanaka
1988 Hiroshima appeals 1980s
colour screenprint
103.0 × 73.0 cm (image and sheet)
National Gallery of Victoria, Melbourne
Gift of Jacqui Thomas, 2019
© Ikko Tanaka

p. 97
(left)
Kazumasa Nagai
Save me, please. I'm here 1993
colour screenprint
103.0 × 73.0 cm (image and sheet)
National Gallery of Victoria, Melbourne
Gift of Jacqui Thomas, 2019
© Kazumasa Nagai

(right)
Hirokatsu Hijikata
Love and peace on earth 1980s
colour screenprint
103.0 × 73.0 cm (image and sheet)
National Gallery of Victoria, Melbourne
Gift of Jacqui Thomas, 2019
© the artist

p. 98
(above, left)
Clement Meadmore
Legend Espresso and Milk Bar chair 1956
steel and brass
75.4 × 40.0 × 47.5 cm
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019
© Clement Meadmore/Licensed by Copyright Agency, Australia

(above, right)
Clement Meadmore
Tiled-top table (blue and grey) 1957
glass tiles, cement, brass, steel
38.3 × 41.0 × 41.0 cm
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019
© Clement Meadmore/Licensed by Copyright Agency, Australia

(below)
Clement Meadmore
Tiled-top table (white and bronze) 1957
glass tiles, cement, brass, steel
38.5 × 41.0 × 41.0 cm
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2019
© Clement Meadmore/Licensed by Copyright Agency, Australia

p. 99
Pablo Picasso (designer)
Madoura Pottery (manufacturer)
Lampe femme (Woman lamp) 1955
earthenware
35.8 × 18.8 × 14.0 cm
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2019
© Pablo Picasso/Sussession Pablo Picasso. Licensed by Copyright Agency, Australia

p. 104
Joshua Muir
Psychosis 2019
digital print on aluminium
Image courtesy of the artist

p. 107
Roger Kemp
Untitled 1962–64
enamel paint on composition board
137.0 × 183.0 cm
Collection of the Kemp Estate
© Kemp Estate

p. 108
Destiny Deacon
Me and Virginia's doll (Me and Carol) 1997
lightjet print from Polaroid
100.0 × 80.0 cm
Courtesy of the artist and Roslyn Oxley9 Gallery
© Destiny Deacon. Licensed by Copyright Agency, Australia

END NOTES

pp. 18–23
Cover Story
1. Joseph G. Schloss, *Making Beats: The Art of Sample-Based Hip-Hop*, Wesleyan University Press, Connecticut, 2004, p. 37.
2. Basquiat quoted in Eleanor Nairne, 'The performance of Jean-Michel Basquiat', in Dieter Buchhart, Eleanor Nairne & Lotte Johnson (eds.), *Basquiat: Boom for Real*, Barbican Centre, London, 2017, p. 21.
3. *Drawing the Line: A Portrait of Keith Haring*, Elisabeth Aubert, Kultur International Films, United States, 30 min, 1989.
4. Haring quoted in Paul Donker Duyvis, 'Every station is my gallery: interview with Keith Haring', in Wim Beeren (ed.), *Keith Haring*, Stedelijk Museum, Amsterdam, 1986, p. 45.
5. Glenn O'Brien, 'Basquiat and jazz', in Gianni Mercurio (ed.), *The Jean-Michel Basquiat Show*, Skira, Milan, 2006, p. 55.
6. Robert Farris Thompson, 'Requiem for the Degas of the B-boys: Keith Haring', *Artforum*, May 1990, p. 137.
7. 'Grace Jones 1985', in Jeffrey Deitch, Suzanne Geiss & Julia Gruen (eds.), *Keith Haring*, Rizzoli, New York, 2008, p. 308.
8. George Condo interviewed by Anna Karina Hofbauer for 'Interview: George Condo', in Dieter Buchhart (ed.), *Keith Haring | Jean-Michel Basquiat: Crossing Lines*, National Gallery of Victoria, Melbourne, 2019, p. 93.
9. Schloss, p. 136.
10. 'Jean-Michel-Basquiat interviewed by Becky Johnston and Tamra Davis, Beverly Hills, California, 1985: I have to have some source material around me', in Dieter Buchhart et al. (eds), *Basquiat*, Hatje Cantz Verlag, Ostfildern, 2010, p. xxvi.
11. Suzanne Mallouk interviewed by Jordana Moore Saggese, New York, 6 April 2008, in Dieter Buchhart, Eleanor Nairne & Lotte Johnson (eds.), *Basquiat: Boom for Real*, Prestel, London, 2017, p. 235.
12. Andrew Bartlett, 'Airshafts, loudspeakers, and the hip hop sample: contexts and African American musical aesthetics', *African American Review*, vol. 28, no. 4, winter 1994, p. 650.

