

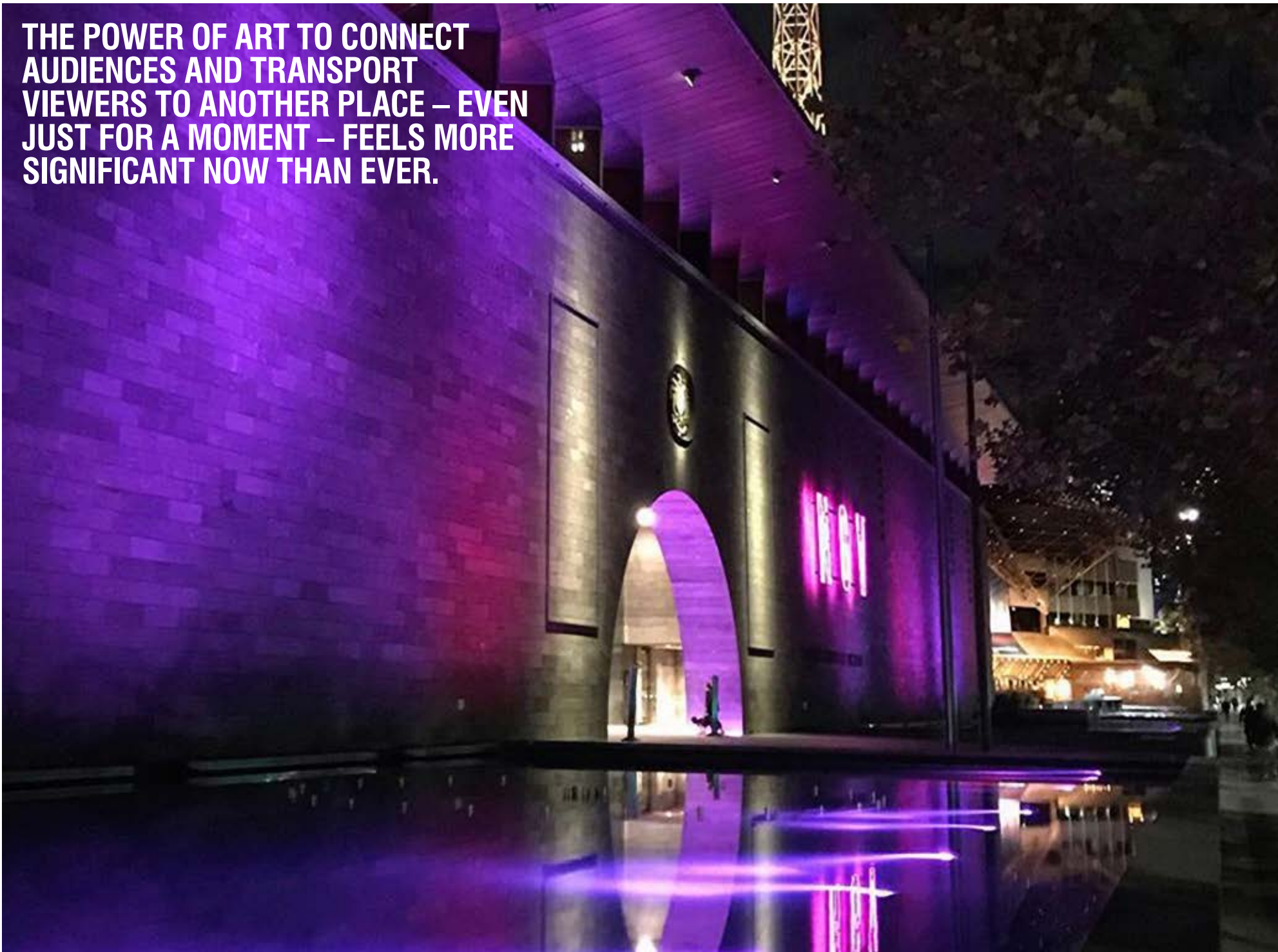
A photograph of a woman with reddish-brown hair, wearing a bright yellow raincoat and red pants, crouching on a dark, reflective floor. She is looking intently at a small, life-sized mannequin of a woman standing on the same floor. The mannequin is wearing a white short-sleeved shirt and a dark, sleeveless dress. The background shows a large, open space with stone pillars and other visitors in the distance. The floor is highly reflective, showing the woman's and the mannequin's reflections.

**N  
G  
V**

**2020 NGV  
ANNUAL APPEAL**



**THE POWER OF ART TO CONNECT  
AUDIENCES AND TRANSPORT  
VIEWERS TO ANOTHER PLACE – EVEN  
JUST FOR A MOMENT – FEELS MORE  
SIGNIFICANT NOW THAN EVER.**



## DIRECTOR'S MESSAGE

While many people enjoy donating to the NGV at this time of year, we recognise the deep impact that the global health crisis is having across our community and we appreciate that not everyone is in a position to support right now.

We also know how much our supporters value their connection with the NGV and believe in the power that art has to connect and transport viewers to another place, which is particularly significant now, more than ever.

The Annual Appeal reflects our community's passion for growing the NGV Collection. In 2020 we are providing the opportunity to support a range of acquisitions spanning centuries. Perhaps you are passionate about a particular period of art, or you experience an immediate connection to a work. Through your support, these acquisitions will extend the depth of the NGV Collection; will be accessible in upcoming exhibitions and displays, and will enrich the lives of our community for many years to come.

A major piece we hope to acquire, with your support, is a collection of ten figurative sculptures by Japanese contemporary artist Tomoaki Suzuki. A true feat of craftsmanship, Suzuki's hand carved wooden sculptures take months to complete and capture the intricate personal style of each model. His work is a unique expression of identity and speaks to both the feelings of isolation and connection being experienced around the world today.

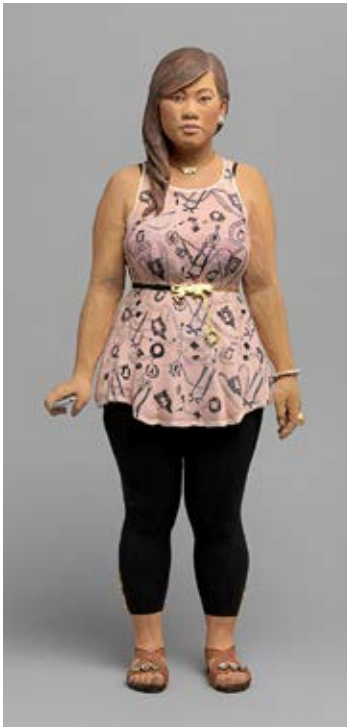
We are also delighted that Suzuki's works, alongside a number of other pieces offered in the Annual Appeal, will be presented later this year at NGV Triennial 2020, a free and exciting exhibition that celebrates extraordinary contemporary art and design from around the world, enabling all supporters to experience these works in person, as well as online.

The NGV is extremely grateful for donations, of any size, at this time. I extend my thoughts to everyone, both near and far, affected by the crisis and I thank you for your loyalty and support.

**Tony Ellwood AM**  
**Director, National Gallery of Victoria**

(cover)  
Installation view of Tomoaki  
Suzuki at CAPC Bordeaux, 2014  
© Courtesy of the artist and  
Rue89 Bordeaux  
Photo: Anne Chaput

(opposite)  
NGV International  
Photo: Ruth Mitchell  
@druthmitchell



**SUZUKI'S WORK IS A  
UNIQUE EXPRESSION  
OF IDENTITY, AND  
SPEAKS TO BOTH  
THE FEELINGS OF  
ISOLATION AND  
CONNECTION BEING  
EXPERIENCED  
AROUND THE WORLD  
TODAY.**

## **TOMOAKI SUZUKI TEN SCULPTURES 2009 – 2020**

London-based Japanese artist Tomoaki Suzuki's practice is deeply rooted in traditional techniques and tools. Suzuki captures everyday realism with Japanese wood-carving methods.

Suzuki's works are inspired by a diverse cast of people from his London neighbourhood, often young men and women whose personalities and attitudes are expressed through their personal style. His works have been referred to as 'photography in sculpture' for their scaled-down realism. Capturing each personality through the overt and nuanced details of their pose, outfit, accessories, tattoos, piercings and hairstyles, Suzuki creates a record of youth culture and trends at the time of creation.