pp. 36–7
Cover Story
1. R. Pincus-Witten, 'Keith Haring: the cross against the rod', in *Keith Haring*, Tony Shafrazi Gallery, New York, 1982, p. 13.
2. Advertisement for the NGV, *The Age* Saturday Extra, 10 Mar. 1984, p. 1; 'Vandals!', *The Herald*, 10 Mar. 1984, p. 1; 'Vandals smash gallery pane', *The Age*, 12 Mar. 1984, p. 3. The Gallery's reference to Haring's 'folk art of the '80s' in its Saturday advertisement seems to have been echoing local critic Ronald Millar's appraisal of the mural as 'a folk art for the suburbs'; see R. Millar, 'Graffiti at gallery!', *The Herald*, 1 Mar. 1984, p. 21.
3. R. Beeby, 'Graffiti moves out of the subway and becomes art', *The Age*, 23 Feb. 1984, p. 1.
4. M. Bulwar, 'Graffiti art a stunner', *The Sun*, 23 Feb. 1984, p. 20.
5. Keith Haring, quoted in '"Oh, Ziggy", "Keith Haring"', *Crowd Magazine*, no. 3, Mar. 1984, p. 60.

pp. 40–3
Art in Focus
1. The term 'the studio of the street' refers to the exhibition of the same name curated by Glenn O'Brien and Diego Cortez, which dealt in depth with the influence of the streets of New York on Basquiat's work; Jeffrey Deitch, Franklin Sirmans & Nicola Vassell (eds), *Jean-Michel Basquiat 1981: The Studio of the Street*, Charta, New York, 2007.
2. Nosei sold the work to Fay Gold. See Annina Nosei Gallery Archive, MSS 298. Series IV: Jean-Michel Basquiat Artist File, 1981–2003, Box 36, The Fales Library & Special Collections, New York University, New York.
3. Quoted in Jennifer Clement, *Widow Basquiat*, Payback Press, Edinburgh, 2000, p. 62.
4. See Dieter Buchhart, 'Das Verschwinden im Werk Edvard Munchs. Experimente mit Materialisierung und Dematerialisierung', manuscript, PhD thesis, Universität Wien, 2004, pp. 22–9; Dieter Buchhart, 'Die Dualität einer materialbasierten Modernität', in Dieter Buchhart (ed.), *Edvard Munch – Zeichen der Moderne*, Hatje Cantz, Ostfildern, 2007, pp. 13–14.
5. Keith Haring, 'Remembering Basquiat', *Vogue*, Nov. 1988, p. 230.
6. Linda Hogan, *Mean Spirit*, New York, Atheneum, 1990, p. 252. Basquiat might have been using the term 'Tar Town' to refer to a murder case from 1873 in Huntington, Long Island, in which the victim was tarred and feathered. The media referred to the city as Tar Town. See Kerriann Flanagan Brosky, *Historic Crimes of Long Island: Misdeeds from the 1600s to the 1950s*, The History Press, Charleston, 2017, p. 12.
7. Hogan, p. 274.

pp. 52–7
Deep Read
1. Jeff Nussbaum, 'The night New York saved itself from bankruptcy', 16 Oct. 2015, *The New Yorker*, <www.newyorker.com/news/news-desk/the-night-new-york-saved-itself-from-bankruptcy>, accessed 4 Nov. 2019.
2. Richie Narvaez, email to L. A. Chandlar, 1 Nov. 2019
3. Tim Lawrence, *Life and Death on the New York Dance Floor, 1980–1983*, Duke University Press, Durham, 2016, back cover.
4. Caryn James, 'New York's Spinning Literary Circle.', *New York Times Magazine*, 26 Apr. 1987, section 6, p. 40.
5. Ash Thayer, 'New York City Squatters in the 1990s', 12 July 1996, *Flashbak*, <flashbak.com/new-york-city-squatters-in-the-1990s-before-the-fall-361000/>, accessed 4 Nov. 2019.
6. Mary Boone quoted in Peter C. Elsworth, 'All about/art sales; The market's blue period', 10 May 1992, *The New York Times*, <www.nytimes.com/1992/05/10/business/all-about-art-sales-the-market-s-blue-period.html>, accessed 4 Nov. 2019.

pp. 58–61
Life and Times
1. Robert Henderson Croll, *Tom Roberts: Father of Australian Landscape Painting*, Robertson & Mullens Limited, Melbourne, 1935, p. 127–28.
2. Pamela Clelland Gray, 'A pioneer of Australian picture framing: an introduction to the work of Lillie Williamson', *Art Bulletin of Victoria*, no. 34, 1994, pp. 48–58.
3. This information is from Helen Topliss, 1985, *Tom Roberts 1856-1931: A Catalogue Raisonné*, vol. I, Oxford University Press, Melbourne, 1985, as cited in Gray, pp. 48–58. The painting by Tom Roberts titled *Peanahgo Billipimbah: Billie Millera*, c. 1894, is currently unlocated.
4. Gray, pp. 48–58.
5. Carbon paper, consisting of paper coated with loosely bound ink or pigment, is placed between the part to be copied and the surface to receive the design; when the lines are redrawn with a pencil, an image is transferred.
6. 'Women's views and news', *The Argus*, 23 Feb. 1923, p. 10.