The NGV is delighted to present a group of ten hand-carved sculptures in NGV Triennial 2020. This will include two new sculptures commissioned especially for the NGV and will be the first works by Suzuki to enter the Collection.

The NGV warmly thanks Triennial Champions Neville & Diana Bertalli who have made a leadership gift towards this important acquisition. The NGV also acknowledges Triennial Major Supporters Christopher Thomas AM & Cheryl Thomas and Triennial Supporters Tim Fairfax AC & Gina Fairfax, Janet Whiting AM & Phil Lukies & Family, Gwenneth Nancy Head Foundation and Lisa Ring for their generous contributions. The NGV also thanks Triennial Circle donors Robyn and Ross Wilson for their support.

**Fundraising Target: \$200,000**

**DONATE ONLINE**

We warmly welcome donations of any size towards making this acquisition possible. If you would like further information about supporting this work please contact the NGV Foundation team on (+61 3) 8620 2415 or [ngv.foundation@ngv.vic.gov.au](mailto:ngv.foundation@ngv.vic.gov.au).



(clockwise from above left)  
**Tomoaki Suzuki**  
*Joy* 2010, *Rosie* 2016, *Kadeem*  
and *Kyrone* 2014, *Carson* 2009,  
*Dasha* 2015, *Larry* 2016, *Biole*  
2019  
Proposed acquisition  
© Courtesy of the Artist  
and Corvi-Mora, London  
All Photos: Marcus Leith

(pages 8–9)  
**Tomoaki Suzuki**  
*Joy* 2010, *Kadeem* and *Kyrone*  
2014, *Rosie* 2016 (details)  
Proposed acquisition  
© Courtesy of the Artist and  
Corvi-Mora, London  
All Photos: Marcus Leith



A TRUE FEAT OF CRAFTSMANSHIP,  
SUZUKI'S SCULPTURES ARE A  
RECORD OF YOUTH CULTURE AND  
CAPTURE THE DIVERSITY OF HIS  
LONDON NEIGHBOURHOOD.



Installation view of *Tomoaki Suzuki*  
at CAPC Bordeaux, 2014  
© Arthur Péquin  
Photo: Arthur Péquin







**THIS ACQUISITION WILL  
ENABLE THE NGV TO CONTINUE  
TO BUILD AUSTRALIA'S MOST  
COMPREHENSIVE COLLECTION  
OF JAPANESE WOODBLOCK  
PRINTS.**



## **KOBAYAKAWA KIYOSHI** *JAZZ DANCER* 1934

Currently on display in *Japanese Modernism* at NGV International, this exquisite woodblock print captures the essence of Japan during the transformative decade of the 1930s. It encapsulates a time of vibrant modernity, as Japan's traditional aesthetics were influenced by European life and culture, alongside an embracing of Art Nouveau and Art Deco design.

Kobayakawa Kiyoshi is best known for images of modern Japanese women. *Jazz dancer*, 1934, displays a woman energetically jazz dancing. The dress's short length and single shoulder strap design creates a sensual mood, once seen as scandalous and often associated with this era.

Kiyoshi's close attention to detail and use of refined printing techniques are displayed in the subtle applications of soft pink gradations on the subject's cheeks, fingertips, palms and toes. This acquisition will enable the NGV to continue to build Australia's most comprehensive collection of Japanese woodblock prints and create inspiring displays of Japanese modernisation and twentieth-century fashion.

The NGV warmly thanks Krystyna Campbell-Pretty AM and Family who have made a leadership gift towards this important acquisition.

***To view Kiyoshi's work, [click here for a virtual tour of Japanese Modernism](#).***

**Fundraising Target: \$14,000**

**Acquisition funded**

**Kobayakawa Kiyoshi**  
*Jazz dancer* 1934  
colour woodblock  
41.0 x 25.0 cm  
Proposed acquisition

AFTER A SPECTACULAR  
DEBUT IN NEW YORK  
IN 2019, KOIZUMI HAS  
BEEN INTERNATIONALLY  
LAUDED AS ONE OF  
FASHION’S FASTEST  
RISING STARS.



## TOMO KOIZUMI TOP AND SKIRT 2019

Young Japanese fashion designer Tomo Koizumi was the breakout star of the autumn–winter 2019 fashion season. His off-schedule New York Fashion Week debut was one of the most talked-about debuts in recent times.

Interested in fashion as a child, Koizumi majored in Arts at university before starting to make custom garments for friends in his early twenties. Koizumi went on to become the go-to costume designer for Japanese pop stars, actors and also dressed Lady Gaga in 2016 when she visited Japan.

*Top and skirt*, 2019, is from Koizumi’s critically acclaimed first collection, presented at New York Fashion Week in February 2019. Characteristic of his practice, the ensemble is oversized and uses hundreds of metres of vibrantly coloured Japanese organza. In 2019, two of Koizumi’s dresses were also included in the exhibition ***Camp: Notes on Fashion*** at The Metropolitan Museum of Art in New York.

The ensemble is a striking example of this time in Koizumi’s career and will introduce this important designer into the NGV Collection.

The NGV warmly thanks Triennial Major Supporter Krystyna Campbell-Pretty AM and Family and Triennial Supporter Tommy Hilfiger Australia, PVH Brands who have made leadership gifts towards this important acquisition. The NGV also acknowledges Triennial Circle donor Rob Gould for his generous contribution.

Fundraising Target: \$78,000

DONATE ONLINE

We warmly welcome donations of any size towards making this acquisition possible. If you would like further information about supporting this work please contact the NGV Foundation team on (+61 3) 8620 2415 or [ngv.foundation@ngv.vic.gov.au](mailto:ngv.foundation@ngv.vic.gov.au).

Tomo Koizumi, Tokyo  
(fashion house)  
Tomotaka Koizumi (designer)  
*Top and skirt* 2019 (detail)  
autumn–winter 2019  
polyester organza  
Proposed acquisition  
© Tomo Koizumi





**TAKING AN AVANT-GARDE  
APPROACH TO UTILISING  
NATURAL RESOURCES SUCH  
AS KELP, VINES AND SEEDS,  
WEST USES THIS ORGANIC  
MATERIAL TO CONNECT WITH  
HER HISTORY AND COUNTRY.**



## VICKI WEST NEW COMMISSION

Vicki West is a Tasmanian Aboriginal installation artist who works with kelp, textiles, vines and seeds to create sculptural installations that speak of the impact on Tasmanian Aboriginal people of British invasion, oppressive government policies and the denial of land rights. West is a descendant of the Trawlwoolway people of north-eastern Tasmania and her Trawlwoolway heritage inspires much of her work.

West is the premier Australian practitioner of kelp. Her works range from smaller utilitarian vessels and body adornments to monumental sculptural objects and installations. West has transformed this organic medium into a powerful contemporary art form that is interwoven with her history and Country.

West works with organic materials as a way of connecting with her Ancestors, particularly the kelp and weaving traditions of Tasmanian Aboriginal women. In West's hands the kelp takes on a more contemporary form. She brings to life objects that at first viewing appear 'ancient', but on closer inspection have meanings and subtexts relevant to a modern audience.

For NGV Triennial 2020 West has been commissioned to create six new vessels. The acquisition and presentation of these new pieces by West, will introduce this preeminent Tasmanian artist into the NGV Collection, expanding the breadth of our representation of Indigenous artists.

The NGV warmly thanks Triennial Supporters Nicholas Allen and Helen Nicolay who have made a leadership gift towards this important acquisition.