pp. 66–7
Artist Profile
1. Ivan Durrant, quoted in Pam Gullifer, *Ivan Durrant – Realist Paintings: 1970 – 1990*, 9 Sep. – 4 Oct. 1992, Westpac Gallery, Arts Centre Melbourne, exhibition pamphlet.
2. 'Dead cow "art" at Gallery', *The Sun*, 27 May 1975, p. 17.

pp. 68–71
Transcript
1. Homer, *The Odyssey, Volume 1*, trans. A. T. Murray, William Heinemann, London, 1919, pp. 379–81.
2. Bertram Mackennal, letter to James Smith, 23 Sep. 1892, Mitchell Library, State Library of New South Wales, Sydney, MSS21214.
3. The Salon was the official art exhibition of the French Academy of Fine Arts.
4. Bertram Mackennal, letter to J. R. McGregor, 22 Dec. 1923, James McGregor papers, Mitchell Library, State Library of New South Wales, Sydney, MSS2615.
5. This phrase translates as 'end of the century' and applies to the period around the close of the nineteenth century, when a spirit of sophistication, world-weariness and aestheticised degeneracy characterised much fashionable art and literature.
6. The term 'New Woman' was first used by American writer Sarah Grand in the late nineteenth century. It was used to describe an emergent category of women seeking radical social and political change to a male-dominated society which denied female autonomy.
7. The term 'Angel in the House' derives from a poem by American poet Coventry Patmore, first published in 1854. Patmore advocated an idealised vision of 'separate spheres' for men and women, within which women would be restricted to domestic lives caring for children and husbands, while men would occupy active, public roles.
8. Madeline Miller, 'Circe', *Madeline Miller*, <http://madelinemiller.com/circe/circe-photo-essay/>, accessed 20 Nov. 2019.

pp. 76–9
Japanese Modernism
1. Joshibi University of Art and Design, Joshibi University of Art and Design, <https://www.joshibi.ac.jp/english>, accessed 29 Nov. 2019.
2. Taniguchi Fumie, 'About women's beauty', *Kuni*, 14 Mar. 1938, pp. 42–3.
3. Megumi Kitahara, 'Modern to Dento ni Ikita Nihongaka Taniguchi Fumiko' ('Living Between Modernity and Tradition: Fumie Taniguchi, a Japanese Painter (1910–2001)'), *Machikaneyamaronso*, Osaka University, 48 Mar. 2015, pp. 1–25.

pp. 80–3
Secret Life of Art
1. 'Miscellaneous', *The Herald*, 5 Mar. 1891, p. 4.
2. 'The Victorian Society of Artists' Exhibition', *The Age*, 30 Apr. 1888, p. 6.
3. 'Our Melbourne Letter', *The Horsham Times*, 2 Oct. 1885, p. 3.
4. 'An evening among the Newsboys', *The Herald*, 4 Jul. 1887, p. 4
5. 'Boys in the Slums', *Weekly Times*, 18 Oct. 1884, p. 4.
6. 'Newsboys' Try-Excelsior Class,' *The Herald*, 25 Jun. 1887, p. 4

THANK YOU

The NGV would like to acknowledge the generosity of all NGV partners and supporters.

KEITH HARING | JEAN-MICHEL BASQUIAT: CROSSING LINES

PRESENTING PARTNER

CREATIVE VICTORIA

PRINCIPAL PARTNER

MAJOR PARTNERS

AMERICAN EXPRESS

LAVAZZA TORINO. ITALIA. 1895

LEARNING PARTNER

LA TROBE UNIVERSITY

MAJOR PATRONS

JANE HAINS & STEPHEN HAINS

SUPPORTERS

Asahi "DRY" 辛口

MIMCO

Dulux

UNIQLO LifeWear

LEARNING PATRON

KRYSTYNA CAMPBELL-PRETTY AM & FAMILY

MEDIA PARTNERS

VOGUE Herald Sun The New York Times BROADSHEET smoothfm 91.5 valmorgan JOY

TOURISM PARTNERS

SOFITEL HOTELS & RESORTS MELBOURNE AIRPORT AO australian open

EVENT PARTNERS

YERING Station BOMBAY SAPPHIRE

WITH THE ASSISTANCE OF

Australian Government International Exhibitions Insurance Program

KAWS: COMPANIONSHIP IN THE AGE OF LONELINESS

PRESENTING PARTNER

CREATIVE VICTORIA

MAJOR PARTNERS

UNIQLO LifeWear

CHADSTONE THE FASHION CAPITAL

SUPPORTERS

Asahi "DRY" 辛口

Dulux

MEDIA PARTNER

smoothfm 91.5

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

NGV KIDS SUMMER FESTIVAL 2020

11–19 JAN | FREE ENTRY

NGV Kids Summer Festival is generously supported by The Truby and Florence Williams Charitable Trust, managed by Equity Trustees. NGV Teens is supported by The Ullmer Family Foundation.

NGV.MELBOURNE/KIDS

MAGAZINE #20 $12