**Fundraising Target: \$37,800**

**Acquisition funded**

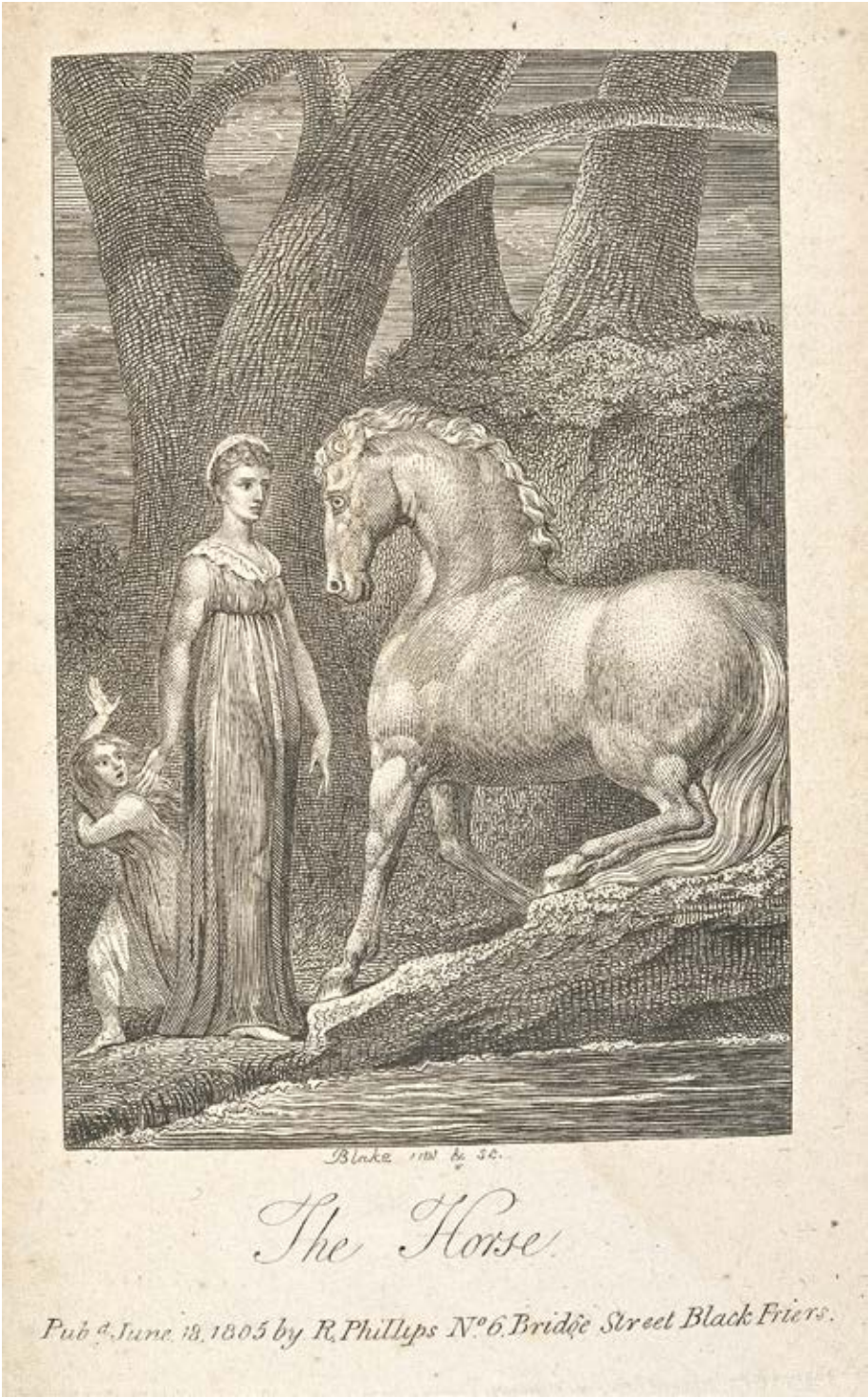
(from above left)  
**Vicki West**  
*Vessels (3)* 2013  
kelp, silver thread,  
echidna quills,  
netting twine, laser  
engraving  
6.0 x 9.0 x 9.0 cm (each)

*Vessels (4)* 2013  
kelp, silver wire, echidna  
quills, netting twine  
clockwise from back left:  
15.0 x 10.0 x 8.0 cm;  
13.0 x 9 x 8 cm;  
12.0 x 7.0 x 5.0 cm;  
10.0 x 6.0 x 4.0 cm  
© Courtesy of the artist  
and Vivien Anderson  
Gallery, Melbourne

*Vessel* 2013  
kelp, kelp stalks,  
waxed thread  
16.0 x 16.0 x 11.0 cm



BLAKE IS AN IMPORTANT FIGURE OF THE ROMANTIC AGE. AN ARTIST AND POET OF OUTSTANDING ORIGINALITY, BLAKE USED DRAWING AND PRINT MEDIA TO EXPRESS HIS OWN VISIONARY UNIVERSE, AS WELL AS THOSE OF OTHER AUTHORS.



**WILLIAM BLAKE**  
*BALLADS. FOUNDED ON ANECDOTES  
RELATING TO ANIMALS, WITH PRINTS DESIGNED  
AND ENGRAVED BY WILLIAM BLAKE 1805*

William Blake was a visionary English painter and poet of mystical themes conveyed in complex figurative imagery. This small volume contains five engravings that Blake made to illustrate ballads written by his patron, William Hayley. Blake made his living executing engravings after the designs of other artists. He also used the technique to make illustrations after his own designs, such as in these evocative engravings to Hayley's ballads.

Through your support, this book will be a significant addition to the NGV's acclaimed holdings of Blake's work and will help to extend our representation of the artist's mid-career period. It will further contextualise the range and diversity of the engravings he made in response to the work of other artists and authors. The NGV is renowned for its outstanding holdings of works on paper and your support will enhance this important part of the Gallery's Collection.

The NGV warmly thanks Hugh Morgan AC and Elizabeth Morgan who have made a leadership gift towards this important acquisition.

**Fundraising Target: \$8,000**

**Acquisition funded**

**William Blake**  
*Ballads. Founded on Anecdotes  
Relating to Animals, with Prints  
Designed and Engraved by William  
Blake by William Hayley 1805*  
book: 5 engraved plates,  
letterpress, 212 pages, early 20th  
century gilt-tooled leather binding,  
stitched pages  
16.3 x 10.8 x 2.2 cm (closed)  
Proposed acquisition





**FAST BECOMING A HOUSEHOLD NAME, TOOGOOD HAS CREATED INSTALLATIONS FOR MCQUEEN, KENZO AND COMME DES GARÇONS AND HER ICONIC PIECES ARE COLLECTED AROUND THE WORLD. THIS NEW COMMISSION WOULD BE A LANDMARK COLLABORATION FOR THE NGV.**



## FAYE TOOGOOD NEW COMMISSION

A major commission for the NGV Triennial 2020 and the first collaboration of its kind, renowned British designer Faye Toogood will present two large-scale tapestries that pay homage to the NGV's Collection of seventeenth-century artworks. This will be the centrepiece of a major installation including new pieces of furniture also commissioned by the NGV.

Measuring nearly three metres high and seven metres wide, *Daylight*, 2020, depicts an imaginary landscape comprising elements drawn from a selection of NGV Collection paintings including Jean-François van Dael's *Flowerpiece*, 1811, and Jan Davidsz de Heem's *Still life with fruit*, c. 1640–1650. The image is rendered in a collage effect, a visual style for which Toogood is synonymous.

Three metres high and four metres wide, *Moonlight*, 2020, depicts an imaginary village by night, composed of elements drawn from a selection of seventeenth-century prints from the NGV Collection including Hendrick Goltzius's *The Adoration of the shepherds*, c. 1600, and *The untangling of Chaos*, 1589.

The acquisition of these spectacular tapestries will enable NGV visitors to view the historical collections through the contemporary lens of this world-renowned designer.

The NGV warmly thanks Triennial Supporters Betsy Polasek, Susan Jones & James McGrath and Suzanne Kirkham who have made leadership gifts towards this important acquisition.

**Fundraising Target: \$60,000**

**Acquisition funded**

(above)  
**Faye Toogood**  
*Daylight* 2020 (detail)  
silk, cotton  
287.0 x 668.0 cm  
Proposed acquisition  
© Faye Toogood

(below)  
**Faye Toogood**  
*Moonlight* 2020 (detail)  
silk, cotton  
287.0 x 470.0 cm  
Proposed acquisition  
© Faye Toogood



LAWRENCE PRESENTS A CONTEMPORARY  
FORM OF ‘HISTORY PAINTING’ AND IS INSPIRED  
BY OBITUARIES OF NOTABLE INDIVIDUALS.



DES LAWRENCE  
*HENRY WORSLEY* 2019

London-based artist Des Lawrence is known for his paintings and drawings inspired by newspaper obituaries of notable individuals. His hyper-realistic portraits pay homage to each of his subjects, who are memorialised by an accomplishment achieved in their lifetime.

The use of obituaries pose complex questions around portraiture, the role of history and mortality itself. Lawrence presents these works as a contemporary form of ‘history painting’, a genre which emphasises narrative over style.

Rendered in enamel paint on aluminium and measuring nearly three metres wide, *Henry Worsley*, 2019, memorialises the late British explorer Lieutenant Colonel Alastair Edward Henry Worsley OBE. Leading successful expeditions across the Antarctic in 2008, 2011 and 2016, he set out to complete the first solo and unaided crossing of the Antarctic on foot. After travelling for 1450 km, the exhausted Worsley called for help. Despite being rescued, he sadly passed away.

*Henry Worsley* is Lawrence’s tribute to the polar explorer, represented as an icebreaker ship in Antarctic waters. To be presented in NGV Triennial 2020, the acquisition of this large-scale painting will be an important legacy of this exhibition.

The NGV warmly thanks Triennial Supporters Neil Young QC, Jahn Buhrman, Suzanne Kirkham and the E. & D. Rogowski Foundation who have made leadership gifts towards this important acquisition.

**Fundraising Target: \$52,000**

**Acquisition funded**

**Des Lawrence**  
*Henry Worsley* 2019  
enamel on aluminium  
200.0 x 293.0 cm  
Proposed acquisition  
© Des Lawrence





WIRADJURI/KAMILAROI ARTIST MICHAEL RILEY  
CHALLENGED PERCEPTIONS OF THE INDIGENOUS  
EXPERIENCE IN AUSTRALIA.

MICHAEL RILEY  
*UNTITLED (COW)* 2000

Michael Riley was a Wiradjuri/Kamilaroi man born in 1960 on the Talbragar Reserve outside Dubbo, New South Wales. Riley challenged non-Indigenous perceptions of the Indigenous experience in Australia through his artistic practice. His career spanned portraiture, social documentary, conceptual photography and film. Beginning his art practice with black and white photographs, Riley soon expanded his artform to incorporate large-scale colour images.

*Untitled (cow)*, 2000, presents a surreal image of a Hereford cow floating in a cloud. The photograph shows that although graziers have changed the surface of the land, Aboriginal beauty and spirituality are still there. *Cloud* was the artist’s last photographic series before his passing in 2004 and is his most acclaimed. In 2006, *Cloud* was selected for permanent display as part of the Indigenous Art Commissions at the Musée du Quai Branly, Paris.

Through your support, the NGV will acquire Riley’s most celebrated work and continue to share the diverse stories of our First Nations people.

The NGV warmly thanks Linda Herd who has made a leadership gift towards this important acquisition.

Fundraising Target: \$12,000

Acquisition funded

**Michael Riley**  
*Untitled (cow)* 2000  
from the *Cloud* series 2000  
chromogenic pigment print  
84.0 x 120.0 cm  
Proposed acquisition  
© Michael Riley Foundation.  
Licensed by Copyright Agency,  
Australia





ARCAND REIMAGINES A WORLD WHERE  
CANADA'S DOMINANT LANGUAGE COMES  
FROM ITS FIRST NATIONS PEOPLE.

## JOI T. ARCAND NEW COMMISSION

Joi T. Arcand is a Nehiyaw visual artist from Muskeg Lake Cree Nation, Saskatchewan, who currently resides in Ottawa, Ontario. Her practice revolves around the Cree language and is driven by her insatiable desire to speak and understand Cree.

Arcand creates neon signs as a way of disrupting audience's encounters with language. Language was just one way in which the Canadian government took away culture from the Cree people and disturbed the transfer of knowledge between generations of Cree families.

For Arcand, it is important to her practice that she makes Cree language hyper-visible in the world. Canadian society caters to English and French speakers. Through her neon artworks, Arcand reminds audiences that Cree language wasn't lost, but rather it was taken, and to reimagine a world where the dominant language in Canada comes from its First Nations people. Often Arcand does not provide translations, challenging viewers to take the time to look up the language on their own. The work Arcand is making for NGV Triennial 2020 does come with a translation, and is titled *pimiciwan pimātisowin*, which translates in English to 'the flow of life'.

Arcand seeks to disrupt the comfort of the audience's own language and challenge them to consider other world views. To be presented in NGV Triennial 2020 this work will introduce Arcand and the Cree language to the Collection.

The NGV warmly thanks Triennial Supporters Dr Michael Schwarz and Dr David Clouston who have made a leadership gift towards this important acquisition.

**Fundraising Target: \$20,000**

**Acquisition funded**

**Joi T. Arcand**  
(*nitohite nehiyawan*)  
(*I want to speak Cree*) 2017  
neon channel sign  
45.72 x 426.72 x 25.4 cm  
© Joi T. Arcand

# THANK YOU FOR SUPPORTING THE NGV

We hope you have found the selection of works chosen for the 2020 Annual Appeal to be inspiring and engaging. While we appreciate that not everyone is in a position to support right now, rest assured, we are sincerely grateful for donations of any size, to assist us in bringing these important works into the NGV Collection.

With your support we hope to make these unique acquisitions possible and ultimately share them with the community, both in person and through online engagement.

All donations over \$2 are tax deductible and donors who gift more than \$2500 will become part of the NGV’s Annual Giving Program where supporters can enjoy engagement with the Gallery through a calendar of exclusive events, behind-the-scenes access and unique NGV insight throughout the year.

If you would like further details on any of the works presented as part of the 2020 Annual Appeal please do not hesitate to contact:

**Misha Agzarian**  
Associate Director, Fundraising  
(+61 3) 8620 2392  
[misha.agzarian@ngv.vic.gov.au](mailto:misha.agzarian@ngv.vic.gov.au)

**Tomoaki Suzuki**  
*Dasha* 2015 (detail)  
lime wood, acrylic paint,  
and epoxy resin  
53.0 x 15.0 x 10.0 cm  
Proposed acquisition  
© Courtesy of the Artist  
and Corvi-Mora, London  
Photo: Marcus Leith



THE NGV ANNUAL APPEAL  
REFLECTS OUR COMMUNITY’S  
PASSION FOR GROWING THE  
NGV COLLECTION. IT IS AT THE  
HEART OF EVERYTHING WE DO.



# 2020 NGV ANNUAL APPEAL ACQUISITION OPPORTUNITIES

Please select which work you would like to support and follow the prompts.

You can also donate by bank deposit and cheque payable to the *National Gallery of Victoria*.

### Bank Deposit

Bank: Westpac  
Account name: Council of Trustees of the National Gallery of Victoria – Donations  
BSB: 033 009  
Account number: 621 445

Please quote AA2020 and your surname on the electronic transfer and provide your details either by email or phone to the NGV Foundation so that we can acknowledge your donation.

### Phone

Please call the NGV Foundation on (+61 3) 8620 2415 and we can process your donation over the phone.

### Cheque

Please make cheques payable to *National Gallery of Victoria* and post to:  
NGV Foundation  
National Gallery of Victoria  
PO Box 7259  
MELBOURNE VIC 3004

We warmly welcome donations of any size towards making these acquisitions possible. If you would like further information about supporting this work please contact the NGV Foundation team on (+61 3) 8620 2415 or [ngv.foundation@ngv.vic.gov.au](mailto:ngv.foundation@ngv.vic.gov.au).



**Tomoaki Suzuki**  
Ten sculptures 2009 – 2020  
\$200,000

DONATE ONLINE



**Kobayakawa Kiyoshi**  
*Jazz dancer* 1934  
\$14,000

ACQUISITION FUNDED



**Tomo Koizumi**  
*Top and skirt* 2019  
\$78,000

DONATE ONLINE



**William Blake**  
*Ballads*. 1805  
\$8,000

ACQUISITION FUNDED



**Vicki West**  
New commission  
\$37,800

ACQUISITION FUNDED



**Faye Toogood**  
New commission  
\$60,000

ACQUISITION FUNDED



**Des Lawrence**  
*Henry Worsley* 2019  
\$52,000

ACQUISITION FUNDED



**Michael Riley**  
*Untitled (cow)* 2000  
\$12,000

ACQUISITION FUNDED



**Joi T. Arcand**  
New commission  
\$20,000

ACQUISITION FUNDED



**2020 NGV Annual Appeal General Donation**  
The NGV will direct your donation generally to the Annual Appeal

DONATE ONLINE

THANK YOU FOR YOUR WONDERFUL CONTRIBUTION.  
THROUGH THE SUPPORT OF OUR COMMUNITY, THE  
NGV CAN CONTINUE TO SHARE DIVERSE STORIES  
FROM AROUND THE WORLD.



